

TEN CENTS

VARIETY

VOL. XL, No. 5

NEW YORK CITY, FRIDAY, OCTOBER 1, 1915.

PRICE TEN CENTS.



ELIZABETH M. MURRAY

Chicago "Daily News"
Tuesday, Sept. 14, 1915

GREAT PROGRAM FOR VAUDEVILLE HOUSES

Old Friends Come Trooping
Back, Among Them Clever
Elizabeth Murray.

MAJESTIC HAS STAR BILL

BY AMY LESLIE

When vaudeville sees its way clear it is likely to fling out its banners of defiance so sensationally attractive in devices, that no matter how other theatres are equipped with stars, crowds find time to welcome their idols of variety.

This happens to be one of the starry weeks when bookings have crammed the bills at both the loop theatres with attractiveness worth while.

Elizabeth Murray at Majestic

At the Majestic, Elizabeth Murray, who seems to have side-tracked any ambitious plunges into more stately fields of endeavor, returns to her vaudeville throne in good trim and well supplied with new and old means of entertaining. She is among the several headliners decorating the Majestic offerings. Miss Murray has her triumphs of several years in musical comedy as a star of great popularity to lean back upon and though, perhaps, she would have been just as great a favorite had she never risen to eminence in a wider world of conquest, still her Irish Mme. Sherry and her other triumphs are remembered.

Miss Murray is blithe and richly humorous, has good songs and wears handsome frocks. She looks in splendid health and is possibly in better temper than she was when last here, for fate had been unkind to Betty just then and she had a whole lot of trouble which haunted the joy in her happy Irish voice. No matter who is the top notcher in a bill, if Elizabeth Murray is among those present she is the star.

Chicago "Examiner"
Wednesday, Sept. 15, 1915

BRAVING THE HEAT TO SEE ELIZABETH

Even the Musicians Revive at the
Majestic When Miss Murray
Begins to Sing.

BY ASHTON STEVENS

Elizabeth Murray, the professional first aid to ailing musical comedy or wounded vaudeville, was just in time.

The editor of an afternoon daily had been stricken in his shirt sleeves and one of his few surviving slaves had issued a paper containing the intelligence that this wintry day was the hottest of the year. Some madman brought a copy into the Majestic theatre and the official confirmation of what everybody knew spread like—well, let's be not only original but truthful: it spread like wild-fire.

Ladies never known to pale before mopped their faces white and their handkerchiefs scarlet. Large men, too robust for toil, the men that make matinees and ball games profitable, sucked the poison from their manicured fingers. The unionists in the orchestra pit were cursing their union suits. And on the stage Will M. Cressy, the promising young sketch writer, was dry-sobbing like a cayuse on the desert in his opus 4803, "The Man Who Remembered." The very curtain, as Joan Sawyer would say, sweated like Percy Hammond.

Then entered Miss Murray, as crisp as green sallad, the dressing of which had gone through the cool processes of elimination. She had discarded even her middle initial, the famous M that stands with her—as it does with Mr. Cohan—for money, merry, mettle, miracle, music, movement. Boy, bring us another order of hopless brew and weightless wine while we look up some more "m's" in the Century Dictionary.

There it was in the program—Elizabeth Murray. She was utterly M-less, but not entirely nude at that. Her cuticle colored gown had room for a V. And her wide gauze hat was a modest awning.

A handsome figure of a woman is Miss Murray—as our forefathers would have said—clean as a hound's bicuspid, thrillingly upstanding, yet no Harrison Fisher model when it comes to face. But in her dear unhandsome face is the mobility that makes for expression, character, spell. It is the most effective front-drop in all vaudeville.

As the band struck up "The Alabama Jubilee," Miss Murray made a smile that revived even the musicians. It went through the house like a spring zephyr. My landlord, a cold, stern man (especially on the first of the month), was sitting seat by seat with me. I heard him chuckle. You would have gathered from that chuckle that he rather than Mr. Bickstone is Miss Murray's hired host.

It came out of him as a bright dime comes out of a well-shaken baby's tin bank, or rather a baby's well-shaken tin bank (our night school English ain't all it ought to be in this weather).

And when Miss Murray sang, the house rose from its swoon and the heat waves curled up and perished. She dominated. She was magical. She turned hell to heaven. She brought back to baked earth its succulent sense of humor. Every song she sang was a character play in miniature. The suggesting art of Yvette Guilbert was born anew. Hot hands beat one upon another to make her do it over and over again.

To the best of my tottering memory I never have used the term "triumph" on any actress. Headline artists frequently have put the awful word over me, but so far as I remember, they never got it from the "copy."

But to-night I don't care how I'm optimized by the hideous head-hanger. Let his honey run. Let him sugar-powder the whole page.

For the unblemished truth is that Elizabeth M-less Murray fought heat and man to a triumph yesterday afternoon, September 14, 1915. And this is, not in manner but in matter, history.

We thank you, Elizabeth.

After a Most Successful Tour

of the

ORPHEUM CIRCUIT

Opens Her

EASTERN TOUR

at the

PALACE THEATRE

NEW YORK CITY
NEXT WEEK (Oct. 4)

Direction, **ALF T. WILTON**

VARIETY

VOL. XL, No. 5

NEW YORK CITY, FRIDAY, OCTOBER 1, 1915.

PRICE TEN CENTS.

THREE-CORNERED COMPETITION FOR MUSICAL COMEDY HONORS

Century, Winter Garden and Hippodrome Battling for Business, with Shubert House Sandwiched Between Other Two. Each Giving Sunday Night Show. Century's Good Start.

The three-cornered competition for musical comedy honors got its full start last night when the Hippodrome reopened under the direction of Charles Dillingham with "Hip Hip Hooray," a huge musical production.

Last Thursday night the Century relighted with Ned Wayburn in command, and "Town Topics" the principal attraction.

The Shuberts' Winter Garden, sandwiched in between the other two as far as location is concerned, is putting on its new production, "The World of Pleasure," next week, its current show leaving Saturday.

The Century had an exceptional start at the \$2 scale it charges. The house opened to \$3,900, played to \$3,700 the second night (Friday) and \$4,005.75 Saturday night, with Monday's receipts reaching \$2,360.

The Dillingham regime at the Hip will charge \$1.50, whilst the Winter Garden may reduce its prices in view of the opposition to a \$2 limit. It formerly charged \$2.50 when a show of drawing power was put on.

The Winter Garden's Sunday night concerts will also find the other two big theatres taking away from them the same evening. Both the Century and Hip will give Sunday night shows. Last Sunday was the first at the Century. It played to \$1,800 at \$1.50 top price, and the vaudeville program was pronounced excellent.

The side attractions at the Century, including music and dancing, have proved of small attraction thus far, excepting during intermission. A dance license was obtained Monday, and after the regular theatre performance is over the Century becomes a public restaurant. Now that the show is going along in a settled groove, the restaur-

ant-cabaret side of the establishment will receive the especial attention of the management.

The title of the new Winter Garden show so closely resembles several names of burlesque attractions in the past, show people upon seeing "The World of Pleasure" on the billboards were somewhat surprised at the selection.

A story told by eye and ear-witnesses related to the purchase of a large block of first row seats at the Hippodrome for the opening performance. These seats were ordered purchased by a theatrical manager, who would not feel depressed if the present regime at the Hip failed to meet with whatever success that house has had under other management. The instructions as issued were to buy the large block in the front rows and to be positive the seats were unoccupied at the first show.

2-DAY SHUBERT SHOW.

Philadelphia, Sept. 29.

"What Happened," a melodramatic farce slipped in by the Shuberts opening at the Adelphi last Thursday night, closed Saturday. The production has been sent to the storehouse, although it may be revived later on.

The piece was originally scheduled to remain here until Oct. 2, when it was to be followed by "Nobody Home."

In the meantime the Chicago Tribune's War Pictures are to be shown.

LOEW GETTING SCHAEFER.

Wednesday afternoon negotiations were close to completion between Jos. M. Schenck and Sylvester Schaefer, whereby the foreign performer is to open next Monday for a circuit of the Marcus Loew houses.

WOODS' LONGACRE.

In real estate circles it was stated A. H. Woods had taken over the Longacre theatre and that the attraction to follow "The Girl Who Smiles" at that house will be the Woods production of "Wall Street 'Gets' Potash & Pearlmutter." The Woods office expected to place the show at the Cohan, but another booking (Janis show) was entered by Klaw & Erlanger for that theatre.

At the Woods office it was denied the deal for the Longacre had been closed, although admitted negotiations for the property were being conducted.

TANGUAY AT CENTURY?

Negotiations are said to be pending between Ned Wayburn and Eva Tanguay which may result in the latter being the feature attraction of the next production staged at the Century.

It was at first intended to add Miss Tanguay to the present edition of "Town Topics," but outstanding contracts and the vaudeville route held by the cyclonic comedienne interfered. Miss Tanguay opened at the Alhambra Monday, playing to the biggest matinee of the current season. Next week Tanguay goes to the Orpheum, Brooklyn, for a return engagement.

WHITESIDE ON ROAD.

Chicago, Sept. 29.

Walker Whiteside in "The Ragged Messenger" has gone on the road playing one-nighters in Michigan this week. The impression the show had finally shut spread through the reported closing of it at the Princess last week.

While Mr. Whiteside ran into the hot spell here, it is claimed the Princess averaged \$4,000 weekly during the run of the "Messenger" there.

FOX OPPOSITE GABY.

The new Irving Berlin show Charles Dillingham will produce in November with Gaby Deslys starred, will have Harry Fox playing opposite the French girl.

During rehearsals of the piece Mr. Fox and his wife, Jennie Dolly, will accept vaudeville engagements around New York. Later Miss Dolly will rejoin her sister in the Cohan & Harris production for Raymond Hitchcock.

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

TWO PARTS IN 16 YEARS.

An actor, in the profession for 16 years, and playing but two roles, is more or less of a novelty in these days. But a few days ago one walked into the office of Chamberlain Brown and requested that the agent get a part for him. When asked his past experience, he stated he had only appeared in two shows since on the stage.

Further inquiry brought forth the information he played one part in "The Old Homestead" for 12 years and after that was with "Way Down East" for four years. His name was Willard McKegney and he is still looking for a part in a piece that will be more or less of an assured success.

KILLED IN ACTION.

George E. Chimes of Liverpool, England, professionally known in this country as Rae Corrie, was killed in action at the Dardanelles, recently. Word to this effect was received by his brother, who lives in Boston.

Corrie toured the United States a few years ago in a Lauder imitation. He enlisted in the English ranks at the outbreak of the European war and was given a commission before starting for the scene of his death. He was mentioned several times in the cables for efficiency and bravery.

JOE MURPHY RETURNING?

Joseph Murphy, the Irish star, who has been in retirement for several years, is considering returning to the stage for a tour in two of his former successes, "Shaun Rhue" and "Kerry Gow."

Mr. Murphy, now 83, is one of the richest actors in the country, reputed actually worth \$13,000,000. He will in all probability become acclimated to the stage again by a week's starring engagement in stock before starting his tour.

WAR DRAMA WITH EFFECTS.

Robert E. Larkin and Thomas Boylan (the latter stage manager of the Greeley Square theatre) have produced a two-scene war drama with special effects.

The action includes the entire demolition of a model city with a tower 18 feet high falling upon the stage for the finish. The piece has been framed for vaudeville.

McCORMACK CANCELS TORONTO BECAUSE OF WAR AGITATION

Irish Tenor's Refusal to Sing "Tipperary" in Kansas City Cause of Calling Off Canadian Date—Was Willing to Sing British Anthem But Wouldn't Enter Controversy.

Toronto, Sept. 29.

The scheduled concert to be given at Massey Hall, Oct. 14, by John McCormack has been cancelled through a rather unique circumstance, the tenor advising the management he did not care to appear. It appears the tenor's engagement for Massey Hall was first announced through the Toronto press last week. Several inquiries were directed to the house management of McCormack's reported expressions of enmity toward Great Britain, said to have emanated from Kansas City. The report claimed that McCormack refused to sing the march song of the British troops ("Tipperary") when the audience requested it, and that he later asserted Ireland would be better off under German rule than under the present conditions.

The management notified McCormack of the local condition and suggested he open his concert with "God Save the King." This would make him doubly welcome; but the Irish tenor answered that while he did not object to singing the English national anthem, being a British subject, he decided to cancel the date rather than enter into a controversy.

At a meeting of a local organization of entertainers it was decided to investigate the Kansas City episode.

GABY'S RECORD RUN.

London, Sept. 29.

Gaby Deslys finished her tour at Newcastle last Saturday. Her takings for seven weeks amounted to over \$64,000, and she has been rebooked by the Moss Circuit for the season of 1916-17. She has gone to Paris for new wardrobe and sails for New York Oct. 23.

33 PER CENT. FILM DUTY.

London, Sept. 29.

A clause in the new budget introduced in the House of Commons calls for a tax of 33 per cent. on all imported pictures and has caused a quick dearth of material on the open market.

EMNEY STARTED SOMETHING.

London, Sept. 29.

The Variety Controlling tour (Alfred Butt and Walter DeFrece, managing directors) and the Moss Circuit are in a clash over the services of Fred Emney, principal comedian with "Shell Out," at the Comedy theatre.

Emney has a week booked with the Variety Controlling people, but doesn't wish to interrupt his engagement with de Courville, who is allied with the Moss circuit through his management of the Hippodrome. Alfred Butt is asking \$5,000 for the cancellation of the Emney one week's contract and in

reprisal, the Moss people are injunctioning the Wilkie Bard revue from appearing on the Variety Controlling tour at Liverpool, with the threat that the Butt-DeFrece combine will restrain Vesta Tilley from appearing on the Moss Circuit. No settlement is in sight and it looks as if the matter will be carried to the courts.

DAY GETS "SHELL OUT."

London, Sept. 29.

The country rights to Albert de Courville's successful revue at the Comedy, "Shell Out," have been secured by Harry Day. Paul Murray and the Vaudeville Booking Office both believed they had the provincial rights and advertised the fact.

"ONLY GIRL" GETS OVER.

London, Sept. 29.

"The Only Girl" was produced at the Apollo last Saturday night and scored an immediate success. The house is sold out at every performance, which is most unusual at this period. Fay Compton, Kenneth Douglas and Mabel Russell registered individual successes. A waltz song in the show is likely to become the hit of the season.

BERNHARDT FEATURE HERE.

London, Sept. 29.

The Sarah Bernhardt feature, "Jeanne Dore," completed last week, was promptly shipped from Paris to London, and the negative left Saturday for America, consigned to the Universal headquarters in New York.



VAN HOVEN

VAN HOVEN used to dream his name would be on top and the above shows his dream came true, at the EUSTON MUSIC HALL, LONDON. His dream of one week at \$500 also came true. His one ambition now is to come home to America with his name in lights at the PALACE. Let's hope it comes true.

LONDON'S CURRENT SHOWS.

London, Sept. 29.

Following is a list of the attractions at the legitimate theatres this week:

Aldwych, "Pete;" Ambassadors, "More;" Comedy, "Shell Out;" Daly's, "Betty;" Duke of York's, "Hindle Wakes;" Gaiety, "To-Night's the Night;" Garrick, "Y'a D' Jolies Femmes;" Globe, "Peg o' My Heart;" Haymarket, "Quinneys;" Queen's, "Potash & Perlmutter;" Royalty, "The Man Who Stayed at Home;" Savoy, "The Angel in the House;" St. James, "The Big Drum;" Strand, "The Scarlet Pimpernel;" Vaudeville, "Kick In;" Wyndham's, "The Ware Case."

PALACE SHOW ON TOUR.

London, Sept. 29.

The magnificent production of two seasons ago at the Palace started on a provincial tour at Bradford Monday under the management of Julian Wylie, in association with Gus Sohlke, who staged the original presentation.

Fred Duprez is playing the role originated by Arthur Playfair at the Palace.

"ON TRIAL" CLOSING.

London, Sept. 29.

"On Trial" closed at the Lyric Saturday. Despite newspaper announcements, "Under Cover" will not be presented at that house.

NORWORTH PUZZLED.

London, Sept. 29.

Jack Norworth has moved his family from Hampstead to a cottage at Dartmouth, and is now motoring back and forth daily while rehearsing for the new play at the Garrick.

Referring to his forthcoming engagement with the Polaire show, Mr. Norworth remarked: "Why do they pick on me to support those French dames? I don't speak it and my name isn't Pilcer."

TWO CAINE PLAYS.

London, Sept. 29.

The Lyric will open shortly with Derwent Hall Caine (son of the author) in "The Christian." The same management will present Caine's "The Prodigal Son" at the Aldwych.

DE COURVILLE SAILING.

London, Sept. 29.

Albert de Courville, of the Hippodrome, and also of "Shell Out" at the Comedy, sails Saturday for New York, for a tour of inspection, in search of novelties.

"SO LONG" A SUCCESS.

London, Sept. 29.

Paul Murray successfully produced a new revue, entitled "So Long," at the Hippodrome, Derby, last Monday, with a strong cast, including Mr. and Mrs. Paul Barnes, Clay Smith.

CRITERION REOPENING.

London, Sept. 29.

The Criterion reopens tomorrow (Thursday) evening with a new three-act comedy, "The Stormy Petrol," by Strange Hall. It will have a strong company, headed by Margaret Halstan and Jerrold Robertshaw.

TAX FOR FOREIGNERS.

The Treasury Department at Washington made a ruling last Friday that will directly affect foreign actors appearing in America. The department has decided all aliens residing in the United States, even temporarily, must pay one per cent. tax on their net incomes. Those proving intention to become permanent residents will be allowed the usual exemptions.

The ruling was made to tax operatic and theatrical artists who come to America for a brief period and have in the past claimed exemptions as aliens.

All foreigners are taxed in England at a higher rate than natives.

BOURCHIER LEAVES GARRICK.

London, Sept. 29.

Arthur Bouchier has severed his long connection with the management of the Garrick. During his reign there he produced a number of plays.

IRVING'S NEW PLAY.

London, Sept. 29.

H. B. Irving closed his run at the Savoy, Sept. 24, and will reopen at that house Oct. 14 with a new play by Horace Annesley Vachell.

HAWTREY'S PRESS WORK.

London, Sept. 29.

Charles Hawtreay announces his intention to abandon the legitimate stage permanently in favor of vaudeville. Just a little press work for his appearance at the Victoria Palace this week.

HARE FOR VAUDEVILLE.

London, Sept. 29.

Sir John Hare now admits his appearance on the variety stage is imminent. The fact was exclusively published in VARIETY some months ago.

"STOP THIEF" OCT. 15.

London, Sept. 29.

"Stop Thief" opens at the New theatre, under Percy Hutchinson's management, about Oct. 15.

"NATION" A BIG HIT.

London, Sept. 29.

"The Birth of a Nation" opened at the Scala Monday and created a sensation. It is undoubtedly a big success.

Gabrielle Ray Returning.

London, Sept. 29.

Gabrielle Ray is about to return to the stage, appearing shortly at Daly's.

Edwardes Recovering.

London, Sept. 29.

George Edwardes' health is improving. His business is still in the hands of his daughter and Robert Evett.

"The Dummy" Making Money.

London, Sept. 29.

Lauri De Frece is making a personal success in "The Dummy," produced at the Prince of Wales', last week. The piece is a probable money-maker.

Strengthening Show.

London, Sept. 29.

The Ambassador's show has been strengthened by the addition to the cast of Margery Sargent.

WILL J. COOKE RESIGNS AS RATS' BUSINESS MANAGER

**Held Salaried Position Four Years; Longest of Any. Leaves
Business End of Organization in Perfect Shape. No
Successor to Be Appointed.**

Will J. Cooke, for four years the active manager of the White Rats Actors' Union, resigned from that position at the current week's meeting of the Rats' Board of Directors, his resignation to become effective on Oct. 15.

Mr. Cooke succeeded Harry Mountford in the capacity of business manager of the organization and held the office longer than any of his salaried predecessors. No successor has been appointed nor is it expected one will be named.

In resigning from the active work of the organization, Cooke leaves with the best wishes of the directors and membership and retains the honorary title of secretary-treasurer, but will devote his future time to outside interests. The office of business manager of the W. R. A. U. is neither an elective nor appointive one, the business manager heretofore being engaged by the board of directors. It carried an annual salary and through Cooke's retirement this amount will represent an actual saving for the organization.

Will Cooke was originally of the vaudeville team of Carroll and Cooke, and in succeeding to the throne of the organization manager he confronted innumerable obstacles of every description, but gradually, through energy and attention, he restored the organization to a business plane and his retirement finds the business end of the club in perfect shape.

While Mr. Cooke has determined not to return to the stage, he will continue in the business end of the profession.

AHEARN GOES TO JAIL.

Monday morning Charles Ahearn, owner of the Ahearn Troupe, a comedy bicycle act in vaudeville, surrendered to the sheriff on a commitment for contempt issued by the Supreme Court, and was lodged in Ludlow Street jail.

Previously Ahearn had cancelled several weeks routed for his act in the United Booking Offices at \$550 and \$600 a week, and disbanded his company of ten people.

Ahearn was held in contempt through having failed to pay arrearages of \$35 weekly alimony, ordered by the court when Mrs. Ahearn secured a separation from her husband, 18 months ago, on the ground of desertion.

The marital troubles of the Ahearns date back to when the Ahearn act was with a Winter Garden show. Upon leaving the Garden for a road tour with the production, it was understood Ahearn was taking a blonde chorus girl, named Laura Hill (who had been press-agented by the Garden as "The

\$10,000 Beauty"), to replace his wife in the turn; and later, upon re-entering vaudeville, Mrs. Hill continued to travel with the Ahearn act, receiving, it is reported she asserted, \$75 weekly for her services, though seldom appearing in the turn upon the stage. Mrs. Ahearn testified in the separation proceeding she had worked in her husband's act for five years without having received any salary, although she claimed it was through her efforts her husband was enabled to leave burlesque and become booked on the big time.

Lately Ahearn offered to settle the alimony due his wife at the rate of \$25 a week or to pay an installment upon the amount accrued. Mrs. Ahearn declined to compromise, she said, through having been informed the Hill woman was stating she had all of Ahearn's money. He played 40 weeks last season, well into the summer.

Ahearn was arrested a couple of years ago in Mrs. Hill's home town, Blairsville, N. J., upon a complaint preferred by his wife, but was later released from custody. While the Ahearn act was playing an engagement at St. Louis, when Mrs. Hill was traveling with it, she was arrested there for the larceny of a diamond ring from a Brooklyn man, by whom Mrs. Hill had been employed as a housekeeper before joining the Winter Garden chorus. Ahearn appeared at the St. Louis police station and interceded for her, he admitting having the ring in his pocket at the time. It was returned to its rightful owner and the charge dismissed the next day in police court.

The facts of the Ahearns' affair became familiar to vaudevillians through Ahearn seeking to defend himself in one way or another, going so far once as to attempt to force a third party to assume his alimony obligations. He has an action pending against Sime Silverman for alienation of his wife's affections.

The usual term of imprisonment in Ludlow Street jail, to be relieved of contempt proceedings, is six months.

VAUDE'S JUVENILE PLAY.

Marie Curtis is to give vaudeville a juvenile play under the title of "The Heart of a Boy," by Charles Sumner, author of "The Natural Law."

Plays based on juvenile plots have been fairly successful this season on the legitimate stage.

REPORT ON ROSENBERG.

Strange doings with Walter Rosenberg of Broadway. He has been seen out with a certain party upon three separate occasions, told no dirty stories, never swore once, and it looks like a matrimonial tryout for the boy with the nerve.

OPERA STARS RESTRICTED.

Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera House issued an edict late last season regarding the appearance of the Met's. operatic stars appearing in vaudeville. The edict only came to light recently when several vaudeville agents sounded out some of the divas and tenors regarding vaudeville appearances during the coming season. All offers were met with flat refusals, for the question put to them last season by the chairman of the board was to the effect of "where would you rather sing, in vaudeville or at the Metropolitan?"

Recently Martin Beck is said to have offered a huge sum weekly for Mme. Olive Fremstad if she would consider vaudeville. The contract was to have been for 20 weeks. The prima donna is said to be booked for a country-wide tour and holds contracts for appearances which net her \$1,250 per.

Another offer reputed made by the vaudeville people was for a pianist of international fame.

The concert field for the coming season is looked upon as one of the best in years. The middle west and Pacific Coast cities are said to be offering substantial guarantees for artists of note.

Guido Ciccolini, an Italian tenor who is to make his American debut at the Palace next week, is featuring the fact that vaudeville outbid grand opera for his services in this country. He is said to be a greater tenor than Caruso, according to his advance billing, and at one time sang with Melba at Convent Garden.

CARR'S GENEROSITY.

The casual visitor to the Palace stage this week is usually welcomed with a query as to the size of his hat, the line being created by one of the stage attendants whose experience as a temporary assistant to Alex Carr exploited a hitherto hidden vein of generosity in that thrifty individual's make-up.

It seems Carr consented to play a second week at the Palace, but insisted upon having his dressing room on the lower floor of the stage. This necessitated the removal of his entire wardrobe and a stage attendant was delegated to look after the work. Carr was quite overcome to find everything in perfect shape at his arrival, the dressing room being decorated and his various costumes carefully folded and in order.

The characterist, to show appreciation, asked the youngster the size of his hat whereupon he was informed a six and seven-eighths top-piece was the exact size. The lad was somewhat astonished when Carr tendered his summer straw with the suggestion it be immediately cleaned and worn before the cold weather arrived.

FRANK FOGARTY ENGAGED.

Frank Fogarty has announced his engagement to Grace Edmonds, who is playing a leading role with a Broadway production.

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.

Mrs. A. G. Whalley (of Whalley and Whalley and also the Montrose Duo) died Sept. 19.

Mrs. H. Robinson, mother of Charles Robinson, the burlesque comedian, died Sept. 22 of pneumonia.

The father of Sam Lewis (Lewis, Belmont and Lewis) died Sept. 28, after a brief illness

James Quinn, a professional, and father of Rose Quinn, formerly with the Harry Hastings Show, died suddenly Sept. 12.

F. J. Donnelly, corresponding and recording secretary of the Theatrical Protective Union No. 1 of New York, died suddenly Monday in New York.

C. Stanley Mackey, leader of the Philadelphia Band, died Sept. 26 at the Hahnemann Hospital, Philadelphia. He was 38 years old and is survived by a widow and two sons.

Al Blanchard, formerly of Warren and Blanchard, and well known throughout the profession, died at St. Mary's Hospital, East St. Louis, Ill., last week.

William E. St. John, father of Frankie St. John (LeFevre and St. John) was murdered by burglars Sept. 27 in Portland, Me. He was formerly clerk at Smith's Hotel there.

H. A. Arie, an actor, committed suicide Sept. 25 by inhaling gas in a furnished room house on 23d street. Despondency over his failure to secure an engagement is given as the cause. He was 35 years old.

William Richard Denham, an actor of the legitimate stage and one of the founders of the American Dramatic Fund Association, died last week in a private sanitarium in New York. He was born in England and was 86 years old.

Thos. H. Cullen, late manager of Poli's theatre, Hartford, Conn., and the McKinley Square, New York City, died Sept. 20 after a brief illness, suffering from cancer of the mouth. The remains were interred in the family plot at Kensico, N. Y.

Philadelphia, Sept. 29.

Charles K. Skinner, manager of the Garrick, at Chester, Pa., fell from the fire-escape on the side of the house into the Chester river and was drowned Sept. 21. Skinner was engaged in theatricals for 20 years, for most of that time being connected with the Chester Opera House.

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

FLOOD OF FASHION SHOWS IS SWAMPING NEW YORK THEATRES

The Whitney Show at Cohan's—Another at Carnegie Hall Next Week—Palace Show Opens Oct. 11 for Four Weeks—Shuberts Arranging One.

"The Fashion Show" given at the Palace theatre early in the summer started something. So far this season there are two additional fashion shows announced. One, billed as Mrs. Whitney's Fashion Show and sponsored by the Selwyns, opened at the Cohan theatre Monday afternoon. The performance was repeated Tuesday and Thursday afternoons and another will be given this afternoon. There is another fashion show to be given at Carnegie Lyceum Oct. 6-8. This is sponsored by the "Evening Globe." In the latter, Alice Brady, Martin Brown, Grace La Rue and June Eldridge are to appear.

The Palace "Fashion Show" is to open Oct. 11, with five big scenes built for the production. Emelie Lea will be featured with the act. The present arrangement is to keep the show at the Palace for four weeks with the introduction of new novelties in costumes weekly.

The Whitney Fashion Show played to about \$1,300 at each of the two performances given at the Cohan the first two afternoons. The Shuberts offered the Selwyns a proposition Tuesday, to play the fashion show at one of their houses in the afternoon, and at the Castles-in-the-Air at night. The Selwyns said that they would not consider the theatre proposition, but would take \$1,000 a night for the roof engagement. The Shuberts thereupon started a deal with the Vogue and Vanity Fair publishers for a fashion show of their own under the auspices of those two publications. This may be produced within the next two weeks.

CHICAGO'S STRAND.

Chicago, Sept. 29.

As predicted in *VARIETY* three months ago, Jones, Linick & Schaefer have definitely decided on the erection of a new theatre on State street, to be known as the Strand.

The location is between Jackson and Van Buren streets and the house is scheduled to open next August.

Official announcement of this intention was made from the offices of the Chicago firm this week, although strenuously denied some months ago when printed in *VARIETY*.

GOT AWAY WITH \$600.

Chicago, Sept. 29.

The Grand was visited by thieves Saturday night, the prowlers relieving the office safe of \$600.

The thieves hid in the theatre after the last performance and applied the usual methods to the safe.

HOBOKEN CLOSES UP.

Last Sunday night, about eight o'clock, Hoboken theatrically closed up.

At that hour all the theatres were

notified to close for the Sunday performances, which they did. Several were obliged to refund considerable money already in the box office.

JAKE STERNAD BOOKING.

Chicago, Sept. 29.

Jake Sternad has returned to the producing and booking business in the capacity of general manager of the H. & E. Amusement Co., who have opened offices in the Rector Building.

The new concern is being financed by two well-known Chicago men, one of whom is financially interested in a local theatre, while the other is a newcomer to show business.

For the past two years Mr. Sternad has been acting as amusement manager for several local cafes and more recently handled the special days at the Federal League Ball Park.

Sam "Blood" Kramer will assist Mr. Sternad.

WEEK IN PORTLAND, ME.

Portland, Me., Sept. 29.

Commencing Monday Keith's will start vaudeville, playing bills a full week.

The house will be booked through Harvey Watkins in the United Booking Offices, New York.

Green & Abrams have retired from the B. F. Keith corporation which operated the Keith, Portland and Strand theatres in this city, the three houses being operated under a single agreement. Hereafter the Keith house will be handled independent of the other theatres.

NATIONAL'S "BIG NIGHTS."

Loew's National in the Bronx will recommence its series of "Special Surprise Nights," commencing next Wednesday, when an extra program of ten or more acts will be arranged for by Ernie Williams in the Loew booking office.

The National for some seasons had a "Surprise Night" each Wednesday, when many turns in addition to the regular program were topped usually by a big act from a downtown show. The "specials" were given up some time ago.

TWO DAYS SOUTH SAVED.

The new Majestic, Austin, Tex., will open Oct. 18 with the Interstate Circuit's road shows, playing the bills the first two days of each week.

This engagement fills in the gap between San Antonio and Little Rock, the shows travelling intact from Austin to the Arkansas town with one day lost en route.

Heretofore the jump was direct from San Antonio which necessitated a half week for the journey.

NORTON EXPENSIVE TO HIT.

Chicago, Sept. 29.

Fletcher Norton, while riding on a Madison street car on his way to the Kedzie theatre (where Norton and Earl are appearing this week) played a secondary role in an encounter with another passenger who claimed Norton was unduly rude.

The passenger connected with the artist's eye and Norton was unable to appear at the night performance. His assailant was fined \$25 in a police court.

MARIE CAHILL IN.

It has been practically settled Marie Cahill is to appear in vaudeville. The figure the comedienne is to receive is reported to be \$2,000 weekly.

Tuesday Miss Cahill, and her husband, Daniel V. Arthur, were in conversation with Pat Powers which might indicate the Universal is making the comedienne another picture offer. The Triangle is said to have offered her \$2,000 a week for 26 weeks in pictures.

This week Miss Cahill received the first two acts of the new play which Clare Kummer is writing for her and all the offers are still under advisement.

SHARPE MANAGING GARDEN.

Stanley Sharpe again takes possession of the Winter Garden this Saturday, succeeding Dan Curry, who leaves on the road with "The Passing Show."

Mr. Sharpe was in Chicago this summer, in control of the phenomenal run of "The Maid in America" production at the Garrick.

HUMPHREY'S AGENT TALK.

Chicago, Sept. 29.

Claude Humphreys, local manager of the United Booking Offices, called the Chicago agents holding franchises with his organization together this week for a secret conference. The subject of the meeting was not disclosed.

Trenton's Stock Tab Policy.

Trenton, N. J., Sept. 29.

The State Street theatre will open with a stock tabloid company Oct. 11, under the management of W. H. Gerard. This policy, if successful, will be retained for the remainder of the season, the shows changing weekly.

S. C. Bookings in Louisville.

Louisville, Sept. 29.

Sullivan-Considine bookings are now in the Gayety, and that theatre was opened Sunday. A good bill is there this week.

Bert E. Howard, of Washington, will be resident manager.

Pictures at Loew's, Washington.

Washington, D. C., Sept. 29.

It has been determined by the Loew Circuit a picture policy shall reign at the Columbia when they take possession Oct. 11.

Did Bentham Ever Win?

John J. Murdock and M. S. Bentham, who have been racing their boats in friendly competition all summer, have docked them for the winter.

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

NEW ACTS.

Roselli Duo, operatic singers (D. S. Samuels).

George Jessel and Lou Edwards. two act.

"A Cakewalk Pick Revue," with 10 people, featuring Evon Robinson.

"The Pan-American Girls" with: Hazel Josselyn, Joe Phillips, George Reynolds, Ben Howard and six girls.

Al Demaree of the Philadelphia Nationals, possibility as an act (Frank Evans).

Three Stewart Sisters, a three-act (formerly Stewart Sisters and Esports).

Mrs. Gene Hughes in a comedy sketch by Mattie Keene, entitled, "Sunshine."

"The Jolly Models," with Joe Perry and Viola Elliott and girls. (D. S. Samuels).

"The Female Clerks" with Mr. and Mrs. Tommy Toner (Carrie Watson), Margie Austin and six girls.

Buck Weaver and Jim Scott of the Chicago White Sox are thinking of playing with the vaudeville turn of the Four Cook Sisters.

James B. Carson and William Le Baron have collaborated on a musical comedy in three scenes, to be produced shortly with Carson in the principal role.

"Guilty as Charged," an Irving Cobb short story for vaudeville, with Joseph Green and company of four. Another Cobb's, "Black and White," reduced to a sketch by Boseman Bulger, with James Lackaye, principal player (John C. Peebles).

Mabel Norton, for several years with legitimate attractions under the direction of David Belasco and last seen in support of Frances Starr in "The Case of Becky" is to enter vaudeville as a single. Miss Norton will appear in a quick change novelty with special numbers.

IN AND OUT.

The Skatelles left the Bedford, Brooklyn, bill, Friday of last week, owing to the illness of Hazel Skatelle. Ben Edwards got the place.

The act known as Lane and O'Donnell was closed at the Avenue theatre, Chicago, this week, the cause given by the management being that O'Donnell was not the original partner.

Stage Hands Cause Vaudeville.

William Malloy was to have put a stock company into the Plainfield (N. J.) theatre, beginning Monday, but, owing to the exorbitant demands of the stage hands, it was decided to cancel the contract.

Vaudeville and pictures will be given at the house, booked through the Amalgamated—six acts and pictures.

Continuous at Empress, 'Frisco.

San Francisco, Sept. 29.

A policy of continuous vaudeville has been inaugurated at the Empress, commencing this week, the doors opening for the first show at 11 a. m.

Vincent Back in Orpheum Office.

Frank Vincent returned this week to the booking office of the Orpheum Circuit.

CABARETS

The Green Room of the Van Cortland Hotel on West 49th street is being gradually developed into a standard professional rendezvous by Manager Jimmie Connors who is heading the talent program at the Van Cortland. Nightly gatherings are becoming the custom, the service maintaining until the cafe is entirely vacant.

Rector's resumed its dance matinees last Saturday, without announcement. Commencing Monday, the afternoon business resembled its former proportions. Yahne Fleury, who dances with Ernest Evans evenings in the ballroom, is in charge of the "dansants." Mr. and Mrs. Rowley Downs are also a Rector dance attraction. They were at the Hotel Majestic, New York, during the summer.

Brown's Band of five pieces (all brasses) which has been playing at Smiley Corbett's Lamb's Cafe, Chicago, reached New York Monday and will likely shortly appear in a Broadway restaurant. Harry J. Fitzgerald, the agent, brought the boys east.

Revue with less clothes may be the cabaret entertainment bid this season in New York. The first of the new flock was put on at Maxim's last week by Percy Elkeles and Julian Alfred. The same couple are preparing revues for the Martinique and Bustanoby's.

The Broadway Rose Garden, long closed, may become a picture place, according to reports that link the name of a prominent picture maker with the former Metropolitan Rink.

Churchill's cabaret is using a new dancing team, Sullivan and Lovejoy, with the Williams Brothers in their sixth return date at this place also in the show.

A new cabaret bill opened at Fleischman's Monday booked by Max Rogers, including Marjorie Dohren, Jack Griffen, Flo Irving, Dolly West, Alma Monreal.

The chilly streak of last week kept the cars in the city, and the restaurants again got some business, with the road houses suffering accordingly.

Jim Burke and Ralph Harris last week started an engagement of eight months at the College Inn on 125th street.

The Century restaurant and bar privileges have been leased by Reisenweber's.

George Whiting was very near closing Wednesday for a cabaret on Broadway, in a prominent location.

A revue with 10 people opened Monday night at Carlton Terrace, placed by Billy Curtis.

Patsy Spencer, after six months at the Osworth Hotel, Atlantic City, is in the cabaret at Lorber's.

Billy Foster is directing the cabaret at the Parisian on Eighth avenue. He has been there for the past year.

Rector's lower floor opened with dancing this week.

Stuart and O'Neil in a cake walk are in the Shanley cabaret.

Arnold and Gannon, with a little Pick, are at the Garden Restaurant.

Cincinnati, Sept. 29.
The dance hall season will begin next Friday, with the opening of the Grand Dansant. Ethel Redmon Moe will be the instructor. Music is to be furnished by Hoffman's Grand Dansant Orchestra—colored.

Chicago, Sept. 29.
The Hotel La Salle, one of the fashionable hostleries of the Windy City, has discontinued its cabaret entertainment and is reported contemplating a movement to have the other local hotels eliminate their shows. While nothing in this way has been announced it is hardly expected such a move would bear results for the majority of the better grade hotels carrying a vaudeville entertainment are almost solely dependent on it for their restaurant patronage.

The United Booking Offices' booking of Evelyn Nesbitt extends to July 3, next.

Now Playing
WHO IS TO BLAME
For This
SHORT SIGHTEDNESS?



The Biggest Novelty in Vaudeville
HAS OCT. 25 OPEN
M. S. BENTHAM

WITH THE WOMEN

BY MISS RUBY.

Ned Wayburn has put over a wonderful show at the Century. The show is still about 20 minutes too long. The theatre is so big and comfortable the show doesn't drag as it is, but the New York audiences these days denote so plainly they want to make a quick departure for the dance palaces during the final scenes, in bobbing up and making for the nearest exits.

The dressing for "Town Topics" shows rare originality. One number was especially well done. It could easily be called a fashion parade. Vera Michelena appears in white tights over which is a flowing gown of white chiffon. It is embellished with large black designs in jet. Following Miss Michelena are girls dressed in every conceivable modern fashion. Some of the costumes were exceedingly striking. A gold sequin dress trimmed with ermine, and a steel and black dress and a cloak of orange velvet trimmed in black and white fur were only a few of the marvelous costumes in this scene. Lois Josephine wore an ugly wedding costume but was better in a yellow and orange chiffon dancing frock. Trixie Friganza will find herself much lighter if she continues making home runs through the auditorium of this enormous playhouse. Miss Friganza's trouser dress of white satin trimmed with black fur wasn't pretty, but white is certainly her color, for her face never looked prettier than in this costume. When this theatre is running properly and people are familiar with the other parts of the building, New York is going to be nearer London than it ever has been before.

While in Syracuse I heard a great deal about the crusade against burlesque at the Bastable by the Syracuse Journal. From lay people who attended the Bastable the particular week the Journal last selected to slam that house, I learned the show, which the Journal with its accustomed stupidity, "panned," for uncleanness, was as wholly clean as a burlesque performance can be. The Bastable management intends to bring a damage suit against the paper, as it has the sympathy of the town which almost turned out en masse after the Journal's tirade to show its resentment. With the closing of the Grand to big time vaudeville up in Syracuse, the Temple, playing small time, is turning them away. All the picture houses in the town appear to be doing business. The Grand was closed through being a fire-trap. It's probably the most dangerous house in the country in case of fire. The Syracuse people believe the next Keith theatre there will be a new one.

The Empire theatre in Syracuse has a Broadway manager again this season in Frederic Gage. Mr. Gage knows how to run a theatre, and he makes Syracuse metropolitan in this respect. The plays at the Empire last week did

very well. "The Girl from Utah" drew large audiences but they weren't over-enthusiastic. The production has been sent on the road in its last season's finery and is a year behind therefore. Julia Sanderson was pretty in a few new frocks.

The play that pleased Syracuse most was "Daddy Long Legs" with Ruth Chatterton and a few of the New York cast. William Raymond is the juvenile and has dyed his hair red for the part. Henry Miller was an interested spectator Saturday night. Miss Chatterton looked charming in a pink taffeta dress trimmed with gray chiffon. A tan summer frock piped with brown was equally becoming. In the last act Miss Chatterton was lovely in a suit of black velvet and fur.

"My Lady's Garter" is being tried out at the Empire this week. The piece as it is won't do. The cast in most instances is inadequate and the incidents are too ridiculous. The entire piece seems to be pickings from other plays long since departed.

The Palace bill this week looked very well on paper but it wasn't an easy show to sit through. The bill dragged not through the fault of the arrangement, but the acts themselves. Too much time was taken by every turn. Muriel Worth using worn-out idea of dressing before the audience wasted several minutes. In choosing her dancing frocks Miss Worth has done very well. A lacy ankle length dress was worn first, followed by a ballet costume made of meline and birds' breasts. An orchid pink had a skirt cut in deep points, each point having a ball of brilliants. Miss Worth's last costume was of pink chiffon made with a tiny hip drapery of taffeta. The bodice was of folds of different colored meline. Fritz Scheff wasn't becomingly gowned. Her costume consisted of a narrow skirt of gold cloth with a band of fur around the bottom. From the waist line a yellow chiffon over-dress was extended on hoops. For years women have been trying to get away from the large hips and along comes a style that accentuates them. It came into vogue in the late spring and a few women are still wearing it. Lillian McNeil (with Frederick V. Bowers) had two dainty dancing frocks. One was of pink chiffon with a small hat. The second was of all the different shades of orchids. A grey old-fashion dress was lovely in texture and style. Helen Cunningham (with the Alexander Carr Co.) has chosen a very badly made dress. It is white taffeta with two bands of ribbon. A short drapery forms the back.

NOTICE.

The regular meeting of the
White Rats Actors' Union
will be held
Tuesday, October 5th, 1915,
in the White Rats Building,
227 W. 46th street, New York City,
at 11.30 P. M. sharp.

Not since the memorable record-breaking season of 1911-1912 has the Columbia theatre, New York, experienced such undeviatingly large receipts as thus far during the present season. The average gross has exceeded \$1,000 a day including the ten days when the thermometer registered above 90. From the \$2 viewpoint \$1,000 a day does not appear large enough to brag about, but in reality it stands for double that amount in comparison, since the Columbia scale of prices averages really less than half the \$2 scale.

It is big business from the burlesque standard at any rate, and furnishes support for the contention so frequently made in this department that new, clean and capably produced shows intelligently exploited in advance, are all needed to insure steadily large business. Thus far this season every one of the attractions presented at the Columbia has created the sort of favorable comment that has kept business up to the practically invariable first day's large receipts. The house may be relied upon to secure audiences of almost or wholly capacity size for the opening performances. After that the extent of business depends entirely upon the drawing qualities of the show, making allowances only for extraneous conditions such as weather and unavoidable happenings.

The situation is precisely the same at all points on the Columbia circuits, and herein lies the solution of the one important problem that has confronted burlesque for several seasons. Up to the present time the Columbia has been peculiarly fortunate in its bookings, and the same may be said of the other houses along the route since the same shows follow one another. And the prospects for the ensuing five weeks are encouraging for a continuation of these conditions. From that point on, however, the bookings for the remainder of the season include among others all of those attractions that have invariably been the stumbling blocks in the otherwise smooth road to great profits for the Columbia Amusement Co. as a concrete organization, and for the individual theatres under its control. Those unattractive productions are now perfectly known to the directors, and it is a duty those officials owe the institution, as well as their clients, to at once undertake the enforcement of those measures that will enable them to discharge their obligations to the stockholders and to the other interests that rely upon them for the safety of their investments.

Fortunately there do not appear to be more than 10 or 12 shows that require drastic attention. But in those cases the knife should be applied without considerations of personal feeling, influence or individual importance within the ranks of the corporation.

For the first time in several years the burlesque stage in New York and Philadelphia is entirely free from the nauseous "cooch" dancer. All the "girls" of various hues, including the one in "blue" and the one in "red" and

the one in "purple," together with the oriental "Princesses," and the harem "favorites," have vanished. Moral suasion, diligently exerted for a long time past, proved ineffectual to accomplish this desirable death-blow to this next to the last remaining degradation of burlesque. In Philadelphia the blow was dealt by the newspaper, the North American. In New York, Police Commissioner Arthur Woods strangled it with the iron hand of the law.

The offensive, disgusting effeminate male or "fairy" impersonator is now in line for expurgation. And the same influences that banish the "cooch" may be relied upon to kick this odious character through the stage door into the gutter, where it belongs.

ROSELAND GIRLS.

Blutch Cooper brought his "Roseland Girls" to the Columbia Monday and gave two very large audiences another example of the strictly up-to-date burlesque production. His reward was the constant interested attention and the manifest enjoyment unmistakably shown by the spectators from the beginning to the end of the performance. It was a fortunate moment to this producer when he assigned the construction of this show to Billy K. Wells. For several seasons Mr. Wells has been associated with the extensive operations of the Cooper concern, but not until the present time has he appeared as the wholly responsible factor in the presentation of a show. To his credit it may be said he has perfectly succeeded in steering entirely clear of conventionalities and in developing scenes and situations in a well sustained, humorously told story that bear no resemblance to anything hitherto used either in burlesque or elsewhere. Mr. Wells proves his knowledge of building a show by theadroitness with which he has dovetailed the various parts.

The strong bits and the musical numbers are so perfectly timed they prevent a possibility of tiresome dialog which might easily develop with the desire to maintain interest in the narrative. The result is a fast-moving performance with an abundance of spontaneous laughter and with frequent real surprises that cause quick, hearty applause. There are plenty of snappy, genuinely witty lines that form the much coveted "gags" so essential to the vigor of shows of this character, the sum total being as well rounded, perfectly arranged a burlesque performance as has ever been evolved.

Mr. Cooper has not been ungenerous in providing an equipment wholly in accordance with the excellent achievements of the author. The cast in every individual instance is conspicuously adequate; the chorus is above the average in attractiveness and ability, and the scenery and costumes are rich in harmonious coloring and of strikingly original design.

Solly Ward, the featured member of the organization, has frequently been seen at this theatre and always with the most satisfactory results. But in

this instance he demonstrates the possession of those uncommon abilities which have led many players from the burlesque stage to prominence among the accepted American stars. Obviously keeping in mind at all times that he is playing burlesque, Mr. Ward never descends from the high altitude of the true artist. His characterization of the German is convincingly finished, while at the same time he never fails to score in a way that pleases all divisions of the audience. Mr. Ward proves it is unnecessary to resort to unkempt make-up and rough methods to effectually portray a German comedy part, and in this particular, as well as in many others, his performance stands as an object lesson to others in his line who resort to funny falls, absurd make-up and rough-house methods generally to secure laughs.

Virginia Ware, featured with Mr. Ward, is an artiste of real worth. In scenes requiring deft touches Miss Ware proves the possession of a fine sense of humor and of intelligence rarely revealed in any class of stage work. She sings delightfully and dances with uncommon grace and skill and has a fetching personality. Al White, in a Hebrew character part, gives a performance that is praiseworthy aside from its value as a feeder for Mr. Ward. Mr. White disregards all precedents and plays the Hebrew in neat and at the same time distinctly characteristic apparel. His dialect is not exaggerated, and he makes his points without resorting to absurdities offensive to the race and that have long since lost their power to amuse. Murray Harris as nearly approaches the ideal straight as has any player who has appeared at the Columbia. Mr. Harris has the necessary "class" in marked degree; he delivers his lines intelligently, and he sings and dances with admirable skill.

A well drawn Irish character is excellently played by Tom Nolan, whose performance is entirely away from the ordinary and therefore decidedly helpful to the generally high standard attained in this production.

If Lillian English were called upon to do nothing else than make her appearance, she would fully qualify for a place in this organization. But this gifted young woman, in addition to making an excellent impression by her charms of person, reveals pronounced acting abilities and wins admiration by her faultless portrayal of an important ingenue role. Jeane Eames, the prima donna, brings to her work all those charms of vocalism that denote the trained songstress, and her superb presence goes a long way toward ingratiating this gifted player in the esteem of the spectators. Stella Wood comes forward conspicuously and with wholly agreeable effect in several strong scenes and appears to advantage leading several numbers and in other musical features. A small bit is played by Jos. Ryan with sufficient force to hold up the importance of the strong scene in which it is introduced.

"The Roseland Girls" show is a very long step in the direction of present-day burlesque advancement and thoroughly deserves unreserved commendation.

GARRICK DOING \$3,000?

The Garrick, under the management of the Rosenberg brothers, opened with American Circuit burlesque Monday, and played to \$411 on the day. Tuesday the receipts were \$396. Expectations were at that time the house will do \$3,000 on the week. It guarantees the show \$1,400 and has a full capacity in money for six days of about \$4,500.

Business at Daly's, where independent burlesque is played, fell off this week, but whether the cause could be assigned to the Garrick opening or the subway accidents that stopped Broadway cars running below 38th street hasn't been settled.

Newark, N. J., Sept. 29.

The Orpheum, which opened a short while ago with independent burlesque, (playing on a tentative wheel including Daly's, New York), will close this Saturday.

BURT-HEATH ACT.

The success scored last week at the Columbia by Frank Burt and Maudie Heath in their dancing specialty brought a number of offers for vaudeville.

The act was one of the startling hits of "The Girl Trust" performance, stopping the show at a spot ten minutes before the final curtain.

DREW AND CAMPBELL OUT.

Drew & Campbell have withdrawn from active participation in the management of the Empire and Star theatres, Cleveland.

Hereafter the Star will be managed by Harry Hedges, and the Empire by Phil Isaacs.

JUST ITEMS.

Jack Reid's "Record Breakers" reopens at the Empire, Cleveland, next week.

Tom Grady, known as the "Official Doctor" of the American Circuit, is making some changes in the "U. S. Beauties" and "American Belles."

Charles Barton has returned from a trip and says all of the Western houses opened to capacity business this week through improved weather conditions.

The re-organized "Hello Girls" with Monte Carter re-opened to the largest business of the season at the Englewood, Chicago, Sunday.

"Zallah" will be the added attraction with "The Revue of 1916" at the Cadillac, Detroit, next week. Harry (Dutch) Ward is now the principal comedian with this company.

Murray Simons has been engaged by Sim Williams as leading comedian with "The Girls from Joyland."

Charles Finberg has been appointed manager of the Grand, Trenton, N. J., in place of Frank Livingston, who retires this week.

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

VARIETY

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VARIETY, Inc.

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SAN FRANCISCO.....Pantages Theatre Bldg.
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PARIS.....66 bis. Rue St. Didier

ADVERTISEMENTS

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

STATEMENT OF THE OWNERSHIP,
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JOHN J. O'CONNOR,
Business Manager.

Sworn to and subscribed before me this 24th day of September, 1915.

MAY H. IRWIN, Notary Public, No. 13, N. Y. Co. (My commission expires March 30, 1917.)

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Vol. XL. No. 5

Mark Vance is now at the Chicago office of VARIETY.

Georgie Jessell, the kid comic, is sporting a cane.

Zella Call has succeeded Mary Robson in "Dancing Around."

Chas. H. Mayer is not connected with VARIETY in any capacity.

Julia Nash and Co. are playing the Loew Circuit, placed by Harry A. Shea.

Dave Genaro and Isabelle Jason have signed with William Morris for the Harry Lauder show.

Lew Brown has made connections with the Maurice Abrahams Music Publishing Co., and will contribute to the Abrahams catalogue.

Papers of incorporation have been filed through Max Muldasky, attorney for D. S. Samuels, for the incorporation of the D. S. Samuels Enterprises.

Arthur Loftus, the cuckoo hand-capper, has signed for the season with Neil O'Brien's Minstrel aggregation, leaving this week for the West to assume the duties of solo singer.

Franklyn Hanna, who played Senator Murphy in "Potash & Perlmutter," both here and in London, has been engaged for the same role in "Potash & Perlmutter in Wall Street," which opens in New Haven, Oct. 7.

Mrs. Harry L. (Ollie) Newman, wife of Harry L. Newman (the Watsonson, Berlin & Snyder representative), went to St. Luke's Hospital, Chicago, Wednesday, where she underwent an operation.

The Moss circuit recently took over the American theatre, Philadelphia, booking five acts on a split week policy. The Frankfort, Frankfort, Pa., opens next Monday, playing three acts twice weekly; also booked through the Amalgamated (Moss) office.

The St. Clair Repertoire Co. with 16 people will open on an Eastern route. Oct. 10, playing three night stands, changing its pieces daily. Bookings have been arranged by Julius Kahn. Two of the three plays will be "When I Was King," and "The Wolf."

Frederic Thompson is at the Polyclinic Hospital, New York, suffering with acute Bright's disease. He is the surviving member of the former Thompson & Dundy firm, which was responsible for Luna Park, Coney Island, and the Hippodrome, New York.

Dorothy Dixon is requested to communicate with her people in Boston, or write to Keith's, Boston, for a letter held there for her concerning the death of a relative. Miss Dixon was last heard of in Chicago, and has been supposed to be in Paul La Croix's juggling turn.

Sydney Grant rushed into New York last Saturday with Oliver Morosco, to spend a few days before returning to San Francisco, where he will open in "So Long Letty" at the Cort there Oct. 10. Charlotte Greenwood and Mr. Grant are the co-stars of the production that had a run of 12 weeks at Los Angeles.

Sam Grisman, general manager of the B. S. Moss Enterprises, is to be the guest of a farewell bachelor dinner, Saturday, Oct. 2, at the Campus Restaurant, in honor of his wedding. The ceremony will take place the following day. Anne Miller is the bride-to-be. A number of entertainers have volunteered for the affair.

Another adjournment of the Hammersteins vs. United Booking Offices case was secured Monday by the applicants for an injunction against the U. B. O. The recent cave-ins of New York streets, caused by subway excavating, are being used it is said by the Hammersteins to uphold their contention the new subway work caused their removal to the Victoria.

The affidavit made by Irving Berlin in last week's VARIETY, appearing in the form of an advertisement, attracted extraordinary attention. In it Mr. Berlin swore (before a notary public) his song, "When I Leave the World Behind," was the best ballad he had ever written.

The song is published by Waterson, Berlin & Snyder, who authorized the advertisement.

Officers Jordan and McLaughlin of the Children's Society hailed the mother of Rose and Buddy Ellis to court this week on a charge of breaking the juvenile law through permitting Buddy Ellis, aged 13, to sing in a professional performance. The summons was served at the Star theatre and the act was forced through the action to retire from the bill. The society took action in the same case last season while the Ellis children were playing in Jamaica.

The Philadelphia showmen come to New York each Tuesday morning, generally on the same train. This Tuesday morning was no exception. They all left the Pennsylvania, getting on a Seventh avenue car, that by a devious route finally landed them near the Palace theatre building. The show fellows didn't think of the cave-ins and when Norman Jefferies paid the fare for the 16 passengers, the conductor tersely remarked: "From Philadelphia?" "Yes, why?" answered Jefferies. "Nobody else is riding on these cars nowadays," replied the uniformed gloom.

Charles Le Roi, stage manager of the Grand opera house, St. Louis, was attacked and seriously injured by a trained elephant, known as "Mary Ellen," this week. Le Roi was entering the stage through a side door when the animal, chained to a side wall, lunged forward and forced the stage manager against the brick wall. One of the tusks penetrated his neck and his skull was fractured. Le Roi crawled on his hands and knees to a fire-escape and fell to the alley.

The elephant, after breaking its chain, followed his victim, but was driven away by Frederick Streit, the house cornetist. At the Jewish Hospital, where Le Roi was taken, it was said he could not recover.

The act will continue during the week.

Percy G. Thomas is superintendent of the Century, having some big building to look after. The outside attendants are uniformed in the English style, with Mr. Thomas aiding the illusion in immaculate evening dress. He was formerly assistant to Elmer F. Rogers at the Palace. Arthur R. Evans is the Century's stage manager; Hilding Anderson, musical director; Saul Abrahams, treasurer, with John F. O'Neil and William G. Norton, assistants in the two box offices. Charles G. Scribner and Arthur Gross are the assistant stage managers. Others of the working staff under Ned Wayburn, as managing director, are: General manager, Carl Reed; publicity, William Raymond Sill; purchasing agent, Benjamin H. von Ottinger; auditor, Edwin Mocsary; house physician, Dr. I. L. Hill; supervisor of music, Al. W. Brown; master mechanic, T. B. McDonald; chief electrician, A. H. Hawkes; master of properties, George Henry; mistress of wardrobe, Ada Barclay; chief engineer, John Lyell; advertising agent, Francis P. Cavanaugh; orchestra manager, John E. Lynehan; cafe manager, Mons. Christo; secretary to publicity department, William H. Gorman.

TOMMY'S TATTLES.

By Thomas J. Gray.

One good thing about moving picture "first nights" is that you don't have to dress up, the theatres are so dark no one notices you coming or going.

Why should any one be amazed at the brightness of chorus girls. Aren't their apartments always decorated with flags from some of our best colleges?

The annual fall joke about how the ticket speculators "must go" is now having its swing. That noise you hear is laughter from the speculators.

The picture business is putting a crimp in the comic section artists who draw pictures of down and out legit. The former "down and outers" are now "photo play features." It must seem funny to some of those boys not to have to stay in their rooms every morning until the landlady finished sweeping the stairs.

Little girls are still running away from home to be "Mary Pickfords." Vaudeville acts are still saving themselves imitating Charlie Chaplin and the war is still going on in Europe, and even the popular songs written about these three things haven't discouraged them.

Since "Tipperary" has died out Will Rogers says its hard to get good "bow music."

The summer home is boarded up, The wife feels kind of blue. And to think the first week you work Your act's on number two.

The Broadway Cafe managers are complaining of a depression in business through all the writers leaving for the West to write pictures.

Through the publicity given to "Neal of the Navy" there is talk of featuring Ben Schaefer in a serial called "Abe of the Army."

Years from now when some one writes of the great actors of the year 1915 we hope they will not fail to mention Packy McFarland and Mike Gibbons.

The Morning After the First Night Before.

"I never thought he'd be a hit in that part."

"I saw that idea used 20 years ago, but they changed it all around."

"Do you think the public reads those notices?"

"Why shouldn't it be a hit? Look at the cast."

"Some guys can get away with anything."

"Yes, it's all right, but I could show them where they could improve it."

"There was some funny scenes and a lot of big laughs but I don't think the book was any good."

"Now, I'll tell you what I'd have done there."

"It was a very friendly audience though."

"Why, I told you so."

THEATRE MANAGERS DISCIPLINE TICKET AGENT FOR OVERCHARGE

Met Wednesday to Discuss Punishment—Return of the Cut Rate Predicted—Inside of Deal for Transfer of Tyson Company Stock Causing Laughter.

There was a meeting of the Managers' Association Wednesday afternoon to consider what steps should be taken to discipline one of the ticket brokers caught cheating on the sale of his tickets and getting over the advance of 50 cents set by the Association. It was said the result would be the broker might have his entire supply of tickets from the clearing house cut off.

The present means of distributing tickets to the agencies and the "cut rate" question have been subjects of discussion wherever theatrical managers meet these days. One of the big laughs going the rounds is the sale by Lee Shubert of the stock of the Tyson Company.

The price which Shubert got for his 50 per cent. of the Tyson Co. is said to have been \$91,250, of which \$40,000 was cash. The balance was also to be paid in cash a short time later, but when a loan of \$50,000 was being arranged some of the outside brokering interests opposed it. In the meantime the Shuberts still have a representative in the offices of the Tyson Co.

The story regarding the sale is that the Shubert holdings in the Tyson Co. were offered outside through a law firm just a few weeks previous to the deal and the price asked at that time was \$70,000, of which only \$10,000 cash was required and the balance could be taken care of in five years.

The laugh is that Shubert was able, within a few weeks, to frame things so that he was able to unload all of his Tyson holdings on someone who was considered a "wise man" in show business and get the big cash payment that he did and boost the price \$21,000 over what he had first offered it at.

As a matter of fact the Tyson Company did \$1,250,000 in business last year, but the profits were not what they should have been on the volume of business done. The overhead of the Tyson Company is approximately \$855 daily, or a little over \$200,000 annually. This includes rentals and all other charges. With these charges there are very few people who can actually figure the profit that the concern will show under the new arrangement.

The managers at their meeting last week, which incidentally was a rather heated one, had a few facts brought home to them regarding the Tyson Company. One of the big producers, who also has his own theatre in New York, went to the front and insisted the tickets for the various brokers would be allotted at his box office and that the Tyson Company would have to distribute them as they were allotted.

The producers have been threatened that unless they stick to the cut rate agreement in New York their attrac-

tions will not be routed when it comes time for them to start on the road.

At present the predictions are that the cut rate will come back within the next month.

The houses cutting the box office rates are said to be doing a fairly good business. Some of the theatres where the balconies have been reduced are doing good business on the upper floors, while the orchestra is not holding up.

One of the tricks some of the managers are adopting is the distribution of lithograph tickets through the medium of apartment house letter boxes, which are redeemable for seats with a small premium. Some of the Shubert houses have arranged for passes to be left with the ticket-taker, instead of at the box office. The ticket taker is given the coupons and admits a person for each coupon he holds. This does not show any passes in the box and the balance of the ticket is counted in the "deadwood."

TORONTO STORY CONFIRMED.

Toronto, Sept. 29.

It has been definitely announced Klaw & Erlanger booked attractions will play at the Grand, this city, by special arrangement with A. J. Small, owner of the Grand and Majestic. The Shubert attractions will continue playing the Royal Alexandra.

This is in confirmation of the statement printed in *Variety* some weeks ago. At the time it was stated the Princess, destroyed by fire, would not be rebuilt this season. This is now confirmed.

When *Variety* printed this information exclusively about two months ago, a writer on a morning paper, evidently acting under instructions, tried to mislead by denying it, stating the Princess would be rebuilt and the house bookings arranged for by Klaw & Erlanger this season.

SHUBERT WALKOUTS.

Two of the principals in "Alone at Last" walked out of rehearsals, and the premiere out of town had to be postponed.

The walking principals are Jose Collins and Margaret Romaine. Miss Romaine left after a misunderstanding with J. J. Shubert which is said to have been very interesting to those who overheard it.

BIDDING FOR THE PARK.

There are several managers bidding for the Park (Majestic) theatre. One is Harry H. Frazee who is said to have offered \$35,000 a year for the Columbus Circle playhouse. The lease which Frank McKee held on the house called for an annual rental of \$30,000.

WHAT CHICAGO DOESN'T WANT.

Chicago, Sept. 29.

There is or seems to be a decided change in the taste of the Chicago theatregoer, according to a man well versed in these affairs. It is said that simple little plays or musical comedies are not to be longer tolerated out this way.

This is the reason for the apparent failure of more than one piece this season, including "The Only Girl," which, while not a decided failure, did not live up to expectations. "Molly and I" at the La Salle suffered accordingly, closing this week. "Just Boys" at the Princess, it is said, is doomed to fail on this account. This show opened Sunday night and was not successful to any extent.

"It Pays to Advertise" still remains the biggest hit in town, with "Watch Your Step" a close second. "The Birth of a Nation" holds up as a big film draw at the Colonial. The rest of the shows in town in the legitimate field have fallen off in business.

Vaudeville is a money-making attraction, according to reports both in and outside "the Loop."

Burlesque, taking the Columbia for an example, is due for a successful season here.

BLANCHE RING'S NEXT PLAY.

Frederic McKay and Oliver Morosco have reached a friendly arrangement over the former's contract with Blanche Ring. Mr. Morosco is presenting Miss Ring in "Nobody Home" in the West, and later she is to appear in a piece entitled "Honor Bright," the piece Mr. McKay intended starring her in this season.

Under the arrangement Mr. Morosco paid a bonus for Miss Ring's services for one year, and he holds an option for four additional years. When producing "Honor Bright" Morosco is to give McKay a percentage of the gross.

"FULL HOUSE" NOTICE UP.

The "No. 3" company of "A Full House" posted its two weeks' notice Saturday. They played Bridgeport Sept. 20 and 21, to \$111 night, \$45 matinee and \$157 second night. At Allentown, Sept. 24, a two days' run there netted: First night, \$150; matinee, \$134; second night, \$150.

Another "Full House" organization, headed by Walter Jones, opened in Cleveland to less than \$350.

The "Full House" company playing at the Lexington, New York, last week, did a gross of about \$2,500.

"SEARCH ME" GOING OUT.

"Search Me," the farce in which Howard Estabrook scored a personal success at the Gaiety early this season but which only lasted for a little more than a week on Broadway, is to be sent on tour. The piece is to open in New England next week.

In the cast will be Daniel Pennel, one of those interested in the management of the company, who will play the role originated by Montagu Love; Curtis Cooksey will have the Estabrook role, and the others include John Raymond, Nellie Dent and Fred Graham.

MINNA GOMBEL.

Minna Gombel, whose picture is on the front cover of this week's *Variety*, is to return to New York shortly in the role of Joan in "My Lady's Garter," the Jack Frutelle and Lee Morrison play, to follow Marie Tempest at the Lyceum.

Miss Gombel made her debut in Henry W. Savage's "Excuse Me" at the Gaiety, several years ago. After that she appeared with Fanny Ward in "Madam President" at the Garrick and later was in stock.

Last season she followed Ann Murdock in the lead with "A Pair of Sixes," leaving that production to become leading woman with Dudley Ayers in stock at the Grand opera house, Brooklyn. Later she played leads with the Lexington Opera House stock company.

Miss Gombel is under the exclusive management and direction of Chamberlain Brown.

DOCTORING "MISS INFORMATION."

Cincinnati, Sept. 29.

First aid to the injured, the same being "Miss Information," the Elsie Janis play at the Grand, is being administered this week by Drs. Charles Dillingham, the producer; Paul Dickey and Charles W. Goddard, playwrights; Jerome Kern, composer, and Julian Mitchell, stage director.

The above-mentioned surgeons are convinced that "Miss Information" must undergo a thorough operation. A whole lot of things will have to be cut out of her. The critics panned the play, especially the first part. "Miss Information" will be sent directly into New York from here to open at the Cohan.

Miss Janis is getting somewhat like Richard Mansfield. She wired Manager Havlin, of the Grand, that she could not play a Wednesday matinee, as she considered it too great a strain on her. She will not have to.

"MODERN SHYLOCK" WON'T DO.

Long Branch, N. J., Sept. 29.

The A. H. Woods production of "The Modern Shylock" won't do, according to the decision made here when the piece was first produced last Saturday.

Its theme is intermarriage between Hebrew and Gentile, and the story seems to offend both. At the premiere many walked out before the play ended. The house held a large mixed assemblage, opening to \$984.

Dorothy Donnelly and Josephine Victor were prominent in the cast. Miss Victor's performance especially came in for praise.

MAKING OVER FARCE.

Elizabeth Marbury, F. Ray Comstock and Philip Bartholmae are to produce a new musical piece which will be the former William A. Brady farce, "Over Night," with a musical score to be composed by Jerome Kern.

At present Ada Lewis, Helen Raymond and Anna Orr are engaged for the piece which is to be placed into rehearsal shortly.

Joseph Greenwald is managing B. S. Moss' Prospect in the Bronx.

BILLS NEXT WEEK (October 4)

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" and "A-B-C" following name (usually "Empress") are on the Sullivan-Considine Affiliated Booking Company 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-Considine Circuit—"M.," Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"M.," James C. Matthews (Chicago)—"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 & Schaefer (Chicago).

New York.
PALACE (orph)
Ciccolini
Laura Nelson Hall Co
Barnes & Crawford
Elizabeth M. Murray
Bankoff & Gillette
Manchu Troupe
Lightner & Alex
(Two to fill)
HAMBURG (ubo)
Hyslop & McIntyre
Valerie Bergere Co
Doyle & Dixon
Cantor & Lee
Meehan's Dogs
Al Wohlman
Toyo Troupe
Blair Sisters
COLONIAL (ubo)
Chap & Marble
Eddie Leonard Co
Henry Lewis
Watson Sisters
Mlle. Vedie Co
Hawthorne & Inglis
Chas Mack Co
Sylvester & Vance
Lunette Sisters
AMERICAN (loew)
Gilmore & Romanoff
Jennings & Evers
"The Secret"
Key & DeLacey
Keystone Four
Reed & Reed
Barnes & Robinson
(Two to fill)
2d Half
DeVere & Malcolm
Stone & Hughes
Nevis & Gordon
Schwartz Bros
Elizabeth Cutty
"Crooks"
Frank Bush
King Bros
(One to fill)
7TH AVE (loew)
Weber & Wilson
Keefe Langdon & W
Briere & King
Schwartz Bros
Leonard & Louie
(One to fill)
2d Half
Mario & Trevette
Reed & Reed
Chas Mason Co
Elliot & Mullen
Equillo Bros
(One to fill)
ORPHEUM (loew)
Dave Roth
"When It Strikes
Home"
Marshall & Tribble
Big Revue
(One to fill)
2d Half
Peppino
Mina Hurst Co
Connors & Witt
"The Secret"
Golding & Keating
Jolly Jack Tars
LINCOLN (loew)
Elizabeth Cutty
Nevis & Gordon
American Comedy 4
Equillo Bros
(One to fill)
2d Half
Cecil Dunham
Kamerer & Howland
"Master Move"
Bob Hall
Vaudeville Monkeyland
GREELY (loew)
Stone & Hughes
Morris & Wilson
Stone & Marcou
Hugh Norton Co
The Kemps
"Dairy Maids"
2d Half
Nestor & Duval
Paul Gordon
Marshall & Tribble
"Big Revue"
(One to fill)
NATIONAL (loew)
DeVere & Malcolm
Mazetti Family
Laurie & Aileen
"Man in the Dark"
Bob Hall
(One to fill)
2d Half
Frances & Holland
The Kemps
Hugh Norton Co
Telegraph Trio
Colonial Quintette
DELANCEY (loew)
Frances & Holland
Cecil Dunham
Darrell & Conway

"I Died"
Rockwell & Wood
King Bros
2d Half
Laurie & Aileen
Frances Renault
"Dairy Maids"
Tabor & Green
Weber & Wilson
(One to fill)
BOULEVARD (loew)
Schrodes & Chappelle
"Crooks"
Connors & Witt
Vaudeville Monkeyland
(One to fill)
2d Half
Dave Roth
"I Died"
Frey Twins & Frey
Barnes & Robinson
Rockwell & Wood
Brooklyn
ORPHEUM (ubo)
Eva Tanguay
Craig Campbell
Vanderbilt & Moore
Hussey & Boyle
Fatima
Julie Ring Co
H & Emma Sharrock
Burns & Lynn
Adonis
BUSHWICK (ubo)
Wilton Lackaye Co
Mr & Mrs J. Barry Co
George East Co
Alfred Bergen
3 Ankers
Thurber & Madison
Farrell-Taylor 3
Judges & Gale
Rae Eleanor Ball
PROSPECT (ubo)
William Courtleigh Co
Ryan & Tierney
Winsor McKay
"New Producer"
Maria Lo Co
"Tate & Motorings"
"Entertainers"
Gaston Palmer
Porter & Sullivan
FLATBUSH (ubo)
Dave Wellington
Carter & Waters
E. Dunsmore
E. F. Hawley Co
Fox & Evans
Rendix Players
Harry B. Lester
Loyal & Pierrot
FULTON (loew)
Peppino
Nestor & Duval
"Master Move"
Josephine Davis
Samorin Troupe
(One to fill)
2d Half
Les Caranecote
Holmes & Holliston
Briere & King
"Enchanted Forest"
Keefe, Langdon & W
Scamp & Scamp
BIJOU (loew)
Harry & Anna Seymour
Colonial Quintette
Jenkins & Covert
"Enchanted Forest"
Telegraph Trio
(Two to fill)
2d Half
Gilmore & Romanoff
Post & DeLacey
"It Strikes Home"
Hyman Meyer
Keystone Four
Capt Barnett & Son
Carl Damann Troupe
DE KALB (loew)
Romaine & Roberts
Mina Hurst Co
Hyman Meyer
"Shot at Sunrise"
Golding & Keating
Jolly Jack Tars
2d Half
Van & Hazen
American Comedy 4
Brewn & Jackson
Chas L. Fletcher
Henry Frey
Leonard & Louie
PALACE (loew)
Beth Lewis
Evans & Aarken
Frank Bush
(Two to fill)
2d Half
Morris & Wilson
Samaron
BIRMINGHAM, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Singer & Ziegfelds
Herskind
Zelma Co
Minnie, Sterwood
3 Hickory Bros

Bloomington, Ill.
MAJESTIC (wva)
Sterling & Margaret
Mr & Mrs Fred Allen
Libonati
"School Days"
(One to fill)
2d Half
Joe Kennedy
Geo Dameral Co
Hawley & Hawley
The Rials
Boston.
HEATH'S (ubo)
The Wheelers
Lulu Coates Co
Imhoff Conn Co
Grace Fisher
"Woman Proposes"
Elmore & Williams
G & S Revue
GLOBE (loew)
Rawson & Clare
Marie Russell
4 Victors
(Three to fill)
2d Half
Klein Bros
"The Burgeon"
Gertrude Barnes
Bud & Nellie Helm
Kalma & Co.
(One to fill)
Klein Bros
"The Surgeon"
Gertrude Barnes
Kalma & Co.
(One to fill)
2d Half
Blanche Sloane
Lise Barth
Seymour & Seymour
"On the Veranda"
(One to fill)
Bridgeport, Conn.
FLAZA (ubo)
Kurtis Rooters
Adair & Wyant
Tom Mahoney
Dancing Follies
2d half
Bush & Engel
Roberts & Roeden
Foy & Page
"Darktown Revue"
Buffalo
SHEA'S (ubo)
Louis Simon Co
Corcoran & Dingle
Kenneth Casey
Marie Fitzgibbons
Bonnie Glass Co
(Others to fill)
Battle, Mont.
EMPRESS (scabab)
Henry & Adelaide
Harry & Etta Conly
Bonnie Sextette
Arthur Deming
"Is He Chaplain"
B & E St. Allen
Calgary.
PANTAGES (m)
Prosperity 8
"Sorority Girls"
Santos & Hayes
Stella & Johnny Vanis
Otte & Hume
Canter, O.
LYCEUM (ubo)
Zena & Hale
Gray & Graham
"Marked Money"
Stuart Barnes
Rice Elmer & T
2d half
Radium Spectre
Bennington Sis
LaFrance & Bruce
Cowboy Minstrels
(One to fill)
PRINCESS (wva)
Harry Sterling
Burham & Yant
M. & Mrs Fred Allen
Victoria 4
Champaign, Ill.
ORPHEUM (wva)
Kronin Bros
Rett & Kitty Henry
Thos F. Swift Co
James H. Cullen
"Dream of Orient"
2d Half
"Night Clerk"
Chicago.
MAJESTIC (orph)
McIntyre & Heath
French & Eie
Ed Lavine
Bertha Shellek
Mack & Walker
Leroy Lytton Co
Diamond & Grant
Parillo & Frabito
3 Mori Bros

ALABAMA (wva)
Alabama Jubilee
Newwood & Norwood
O'Neal & Walmesley
Sebastian Merrill Tr
Angel Sisters
2d Half
Freshman
Ed & Minnie Foster
(Three to fill)
AMERICAN (loew)
Sanlon & Press
Chas Kenna
Four Entertainers
Camille Trio
The Fantamas
2d Half
Sabbath & Wright
Frank Terry
Raymond Sisters
Jones & Johnson
Sebastian Merrill
WINDSOR (wva)
Sabbath & Wright
Mysterious Pianist
Geo M. Fisher Co
Low Hawkins
Fantom's Athletes
2d half
Herbert Germaine 3
Frank Whitman
Tom Davies Co
Flo Adler & Boys
Gruber's Elephant
KEDZIE (wva)
Richard Wally Co
Ed McLaughlin
Keno & Green
Chas Seamon
Tom Linton & Girls
2d half
Nicholas Nelson Tr
Plicher & Douglas
(Three to fill)
WILSON (wva)
6 Military Dancers
Victoria 4
Packey MacFarland
(Two to fill)
2d half
Amoros & Mulvey
Vito & Tuck
Scanlon & Press
Tom Linton's Girls
(One to fill)
AVENUE (wva)
Amoros & Mulvey
Plicher & Douglas
Sid Lewis
Gruber's Elephant
2d half
Scott & Wilson
Coakley, Hanvey & D
Melnotte Twins
Packey MacFarland
Cincinnati.
KEITH'S (ubo)
Pierlot & Scofield
Miller & Mack
Musical Gormans
McConnell & Simpson
Monroe & Mack
Norah Bayes
Felix Adler
& Janduley
EMPRESS (scabab)
Madge Matiland
Fres & Sel Fraser
Link Robinson Co
T & S Moore
Johnie Fogarty's Co
Cleveland.
KEITH'S (ubo)
Burdella Petterson
Kiet & DuMont
Sam & Kit Morton
Ballet Divertissement
Moore Gardner & R
Morton Keeler Co
Bell & Bianchi
Dorlin's Animals
GORDON EQ (scabab)
(Liberty, Cleveland, split)
1st half
"Childhood Days"
Nedra Coffey
Adele Oswald Co
Wright & Davis
Goyt Trio
Musical Hunters
Columbia, Mo.
STAR (wva)
Bronius & Brown
Silver & Gray
Swain's Animals
2d half
Carletta
3 Creighton Sisters
(One to fill)
Columbus.
KEITH'S (ubo)
Kenny Nobody & P
Clara Morton
Cole & Denahy
Chief Caupolican
Tom Lewis Co
Tighe & Barnett
Robbie Gordone

Danville, Ill.
LYRIC (wva)
Australian Creightons
Ted & Uno Bradley
J C Lewis Co
Bigelow, Campbell & R
Mme Asaria Co
2d half
Eastman & Moore
Captain Anson
Wm Lytle Co
Clark & McCullough
Hubert Dyer Co
Dallas.
MAJESTIC (inter)
Page Hack & M
Vista Gould
Shannon & Annie
Willard
George Primrose Co
Barry & Wolford
Horelick Family
Dayton, O.
KEITH'S (ubo)
Oxford 3
Bond & Casson
Harry Holman Co
Cooper & Smith
"Bride Shop"
Dayesport, Ia.
COLUMBIA (wva)
"Four Husbands"
2d Half
4 Melodious Chaps
Joe Cook
James Teddy Co
The Fantamas
(One to fill)
Denver.
ORPHEUM
Joan Sawyer
Carlisle & Romer
Altman & Dody
Studios in Art
Albert & Irving
Kingston & Esher
Des Moines.
ORPHEUM (wva)
Cycling McNutts
Damon & Bass
Wm Morris Co
Nan Halperin
James Teddy Co
Jas & Jack Smith
2d Half
Lona Hygi
The Mexicans
Princeton & Yale
Keno & Green
Buch Bros
O'Neal & Walmesley
Detroit.
TEMPLE (ubo)
Dorothy Jordan
Edwin Stevens Co
Avon Comedy 4
Hallen & Fuller
Ward Bros
Aneta Bros
Diers & Deht
Henry B. Toomer Co
George & Hamilton
Gardner's Maniacs
2d half
Monde & Belle
Cheyenne Minstrels
Joe Daniels
Buch Bros
Dubuque, Ia.
MAJESTIC (inter)
Reno
Reed & Wood
Three Loretas
Hufford & Chain
Nicholas Nelson Tr
(One to fill)
2d half
Emmett & Emmet
Francis Murphy
Olympia Des all
(Three to fill)
Duluth.
GRAND (wva)
Mack & Williams
Carl Stantzer Co
Becker & Adams
Musical McLarens
2d half
Abbott & Mills
Fred & Eva Mosart
Walsh & Phink
(One to fill)
Easton, Pa.
ORPHEUM (ubo)
Boyle & Patsy
Isabelle Lowe Co
Claude Golden
Sterling Highlanders
(One to fill)
2d half
Carmela & Ponzelo
Anderson & Burt
Van & C Avery
"Fascinating Flirt"
Eau Claire, Wis.
ORPHEUM (wva)
Juggling Matthew 4
4 Old Veterans
(One to fill)
2d half
Jesula Duo
Knight & Moore
Billy Jones
Edmonton, Can.
PANTAGES (m)
"Lon's Bride"
Chas Carter Co
Kelly & Violet
Hopkins & Axtell
Carson Bros
Elgin, Ill.
GRAND (wva)
The Parkers
Correll & Gillette
"Springtime"

Bertie Fowler
3 Jeanettes
2d Half
Stock Co
Bikhart, Ind.
ORPHEUM (wva)
1st half
Nelson & Nelson
Belle Rutland
Versa Marceau Co
S & M Stebbins
"d half"
"All Girl Revue"
Elmira, N. Y.
MAJESTIC (ubo)
"Limousine Romance"
Sandy Shaw
Libby & Barton
Miller & Baker
Chas Drew Co
Beale LeCount
"Kidland"
Erie, Pa.
COLONIAL (ubo)
Bradley & Norris
Cantwell & Walker
Lily Mae Mc
Murry Bennett
Tumbling Demons
(One to fill)
Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st Half
Evelyn & Dolly
"Live Wires"
John & Mandel
Corr Amore & Carr
Fall River, Mass.
BIJOU (loew)
Seymour & Seymour
Elliot & Mullen
Tom Brown Trio
Chas Mason Co
(One to fill)
2d Half
Meredith & Snooser
Rosen & Clark
(Three to fill)
Fargo, N. D.
ORPHEUM (scabab)
Hector
Bogert & Nelson
Lavigne & Aster
2d Half
Rose Ashton
Beatrice McKenzie Co
Three Romans
Francis Dyer
Fen on Lac, Wis.
JOBA (wva)
Armstrong & Ouel
Green Gray & G
2d half
Fisk & Fallon
Franks & Addington
Fr. Dodge, Ia.
PRINCESS (wva)
Weber & Deht
Henry B. Toomer Co
George & Hamilton
Gardner's Maniacs
2d half
Monde & Belle
Cheyenne Minstrels
Joe Daniels
Buch Bros
Fr. Wayne, Ind.
PLANCE (ubo)
The Gladiators
J Warren Keene
The Meyraks
Eleanor Gordon Co
Alexander Kids
Santley & Norton
Prevost & Brown
Fr. Worth
MAJESTIC (inter)
Three Lyses
Edwin George
Hippodrome 4
Alleen Stanley
Rigoletto Bros
Morrissey & Hackett
Merle's Cockatoos
Freeport, Ill.
ORPHEUM (wva)
Chuck & Eva Mosart
Clark Sisters
Guerra & Carmen
2d half
Electrice Co
Helen Gannon
(One to fill)
Fresno, Cal.
WHITE (orph)
(7-8)
(Same bill as Sacramento this issue)
Galesburg, Ill.
GAITY (wva)
Leonard
Harry Mason & Co
Kelly & Galvin
Ralph Bayle Co
2d Half
3 Rooney Girls
Girty & Corriel
Louis London
Greole Band
Gloverville, N. Y.
GLOPE (ubo)
Dave K. H. J. J.
Mrs Hodges
2d half
Dorothy Meuthel
Lovell & Lovell
Grand Forks, N. D.
GRAND (scabab)
Rosa & Ashton
Beatrice McKenzie Co
Three Romans
(Continued on page 14.)

2d Half
Doyle & Elaine
Hector
Hogert & Nelson
Grand Island, Neb.
MAJESTIC (wva)
Unada & Irving
2d half
The Klites
Grand Rapids, Mich.
EMPEROR (ubo)
Vanderbilt & Moore
Henry Rudolph
Emerson & Baldwin
De Leon & Davis
Homer Miles Co
Matthews & Shayne
Howard's Poodles
MAJESTIC (wva)
Al Nuttle
Victoria Trio
Short & Mayer
(Two to fill)
2d half
McConnell & Manford
St & Mary Stebbins
(Three to fill)
Great Falls, Mont.
G O H (scabab)
(Oct 9-10)
Seymour & Dupre
Four Wanderers
Ned Norton Girls
Rice Bros
Grey & Old Rose
Bicknell & Gibney
Hancock, Ill.
ORPHEUM (wva)
Lloyd Sisters
2d half
5 Romeros
Hanibal, Mo.
PARK (wva)
Harris & Randall
Shaw & Lee
The Puppets
2d half
Carl Pitzer
Hyland & Dale
The Dances
Harrisburgh, Pa.
MAJESTIC (ubo)
Fairfax & Stafford
Haley Sisters
Walsh Lynch Co
Toney & Norman
"Frivolity Girls"
2d half
Flood & Hule
Valentine Vox
Isabel Love Co
Nevis & Atwood
Sterling Highlanders
Hartford.
PALACE (ubo)
1st half
Drawee Frisco & H
Rogers & Hart
Dorothy Richmond Co
Margaret Farrell
Fulgura
Petticoat Minstrels
Haverhill, Mass.
COLONIAL (ubo)
Jarow
Fred & Adele Astaire
Brown & Simpson
Geo Nagle
2d Half
Von Seined
Moore & Moore
Peterson-Dick-Morrison
Star Stanley 3
Hoboken, N. J.
LYRIC (loew)
Frank O'Brien
Brown & Jackson
Andy Lewis Co
Gordon & Marx
Carl Damann Troupe
2d Half
Schrodes & Chappelle
"Man in Dark"
Webb's Seals
(Two to fill)
Houston, Tex.
MAJESTIC (inter)
Kno & Cornelia
Mystic Bird
Great Howard
Willing Bently Co
Alan Brooks Co
Creighton Bros & B
Auntie Family
Dance Company, Ind.
KEITH'S (ubo)
Jolly J Jones
Ethel Hopkins
O'Brien Havel Co
Ernest Ball
H Brockbank Co
Haydn & Haydn
Morris Cronin Co
LYRIC (wva)
Vernie Kaufman
Dunn & Deane
"Dream Girls"
Arthur Rigby
(One to fill)
2d half
The Halkins
Norwood & Norwood
Mabel Harper
(Two to fill)
Ishtemaw, Mich.
ISHPEMING (wva)
5 Romeros
2d half
Tri State 4
Ishtemaw, Mich.
STAR (ubo)
Bwan & Swan
"Kidland"
2d half
Mooney & Meher
"Lomousine Romance"

(Continued on page 14.)

THEATRE MANAGERS DISCIPLINE TICKET AGENT FOR OVERCHARGE

Met Wednesday to Discuss Punishment—Return of the Cut Rate Predicted—Inside of Deal for Transfer of Tyson Company Stock Causing Laughter.

There was a meeting of the Managers' Association Wednesday afternoon to consider what steps should be taken to discipline one of the ticket brokers caught cheating on the sale of his tickets and getting over the advance of 50 cents set by the Association. It was said the result would be the broker might have his entire supply of tickets from the clearing house cut off.

The present means of distributing tickets to the agencies and the "cut rate" question have been subjects of discussion wherever theatrical managers meet these days. One of the big laughs going the rounds is the sale by Lee Shubert of the stock of the Tyson Company.

The price which Shubert got for his 50 per cent. of the Tyson Co. is said to have been \$91,250, of which \$40,000 was cash. The balance was also to be paid in cash a short time later, but when a loan of \$50,000 was being arranged some of the outside brokering interests opposed it. In the meantime the Shuberts still have a representative in the offices of the Tyson Co.

The story regarding the sale is that the Shubert holdings in the Tyson Co. were offered outside through a law firm just a few weeks previous to the deal and the price asked at that time was \$70,000, of which only \$10,000 cash was required and the balance could be taken care of in five years.

The laugh is that Shubert was able, within a few weeks, to frame things so that he was able to unload all of his Tyson holdings on someone who was considered a "wise man" in show business and get the big cash payment that he did and boost the price \$21,000 over what he had first offered it at.

As a matter of fact the Tyson Company did \$1,250,000 in business last year, but the profits were not what they should have been on the volume of business done. The overhead of the Tyson Company is approximately \$855 daily, or a little over \$200,000 annually. This includes rentals and all other charges. With these charges there are very few people who can actually figure the profit that the concern will show under the new arrangement.

The managers at their meeting last week, which incidentally was a rather heated one, had a few facts brought home to them regarding the Tyson Company. One of the big producers, who also has his own theatre in New York, went to the front and insisted the tickets for the various brokers would be allotted at his box office and that the Tyson Company would have to distribute them as they were allotted.

The producers have been threatened that unless they stick to the cut rate agreement in New York their attrac-

tions will not be routed when it comes time for them to start on the road.

At present the predictions are that the cut rate will come back within the next month.

The houses cutting the box office rates are said to be doing a fairly good business. Some of the theatres where the balconies have been reduced are doing good business on the upper floors, while the orchestra is not holding up.

One of the tricks some of the managers are adopting is the distribution of lithograph tickets through the medium of apartment house letter boxes, which are redeemable for seats with a small premium. Some of the Shubert houses have arranged for passes to be left with the ticket-taker, instead of at the box office. The ticket taker is given the coupons and admits a person for each coupon he holds. This does not show any passes in the box and the balance of the ticket is counted in the "deadwood."

TORONTO STORY CONFIRMED.

Toronto, Sept. 29.

It has been definitely announced Klaw & Erlanger booked attractions will play at the Grand, this city, by special arrangement with A. J. Small, owner of the Grand and Majestic. The Shubert attractions will continue playing the Royal Alexandra.

This is in confirmation of the statement printed in VARIETY some weeks ago. At the time it was stated the Princess, destroyed by fire, would not be rebuilt this season. This is now confirmed.

When VARIETY printed this information exclusively about two months ago, a writer on a morning paper, evidently acting under instructions, tried to mislead by denying it, stating the Princess would be rebuilt and the house bookings arranged for by Klaw & Erlanger this season.

SHUBERT WALKOUTS.

Two of the principals in "Alone at Last" walked out of rehearsals, and the premiere out of town had to be postponed.

The walking principals are Jose Collins and Margaret Romaine. Miss Romaine left after a misunderstanding with J. J. Shubert which is said to have been very interesting to those who overheard it.

BIDDING FOR THE PARK.

There are several managers bidding for the Park (Majestic) theatre. One is Harry H. Frazee who is said to have offered \$35,000 a year for the Columbus Circle playhouse. The lease which Frank McKee held on the house called for an annual rental of \$30,000.

WHAT CHICAGO DOESN'T WANT.

Chicago, Sept. 29.

There is or seems to be a decided change in the taste of the Chicago theatregoer, according to a man well versed in these affairs. It is said that simple little plays or musical comedies are not to be longer tolerated out this way.

This is the reason for the apparent failure of more than one piece this season, including "The Only Girl," which, while not a decided failure, did not live up to expectations. "Molly and I" at the La Salle suffered accordingly, closing this week. "Just Boys" at the Princess, it is said, is doomed to fail on this account. This show opened Sunday night and was not successful to any extent.

"It Pays to Advertise" still remains the biggest hit in town, with "Watch Your Step" a close second. "The Birth of a Nation" holds up as a big film draw at the Colonial. The rest of the shows in town in the legitimate field have fallen off in business.

Vaudeville is a money-making attraction, according to reports both in and outside "the Loop."

Burlesque, taking the Columbia for an example, is due for a successful season here.

BLANCHE RING'S NEXT PLAY.

Frederic McKay and Oliver Morosco have reached a friendly arrangement over the former's contract with Blanche Ring. Mr. Morosco is presenting Miss Ring in "Nobody Home" in the West, and later she is to appear in a piece entitled "Honor Bright," the piece Mr. McKay intended starring her in this season.

Under the arrangement Mr. Morosco paid a bonus for Miss Ring's services for one year, and he holds an option for four additional years. When producing "Honor Bright" Morosco is to give McKay a percentage of the gross.

"FULL HOUSE" NOTICE UP.

The "No. 3" company of "A Full House" posted its two weeks' notice Saturday. They played Bridgeport Sept. 20 and 21, to \$111 night, \$45 matinee and \$157 second night. At Allentown, Sept. 24, a two days' run there netted: First night, \$150; matinee, \$134; second night, \$150.

Another "Full House" organization, headed by Walter Jones, opened in Cleveland to less than \$350.

The "Full House" company playing at the Lexington, New York, last week, did a gross of about \$2,500.

"SEARCH ME" GOING OUT.

"Search Me," the farce in which Howard Estabrook scored a personal success at the Gaiety early this season but which only lasted for a little more than a week on Broadway, is to be sent on tour. The piece is to open in New England next week.

In the cast will be Daniel Pennel, one of those interested in the management of the company, who will play the role originated by Montagu Love; Curtis Cooksey will have the Estabrook role, and the others include John Raymond, Nellie Dent and Fred Graham.

MINNA GOMBEL.

Minna Gombel, whose picture is on the front cover of this week's VARIETY, is to return to New York shortly in the role of Joan in "My Lady's Garter," the Jack Frutelle and Lee Morrison play, to follow Marie Tempest at the Lyceum.

Miss Gombel made her debut in Henry W. Savage's "Excuse Me" at the Gaiety, several years ago. After that she appeared with Fanny Ward in "Madam President" at the Garrick and later was in stock.

Last season she followed Ann Murdock in the lead with "A Pair of Sixes," leaving that production to become leading woman with Dudley Ayers in stock at the Grand opera house, Brooklyn. Later she played leads with the Lexington Opera House stock company.

Miss Gombel is under the exclusive management and direction of Chamberlain Brown.

DOCTORING "MISS INFORMATION."

Cincinnati, Sept. 29.

First aid to the injured, the same being "Miss Information," the Elsie Janis play at the Grand, is being administered this week by Drs. Charles Dillingham, the producer; Paul Dickey and Charles W. Goddard, playwrights; Jerome Kern, composer, and Julian Mitchell, stage director.

The above-mentioned surgeons are convinced that "Miss Information" must undergo a thorough operation. A whole lot of things will have to be cut out of her. The critics panned the play, especially the first part. "Miss Information" will be sent directly into New York from here to open at the Cohan.

Miss Janis is getting somewhat like Richard Mansfield. She wired Manager Havlin, of the Grand, that she could not play a Wednesday matinee, as she considered it too great a strain on her. She will not have to.

"MODERN SHYLOCK" WON'T DO.

Long Branch, N. J., Sept. 29.

The A. H. Woods production of "The Modern Shylock" won't do, according to the decision made here when the piece was first produced last Saturday.

Its theme is intermarriage between Hebrew and Gentile, and the story seems to offend both. At the premiere many walked out before the play ended. The house held a large mixed assemblage, opening to \$984.

Dorothy Donnelly and Josephine Victor were prominent in the cast. Miss Victor's performance especially came in for praise.

MAKING OVER FARCE.

Elizabeth Marbury, F. Ray Comstock and Philip Bartholmae are to produce a new musical piece which will be the former William A. Brady farce, "Over Night," with a musical score to be composed by Jerome Kern.

At present Ada Lewis, Helen Raymond and Anna Orr are engaged for the piece which is to be placed into rehearsal shortly.

Joseph Greenwald is managing B. S. Moss' Prospect in the Bronx.

BILLS NEXT WEEK (October 4)

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" and "A-B-C" following name (usually "Empire") are on the Sullivan-Considine Affiliated Booking Company 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-Considine Circuit—"M. A.," Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"M.," James C. Matthews (Chicago)—"F.," 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 & Schaefer (Chicago).

New York.
PALACE (orph)
Ciccolini
Laura Nelson Hall Co
Barnes & Wilson
Elizabeth M. Murray
Bankoff & Girle
Manchu Troupe
Lightner & Alex
(Two to fill)
ALHAMBRA (ubo)
Hymen & Witten
Vernie Mercurio Co
Doyle & Dixon
Cantor & Lee
Meehan's Dogs
Al Wohlman
Toyo Troupe
Blaser Sisters
COLONIAL (ubo)
Chip & Marble
Eddie Leonard Co
Henry Lewis
Watson Sisters
Mile, Vadle Co
Hawthorne & Ingles
Guss Mack Co
Sylvester & Vance
Lunette Sisters
AMERICAN (loew)
Gilmore & Romanoff
Jennings & Evers
"The Secret"
Post & DeLacey
Keystone Four
Reed & Reed
Barnes & Robinson
(Two to fill)
2d Half
DeVere & Malcolm
Stones & Hughes
Nevis & Gordon
Schwartz Bros
Elizabeth Cutty
"Crooks"
Frank Bush
King Bros
(One to fill)
7TH AVE (loew)
Weber & Wilson
Keefe Langdon & W
Briere & King
Schwartz Bros
Leonard & Louie
(One to fill)
2d Half
Mario & Trevette
Reed & Reed
Chas Mason Co
Elliott & Mullen
Equillo Bros
(One to fill)
ORPHEUM (loew)
Dave Roth
"When It Strikes
Home"
Marshall & Tribble
Big Revue
(One to fill)
2d Half
Peppino
Minola Hurst Co
Connors & Witt
"The Secret"
Golding & Keating
Jolly Jack Tars
LINCOLN (loew)
Elizabeth Cutty
Nevis & Gordon
American Comedy 4
Equillo Bros
(One to fill)
2d Half
Cecil Dunham
Kamerer & Howland
"Master Move"
Bob Hall
Vaudeville Monkeyland
GREELEY (loew)
Stone & Hughes
Morris & Wilson
Stone & Marcou
Hugh Norton Co
The Kempa
"Dairy Maids"
2d Half
Nestor & Duval
Paul Gordon
Marshall & Tribble
"Clog Revue"
(One to fill)
NATIONAL (loew)
DeVere & Malcolm
Matzetti Family
Laurie & Aileen
"Man in the Dark"
Bob Hall
(One to fill)
2d Half
Frances & Holland
The Kempa
Stone & Marcou
Hugh Norton Co
Telegraph Trio
Colonial Quintette
DELANEY (loew)
Frances & Holland
Cecil Dunham
Darrell & Conway

Rockwell & Wood
King Bros
2d Half
Laurie & Aileen
Frances Renault
"Dairy Maids"
Tabor & Green
Weber & Wilson
(One to fill)
BOULEVARD (loew)
Schrodes & Chappelle
"Crooks"
Connors & Witt
Vaudeville Monkeyland
(One to fill)
2d Half
Dave Roth
"I Died"
Frey Twins & Frey
Barnes & Robinson
Rockwell & Wood

Brooklyn
ORPHEUM (ubo)
Eva Tanguay
Craig Campbell
Vanderbilt & Moore
Hussey & Boyle
Fratina
Julie Ring Co
H & Emma Sharrock
Burns & Lynn
Adonis
BUSHWICK (ubo)
Wilton Lackaye Co
Mr & Mrs J Barry Co
George East Co
Alfred Bergen
3 Ankers
Thurber & Madison
Farrell-Taylor 3
Judge & Gale
Rae Eleanor Ball
PROSPECT (ubo)
William Courtleigh Co
Ryan & Tierney
Winsor McKay
"New Producer"
Maria Lo Co
Tate's "Motoring"
8 Entertainers
Porter & Sullivan
PLATBUSH (ubo)
Dave Wellington
Carter & Waters
E Dunsmore
E F Hawley Co
Fox & Evans
Bendix Players
Harry B Lester
Loyal & Pierrot
FULTON (loew)
Peppino
Nestor & Duval
"Master Move"
Josephine Davis
Samorin Troupe
(One to fill)
2d Half
Les Carangettes
Connors & Hillston
Pierrot & King
"Enchanted Forest"
Keefe, Langdon & W
Scamp & Scamp
BIJOU (loew)
Harry & Anna Seymour
Colonial Quintette
Jenkins & Covert
"Enchanted Forest"
Telegraph Trio
(Two to fill)
2d Half
Gilmore & Romanoff
Post & DeLacey
"It Strikes Home"
Hyman Meyer
Keystone Four
Capt Barnett & Son
Carl Damann Troupe
DE KALB (loew)
Romaine & Roberts
Minola Hurst Co
Hyman Meyer
"Shot at Sunrise"
Golding & Keating
Jolly Jack Tars
2d Half
Van & Hazen
American Comedy 4
Brewn & Jackson
Chas L Fletcher
Henry Frey
Leonard & Louie
PALACE (loew)
Beth Lewis
Evans & Aarken
Frank Bush
(Two to fill)
2d Half
Morris & Wilson
Samaron Troupe
(Three to fill)
WARWICK (loew)
Bramley & Meredith
Henry Frey

LaBelle & Jasine
(One to fill)
2d Half
Smith & Ralph
Conkley McBride & C
Gordon & Marx
Florenti
Asheoka, Pa.
ORPHEUM (ubo)
Carmela & Ponzelo
Anderson & Burt
Nevis & Atwood
"Fascinating Filtrits"
2d Half
Follis Sh & O
Boyle & Patsy
Haley Sisters
H Haywood Co
Amsterdam, N. Y.
LYCEUM (ubo)
"Aurora of Light"
John J Clark
Martini & Maximilian
2d Half
Swan & Swan
Evelyn Cunningham
Kittie Minstrels
Atlanta, Ga.
FORSTHE (ubo)
Lamb's Manikins
Boothby & Everdeen
Emmett Devoy Co
Rory La Rocca
"Safety First"
(One to fill)
Atlantic City, N. J.
KEITH'S (ubo)
The Kratons
DuFor Bros
F & A Pelot
Nardin
Dorothy Regal Co
Lancton & Lucille
"Follies of '18"
Ansonia, N. Y.
JEFFERSON (ubo)
Woolner & Water
Segal & Matthews
Evelyn Cunningham
2d Half
Martini & Maximilian
John J Clark
(One to fill)
Aurora, Ill.
FOX (wva)
Stock Co
2d Half
Althoff Sisters
Arthur Rivers
Sherman's Circus
(Two to fill)

Baltimore
MARYLAND (ubo)
Violet Dale
I & B Smith
White & Clayton
Solis Bros
C Grapewin Co
Gallagher & Martin
Victor Morley Co
Ward Bell & W
New & Lee
HIPPODROME (loew)
Martin & Clark
Dorothy Herman
Wilkins & Wilkins
Ethel Mae Hall Co
Stanley Burges & H
Singer's Midgets
Danvers, Mo.
BIJOU (ubo)
(Lewiston split)
1st half
Farraras
Violet
Karl Rosini Co
Kelly & Drake
"Midnight Rollers"
Billings, Mont.
BABCOCK (scabc)
(Oct 5-8)
Seymour & Dupre
Four Wanderers
Ned Norton & Girls
Rice Girls
Grey & Old Rose
Bicknell & Gibeay

Binghamton, N. Y.
STONE O H (ubo)
Miller & Baker
Beale LeCount
Chas Drew Co
2d Half
Libby & Barton
Segal & Matthews
Marlette's Manikins
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Singer & Chagfields
Herkind
Zelma Co
Morris & Sherwood
3 Hickey Bros

Bloomington, Ill.
MAJESTIC (wva)
Sterling & Margaret
Mr & Mrs Fredk Allen
Libonati
"School Days"
(One to fill)
2d Half
Joe Kennedy
Geo Dameral Co
Hawley & Hawley
The Rials
Boston.
KEITH'S (ubo)
The Wheelers
Lulu Coates Co
Imhoff Conn Co
Grace Fisher
"Woman Proposes"
Elinore & Williams
G & S Revue
GLOBE (loew)
Rawson & Clare
Marie Russell
4 Victors
(Three to fill)
2d Half
Klein Bros
"The Surgeon"
Gertrude Barnes
Bud & Nellie Helm
Kalma & Co.
(One to fill)
St. JAMES (loew)
Klein Bros
"The Surgeon"
Gertrude Barnes
Kalma & Co.
(One to fill)
2d Half
Blanche Sloane
Lee Barth
Seymour & Seymour
"On the Veranda"
(One to fill)
Bridgeport, Conn.
PLAZA (ubo)
Kurtis Rooters
Adair & Wyant
Tom Mahoney
Dancing Follies
2d Half
Bush & Engel
Roberts & Roeden
Foy & Falge
"Darktown Revue"
Buffalo
SHEA (ubo)
Louis Simon Co
Corcoran & Dingle
Kenneth Case
Marie Fitzgibbons
Bonnie Glase Co
(Others to fill)
Butte, Mont.
EMPRESS (scabc)
Henry & Adelaide
Harry & Etta Conly
Bonnie Saxette
Arthur Deming
"Is He Chaplain"
B & E St Allen

Calgary.
PANTAGES (m)
Prosperity 8
"Sorority Girls"
Santos & Hayes
Ollie & Johnny Vanis
Stein & Hume
Canton, O.
LYCEUM (ubo)
Zena & Hale
Gray & Graham
"Marked Money"
Stuart Barnes
Rice Elmer & T
2d Half
Radium Spectre
Burlington Sals
LaFrance & Bruce
Cowboy Minstrels
(One to fill)
PRINCESS (wva)
Harry Sterling
Burnham & Yant
Mr & Mrs Fredk Allen
Victoria 4
Champaign, Ill.
ORPHEUM (wva)
Krank's Bros
Ruth & Kitty Henry
Thos F Swift Co
James H Cullen
"Dream of Orient"
2d Half
"Night Clerk"
Chicago.
MAJESTIC (orph)
McIntyre & Heath
French & Els
Ed Levine
Bertha Shallek
Mack & Walker
Leroy Lytton Co
Diamond & Grant
Parillo & Frabito
3 Mori Bros

Alabama Jubilee
Norwood & Norwood
O'Neal & Walmesley
Sebastian Merrill
Angel Sisters
2d Half
Freshman
Ed & Minnie Foster
(Three to fill)
AMERICAN (loew)
Sanlon & Press
Chas Kenna
Four Entertainers
Camille Trio
The Fantamas
2d Half
Sabath & Wright
Frank Terry
Raymond Sisters
Jones & Johnson
Sebastian Merrill
WINDSOR (wva)
Sabbott & Wright
Mysterious Pianist
Geo M Fisher Co
Low Hawkins
Fantom's Athletes
2d Half
Herbert Germaine 3
Frank Whitman
Tom Davies Co
Flo Adler & Boys
Gruber's Elephant
KEDZIE (wva)
Richard Wally Co
Abel McLough
Kono & Green
Chas Seamon
Tom Linton & Girls
2d Half
Nicholas Nelson Tr
Plicer & Douglas
(Three to fill)
WILSON (wva)
6 Military Dancers
Victoria 4
Packey MacFarland
(Two to fill)
2d Half
Amoros & Mulver
Nin & Tuck
Scanlon & Press
Tom Linton's Girls
(One to fill)
AVENUE (wva)
Amoros & Mulver
Plicer & Douglas
Tom Davies Co
Sid Lewis
Gruber's Elephant
2d Half
Scott & Wilson
Conkley, Hanvey & D
Melotte Twins
Packey MacFarland
Clackamatt.
KEITH'S (ubo)
Pierlot & Scofield
Miller & Mack
Musical Gormana
McConnell & Simpson
Monroe & Mack
Norah Bayes
Felix Adler
4 Januaries
EMPRESS (scabc)
Pantzer Duo
Madge Malland
Fres & Sel Fraser
Link Robinson Co
T & S Moore
Johnie Fogarty's Co
Cleveland.
KEITH'S (ubo)
Burdelle Petterson
Klet & DuMont
Sam & Kit Morton
Baliet Divertissement
Moore Gardner & R
Mason Keeler Co
Belle Blanche
Derkin's Animals
GORDON EQ (scabc)
(Liberty, Cleveland, split)
1st half
"Childhood Days"
Norlin Coffey
Abbie Oswald Co
Wright & Davis
Goyt Trio
Musical Hunters
Columbia, Mo.
STAR (wva)
Broslus & Brown
Sliver & Gray
Swain's Animals
2d Half
Carlette
3 Creighton Sisters
(One to fill)
Columbus.
KEITH'S (ubo)
Kendy Noddy & P
Clara Morton
Cole & Denahy
Chief Campolican
Tom Lewis Co
Tighe & Barnett
Robbie Gordone

Danville, Ill.
LYRIC (wva)
Australian Creightons
Ted & Uno Bradley
J C Lewis Co
Bigelow, Campbell & R
Mme Asoria Co
2d Half
Eastman & Moore
Captain Anson
Wm Lytle Co
Clark & McCullough
Hubert Dyer Co
Dallas.
MAJESTIC (inter)
Page Hack & M
Linda Gould
Shannon & Annis
Willard
George Primrose Co
Barry & Wolford
Horelick Family
Dayton, O.
KEITH'S (ubo)
Oxford 3
Bond & Cason
Harry Holman Co
Cooper & Smith
"Bride Shop"
Davenport, Ia.
COLUMBIA (wva)
"Four Husbands"
2d Half
4 Melodious Chaps
Joe Cook
James Teddy Co
The Fantamas
(One to fill)
Denver.
ORPHEUM
Joan Sawyer
Carlisle & Romer
Allman & Dody
Studios in Art
Albert & Irving
Kingston & Ehner
Des Moines
ORPHEUM (wva)
Cycling McNutts
Ransom & Chase
Wm Morris Co
Nan Halperin
James Teddy Co
Lu & Jack Smith
2d Half
Lona Hygi
The Mexicans
Princeton & Yale
Kono & Green
Buch Bros
O'Neal & Walmesley

Detroit
TEMPLE (ubo)
Dorothy Jordan
Edwin Stevens Co
Avon Comedy 4
Hallen & Fuller
Ward Bros
Amata Bros
Diero
Weber & Dohi
Henry B Toomer Co
George & Hamilton
Gardner's Maniacs
2d Half
Monde & Belle
Cheyenne Minstrels
Joe Daniels
Buch Bros
Dubuque, Ia.
MAJESTIC (inter)
Reno
Reed & Wood
Three Loretas
Hufford & Chain
Nicholas Nelson Tr
(One to fill)
2d Half
Emmett & Emmet
Francis Murphy
Olivia De Hall
(Three to fill)
Duluth
GRAND (wva)
Mack & Williams
Carl Statzer Co
Becker & Adams
Musical McLarens
2d Half
Abbott & Milla
Cleveland & Mozart
Walsh & Plink
(One to fill)
Durham, Pa.
ORPHEUM (ubo)
Boyle & Patsy
Isabelle Lowe Co
Claude Golden
Sterling Highlanders
(One to fill)
2d Half
Carmela & Ponzelo
Anderson & Burt
Van & C Avery
"Fascinating Filtrits"
Eau Claire, Wis.
ORPHEUM (wva)
Juggling Matthew
4 Old Veterans
(One to fill)
2d Half
Jessica Duo
Knight & Moore
Billy Jones
Edmonton, Can.
PANTAGES (m)
"Jon's Bride"
Chas Carter Co
Kelly & Violet
Hopkins & Axtell
Carson Bros
Elgin, Ill.
GRAND (wva)
The Parkers
Correll & Gillette
"Springtime"

Bertie Fowler
3 Jeanettes
2d Half
Stock Co
Elkhart, Ind.
ORPHEUM (wva)
1st half
Nelson & Nelson
Beile Rutland
Verna Mercurio Co
S & M Stebbins
"d Half
"All Girl Revue"
Elmira, N. Y.
MAJESTIC (ubo)
"Limousine Romance"
Sandy Shaw
Libby & Barton
Miller & Baker
Chas Drew Co
Beale LeCount
"Kidland"
Erie, Pa.
COLONIAL (ubo)
Bradley & Norris
Cantwell & Walker
Lady
Murry Bennett
Tumbling Demons
(One to fill)
Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st Half
Evelyn & Dolly
Travato
"Live Wire"
Zena & Mandel
Corr Amore & Carr
Fall River, Mass.
BIJOU (ubo)
Seymour & Seymour
Elliott & Mullen
Tom Brown Trio
Chas Mason Co
(One to fill)
2d Half
Meredith & Snosser
Ransom & Chase
(Three to fill)
Fargo, N. D.
ORPHEUM (scabc)
Hector
Bogert & Nelson
Lavigne & Aster
2d Half
Rosa Ashton
Beatrice McKenzie Co
Three Romans
Francis Dyer

Fen de Lac, Wis.
ROBA
Armstrong & Uell
Green Gray & G
2d Half
Fisk & Fallon
Franks & Addington
St. George, Ia.
PRINCESS (wva)
Weber & Dohi
Henry B Toomer Co
George & Hamilton
Gardner's Maniacs
2d Half
Monde & Belle
Cheyenne Minstrels
Joe Daniels
Buch Bros
St. Wayne, Ind.
PALACE (ubo)
The Gladiators
J Warren Keene
The Mayakos
Eleanor Gordon Co
Alexander Kida
Santley & Norton
Prevost & Brown
St. Worth
MAJESTIC (inter)
The Lyons
Edwin George
Hippodrome 4
Allen Stanley
Rigoletto Bros
Morrissey & Hackett
Merle's Cockatoos
Freeport, Ill.
ORPHEUM (wva)
Chuck & Hans Mozart
Clark Sisters
Guerra & Carmen
2d Half
Electrico Co
Helen Gannon
(One to fill)
Fresno, Cal.
WHITE (orph)
(7-8)
(Same bill as Sacramento this issue)
Galesburg, Ill.
GAITY (wva)
Leonard
Harry Mason & Co
Kelly & Galvin
Ralph Bayle Co
2d Half
3 Rooney Girls
Gilroy & Corriel
Louie London
Creole Band
Gloverville, N. Y.
GLOBE (ubo)
Dave Kilder
Hos Hodges
2d Half
Dorothy Meuther
Lovell & Lovell
Grand Forks, N. D.
GRAND (scabc)
Rosa & Ashton
Beatrice McKenzie Co
Three Romans
(Continued on page 14.)

2d Half
Doyle & Elaine
Hector
Bogert & Nelson
Grand Island, Neb.
MAJESTIC (wva)
Unada & Irving
2d Half
The Klides
Grand Rapids, Mich.
EMPRESS (ubo)
Van Sabina
Henry Rudolph
Emerson & Baldwin
De Leon & Davis
Homer Miles Co
Matthews & Shayne
Howard's Ponies
MAJESTIC (wva)
Al Nuttle
Victoria Trio
Short & Mayer
(Two to fill)
2d Half
McConnell & Hanford
St & Mary Stebbins
(Three to fill)
Great Falls, Mont.
G O H (scabc)
(Oct 9-10)
Seymour & Dupre
Four Wanderers
Ned Norton Girls
Rice Bros
Grey & Old Rose
Bicknell & Gibeay
Hancock, Ill.
ORPHEUM (wva)
Lloyd Sisters
2d Half
5 Romeros
Hannibal, Mo.
PARK (wva)
Harris & Randall
Shaw & Lee
The Puppets
2d Half
Carl Piffner
Hyland & Dale
The Dares
Harrisburgh, Pa.
MAJESTIC (ubo)
Fairfax & Stafford
Haley Sisters
Walsh Lynch Co
Toney & Norman
"Frivolity Girls"
2d Half
Flood & Brile
Valentine Vox
Isabel Lowe Co
Nevis & Atwood
Sterling Highlanders
Hartford.
PALACE (ubo)
1st half
Drawee Frisco & H
Rogers & Hart
Dorothy Richmond Co
Margaret Farrell
Fulgura
Petticoat Minstrels
Haverhill, Mass.
COLONIAL (ubo)
Jarow
Fred & Adele Astaire
Brown & Simpson
Geo Nagle
2d Half
Von Seined
Moore & Moore
Peterson-Dick-Morrison
Star Stanley 3
Hudson, N. J.
LYRIC (loew)
Frank O'Brien
Brown & Jackson
Andy Lewis Co
Gordon & Marx
Carl Damann Troupe
2d Half
Schrodes & Chappelle
"Man in Dark"
Webb's Seals
(Two to fill)
Houston, Tex.
MAJESTIC (inter)
Kono & Green
Mystic Bird
Great Howard
Willing Bently Co
Alan Brooks Co
Creighton Bros & B
August Family
Indianapolis, Ind.
KEITH'S (ubo)
Jolly J Jones
Ethel Hopkins
O'Brien Haval Co
Ernest Ball
H Brockbank Co
Hayden B & Haydn
Morris Cronin Co
LYRIC (wva)
Vernie Kaufman
Dunn & Deane
"Dream Girls"
Arthur Rigby
(One to fill)
2d Half
The Halkins
Norwood & Norwood
Mabel Harper
(Two to fill)
Indianapolis, Mich.
ISHPEMING (wva)
5 Romeros
2d Half
Tri State
Ithaca
STAR (ubo)
Swan & Swan
"Kidland"
2d Half
Moonley & Meher
"Lomousine Romance"

NEW ACTS NEXT WEEK

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

Ciccolini, Palace.
Manchu Troupe, Palace.
Lightner and Alexandria, Palace.
Laura Nelson Hall and Co., Palace.
Craig Campbell, Orpheum.
Vanderbilt and Moore (Reappearance),
Orpheum.
Fatima (Reappearance), Orpheum.
"The New Producer," Prospect.
Judge and Gale, Bushwick.

Worth and Brice.

Dancing.

14 Mins.; Full Stage (Special Cyc).
Palace.

An act different, for the reason that it is hybrid, combining the classic and the syncopated examples of terpsichore. The stage is draped with a huge plush cyclorama drop and the couple make their first entrance through the centre, down two steps, also plush-covered—the steps, not the couple. Muriel Worth (formerly known as Tillie Zick) is very young, very pretty and a very good, well-trained toe dancer. Lew Brice is also young, a good dancer along altogether different lines and as to his beauty—Miss Worth is perhaps the best judge of that. The couple opened with a "trot" in evening attire. Miss Worth, assisted by a colored maid, changed clothes in full view at the rear of the cyc, and danced Pavlova's famous "Dying Swan" number, designed to show her skill in toe work. Then Brice did his eccentric stepping in a Tommy Atkins get-up, and so on, alternating until they finished with a sort of Pierrot and Pierette pantomime ballet. Jolo.

Wolf and Haney.

Singing, Talking and Dancing.

15 Mins.; One.

Fifth Avenue.

Wolf and Haney as a two-act come pretty close to the coveted goal. For some reason there is not enough entertainment at the tail-end of the turn. The opening is good and novel, but a better and longer line of chatter could be brought into play with the "baby automobile." The way it stands at present, the opening with the automobile brings forth any number of laughs. That is, as far as the talk runs; but, after the talk drops, the remainder goes with it. The numbers sound as though specially written, but do not bring the expected returns, although the closing song surpassed the others for results. The spot is being used entirely too much. "No. 2" they did fairly well.

Gabby Brothers and Clark.

Jugglers.

12 Mins.; Full Stage.

American Roof.

A male trio doing three distinct lines of work—hat juggling, club swinging and diabolo spinning. Talk is used in conjunction. The boys work fast, have some good formations for the throwing around of the clubs and hats, but the finish lacks snap, the hat business not having the showiness necessary for a big finale. For an opening spot these boys are all that can be asked.

Mae Aubrey and Estelle Rich.

"Sister Act."

15 Mins.; One and Full Stage (Special).
Fifth Avenue.

This "sister act" has possibilities if girls were to rearrange the turn to bring out their versatility. The closing number is the one best thing attempted, and with a pretty set of a Venetian garden with appropriate costumes, the girls go through the number and dance that allows for little comment. But that alone is the only piece worth while, for the opening numbers and dances do not approach near the style and class that make the finish stand head and shoulders above them. With a rearrangement of the first part, bringing into play something on the order of the closing number, where the girls appear to have real knowledge of what they are doing, they should have a much better chance.

La Belle Marie (Hart).

Singing, Wire Walking and Musical.

15 Mins.; One and Three.

Fifth Avenue.

La Belle Marie (Hart) (formerly of Marie and Billy Hart) is at present a single, and a pretty good one. Opening on the wire, she delivers a well rendered song. This is certain of applause. Changing costume (still on the wire), a little wire walking is shown, but not quite enough. More of this and a little cut in the song numbers might help. A cornet solo with another change of costume is followed by two more songs. Just a little too much singing to the turn at present. With more wire walking La Belle Marie looms up as a contender for an opening position on the big time.

Follis Sisters and Le Roy.

Singing and Dancing.

10 Mins.; One.

Harlem O. H.

Follis Sisters and Le Roy deserve all the bookings received for the better small time houses. Soft shoe dancing appears to be their forte, and as they do plenty of it they would be doing themselves a favor by dropping some of the singing. A solo number is not bad, but were it not for the girl's eccentric ways to help it along the number would fall down. The young chap could help the act with a little kidding and also smiling once in a while. He looks as though he is taking his work seriously. A fast closing dance by the three passed them off to one of the hits of the evening.

Von Shillags (2).

Music and Songs.

12 Mins.; One and Full Stage.

A two-act that should find little or no trouble securing plenty of bookings in the better small time houses. Woman opens with a well rendered opera selection that cannot help but be well received, for her voice has a range and is well used. The man follows with popular numbers upon the violin, after which they go into full stage, the woman at a grand piano and singing, while the man accompanies her upon his instrument. The act runs just long enough, and during it enough entertainment is offered to satisfy almost any audience.

Phil Adams and Co. (8).

Comedy Sketch.

22 Mins.; Full Stage (Special Set).

Harlem O. H.

In a set representing a hotel lobby, with the usual business employed for comedy, Phil Adams has rounded a "girl act" together above the average for the better small time houses. Six girls surround him, besides another man who has little to do but look after the bellboy job and lead one number. All the girls can dance and sing. The costuming passes, excepting the one used for the next-to-closing number. It does not show up well. The comedy will receive its laughs around the small time, but a number of old "gags" could be replaced; also those lines that come close to the danger line. This happens at the opening and reminds one of a burlesque troupe. Many a manager will no doubt enforce a rule to have them taken out. With a little fixing here and there the act should have no trouble.

Chester Hemmer and Virginia Curtis.

Dancing.

10 Mins.; Full Stage.

Harlem O. H.

Chester Hemmer and Virginia Curtis come around just a little late with their dancing specialty, but with the aid of the Hungarian Orchestra which they carry should find work. Three dances are given, the opening one easily being the best and would be much better closing instead. The couple appeared as though undecided what they were going to do. Perhaps this was nervousness, but it hindered the dancing. The second (Tango) is nothing away from ballroom dancing and could stand a few good stage steps to brace it up. The pantomime number could also be reframed. Both look neat, for the opening number the girl wearing a white dress, knee length, with the man in white evening dress. One change of costume is made.

Whitney and Wilson.

Singing, Talking and Dancing.

16 Mins.; One.

Jefferson.

Whitney and Wilson, two girls, should have no trouble in the smaller houses, for this new combination has the proper comedy effects. One is rather corpulent in build, holding up the comedy end; the other is straight for her partner's comedy. They open with "Bom Bombay" with an interruption by the comedienne, who does a little too much talk with a German accent. A number pertaining to their individual build follows and is capital enough for the small houses. Their best is with the closing number in Scotch kilts, good for laughs, due to the grotesque dance of the comedienne. With a little more work this team could qualify for any of the smaller houses.

JOLSON STAYING OUT.

Chicago, Sept. 29.

Al Jolson will remain out with the "Dancing Around" show for 15 more weeks before returning to th. Winter Garden, New York, for a new production.

ALHAMBRA.

Despite the irregular congestion of theatrical competition in the 125th street district, the Alhambra, Harlem's sole big time emporium, is gradually assuming its former appearance of prosperity, the presence of neighborhood speculators at least suggesting an occasional capacity attendant.

This week the headliner is Eva Tanguay, an attraction that never fails in Harlem, where she established a record run in seasons past that will undoubtedly stand for years to come. Harlem usually accepts Miss Tanguay without question, the best evidence of this standing in her twelve-week capacity engagement there during one of the hottest summers ever experienced in this section.

Monday night the Alhambra carried an exceptionally big attendance, for the Alhambra, the lower floor and balcony being practically capacity. Miss Tanguay followed an unusually strong variety bill, holding the next to closing position, after Earl Barry and Crawford. From every angle the program and position were a heavy handicap, but the cyclonic comedienne with her reconstructed repertoire found no trouble in upsetting all precedents to capture first honors. Five numbers and an encore completed her efforts, one of the new comedy being "Lovers You, Whiles," which featured her routine. It's one of those patriotic lyrics with a decided "kick." A few new costumes also were noticeable.

Gaston Palmer opened with a juggling specialty, working "straight" and showing a few new tricks. While noticeably nervous at first, Palmer gradually worked into the proper attitude and eventually closed to solid applause, something out of the ordinary for an opening turn.

Burns and Lynn were one of the bill's hits with their dancing, although before crediting the pair with their results one might question the originality of the feature "bit." Joe Walthead introduced the novelty of calling upon the audience for various dances with plants rehearsed on comedy titles, although it is barely possible Burns and Lynn originated it. One or the other should assert prior ownership to avoid future misunderstandings. At any rate Burns and Lynn have perfected the idea into standard applause-winner, and it marks the total value of their specialty. On this portion alone they earned applause sufficient to encourage a better position.

Edwina Barry and Co., in "The Home-Breaker," gave a lively comedy vehicle, although just why the character assumed by Earl Yeader was marked for a minister is problematical. It should be rewritten without the ministerial raid, which the character was in no way endanger the dialogue or script proper. Miss Barry in the comedy role held the skit up entirely, while the supporting company gave a reasonably good performance.

Robert Emmett Keane was a genuine hit, closing his list of stories with Kipling's "Gunga Din" (by request, according to Keane). While Keane's recitation of the story was in every respect excellent, "Gunga Din" has been sadly overdone. His service recitation was at least partially new to many, although still a recitation. Keane was a hit and deserves a clear title to same.

Eddie Leonard and Co. (all in blackface, without a special set), bottled up the majority of applause in the first section, working with three musical accompaniments and running through several numbers with additional dances. After intermission Irene and Bobby Smith kept the action at proper tension, followed by Barnes and Crawford, who scored their inevitable big hit. Then came Eva Tanguay, after which the Three Ankers closed.

Wynn.

HARLEM OPERA HOUSE.

The H. O. H. faced a hard proposition the first half of the week with the opera (around the corner) having one of the best shows in seasons. Nevertheless, Manager Swift anticipated what was coming and fortified himself. This week he is holding a Fall Festival with a ten-act bill and the usual run of pictures, besides putting his house staff in their winter paraphernalia. The attendance is usual, almost capacity.

Nederveid's Monkeys were given the opening position and scored an early hit after the monks had run their bicycles around a miniature racing track. Val Trainer and Helen appeared to be working better than when seen before and easily found them with their comedy. A new bit for a closing number hit the house right and forced them to do an encore. Hemmer and Curtis, and Follis Sisters and LeRoy (New Acts).

Chas. Wayne and Co., in a comedy sketch, were greeted with plenty of laughs, but the sketch is poorly constructed. The idea itself is not half bad, but the way the thing is played would make any audience laugh. Following the sketch the members go in for dancing and singing and would do themselves more good by sticking to that end of it. One girl especially, who plays the wife, appears to know a thing or two about dancing, besides having enough action to remind one of a "couch" dancer. A film comedy was followed by "Sol Levey," who sang "When I Leave the World Behind" to applause from every part of the house.

Copeland and Payton scored one of the big hits of the show with their dining car specialty. These two colored fellows have a good idea of comedy. The taller of the two who knows how to handle his lines. The "straight" possesses a good voice, but his songs would be better to fit the occasion. Phil Adams and Co. (New Acts).

Barnes and Barron in the next-to-closing position found it hard to get started but soon got them right. These Hebrew comedians have a good line of chatter, besides the taller of the two looks funny enough in his make-up to make anyone laugh. LeHoen and Dupre closed the show.

NED WAYBURN'S "TOWN TOPICS."

Among the list of principals in Ned Wayburn's "Town Topics" 18 distinct vaudeville acts are represented. It does not become a vaudeville performance by virtue of that however, but Mr. Wayburn sought vaudeville for his principal playing material in the new musical comedy production that reopened the Century, Sept. 23, with Ned Wayburn as managing director of everything in and about the premises.

The night before the premiere the Century gave a full dress rehearsal to an invited house. About 1,200 people saw the show without paying. The performance ran that night until near 1:30. There was enough there for three shows, but too much for one, and although the daily newspaper reviewers at the dress rehearsal took this into their consideration, the remainder of the 1,200 did not—or did not want to. So again the utility of the free-press thing was evident. This "full dress rehearsal show" or "nothing" thing is about the worst move a producer could make, and the new Wayburn show was "all though" along Broadway before it officially opened, according to those at the free performance.

The opening night the show had been cut down about an hour and a half and by Tuesday it concluded at 11:25, even then seeming a bit too long, but not too late a performance for Continental Music Hall, such as the Century under Wayburn's guidance is now designed for. The spacious lobbies and the "Vanderbilt Room" (which sounds good enough to draw on its title) should attract, and do during intermission. A colored band furnishes dance music upstairs before, during and after the show, but so far no one goes up there after dark to hear it. There is an English Tap Room for the men and a Ladies' Bar for the women.

In fact, the Century has everything for a Continental Music Hall impersonation, and if it gets over, the Century will be a fixture in New York for years to come. The first attention Tuesday night was nearly entirely in the orchestra, which almost held capacity. The balcony was light, the second balcony lighter and the gallery almost nil. At \$2 downstairs the house must have held quite some money, for it is a large orchestra floor. It looks as though the Century for its first bid is drawing the best people, which speaks well for the house, if it continues to do so, for masses will follow the classes as they always do.

To please the people Mr. Wayburn has put on a big show that abounds in everything musical comedy should have, without running along the "revue" lines made so tiresome by constant repetition in other musical comedies. "Town Topics" may have had a "book" before. Trixie Friganza casually mentions something about a plot early in the piece, then everybody forgets about it, and it's just as well, for there are three authors listed—Harry B. Smith, Thomas J. Gray and Robert B. Smith. They centered Tommy Gray on the billing and he centered himself in the show so effectively the Smiths have nothing left but their names on the bill. Mr. Gray's handiwork can be continually detected. Whenever there is a laugh or a bright line, that's Gray's.

The music is by Harold Orlob, all of it, and there isn't much catchiness to the whole for the quantity, but a couple of numbers could have stood out. One of these, "You've Got the Style and the Name," is going to become popular. The other sounds better when sung by the ensemble than when led by the principal singing it. A novelty number of some merit is "The Old Are Getting Younger Every Day." This is a good idea for the other side as well, so here's tipping off London. Miss Friganza leads it, telling the story of the title, and the old men wobble on, one on crutches. They are bowed over through the exertion, lying on the floor until four "chickens" appear, when they renew their youth with a fast dance.

In production work Mr. Wayburn has held to his reputation and pace. The stage scene is forever bright and lively. He has "Tone Pictures" or "Four Seasons" for the finale of the first act, on the revolving stage, a ballet carrying the story along into the different sections as the stage whirled around, not much time being given to the different sections, and each attractively set. This is unique for New York, not knowing a revolving stage in musical comedy. Another production novelty is the Subway Scene, in which Bert Leslie particularly projects himself as a comedy star in the person of the conductor. It is a half sectional view of a subway car with panoramic effects, plus humorous cross-talk and "business," running about eight minutes. Another hit is a back-stage view of a benefit performance, in which the story is taken to the "back of the house." In this Mr. Leslie and Flanagan and Edwards made a big score, also a little girl named Mabel Blaine. Miss Blaine again came to the front while in blackface in the Levee scene, leading a number and doing a hard shoe dance.

The finale of the show is a scenic illusion in which a revolving stage is again employed to show flying horses (on treadmills) and fire engines coming head on for the audience.

The "Polo Grounds" is a heavy set, a reproduction of the western end of the Brush Stadium, and the first half production work for the people in general. A baseball game was played on the stage with Miss Friganza making a home run through the house. This will be a great weight reducer for the happy team, if he can stand it nine times weekly at the engagement.

Several named individual successes are made by the principals. These are especially by Will Rogers, Mabel Blaine, Miss Friganza, Peter Page, Crockett and Flanagan and Ed-

wards, Miss Blaine and Marie Lavarre. They are not rated in the order named, but they are "the" ones who impressed mostly. Mr. Rogers as usual thrust into the show, left to his own resources and is entitled to additional credit through it. He gets over as he always does, finding "okes to fit the occasion, and Rogers, other than his rope, is never the same in any production. He has been in many this season and seems "sure fire" anywhere.

Leslie has a new line of slang that makes them laugh again and again, often twice in the same place. He is doing uncommonly good work in this piece, is prominent throughout and getting everything over. It's going to add greatly to his already established popularity, for the highbrows in the orchestra Tuesday evening unmistakably gave appreciation to his making.

"Town Topics" will also forever establish Trixie Friganza as one of this country's leading comedienne. She is a pleasure at the Century, and the life of the party without an argument. The good natured Trixie goes right through the piece, doesn't wait for a laugh and lets them follow her along. She and Mr. Page are the only real funny scenes. The Page boy is worth watching. He was taken out of the George Howell act, "The Red Fox Trot," in vaudeville, and in the Century show he is the "clay" character, as a dancing teacher, stage announcer and umpire. Mr. Page has evolved a new "nancy," just funny without descent, and his is a character that can endure. To those who "get" all of his work he stands up with anyone in the show.

The ease with which Flanagan and Edwards play a couple of western variety performers is the means by which they ease into the graces of the houses. They are a couple of regular performers and were well selected for this show. Miss Lavarre, a striking blonde girl, has a wonderful improvement since coming under the direction of Mr. Wayburn. She handles what is allotted to her in a finished manner, singing well, and in the big dress scene of the show wore her clothes to mark her in a fashion display that has never been equalled on Broadway.

The Cameron Sisters are a couple of graceful dancers, the Carbery Brothers did a close formation dance in one suit of clothes and got considerable for it. Lew Hearn as a rube sheriff was somewhat buried, but burst through when his few opportunities arrived; Blossom Seelye led some numbers, but didn't appear to have her bearings in the big house; Vera Nicholson, the prima donna, with several songs and good looking clothes; Clifton Webb and Eileen Molyneux did the modern dances (with Miss Molyneux freakishly costumed); Adelaide and Hughes were the ballet dancers, and Wellington Croas the exceptional "straight" or juvenile. He gave an even balanced show that counted for much in general support. Miss Josephine, besides appearing with her partner, Mr. Croas, also greatly helped the pictures Mr. Rogers sought to create by double work, Rogers working in some fun through wearing evening dress, taking a rope out of his high hat before doing some pretty stepping inside the lariat with Miss Josephine. What seemed a special number with lyrics by Frank Stammers was the Marion-Lyric dance, of Hughes and Adelaide, that came late and was well liked.

There are two acts and 21 scenes to "Town Topics." It is now running in a swift way and there is so much show to it, including good real laughs that it must leave an impression of pure entertainment.

Mr. Wayburn directed the entire production. When Mr. Wayburn also captured the Century meanwhile, and looked after all the detail this must have involved, the "Town Topics" as thrown upon the stage is a remarkable tribute to his powers of concentration.

Time.

PALACE.

What an easy audience that Palace crowd is! An act that can't make good there must be well nigh hopeless. Perhaps the reason for the continuous favorable reception accorded every turn Monday night was the consistent merit throughout. The worst that anybody can say of the show this week is that some of the acts are better than others, but must admit that all are good.

Following the weekly pictorial the Three Du-Fo Boys whipped over some fast simultaneous and solo stepping. Diamond and Brennan scored their usual hit. Muriel Worth, assisted by Lew Brice (New Acts), Ralph Herz was receiving applause some time after the velvet drop was shown for the succeeding act. His combination of recitative and monologue, augmented by excellent material, properly projected across the footlights cannot go far wrong. Herz makes a specialty of character songs, which includes an old legit who is now acting in pictures and a former "sport" who is down and out. For both these he changes his coat, the latter one even requiring a bandana as a substitute for a collar and tie. The show doesn't change the intensely creased trousers, nor the highly polished patent-leather shoes. He also stretched a point when he rhymed "smiles" and "Child's."

Alexander Carr and Co., held over a second week, had the closing of the first half spot. The sketch has improved much since at the Alhambra a couple of weeks ago. Additional comedy has been injected and everybody is cackling in his or her part. The auto salesman is an excellent idea for Carr's comedy, the boy still does a bit too much "eye acting," and Carr uses the line "Don't be a child" too frequently. All of which is remediable.

Fritz Scheff was programmed to open the second half, with Fred V. Bowers to follow, but the acts were switched, quite sensibly so. Putting the prima donna on while the house

was being reunited would have ruined her turn. The confusion in the Bowers' turn earned so strong an applause hit with his eccentric stepping the hand-clapping was persisted in through a minute of singing that followed, when Bowers finally wakened to the footlights and said: "It's not arranged for an encore, but if you want it you can have it." With scenic effects galore, the girl dancing bare-legged, etc., it is a "big act." Although such an accompanist and there is a grand piano on the stage, the girl sang with the orchestra. She wore a pretty gown of yellow cotton with a crinoline effect over a spangled fur-trimmed underskirt and spangled bodice. It was effective, but her little red hat cast shadows on her face, utterly destroying the otherwise excellent appearance.

Frank Kestry, in best-of-closing, could have remained there all night, so far as the audience was concerned. But he tells his "O'Brien" stories so rapidly one hasn't time to assimilate all of them. Kestry's "futuristic" color puzzle, "Edge of the World," closed the performance. Much more might be made of the girl in the act and her production from the same experience of a similar kind. The act was made up the turn when first shown at the Empire, London, some 10 months ago, but were never completed. Her carrying of the illuminated vase is a mistake. Artistic "nude" poses are worth trying.

FIFTH AVENUE.

Something wrong in the show and attendance at the Fifth Avenue the first half of this week. The bill itself did not run any too well, especially the first part, where too much was put together. It did not seem that way to some, but after a few of the acts had passed a number walked out and this was kept up during the remainder of the evening, making the bottom of the bill suffer, although the big hit came at the time. Lashlie, Marie (Hart) and Wolf and Haney (New Acts).

"In Jappanday" (featuring Jessie Standish and Sam Ash, with a chorus of six girls and two men holding down minor roles, scored an early hit. One number especially helped to bring this about, for it is a pretty Japanese ballet especially written to fit. The comedy is weak throughout and could stand any number of new bits that would not have to go much to equal those now used. The costumes and scenery show a large expenditure, the chorus changing for every number, while the set itself (a Japanese garden) shows up well. "Tennessee" (used later by another turn) was well sung and appreciated. Aubrey and Rich (New Acts), came last.

Which Mabel Morrows scored the laughing hit of the show. The comedian kept them laughing from start to finish and although a number of his "gags" are rather old, the audience appeared to know none the different.

The late Paul Armstrong's sketch, "To Save One Girl," gave the show more comedy, but at the same time held them with the dramatic points, both and being well handled by Eugene Strong, who heads the company. This playlet appears to be good for some time to come.

Ward and Cullen had a pretty easy time, partly through being the only piano act on the bill, but nevertheless the house could not help but like them. Their numbers are put over neatly and no matter what they do, should please any audience. A "nancy" sketch, and it was a comedy line and motions, was the one big thing. "Tennessee," also used by this team, brought about a little condition, but the audience appreciated it again. "Solomon," the chimpanzees, closed the show and went through his tricks, without a hitch.

COLONIAL.

What will the bookers do for opening acts if the dancing craze ever entirely dies out? It has gotten to be a regular thing now for a dancing act to open the show and within the last three weeks as many vaudeville bills have opened with that form of a turn. However, the act that opened at the Colonial this week, Morin Sisters, has the saving grace of being somewhat different from the usual in dance turns, and while starting with the regulation waltz, as most of these turns, the fast routine of other stampering which followed put the act over very big.

Incidentally at the Colonial this week is a corking playing entertainment with lots of comedy and speed. Wilton Lackaye and Co. headline with the sketch "The Bomb." It has little or no punch, but serves as an excuse for Mr. Lackaye to come all over the stage, and it was a good gallery.

By the by that Colonial gallery is getting to be some gallery. Those seated in that portion are the applause thermometer of the entire house. Monday night they made three acts equal favorites, from an applause standpoint.

After the Morin Sisters Rae Eleanor Ball did her violin specialty, playing mostly classical numbers and at one time touching a melody that had "Old Kentucky Home" in it. This little touch of syncopated music brought her a big applause return. The early comedy of the bill was Harry Tate's "Motoring" with Jack Tate in it, bringing laughs galore.

A switch brought Ryan and Tierney into the first half. The boys were a veritable riot with the gallery, who did not wait for them to leave. The act opening with "When I Get Back to Tennessee." Afterward Harry Tierney plays "Araby" as a solo and scored big on it. George East and Co. closed the first part, getting sufficient applause for that spot.

Opening the second part Williams and Wolfus were a riot. Down next to closing the

Farber Girls got over with the hit honors of the show on the strength of the comedy by the summer sisters. But even so, overall in the closing number and almost spoiled the early effect. Their numbers seem to be exclusive material and the dressing is exceedingly pretty.

Beeman and Anderson in a good, fast comedy skating turn closed the show and not only had the audience in, but pulled down so much applause it made the surprise hit of the bill.

Fred.

BUSHWICK.

The Bushwick is having a double celebration this week marked by a twelve-act show which runs approximately four hours. The house is celebrating its fourth anniversary. Tuesday night found the house well filled, for a big bargain bill is always a draw in that locality.

There was too much show on the whole, but those Bushwickians enjoyed the bargain proposition, and so to a large extent started to finish. The bill amounted with women comedians. Three of these in grotesque makeup vied with one another for first honors in their line with all three scoring individual hits. The first was Marie French with Fred Whitfield in "The Belle of Longview." Her appearance at the start brought a big laugh, as did also the group. The crowd was then most productive, with the unending of the tall men coming in for good results. This cup makes good use of his legs and might have his name mentioned in the program, he is deserving of it. Mary Melville, opening intermission was the second of the female funsters. She had little trouble in getting a steady crowd. Miss Melville has the right idea about keeping her act to the minute, making it enjoyable no matter how often heard. The third was Kate Kilmore, assisted by Sam Williams. A quiet start greeted this couple, but the laughs began to break shortly for Miss Kilmore, and at the finish were coming fast.

Women were the predominating features of the show throughout, starting with Jessie Keller, who appeared before eight o'clock. Tommy Weir appears with Miss Keller, and the couple, despite the early position, scored a substantial hit. The closing turn brought out the Lunette Sisters. These girls worked after half past eleven with the house still seated.

Joe Coates and Co. got over easily on the dancing of the three colored boys. A rapid fire closer does wonders for these people. Meekhan's Canines, one of the most unique dog acts in vaudeville, put themselves into immediate favor with the audience. The Seven Honey Boys sang well with the two end men figuring in some good laughs.

Woman "Proposes" closed the first half. The turn remains the same in all other ways and proved a good laughing hit in the first half spot.

The second half did not run as programed, being generally shifted around, with Alexander and Murray billed for the second spot being replaced in the bill by Louis A. Simon and Co., with Crossman's Banjoists getting the second after intermission spot. This suggestion made their work tell from start to finish. New additions to the turn are a lady drummer and a man leader, the latter working in the pit. A clever arrangement of former popular hits, intermingled with some new numbers and ending with "Bom Bom Bay," made a big finish.

Louis A. Simon and Co. were still able to unearth some laughs with their knockabout comedy, with Doyle and Dixon next to closing. Although very late they had an easy time in putting over one of the hits of the evening.

HARLEM OPERA HOUSE.

An extraordinary show the last half of last week, consequently the house held capacity.

Wright and Rich held the opening position with singing and talking, but due to themselves did not make much of an impression. The talk should be polished up a bit, for a number of their "gags" are impossible to understand. Kitty Edwards, assisted by four men (framed on the style of a minstrel turn), registered. The turn appears to rest wholly on the shoulders of the men. Miss Edwards handles most of the lead numbers. Although her voice and manners far a bit, her songs register after the men join for a well harmonized chorus. The "dog dance" (like "Wink Wink") well rendered, scored individual hits for Edwards and Rich, the straight working brown face and the comedian black face, secured enough laughs and applause for their talk and songs.

Murray Livingston and Co. in "The Image Making Model," held the audience while Mr. Livingston scored with his comedy and dramatic lines. The sketch appears to be better suited for him than the former one used, and allowing for a few rough spots to be worked off by the young married couple in it, the act looks like big time. Lewis and Norton were right at home with their comedy, and received a big laugh return. The turn was well pleased with nonsensical comedy, but a much better turn could be framed for this quartet (2 men and 2 women) who show sufficient versatility to warrant a better act. One girl (Christine Cook) should be able to do something. She dances, sings and talks in an amusing way. The turn was a good English turn (with the usual English expressions barred) scored the big noise of the evening. These two boys have a few good comedy numbers and encountered no trouble in getting over.

Jessie Blair Sterling and her Scotch Highlanders closed the show.

- Jacksonville, Fla.**
Scibini & Givinski
Gus Neger 3
Barrett & Jopp
Harry Green
Reed Bros
- Jefferson City, Mo.**
GEM (wva)
3 Creighton Sisters
-d half
Broslus & Brown
- Johnstown, Pa.**
MAJESTIC (ubo)
(Syracuse & Pitts-
burgh split)
2d half
Marie Hart
Bryl & Early
Issued
Rogers Pollock & R
Le Hoen & Dupreese
- Joliet, Ill.**
ORPHEUM (wva)
Stock 2d Half
The Parkers
Correll & Gillette
"Springtime"
Bertie Fowler
3 Jeanettes
- Joplin, Mo.**
ELECTRIC (wva)
Consul Pedro
Jack Lewis
2d half
Roland Travers
Bogart & Nicoll
- Kansas City, Mo.**
ORPHEUM
Emma Calve
3 Steddel Bros
Jackson & Wahl
Lal Mon Kim
Barton & Ashley
Clark & Gerard
GLOBE (wva)
Grace Ayres Trio
Dolly & Mack
Roland Travers Co
Walton & Brandt
Mile Gillis Co
2d half
The Punnetts
Art Adair
Dillon De Art
Gordon & Rica
(One to fill)
- Kansas City, Kan.**
ELECTRIC (wva)
Kimwa Bros
Brygart & Nicoll
2d half
Consul Pedro
Jack Lewis
- Kenosha, Wis.**
VIRGINIA (wva)
"Ticket, Please"
1st half
Byam York & Faye
Eddie Badger
Zoe Matthews
DeLassio Bros
- Kokomo, Ind.**
SIPES (wva)
Q & E Forrest
Raymond Sisters
Bruce Morrison & B
Roy & Arthur
2d half
Nelson & Nelson
Belle Rutland
3 Munketers
J C Lewis Co
- Lafayette, Ind.**
FAMILY (wva)
2d half
Vernie Kaufman
Bruce Morgan & B
Dorothy Branner Co
Charles Brown
Bernice Circus
Lambert, Pa.
COLONIAL (ubo)
Vocello
Ray & Hillard
Arthur Whitehead
"Boarding Sch Girls"
2d half
Ross & Falls
Mimic 4
Zebbs & Brown
"Violin Miners"
- Lewistown, Mo.**
MUSIC HALL (ubo)
(Bangor split)
1st half
Kathleen
Kala-Wa-Ya
Brown & Simmons
McCloud & Fagan
Big City 4
Helene & Emilion
Lewistown, Mont.
JUDITH (scabac)
(Oct 7-8)
Seymour & Dupre
Four Wanderers
Ned Norton & Girls
Rice Bros
Gry & Old Rose
Bicknell & Glibrey
- Lima, Neb.**
ORPHEUM
1st half
(Colorado Sings split)
Frankie Murphy
Ball & West
Fernard & Phillips
The Gaudemites
LYRIC (wva)
Georgina 3
Princeton & Yale
2d half
Cnie Russell & D
Baader LaVella 3
- Little Rock, Ark.**
MAJESTIC (inter)
Grace Laddell Co
Jamieson Duo
Mrs L James Co
Conrad & Conrad
DeLace Op Co
- Blowing Campbell & R**
Artline
Onika Munkha 3
Gertrude Long Co
Paul Concha
- Logansport, Ind.**
COLONIAL (wva)
Cornelia & Wilbur
5 Foolish Fellows
(One to fill)
2d half
Montrose & Sardell
Dunn & Deane
(One to fill)
- Los Angeles.**
ORPHEUM
Chas Howard Co
Violinsky
Rivers & Harrison
Sloan Singers
Chas & Evans Co
"Tango Shoes"
PANTAGES (m)
"Birthday Party"
Maude Leone Co
Parliwan Trio
Hanlon Dean & H
Spencer & Williams
- Louisville.**
KEITH'S (ubo)
Tusano Bros
Eddie Carr Co
"Minutaire Review"
Geo Howell Co
Bessie Wynn
Kramer & Morton
3 Emersons
(One to fill)
- Lowell, Mass.**
KEITH'S (ubo)
Leonard Kane
Holden & Ierona
"Red X Mary"
M Montgomery
Elsie Gilbert & Girls
Dooley & Sales
Togan & Geneva
- Madison, Wis.**
ORPHEUM (wva)
DeLassio Bros
Empire Comedy Four
(Three to fill)
2d half
Dancing Kennedys
Four Entertainers
Fate Water Light
Howard Chase Co
(One to fill)
- Manchester, N. H.**
PALACE (ubo)
1st half
O'Clare & McDonnell
Jack French
Freemont Denton Co
Newboy 6
El Rey Sisters
- Nayson's Bids**
Dillon & Alice Moss
Les August
F & A Antaire
Harry Girard Co
- Manassas City, Va.**
REGION (wva)
Zerthos
2d half
Black & White
Huford & Chain
- Memphis**
ORPHEUM
Lew Dockstader
Creasy & Dayne
Smith & Aulin
Harbert & Goldsmith
Myr Francis Co
Fred & Albert
Staines Circus
- Milwaukee.**
MAJESTIC (orph)
Emma Carus Co
Lawrence & Cameron
Hugh Herbert Co
Van & Schenck
Annapolis Boys
Newbold & Gribben
Van & Bell
Kendall
CRYSTAL (loew)
Kerliak's Pigs
Dawson Lanigan & C
Bernieville Bros
Wilbur Bros
Jackson Troupe
MAJESTIC (wva)
Wauella
Dick Ferguson
2d half
Mable Ford Troupe
- Minneapolis.**
ORPHEUM
Molly McIntyre Co
Dooley & Rugel
Claudius & Scarlet
Morgan Dancers
Olga
Schloviou Troupe
GRAND (wva)
Frankie Murphy
Quik & Nickerson
Ed Gray
Welling Levering Tr
UNIQUE (scabac)
Mishap Schini
Wheeler & Reeser
Clara Miller 3
Hodge & Lowell
Hill's Circus
- Monmouth, Ill.**
OPERA HOUSE (wva)
Ruth Pace
Cornelia & Adele
Dean Dorr & Dean
Cavanaugh Duo
- Montreal, Can.**
ORPHEUM (ubo)
Booth & Leander
Largav & Snee
Ray Dooley 3
Sophie Tucker
"Mickie's Million"
Al Herman
Kerville Family
(One to fill)
- Massachusetts, Pa.**
ORPHEUM (wva)
The Hirschbros
Gerald & Griffin
Louis London
De Vole & Livingston
2d half
Du Bois
Le Roy & Tosler
Duncan & Holt
Musical Gerals
- Nashville, Tenn.**
PRINCESS (ubo)
(Birmingham split)
1st half
Joan Vernier
L & M Hunting
Mideley & Elyon
Denny & Bolton
O Young & Sister
- Newark, N. J.**
MAJESTIC (loew)
DeLisle & Dupont
Paul Gordon
Kamerer & Howland
"Getting Her Rights"
Fox & Mayo
Scamp & Scamp
(One to fill)
2d half
Mazetti Troupe
Darrell & Conway
Ethel Clifton Co
Josephine Davis
(Three to fill)
- New Haven**
POLI'S (ubo)
Silvertown Girls
Richards & Montrose
Harry Green Co
John O'Malley
Warren & Conley
Kirkamith Sisters
2d half
Kurtis Roasters
Adair & Wyant
Pettiford Minstrels
Mayo & Tally
Savann A L Troupe
(One to fill)
- RIOTU (ubo)**
Ellwood & Snow
Roberts & Roeden
Ressie Rempie Co
The Skatella
2d half
Blond-Mareh Co
Fuloria
Lucy & Costello
Co-Eds
- New Orleans.**
ORPHEUM
"Myateria"
Mme Avar
C & P Iherer
Comfort & King
Hirsch & Perival
"Bachelor's Dinner"
Belle Baker
- New Rochelle, N. Y.**
LOEW
Fry Twins & Fry
Van & Hazen
"The Plover"
2d Half
Kennedy Bros
Fox & Mayo
"Getting Her Rights"
- New York, N. Y.**
ACADEMY (ubo)
(Richmond split)
1st half
De Leon Sisters Co
Sharp & Turek
Earl & Curtis Co
Cleo Gangoline
(One to fill)
- Oakland, Cal.**
ORPHEUM
(Open Sun Mat)
4 Marx Bros
Alice Lyman Co
Brown & McCormack
Queenie Dunderlin
Chas & Fan Van
PANTAGES (m)
(Open Sun Mat)
"Haberdashery"
Winch & Phore
Harry VanFossen
Dow & Dow
Rondas Trio
- Ogden, Utah.**
ORPHEUM
Mrs L Carter Co
Willie Solar
Eva Shirley
H & E Puck
"Act Beautiful"
(Others to fill)
- Omahaw.**
ORPHEUM
(Open Sun Mat)
Allan Dinehart Co
Bert McIlroe
Lucy Gillette
Cheerful's Manebur's
Britt Wood
The Volunteers
- Omaha, Neb.**
EMPRESS (wva)
"Violon De Art"
Ell Fruit
Kiltons
Gordon & Rica
2d half
Newhoff & Phelps
Fred Rogers
Morris & Gordon
Gustman Troupe
Johannish Win.
MAJESTIC (wva)
Frances Shoppers
Flak & Fallon
2d half
Stone & King
Reed St John 3
Baby June
REX (wva)
Johnston Sisters
Larry Loyal Co
2d half
Jugaling Matheau
Cooper & Hartman
- Ottawa**
DOMINION (ubo)
Lew Fitzgibbons
Wylie & 'en Eyck
A & F Stedman
W V Milton Co
Anthony & Mack
Gantler's Toy Shop
(One to fill)
- Pateroson, N. J.**
MAJESTIC (ubo)
Francill & Trevors
Stevens Borden & B
Joe Hardman
McDevitt Kary & L
Brooks 2d half
Elwood & Snow
Rud Williamson
Omar Com Op Co
Havelock War Eplis'
(One to fill)
- Peoria, Ill.**
ORPHEUM (wva)
Bowman Bros
The Rials
Gordon Eldrid Co
Dorothy Brenner Co
Boris Fridika Tr
2d Half
Montrose & Sardell
Jens Libonita
"School Days"
Cameron & Gaylord
Willie Bros
- Perry, Pa.**
OPERA HOUSE (wva)
Kimball & Kenneth
2d half
Harry Davis Co
Philadelphia
KEITH'S (ubo)
The Seabacks
Leo Beers
Bertha Creighton Co
Perry & Heath
Met Dancers
William & Wolfus
Al Lydell Co
4 Londons
- KEYSTONE (ubo)**
Lucille Savoy
O'Neill & Gallagher
Henrietta Vardies Co
lietro
Eckert & Parker
Emmett Wells Co
B'WAY (ubo)
Henry & Lixelle
Duffy & Templeton
O Emmett Co
Glimmon & Dean
Lipinski's Dogs
(One to fill)
- ALLEGHANY (ubo)**
Jugling De Lisle
Stanley & Le Brach
Mr & Mrs Murphy
Baby Heeson
Bell & Caron
GRAND (ubo)
Twinko
Eugenia Blair Co
De Michelle Bros
Donovan & Lee
Love & Wilbur
(One to fill)
- WM PENN (ubo)**
Cyrline Brunettes
Carew & Drake
"College Girls"
Ed Dowling
Arnold Bros
Capt Sorcho Co
NIXON (ubo)
Fress B & Fress
La Belle Francals
In He Chaplin
Kline & Bernie
"Persian Garden"
(One to fill)
- COLONIAL (ubo)**
Comblis Bros
Savvy & Brennan
"War Rides"
Edwards & Farrell
William Aubrey
ALHAMBRA (loew)
Ollie White
Leonard & Whitney
Cunningham & Marion
Carmen's Minstrels
2d Half
Robyn
DeLisle & DuPont
Runking Marks
Rucker & Winifred
Warry-Lewis
DAVIS (ubo)
DeWitt Burns & T
Harry Hines Co
"The Coward"
Morton & Glass
Kathleen Clifford
- Portland, Me.**
KEITH'S (ubo)
Millie DePenna
Wood Musical 3
Minetta Duo
C Leonora Co
Stewart Donohue
Honey Boy Minstrels
- Portland, Ore.**
ORPHEUM
(Open Sun Mat)
Nellie Nichols
Brown & Spencer
Brunella Sis Co
Harry Beresford Co
Dudley Trio
Brooks & Bowen
Hooper & Cook
PANTAGES (m)
ZeZendas
Melody Six
Lewis & Chapin
E J Moore Co
Three Pattersons
EMPRESS
(sc & abc)
Smiletta Bros & M
Carliotta Stockdill
Marlyn & Valerio
Emily Greene Co
Malley & Dayton
Five Greens
- Providence, R. I.**
KEITH'S (ubo)
Albert Cutlar
Weston & Clare
Wm Prusti Co
Whitefield & Ireland
"Cranberries"
Marion Weeks
T Granville Co
Tower & Darrell
The Schmetzans
EMERY (loew)
Blanche Sloan
Lee Barth
Chas L Fletcher
Meredith & Snooser
"On the Veranda"
2d half
Tom Brown Trio
"Mysterious Will"
Marie Russell
Victors
(One to fill)
- Quincy, Ill.**
ORPHEUM (wva)
3 Rooney Girls
Dean Dorr & Dean
Ward & H Terry
Louis London
Creole Band
2d half
Leonard
Harry Mason Co
Kelly & Galvin
(One to fill)
- Harline, Wis.**
ORPHEUM (wva)
Capt Anson
Hugo Koch & Co
Conkey, Hanvey & J
Cyriline McNutta
(One to fill)
2d half
De Vole & Livingston
Ted & Uno Bradley
Sarah Padden Co
Fanton's Athletics
(One to fill)
- Reading, Pa.**
ORPHEUM (ubo)
Flood & Erie
Earl & Girls
3 Lightons
(Two to fill)
2d half
King & King
Toney & Norman
Ray & Hillard
Cousie Golden
"Frivolity Girls"
R. C. Va.
BIOTU (ubo)
(Norfolk split)
1st half
Ward & Faye
Ert Levy
Howard Ross
B Bouncer Co
(One to fill)
- Roanoke, Va.**
ROANOKE (ubo)
1st half
Martin's Roases
Hill Morse
5 Statues
(Two to fill)
2d half
Albert Donnelly
Linton & Lawrence
Marshall & Chevalier
Italian Munketers
(One to fill)
- Rockester.**
TELEPHON (ubo)
Louis Gunning
Scott & Keane
Frank North Co
Minnie Allan
Loyal's Dogs
Harry B Mason
Leo Zarrell 3
JOEW
Gerard & Wilson
Capt Barnett & Son
Conroy's Models
(One to fill)
2d half
Pollard
Hazel Kirke Trio
Conroy's Models
(Two to fill)
- Rockford, Ill.**
PALACE (wva)
Nip & Tuck
Melnott Twins
Senator F Murphy
8 Waterlilies
Howard Chase Co
Cadets Degascogne
Al Abbott
(Three to fill)
- Rock Island, Ill.**
EMPRESS (wva)
Buch Bros
Stroud Trio
Cheyanna Minstrels
Zoe Matthews
Hullings Seals
2d half
Aki Trio
Dick Ferguson
Misses Campbell
Zerthos Novelty
(One to fill)
- St. Joe, Mo.**
CRYSTAL (inter)
Bell & Eva
Pearl Davenport
Norton & Earl
Boudini Bros
Lady Alice Pets
2d half
Marsh & Laurance
Dolly & Mack
Whipple Houston Co
Landry Bros
(One to fill)
- ELECTRIC (wva)**
Neus & Eldrid
2d half
Dave Rafael
Silver & Gray
- St. Louis.**
COLUMBIA (orph)
H Crossman Co
Morton & Moore
Ade Benson Co
Ryan & Lee
Tracey Stons Co
Harris & Jannion
7 Romas
O'Loughlin's Dogs
EMPRESS (wva)
L & E Draw
John E Wade Co
Clark & Vard
Herbert Germaine 3
Frank Terry
2d half
Richard Wally Co
Bill Foster Co
Doris Wilson 3
Bobbie & Dala
Maxine Bros & Bobby
GRAND (wva)
Jettar & Rogers
Two Storrs
Calboun & Burt
Eller's Goats
Herbert & Dennis
Ford & Dolan
Fred Comedy J
Fox & Stewart
Bud Snyder Co
- St. Paul, Minn.**
ORPHEUM
(Open Sun Mat)
Nasimova
Reline Davies
Ben Deyer Co
Norton & Lee
(Others to fill)
PRINCESS (wva)
Abbott & Mills
Fred & Eva Mozart
Walsh & Phink
(One to fill)
2d half
De Les & Orma
Burke & Burke
Paul Rauwen
Five Statudas
EMPRESS (sc & abc)
Seymour & Robinson
Mumford & Thompson
Jack Gardner Co
Ollie Carew
"Act Beautiful"
- Sacramento.**
ORPHEUM
(8-6)
Ohlmeyer Sextet
Pace & Nielsen
Lohas & Sterling
California Beauties
Cuplifax & Panio
EMPRESS (sc & abc)
Albert Rouget & F
Christy, Kennedy & F
"Within the Lines"
Alpha Troupe
HIPP (sc & abc)
Aerial Patts
Billv Roder
Francesca Redding Co
Le Roy & Cahill
Imperial Quartette
- Salt Lake City.**
ORPHEUM
(Open Sun Mat)
Thomas Egan
Pekia Mysteries
J C Nugent Co
Rex's Circus
Bolger Bros
PANTAGES (m)
(Open Wed mat)
Henrietta DeBorris Co
May & Kilfud
Alexander Bros
University Four
Welch Carabasse Co
San Antonio
MAJESTIC (inter)
Lockett & Waldron
Chas B Lawlor Co
Travers Douglas Co
Johnny Ford
Owen McGivney
Hallien & Hunter
Harry Tauda
- San Diego.**
PANTAGES (m)
"Stars of Movies"
Karl Emmy & Pets
Hunt & Ryan
Lala Seibell Co
Sullivan & Mason
- San Francisco**
ORPHEUM
(Open Sun Mat)
Navassar Girls
Kaleo & Leighton
Wilson & LeNoir
Weber & Elliott
Chas
DeVine & Williams
"Telephona Taglia"
The Connollys
PANTAGES (m)
(Open Sun Mat)
Sooville Dancers
Lily Betty
Will H Armstrong Co
Archer & Carr
Gascolines
EMPRESS (sc & abc)
Urbanasy's Cockatoos
Sean King Quartette
Victorson & Forrest
Lutz Lutzman
Stevens Troupe
- Saratoga, Pa.**
POLI'S (ubo)
Minnie Kaufman
Wayman
Archer & Belford
C & M Cleveland
The Cabaret Girl
Variety Four
Chinko
2d half
Two Georges
Billy Saxton & Co
Tuxedo Trio
"Cabaret Girl"
Cole, Russell & Davis
Fred Kings
(One to fill)
- Seattle, Wash.**
ORPHEUM
(Open Sun Mat)
Wm Morris Co
Galletti's Monks
Mignonette Kokin
Kirk & Fogarty
Primrose
Ted & Ethel Dooley
PANTAGES (m)
Howard & Fields
West Hawaiians
The Longworths
Patty Bros
Mick Johnston
EMPRESS (sc & abc)
Gedmin
Weatherford & K Sla
"Frolicsome Friars"
Ray Monde
Espe & Dutton
The De Bars
- St. Louis City, Mo.**
ORPHEUM (wva)
Gustman Trio
Newhoff & Phelps
The Mexicans
King & Harvey
Rice, Sully & Scott
2d half
Gardner's Maniacs
Reese & Basse
Nan Halperin
Wm Morris Co
Cyrille McNutta
Stons Falls, S. D.
ORPHEUM (wva)
Lane & Harper
Burke & Burke
McGowan & Gordon
Willie Zimmerman
2d half
Ed & Jack Smith
Edith Mote
Jerger & Hamilton
3 Loretas
St. Paul, Ind.
ORPHEUM (wva)
(8-6)
Joe Kennedy
Clinton & Rooney
"Style Revue"
Jones & Johnson
Dan Sherman Co
2d half
Gordon & Day
Vern Reilner
"His Dream Girls"
Smith, Cook & B
Roy & Arthur
- Spokane.**
PANTAGES (m)
(Open Sun Mat)
"Broadway Revue"
Alexander & Scott
(Continued on page 21.)
- Springfield, Ill.**
MAJESTIC (wva)
Cavanaugh Duo
Gillroy & Corriel
Henry & Woods
Al Abbott
Geo Damerel Co
2d half
Kremka Bros
Ruth & Kitty Henry
Thos F Swift Co
James Cullen
"Dream of Orient"
- Springfield, Mass.**
PALACE (ubo)
Valentine & Bell
Knice & Diano
Eckhoff & Gordon
Eddie & Ramden
Foy & Paige
Slayman Ali Arabs
2d half
Drawee Frisco & H
Rubel Simms
Horton & Raymond Co
Margaret Farrell
Corbett Sheppard & D
- Superior, Wis.**
PEOPLES (wva)
Carl & Riel
Hyland & Dale
2d half
Morton Bros
Smith & Hunter
- Tacoma**
PANTAGES (m)
Holland Dickrill Co
Four Renes
Five Normans
Four Gillespie Girls
Sol Berns
Mr & Mrs P Fisher
- Terre Haute, Ind.**
HIPPODROME (ubo)
1st half
(Evansville split)
Dix & Dixie
Yates & Wheeler
Mrs Gene Hughes Co
Burt Melburn
Little Nap
- Toledo, O.**
KEITH'S (ubo)
Ferry
Fremman & Dunham
Joe Hecker
Bessie Clayton Co
Harry Cooper Co
Myrl & Delmar
(Three to fill)
- Topoka**
NOVELTY (inter)
Mints & Wertz
Vardana
Kitter Haynes & M
Bart Kings
Ishikawa Bros
2d half
Bell & Eva
Pearl & Davenport
Norton & Earl
Boudini Bros
Lady Alice Pets
HIPP (wva)
Russell Bros & Healy
McManus & Cartos
2d half
Kimwa Japs
Alice Hamilton
- Toronto**
SHEA'S (ubo)
Palfrey H & B
Burnham & Irwin
H Shone Co
Heras & Preston
Eonnie Glass Co
Amoros Sisters
(One to fill)
HIPP (ubo)
Koster
Wm Lafferty
G B Alexander
Gabriel
LeClair & Simpson
(One to fill)
YOUNG ST (loew)
Rose & Ellis
Lillian Watson
Musical Spillers
Ben & Hazel Mann
Julia Nash Co
Brown, Harris & B
3 Bartos
- Tulsa, Okla.**
EMPRESS (inter)
Willie Hale & Bros
Bronson Dean
Pansing Revue 3
Mae Curtis
Hanlon Bros
2d half
2 Lowes
Granville & Mack
Billy Swede Hall
Hershel Hendler
Gordon Highlanders
- Vancouver, B. C.**
PANTAGES (m)
"Peaches & Pair"
Wagner & Palmer
Cunneen Vand Co
Nurwood & Hall
VnderKours
- Victoria, B. C.**
PANTAGES (m)
Lqnhard Quillette
Clayley Case
Statue Trio
Howard & White
T E Rimbo
B trolley Troupe

SCENARIO WRITER'S DAY IS RAPIDLY APPROACHING

Picture Stars First to Receive Recognition. High Salaried Directors Next to Be Appreciated and Time Coming When Authors Will Receive Commensurate Financial Emolument. Jacob Wilk Discusses the Situation.

The picture business, like all others, is running in cycles. Its first stage was the employment of stars from the legitimate at enormous salaries. Then came the era of directors, which exists at present. According to the "wise" folks, the time is now rapidly approaching when the author will have his inning. Scenario writers are about to come into their own.

Just now the highest known price for a scenario, other than that paid to the author of a successful legitimate play or novel, is \$1,000. Before long, scenario writers will be paid royalty just as the author of a play receives from a legitimate theatrical manager. The demand for good scenarios will become so strong that real writers in that field will be able to dictate terms.

A generation ago, men like Bartley Campbell were compelled to sell their work to managers for a lump sum, usually about \$500. In his earlier days David Belasco was forced to exist under such conditions. Today the live picture concern is the one which will tie up good scenario writers under exclusive contracts, following the policy inaugurated by the late Charles Frohman when he became a factor in the theatrical world.

A close student of the situation is Jacob Wilk, publicity manager for the World Film Corporation. He thinks he sees the trend and has founded an authors' bureau for the development of scenario writers, which is designed to supply suitable scenarios for feature pictures. Discussing the proposition the other day, he said:

"You have before you the spectacle of the tremendously paid star as a box office attraction. For the last two years you have seen this thing at its apotheosis. Names and personalities have been the box office magnets. People have displayed more enthusiasm in respect to Mary Pickford, Clara Kimball Young, Robert Warwick, Mr. Bushman and others than they did in the annals of the talking stage. That is phase one.

"Phase two: There is a tremendous rivalry amongst manufacturers to secure the services of a few directors of outstanding, one might say transcendental, ability. Mr. Griffith, for example, could demand probably the largest salary ever paid to a human being, other than a monarch. Maurice Tourneur and Albert Capellani surely could get the largest salary ever paid either to a theatrical or motion picture producer in the world; other names occur. Half a dozen different directors can easily obtain salaries greater than

that paid to the President of the United States.

"Why is this? Because the public, as in the case of the stars, has unerringly singled out the work of these men for commendation. The work of a great director nowadays is as great a drawing card as the personality of a star.

"But there is a third phase of this vast business to which I have devoted special attention and in respect of which I might consider myself something of a pioneer, if not an innovator. The day of the great photodramatist is at hand, and I am searching for him and intend bringing him before the motion picture public. Motion picture manufacturers are on the lookout for him, and it is my business to bring them in touch with him. He is here ready and waiting to be brewed. He is here full of knowledge of motion picture stagecraft; he is writing great stories for the motion picture screen. The old time scenario writer is dead or dying. Men of the eminence of Augustus Thomas, Edward Sheldon, Maeterlinck, John Galsworthy, D'Annunzio are writing for the motion picture. The public wants them. It is the hour of the great dramatist of the screen. Motion picture manufacturers are finding out that novels and plays are pretty well exhausted, and that they must turn to well-written and well-paid-for original work. To my opinion a photodramatist might surely devote three months' time towards the writing of a five-reel photoplay.

"There is a great demand for great photoplays and there is a great dearth of them. To supply the demand existing, you are bound in the nature of things to see good business results from those conditions."

TWO "BATTLE CRIES" BOOKED.

Two additional companies of the Vitagraph's feature "The Battle Cry of Peace," are to be sent out shortly. The first company, one will be placed at Olympic, Chicago, opening there on Oct. 18. The feature will be handled there by Wallace Munro, who will do the advance work and take care of the managerial end as well. The second opens at the Majestic, Boston, Nov. 1, managed by Percy Sage.

GAUMONT GETS C. AND J.

Cross and Josephine will, on Monday, commence a three weeks' contract to pose for a feature to be produced by the Gaumont people, but all the details are being kept a profound secret.

TRIANGLE SATISFIED.

An altered auditorium greeted the visitors to the premiere of the Triangle's inauguration of \$2 pictures on Broadway, when the doors of the Knickerbocker were thrown open last week. Red and green, the Triangle colors, prevailed.

The Triangle's advertising campaign for the opening of the Knickerbocker was the talk of the amusement world. Its size, volume and style were sensationally effective. Nothing quite like it had ever been seen before. The inaugurators of \$2 picture programs are now busily engaged in employing the best available artists for its poster work. They have placed under retainer such famous artists as James Montgomery Flagg, Arthur Covey, Harry Townsend and Tony Sarg. An officer of the corporation, speaking of the opening, said:

"We feel that our plan is a great success, because of the quality of the pictures already shown, and those that will be, which we claim are of a distinctly higher class than those exhibited hitherto. For example, 'The Lamb' introduces realistic battle scenes, showing a comedy-melodrama for the first time on the screen. Some of the critics, in commenting on this, remarked that Griffith had grown cynical. Such, however, is not the case.

"Next week we shall have Frank Keenan, Eddie Foy, Hale Hamilton and Dorothy Gish as the stars. We intend to give two dramatic features and two farces in future, to make a well-rounded-out program. Monday we shall open at 7.50, with a short farce, 'A Painted Hero,' two reels, a Keystone with Hale Hamilton and Polly Moran. 'Old Heidelberg' will be the second feature, followed by another Keystone, showing Eddie Foy in 'A Favorite Fool,' closing with a strong emotional drama, 'The Coward,' starring Frank Keenan. This is our idea of a well-balanced bill—two farces, a romantic comedy and a drama.

"Our capacity premiere meant nothing as it was mostly by invitation. But when we found people flocking into the house via the side door after the cave-in on Broadway, we felt encouraged in our venture more than anything else that could have transpired. It means that the public agrees with us that we have big subjects treated in a big way that are of absorbing interest to the picture lover.

LUNCHEON WITHOUT SPEECH.

Members of the moving picture press were invited to the Peerless Studio at Fort Lee last Sunday to witness the taking of several scenes of 28 girls in the latest costume creations, which are to be incorporated in a feature picture to be released on the regular service. The girls were chaperoned by Mrs. Belle Armstrong Whitney, who was responsible for the fashion show matinees at the Cohan theatre recently.

The idea of incorporating an exclusive showing of the latest fashions via a feature picture telling a consistent story is new.

The "boys" were given a modest luncheon by the press department, and didn't have to listen to any speeches.

HODKINSON AND \$2.00 PICTURES.

Though he was the first to advocate better pictures and better theatres, charging a higher rate of admission than a nickel, at the time of his entrance into the motion picture business, W. W. Hodkinson, president of the Paramount Pictures Corporation now believes that contemporaries are going to the other extreme.

"Will the high cost of living ever increase to a point where we will regularly pay \$2 to see photoplays?" he was asked recently.

"It may seem inconsistent," he replied, "for me to have taken the stand for higher prices originally, and now to say that others are advocating prices that are too high, yet my reasons for this I believe are logical. There was a reason why we should get away from the five-cent theatre and its undesirable accompaniments; yet there are many fundamental reasons for the belief that an average admission of 10c and 20c should prevail to permit of the best being given to the great public, although in a few instances this price might be as high as 50c.

"Possibly the one most readily appreciated is the fact that if one per cent. of the population of the United States will pay \$1 and \$2 to see a picture, there will be at least 10 per cent. who can afford to pay 10c and 20c, in either case making the same amount of money available for production purposes, and it is doubtful if the \$1 and \$2 picture could continue in competition with the 10c to 50c picture, as even the most fastidious would find the surroundings of beautiful theatres conducting their exhibitions at from 10c to 50c, not only equal but superior to the accommodations offered by the places of small seating capacity attempting to cater to the select at exclusive prices.

"It is possible that from time to time there will be pictures of a bizarre or sensational nature which can command higher prices of admission because of some element that gives them extensive advertising and particularly that starts a controversy.

"My opinion is that the exploitation of the \$2 price in pictures is a publicity device, but, if not it is not fair to the vast majority of the American public, and I question the ability of anybody ever to establish a successful and permanent business on this basis."

Broadwayites Scenario Writing.

Los Angeles, Sept. 29.

Four well-known Broadway writers are on the Coast engaged on picture scenarios. They are William Jerome, Jean Havez, Vincent Bryan and Harry Williams. The lowest salary reported for any of the quartet is \$200 weekly under a contract for 52 weeks, while one writer is said to be receiving \$400 a week.

JET HAHLO'S AGENCY.

Jet Hahlo, who is almost as familiar with Europe as this country, has opened an agency for the placing of picture material.

Among the stars Miss Hahlo now represents are Eleanor Duse and Roshanara.

AMERICAN FILM IN LONDON

London, Sept. 21.

"Jean Dore" is the subject just finished for the Universal in which Sarah Bernhardt will star. The feature has been produced by Merkenton, the producer of former Bernhardt films.

The trade papers this week carry two-page advertisements plumping strong for the open market. One is addressed to renters telling them to fight against the present system by which manufacturers make their best films exclusive, and put the 'dud' subjects on the open market. The other tells exhibitors that they cannot exist without the open market. This advertisement has been inserted by the renters' association who are getting cold feet at the sight of the shadow cast by coming events.

Exhibitors everywhere have been passing wholesale resolutions condemning the new Essanay policy and stating that they will only book Essanay subjects on their merits and through renters. But a few are standing for Essanay's policy, which will mean that Spoor can put the thing over with comparative success.

Boys are becoming scarcer than ever in London these days. Any boy can get 15 shillings a week, whereas in peace times 5 shillings a week was considered plenty. One of the London cinemas now has page girls to sell chocolates, programmes, &c., owing to the utter impossibility of securing boys.

Pathe Freres are spending big money in order to put over their serial, "The Exploits of Elaine." They have arranged some full-page advertisements in "The Daily Mail" which will cost them quite \$1,000 a time. The biggest newspapers here will give film manufacturers no help unless they are well paid for doing so. Trans-Atlantic paid \$2,500 to "The Weekly Dispatch" to induce them to run the story of "Lucille Love," and Pathes, who have arranged for "The Exploits of Elaine" to appear in the News of the World, are taking advertisement space in that paper worth the same amount.

The Universal serial, "The Broken Coin," will need some judicious pruning before it will get over in England. The scenes in which Carl Laemmle appears for instance, will have to be sliced right out, and the name Gretzhoffen will be changed. Nothing German, or sounding like German, gets by here.

For instance, the M. P. Sales Agency have been holding up "Beverly of Graustark" for the past six months, as there are too many German helmets shown in this Klaw & Erlanger production for it to get by. Essanay will likely be forced to do the same with their "Graustark" pictures. As for Klaw & Erlanger no one ever mentions 'em now.

Montague, the Selig agent here, has been splashing barrels of ink about in order to defend Selig from the charge of being a German. Monty is a great believer in self-advertisement, and he never plants a paragraph without dragging in his own name somewhere where it can't be missed.

The keenest critics are saying nice things about the Famous Player's production of Hall Caine's "Eternal City," but whether it will get the big money from exhibitors or not is a different question. Anyway the best class places will want it.

Will Barker is going into the film printing business here, and his motion picture studios at Ealing are now being converted into a printing plant which will cost \$40,000. Barker has invented an automatic light changer which he claims will automatically change the intensity of the light in the printing machine in accordance with the density of the negative being printed. Barker has been losing money over his productions of late, hence his search for new pastures. There is a tremendous future for the business of film printing in England, and if Barker can combat the cut prices of the British Film Stock Company he should do well.

The number of firms who will pay out a big sum for the complete purchase of an Exclusive grows less every week. Most Exclusives are now "bought" on an agreement whereby the "purchaser" pays the manufacturer a percentage on all his bookings until a certain amount is reached. In an out-and-out cash transaction the prices run rather low. A two-reel Biograph, for example, will fetch no more than \$1,250 for six copies, unless it is extra special. The longer features bring better prices. Recently the Ivan Film Corporation's picture, "The Unwelcome Wife," was sold here for \$5,000.

WAR PICTURES STATE-RIGHTED

Ray Comstock, in association with Joe Leblang, has purchased the rights to the Chicago Tribune war films for the states of New York, Pennsylvania and New Jersey, and are understood to be in negotiation for New England as well.

A rather unique form of advertising is being put into operation for the showing of the pictures at the 44th Street theatre. If you loiter in the vicinity of Times Square during the day, you are approached by either a man or a woman, ostensibly from the country, who inquire of you: "Where is this here war business being shown?" If you don't "get it" at first, the questioner elucidates until you do.

The Harris Estate has secured the exhibition rights to the war pictures for New England and Ohio. Norman R. Sterne bought those states on Monday and turned them over the next day.

LAMBERT'S NEW CO.

A film manufacturing company organized on avowed business lines for the economical production of pictures has made its formal announcement of existence this week as the Mirror Films, Incorporated, headed by Captain Harry Lambert, until recently one of the producers of the Vitagraph Company.

Captain Lambert has been a figure in pictures for twelve years, in fact, ever since he served an apprenticeship in the Gaumont studio in Paris, and the Hepworth Studio in London.

WHAT'S DAYS BETWEEN FRIENDS?

It took "The Morning Telegraph" exactly twenty-five days to discover that a trio of their staff had left them flat on the lot. Last Sunday the "Telegraph" printed a notice that John W. Semler, Harry Haven and Rose Dugan were no longer connected with the staff of the Motion Picture Department of the paper. It is safe to state that the three people in question were aware of that fact on Sept. 1.

BOASTING ABOUT PICTURE.

The executives of the Equitable are boasting about a feature just completed by John Ince. It is "The Cowardly Way," a five-reeler, scenario by Marc Edward Jones, to be released Nov. 1. They claim it will be the finest thing of its kind they have ever turned out. Florence Reed is starred in it. It contains, they say, a series of four exposures on one film, which will prove sensational. Further than this deponent sayeth not.

AUGUST DIRECTING FEALY.

Edwin August, who produced "Experience" for the Shuberts, is working at present on a five reeler which will star Maude Fealy.

Quirk with Harvard Co.

Billy Quirk, the former Vitagraph star, is now with the Harvard Film Co. and producing a feature in which he will play the lead as well as direct.

WAYNE AS "POLLY PATHE."

Marie Wayne, one of the leading women of the Pathe picture film and co-star with Richard Carle in their forthcoming production of "Mary's Lamb," is being seriously considered for a serial to be known as "Polly Pathe" in which the principal will journey around the world meeting prominent people and visiting places of renown.

While the engagement has not been finally determined upon, if Pathe definitely decides on the serial, it is understood Miss Wayne will be the principal, being foremost of the Pathe stars now in their employ.

THANHOUSER'S CELEBRITIES.

At the Thanhouser studios in New Rochelle are an unusual number of theatrical celebrities. Acting or directing for that concern are N. S. Wood, of "Boy Detective" renown; Lindsay Morrison, stock and vaudeville manager; Geo. Foster Platt, late director of the defunct New theatre; Frank McNish, former minstrel and vaudeville performer; Joe Phillips, ex-advertising solicitor and theatrical man; Mr. Whittier, former member of the Paris Grand Guignol Co.; Eugene Moore, former leading man of the famous Thanhouser stock company in Milwaukee; Riley Chamberlain, comedian of that organization and more recently with "The Blue Mouse"; Reginald Parry, who is filling in until his sister, Charlotte Parry, begins her vaudeville tour, and Boyd Marshall, a member of the original Pianophiends Co.

WHOLE STATE BARRED.

Cincinnati, Sept. 29.

The board of censors took definite action this week on the Griffith film, "The Birth of a Nation," prohibiting its exhibition in Ohio on the grounds it might arouse racial prejudice.

The colored population made a vigorous protest against the picture and their contentions were upheld by the censors. A legal controversy is expected.

EDESON FOR THREE PICTURES.

The Equitable has signed a new contract with Robert Edeson to star in three features for that concern. He was originally signed by them for a single picture.

Moyer Joins Paramount.

Charles E. Moyer, who has been dramatic and motion picture editor of the Reading Telegram and News-Times, has joined the publicity department of the Paramount as assistant to Tarleton Winchester. Moyer, who understands conditions in the smaller towns, will help the Paramount in getting in closer touch with its exhibitors in these places.

Martin with Gaumont.

John S. Martin has made a connection with the Gaumont Company and will have charge of the engagement of big stars for feature productions by that company. He is making his headquarters in the company's New York offices.



T. ROY BARNES

Colonial last week, Alhambra this week, Palace next week (Oct. 4). T. ROY BARNES and BESSIE CRAWFORD are more in demand than any other vaudeville team.

Sole and exclusive manager, CHAMBERLAIN BROWN.

FILM FLASHES

G. D. McIntyre has become assistant to director Barry O'Neil of the World forces.

F. D. Burns of the Reliance (Mutual) has turned to writing poetry.

Gordon Sackville, a former musical comedy man, is with the Balboa.

Edwin J. Brady and Lillian West of the Balboa have been married.

Cissy Fitzgerald, now a Mutual star, has written a book entitled "The War Baby."

Tom Terris is making a series of comedies to be released by the Picture Playhouse Co.

John Emerson will direct the next feature starring Douglas Fairbanks for the "The Spell of the Yukon" will be the next picture starring vehicle for Edmund Breese.

"My Madonna," to be filmed by the Metro, will have as its star Olga Petrova, and will be directed by Alice Blache.

Emelle Pollini makes her debut in "The Little Church Around the Corner," directed by Mr. Chautard.

Alice Brady is the star of a forthcoming Wm. A. Brady World Film feature, which deals with the intimate life of the theatre.

The World Film Australian representatives are in New York making preparations for coming release in their territory.

The Oliver Morosco Photoplay Co. denies that its star, Myrtle Stedman, has gone to another company.

The initial release of the Pallas Co. on the Paramount program will be "The Gentleman From Indiana" with Dustin Farnum.

Howard Estabrook will in all probability start work in a new Pathe feature owing to his success in his first, "The Closing Net."

Director Maurice Tourneur of the World "romances a big thrill in his new feature, "A Butterfly on the Wheel."

George Probert will be seen in the principal role in "Nedra," to be produced by Pathe.

The Metro will filmize "Barbara Frietchi" with a company under the direction of Herbert Blache with Mary Miles Minter starred.

William Copley, a former New York newspaper man, has been made purchasing agent for the World Film.

B. S. Moss' 86th St. theatre will show six V-L-S-E features in succession, using each for three days.

A V-L-S-E branch office has been opened in Cincinnati with Robert S. Schrader in charge.

Hal Forde has been engaged by the Universal for a five-reel feature which is to be made at the Imp studio.

Beverly Payne has signed a long term contract with the Metro and will play opposite Francis X. Bushman.

The Mutual company, headed by Winifred Greenwood and Ed Coxen, will be under the direction of Charles Bartlett.

The Mutual program will use a burlesque comedy on well known plays released every Monday. The first will be Oct. 4.

The Thanhouser forces had a picnic last week in New Rochelle. Studio activities were called off one afternoon for the occasion.

Marion Sunshine and Florence Tempest will be seen in a Mutual feature called "Sunshine and Tempest."

The National Film Corporation of Baltimore will release their productions on the Associated program.

"Stanley's Search for a Hidden City" will be released upon the Mutual program with Captain Jack Boniveta featured.

The Empress, San Francisco, is adding a feature picture to its weekly vaudeville program.

Dr. B. Stewart Crosse, owner of "The Two Johns," denies any concern has the right from him to film the play.

Myrtle Gonzales and Richard Stanton are recent additions to the Universal western forces.

While Anna Pavlova was on the coast making a feature for the Universal she visited the home of Maude Allan, spending one of the happiest days of her stay on the coast there.

A ball will be given Oct. 1 at Terrace Garden by the St. Johns Club, an organization

whose members are connected with the moving picture business.

The V-L-S-E feature "Mortmain" was used for scientific discussion by the surgeons of Seattle last week at a private showing at the Liberty theatre, Seattle.

Eugene Pallette, who resigned from the Reliance forces two months ago, has returned. He leaves Sellig to rejoin his former company.

Tom North of the Seattle office and E. R. Pearson of Kansas City branch of the V-L-S-E are editing publications in the interests of their firm's productions in their localities.

The gun foundry scenes in the Pathe feature, "Via Wireless," which came in for considerable praiseworthy comment, were taken in the Pathe Jersey City Studio.

Geo. F. ("Lefty") Miller, with Pathe, was married last week in Jersey City to Caroline Ryan. Before joining the picture concern he was a professional ball player.

Director Thomas H. Ince of the Triangle believes that the time has arrived for the picturizing of the comedies of the Wallackian epoch.

The Mutual will release a four reeler, "The Miracle of Life," which will aid the cause of those protesting against birth control and race suicide.

The Studebaker, Chicago, will open with Triangle pictures Sunday matinee, Oct. 3, and the Chestnut St. opera house, Philadelphia, Tuesday evening, Oct. 5.

Metro features will be shown at the Neighborhood Playhouse on the East Side. The theatre is a philanthropic hobby of two daughters of a well-known millionaire.

Valeska Suratt left for Los Angeles last Tuesday and will remain away from New York for a month or six weeks. She is to appear in a Lasky picture.

Oscar Earle is hard at work on a sensational photodrama for the Wm. A. Brady Picture Plays, Inc., called "The Sins of Society." In this Robert Warwick is starred.

The productions of the Larist Brand, of which Otis B. Thayer is producer, will be released on the Associated program. Gertrude Bondhill will be featured.

Carl H. Pierce, representative of Bosworth, Inc., gave a dinner last week in Columbus, Ohio for the newspaper men and artists of that city.

Marie Empress has been cast for a role in "The Woman Pays." In which Valli Valli is to be starred for the Metro program by Rolfe. Edward Brennan will be seen in the same picture.

The new Lubin studio at Coronado, Cal., was officially opened and dedicated by the Mayor of San Diego last week. New studios on the coast are also being erected by the Vitagraph and Essanay.

The Pathe news men put over a scoop last week when pictures of the 7th Ave. subway disaster were shown around town the same day. Pathe turned out 22 prints, which were shown in the city theatres the day of the explosion.

Francis X. Bushman and James J. Jeffries have been busy of late making "Pennington's Choice" for the Metro program. The picture star and the ex-heavy weight champion have showed some exceptional athletic work before the camera.

Maurice Turner, the director of "Tribby," is busy on "A Butterfly on the Wheel," in which Holbrook Blinn and Vivian Martin are to appear. Holbrook Blinn and Vivian Martin play the parts of a prominent society man and his wife, between whom there are misunderstandings, estrangements, unhappiness and sorrows, before peace is restored between them.

Robert B. Mantell has started on his second picture for William Fox under the direction of J. Gordon Edwards. The story is a modern one and the role portrayed by Mr. Mantell will be the first modern role that he has played in years. The picture is being made near Brucewood, the Mantell country play at Atlantic Highlands. Clifford Saum is assisting Mr. Edwards in the direction of the picture.

The Motion Picture Board of Trade of New York City was incorporated last week in Albany. The objects of the new corporation are: to promote a friendly intercourse between its members, to foster trade and commerce among its members, reform trade abuses, to secure freedom from unjust and unlawful exactions, to diffuse accurate and reliable information as to the standing and character of all engaged in the motion picture business in any of its branches.

The United Film Service, Inc., this week, filed schedules in bankruptcy, showing liabilities of \$614,812 and assets of \$102,451. Among the creditors are the United Motion Picture Producers, Inc., \$110,000; York Corp., \$31,500; P. A. Powers, \$78,000; United States Printing and Lithographing Co., \$12,021; and Miller Brothers' 101 Ranch, \$23,016. The assets include a stock of film valued at \$183,052, stock in twenty subsidiary companies at \$668,700, pledged with the Youkay Corp. as security for promissory notes and outstanding accounts amounting to \$185,371 and notes aggregating \$54,750.

The directors for the Board of Trade are Carl Laemmle, J. Stuart Blackton, J. E. Brulartour, P. A. Powers, W. W. Irwin, S. Rothapfel and W. A. Johnson of New York; Schrier Colfax, Rochester, Mr. A. Stern, Columbus, O., and T. J. W. Binder, Hackensack, N. J.

Hugh Bierman of the Washington, D. C., branch of the Mutual prevented a fire in his exchange last week by presence of mind when a film which a girl was remodeling began to burn. Bierman grabbed the film and threw it out of the window onto an adjacent tin roof, where it burned itself out.

Frederick Lewis and Ethel Grey Terry will be screened in "Bought." This is Barry O'Neill's first picture for World Film. The story is described as a thriller. A miserable little girl agrees for a handsome sum of money to marry a beautiful and wealthy society girl who had loved not too wisely but too well.

Fresh on the heels of his Eastern invasion, Harry Revier, Director of la Francoise, for many years isolated on the Pacific coast, proceeds to do the startling. Director Revier has uncovered a "movie" hero who does not have to resort to being doubled or camera-faked in order to register the real "punch." This violator of all movie codes breathes in the person of Charles Trowbridge, leading juvenile of Broadway fame, who is being featured in the productions of the George W. Lederer Stage Filmotions. Being thrown from the upper deck of an ocean liner into a choppy sea in mid-ocean is no mean risk for a professional daredevil. When the time came for the overboard thrill, the captain of the liner refused absolutely to allow the stunt, saying it meant certain death for which he, as master of the ship, declined to be responsible. Persuasion was useless, and delay only increased the tension. The actors were anxious to have it over with. After a terrific fist fight on deck, and at a given signal from Director Revier, in violation of all ship's rules, Trowbridge was hurled headlong over the side into the sea. The villain allotted the "dirty work" was Albert Hart, of comic opera distinction.

FILMING 'UNWRITTEN LAW.'

The scenario for the motion picture version of "The Unwritten Law," adapted from Edwin Milton Royle's play of that name, is from the pen of Capt. Leslie Peacock, and is now being filmed by the California Motion Picture Corporation with Beatriz Michelena in the principal role. A cast of unusual calibre has been selected to support Miss Michelena in the play.

"CARMEN" ON PARAMOUNT'S.

That the Lasky production of "Carmen," with Geraldine Farrar, is a Paramount picture, released exclusively on its program, is the statement of that concern in reply to a report last week this would not be the case.

Wherever a special arrangement has been made for the exhibition of "Carmen," the statement continued, it is through a combination of Paramount exhibitors' interests.

"Carmen" will be produced for the first time at Symphony Hall, Boston, today.

FIRE ALARM AT ROLFE STUDIO.

Representatives of the Fire Department dropped in at the Rolfe Studio and offices Tuesday morning and, without warning, sounded the alarm, to get a line on the methods employed by that concern for combating a possible conflagration. B. A. Rolfe headed the rush for the elevator, coatless and hatless. In two minutes there wasn't a soul on the premises, excepting Ed. Carewe, director, who was telephoning and hadn't heard the alarm.

MABEL NORMAND BETTER.

The Triangle offices in New York received word by wire this week from Mack Sennett, stating that Mabel Normand was not as seriously injured as was at first reported, and that she would be back in harness in the near future.

FOY SUIT STILL PENDING.

Justice Pendleton last week reserved decision in the application of the counsel for Eddie Foy to dismiss an action against the comedian for \$25,000 for alleged breach of contract.

The World Film claims that Foy broke a contract with them calling for six weeks' work for the sum of \$15,000 and jumped to the Keystone for \$5,000 more. Foy's counsel contended that he had no contract with the World but that negotiations were under way and were broken off upon receipt of a better offer.

Los Angeles, Sept. 29.

Eddie Foy left the Keystone plant last night, after an exchange of compliments with the people there. What the disagreement was no one appears to know. Mr. Foy is booked in vaudeville through his agent, Harry J. Fitzgerald of New York, and is to open on the Orpheum Circuit at San Francisco Nov. 20. His engagements until then were supposedly with the Keystone.

Foy intended to leave here for the east, but may remain until the vaudeville dates commence.

CENSORING OFFICIAL NOW.

Louisville, Sept. 29.

Following the action of Lexington, Ky., exhibitors several weeks ago in refusing to obey the city council in withholding the showing of "Hypocrites," the city commissioners held a meeting last week, at which the Lexington Board of Picture Censors was established by an ordinance passed.

Exhibitors must now show their films before the new board whenever ordered to do so. The commissioners of Public Safety can refuse the right to show any and all pictures, and those disobeying are subject to fines of from \$5 to \$50 and revocation of licenses.

JOHNNY RAY FOR PICTURES.

The Nonpareil Feature Film Co. is making a one-reel roaring comedy picture of "A Hot Old Time," with John and Emma Ray starred. It will probably be entered upon one of the regular release services. They will follow it with a similar screening of "Over the Fence."

Flora Zabelle for "Red Widow."

The Famous Players this week signed Flora Zabelle for her film debut. She will be starred in the title role of the screen adaptation of "The Red Widow." Several others of the original cast will be employed, including George D. Mack and John Hendricks. Denman Maley will be assigned the part created by Raymond Hitchcock in the musical comedy.

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

THE IRON STRAIN.

"The Iron Strain" is a Kay-Bee (Triangle) feature produced by Thomas H. Ince and starring Dustin Farnum, with Enid Markey playing the female lead. It is a drama, heavily told in sentimental fashion, written by C. Gardner Sullivan, a sort of cross between "The Taming of the Shrew" and "The Great Divide." A young girl whose family travels in the ultra-social set of San Francisco becomes ill and is advised that she needs a change. Her grandfather who has made his "pile" as a mining man in Alaska, takes her North with him, feeling that "roughing it" a bit will restore her to health. The contrast between the life of a social butterfly and Alaska is strongly contrasted. Almost immediately upon arrival in the mining district they encounter "Chuck" Hemmingway, apparently a cave man, but who is in reality a graduate of Yale and comes of one of the best families in Boston. He makes violent love to the girl, who indignantly rejects his overtures, and when he embraces her against her will she lashes him across the face with her riding whip. On being informed by grandpa that the girl is returning to civilization, "Chuck" consults a rough Indian, who advises that when a redman is in love with a woman of another tribe he takes her by force. With the aid of the redskin "Chuck" kidnaps the delicate "butterfly" and compels a local minister to marry them at the point of a revolver. "Chuck" then writes a note to grandpa, relating just who and what he and the girl is as safe with him as in her mother's home; that he loves her, and when she learns to return his affection, he will bring her back—not before. Grandfather, who likes "strong" men, is secretly tickled at the turn of affairs and goes home alone. "Chuck" brings the girl to his log cabin and endures her to be useful. At the end of six months she has learned many things, but is still antagonistic, or let us say, "not amenable." There appears on the scene Kitty Molloy, sub-bret of the Arctic dance hall, who had been prior to his marriage, "Chuck's" lady friend. She calls on him and endeavors to resume "friendly" relations. Mrs. "Chuck" becomes jealous, though still distant to "friend husband." But when "Chuck" in keeping with his policy, decides to stay out evenings, wife finds it very lonesome without his company and conjures up visions of his being locked with Kitty. She rushes off to the dance hall and finds "Chuck" there. He is coming, "frames" her to find him carousing in a private room with Kitty. The poor girl, mad with jealousy, attempts to throttle Kitty and at the conclusion of this scene she lays her head on "Chuck's" manly bosom and confesses that she loves him. A year later she returns as a bride, a bachelor and confront mother, who has pictured "Chuck" as a savage. There is just a little too much film employed in "close-ups" in the opening reels and additional film which continues the tale after the story has been told and brought to a felicitous climax. There are flash-backs, and a bit of over-telling, and a wonderfully effective finale. The scenic details depicting Alaskan mining life are apparently without a flaw. Dustin Farnum, while an ideal type of man for depicting strength of physique and mentality, is a trifle "ponderous" for a romantic lover. Enid Markey, as the manly husband, who learns to appreciate her manly husband, is a bachelor that could be desired. Charles K. French lent dignity to the role of the grandfather; Truly Shattuck was remarkably effective as the girl's mother, and Louise Glaum gave an intelligent characterization of the dance hall souther. An Indian man and woman contributed much to the "backwash." "The Iron Strain" is a very good feature. Jolo.

MY VALET.

Raymond Hitchcock is starred in the Mack Bennett production of the Keystone (Triangle) feature "My Valet," a bachelorette comedy (this in itself is funny to those of us who know Raymond), takes a trip to the coast, accompanied by his valet (Mack Bennett). En route they are shown on a swaying train and indulge in seltzer bottle "jabbo." Taking a taxi to a hotel they encounter a girl on a runaway equine and Hitchcock jumps from the auto to the animal's back and brings him to a halt. The "girl" is Mabel Normand. Heroic stuff, which "Hitchy" handles in his inimitable comedy vein. Mabel had started for a gallop with a French nobleman (Fred Mace). "Hitchy" gives his card to Mabel, who tells her parents all about it. On reading the card, the father, a bearded old goosier, writes "Hitchy," saying that if he is the son of his old friend, to come on at once, as the two fathers had betrothed "Hitchy" and Mabel when they were children. "Hitchy" doesn't know it is the girl he rescued and induces his valet to impersonate him, while he plays valet. The "slapstick" complications that ensue are fast and furious, and of tried and approved Keystone brand. They include the burning of father's whiskers, the breaking of crockery over people's craniums, automobile wrecks, near-drownings, and so on ad infinitum. The big climax is reached when Hitchcock sees Miss Normand drowning and jumps from his window with an umbrella for a parachute and lands in the sea alongside Mabel, thereby effecting a thrilling rescue. The audience screamed with laughter at the innumerable sure-fire situations, which owe their origin to the old-time "nigger acts." Jolo.

THE LAMB.

A Fine Arts Co. (Triangle) feature with Douglas Fairbanks in the principal role, directed by W. Christy Cabanne, supervised by Fred W. Griffith. A picture of "The Lamb." It is no wonder the Triangle company signed up Fairbanks for a period of three

years at any salary within reason. They would even have been justified in stretching the point to secure Douglas. He registers on the screen as well as any regular film actor that has ever appeared in pictures and more strongly than most of them. "The Lamb's" leading lady also photographs well, and both of them are good performers, which is an ace in the hole" to start with. The casting of William E. Lowery for the character of a Yaqui Indian is also a mark of special mention. "The Lamb" is a Willie Collier type of play—only more so, which means that Fairbanks was competent to invest the name part with just the requisite amount of "lightness." Gerald, the Lamb (Fairbanks), is a rich young man who never fails to carry his own living. He is engaged to Mary (Seena Owen) but when she discovers he is a coward she calls it off. Gerald goes into training with a prize fighter and a Jiu Jitsu wrestler, with the determination to "make good" in the eyes of his girl. The girl goes to a ranch in Arizona and he follows. En route, he leaves the train to buy some tobacco and when he returns, his machine to overtake the train via a short cut, he is knocked out by crooks, who lift his bankroll. He is captured by Yaquis and taken across the border into Mexico and held as prisoner. The girl is also captured, and after a series of half-breadth encounters he finally puts up a manly fight, starting off the Indians with rapid firing, but wins the operation of the gun by Fairbanks is a combination of thrills and comedy, culminating in the pair's rescue by American troops. Columns of praise would not do complete justice to "The Lamb." It is the classiest kind of melodramatic comedy, wonderfully staged, brilliantly acted and humorously captioned. Jolo.

DAMAGED GOODS.

George Dupont.....Richard Bennett
A girl of the streets.....Adrienne Morrison
Mr. Dupont.....William Bingham
Henriette Locke.....Olive Templeton
Mrs. James Forsythe.....Josephine Ditt
Seamstress.....Jacqueline Moore
A nurse.....Florence Short
A doctor.....Lewis Benson
Senator Locke.....John Stopping
Quack.....William Bingham
His assistant.....George Ferguson
In the seven-reel picturization of Brieux's "Damaged Goods," by the American (Mutual), the general public is brought face to face with a violent truth, for the screen adaptation pictures in a more convincing manner than the stage play the actual results of syphilis and brings home to the audience a veridical inspection stripped of all its social and technical masks. What may be repulsive to the few is undeniably educational to the many with the inevitable result, for any one who takes cognizance of the facts and statistics as shown by Richard Bennett in this release will regard the moral message as a thing of the necessity of care and prevention to both the pure and impure, revolving around a story that, according to municipal records, is being enacted daily in many thousands of homes. The story of "Damaged Goods" needs little detailed explanation insofar as the film is concerned, it follows the original theme of the stage play, while the film play, for obvious reasons, was compelled to limit the intended lesson to a mere recital, the film carries the auditor into deeper details, giving vivid visual illustrations and a close view of the disease in actual action. The camera even invaded the sacred interior of an institution where moral patients suffer from the so-called tertiary stage and brought forth the paralyzed and twisted form for "close-up" inspection. Withal its exposure of what has hitherto been a medical and scientific secret, "Damaged Goods" carries a ray of hope for the syphilitic and teaches the absolute necessity of early treatment which in itself is a sal-potent, effective, and direct upon the hopelessness and danger of "quack" treatment. The story revolves around the career of George Dupont (Richard Bennett), who, prior to his marriage to a prominent society belle, contracts the disease after meeting a prostitute. Later on, recognizing the danger, he attempts to break off the marriage and to marry within two years, during which time he is to undergo steady treatment. His impatience and a combination of circumstances results in an immediate marriage, after being promised by a "quack" of an absolute cure in three months. Later a child is born. Symptoms appear on the infant and the frantic father, driven to desperation, his end being left a mystery, although suicide is the sole guess. The acting of the company is eclipsed by the scientific interest contained in the theme, although the producers have supplied some attractive views in both interiors and exteriors. Bennett is conspicuous throughout the seven reels, assuming, of course, a role of secondary importance. In the picture, to the moral involved, but withal giving a creditable performance of a rather difficult character. He manages to maintain a certain sympathy, for Brieux's manuscript makes no one the scapegoat, even vindictive, as far as is possible, the prostitute who contaminated the innocent victim, bringing the cause back to the other end of the social problem. In the midst of the current wave of morality "Damaged Goods" is quite an appropriate feature, although, while recommending the film for universal exhibition because of its moral importance and creditable acting, one might suggest its restriction from particular women whose physical condition renders things beautiful as essential as things nourishing. "Damaged Goods" is neither nourishing nor beautiful, but one should not expect such in a prospecting trip that carries them to scientific borders. It is, however, highly educational and instructive for the

American boy. Everyone should be made to see it, for they are to become the American manhood and the clean and physically better "Damaged Goods" as a feature film can do much to attain that. Wynn.

LITTLE MADAMOISELLE.

A five-reel Subert production released through the world Film Co., and featuring Vivian Martin in the title character, with Arthur Ashley playing opposite in the principal male lead. The story is based on a decidedly light incident, revolving around the experiences of the little Mademoiselle who carelessly wandered from the observation platform of a west-bound passenger train during a stop at a small town and her subsequent meeting and love affair with the disinherited son of a local millionaire. The child is the ward of an uncle and aunt who have decided upon her eventual marriage to their son. The son is in love with another woman. The little Mademoiselle cannot speak English and consequently when she misses the train she naturally becomes friendly with Jim Pennington, a young fellow who is disowned by his father for his college antics, which favored mechanical studies in preference to the regular routine. Jim speaks French fluently and appoints himself guardian of the little girl. The two sleep in a deserted shack the first night, and the next day Jim journeys to the auto races in search of a job. Through the treachery of the pilot and mechanic of the favorite entry, Jim is delegated to drive the car, and, of course, wins the race. With the proceeds of his prize he journeys to Buffalo to locate the little Mademoiselle to her folks and discovers that the car he drove in the contest belongs to the little Mademoiselle's uncle (Mario Majerani), whereupon he is given a position in the latter's office. A double wedding ensues, with Jim playing principal part in one and the son of the millionaire in the other. The inevitable adjustment of family difficulties between the elder and younger Penningtons. Vivian Martin was, of course, the life of the picture, her enactment of the title role precluding the possibility of any monotonous periods, although with the light scenario this feature could have easily grown tiresome with inferior direction. The work of Ashley calls for favorable comment, but the continual wearing of that lone sport shirt throughout the entire five reels is hardly pardonable. The suit of clothes might pass without criticism, but the sport shirt was too conspicuous. With that bank roll acquired through his successful auto race, one might conclude that a new outfit was appropriate, particularly in consideration of the anticipated journey to Buffalo. Even after James was adopted into the family, the staff that sport shirt clunk, and one auditor was sarcastic enough to opine that Jimmy wore it under his dress shirt in the wedding ceremony. E. M. Kimball, as James' father, was convincing and the parts assigned to Lila Chester and Majerani were especially pretty and the inside views superbly furnished. While "Little Mademoiselle" is hardly up to the World standard, it's an entertaining production and Vivian Martin's work in this release is worth the admission. Wynn.

NEAL OF THE NAVY.

(THE TATTERED PARCHMENT.)

The fourth chapter of the Pathe serial, showing at the Loew theatres this week, is entirely void of the promised "kick" and simply rambles through a series of decidedly mild events with no pretense at anything new or startling. The chief conspirator's big jump at the finale was meant for a thrill. The action at times approaches the monotonous point, and if the succeeding episodes are not provided with some essential nourishment "Neal of the Navy" can be safely predicted as a failure. In this "ep" the map of Lost Isle yields its place with the casual, almost invisible, shown to add the touch of official importance. Annette (Lillian Lorraine) is lured to Lonesome Cobe Inn, where the smugglers await her and prepare to secure the coveted map. A struggle ensues, and just as the climax is reached the company of bluejackets arrive for the inevitable rescue. Henry (the chief conspirator) principal villain, makes good his escape through a leap from the roof, but just why a half dozen skilled marksmen stand idly by and allow him to exit safely is a Pathe secret. The Brute Man is also on the job, at times breaking iron bars to convince the bystanders of his inhuman strength, while at other times he is visibly weak enough to require medical attention. The training drills and the view of a cruiser's deck are a bit picturesque, but those sections and the American flag film will not hold up the entire serial. Miss Lorraine is of course conspicuous throughout this portion and Neal comes in for his usual scene, but on the whole the fourth chapter is poor. Wynn.

RIGHT OFF THE BAT.

Young Mike Donlin.....Roy Hauck
Mike Donlin.....Himself
His Father.....Henry Grady
His Mother.....Fannie Burke
Violent Bradley.....Claire Meredith
Her Mother.....George Henry
Her Mother.....Mabel Wright
Viola's Friend.....Rita Ross Donlin
Jake Dunning.....George Sullivan
John McGraw.....Himself
The much discussed and widely published history of the life of Mike Donlin has finally found its way to the screen through a cleverly constructed series of incidents that combine to make it an enjoyable feature throughout the five reels, contemplated for state right distribution by the manufacturers, a corporation formed particularly for the Donlin production. The theme proper is pre-

ceded by a single reel prologue depicting Donlin and some of his associates playing as youngsters, the main section of the scenario being devoted to his experiences as a semi-professional ball player and his subsequent entrance into the national league, where he stood as a prominent star for a number of years and from which he retired with an enviable record and a reputation that should assist materially in making "Right Off the Bat" a financial success. The prologue shows one Roy Hauck as young Donlin, a southpaw pitcher, while Doris Farrington portrays the role of Michael's youthful sweetheart. Mike comes to the little rescue when a bat tips over and later when the elder Donlin dies, Michael, who is then a machinist, is given employment by Bradley and becomes the star pitcher of the factory's team. The love affair culminates successfully, but numerous difficulties confront Mike, for Viola's mother and father cannot countenance the addition of a bush league to the Bradley home. Mike's second heroic rescue of his sweetheart is shown when a horse runs wild, Michael happening along in time to bring the animal to a stop and thus saving the family from injury. Mike's natural baseball ability finally lands him with the Winsted team of the Connecticut league, where his organization runs a dead heat for pennant honors. The deciding game encourages considerable betting and one Jake Gunning, a desperate gambler, has wagered a large commission (probably collected by Harry Casey) against Donlin's team. Gunning disables Mike with a bung starter just prior to the game and locks him in a furnished room. The game proceeds and the Winsted team is losing out when Mike, aided by Viola, escapes and reaches the grounds in time to wallop out his customary three-bagger, which ties the score, and then with two out bottles up the game and the pennant by stealing home. A Giant scout, delegated to look Mike over by John McGraw, signs him up for the following season and Michael, now a big leaguer, is gladly welcomed into the Bradley family via the matrimonial route. The feature was photographed in Winsted and aside from the miscasting of Fannie Burke, the entire company is well picked. Miss Burke, while apparently capable, hardly carries out the character and at times particularly in the close-up views, looked younger than the star. Mike was a distinct surprise and, contrary to custom, could pass as a film lead on ability alone, despite the professional reputation which is his principal asset in this effort. Mike registered the various required points exceedingly, displaying emotion, joy and disappointment with a perfected ease that even suggests a sequel to his early life. Rita Ross Donlin could have better played opposite Mike than the role assigned her, for Miss Donlin is full of pep and deserved more important part in the second lead. The photography is exceptionally good and the baseball game sufficiently exciting to work up more than average enthusiasm. The comedy, most of which came to light in the prologue, was aided materially through the use of the "right off the bat" baseball, a Winsted native, who acted naturally with particularly good results. As a seller, the Donlin film should find an open market, for Mike's name is a national household word and "Right Off the Bat" is a good feature. Wynn.

TILLIE'S TOMATO SURPRISE.

Marie Dressler starred in Lubin six-reeler, scenario by Acton Davies, produced by Howard Hansell. Acton Davies was dramatic critic of the New York Evening Sun for a number of years during which period he saw innumerable authors. Some of them ought to see Mr. Davies' brain child, "Tillie's Tomato Surprise." It's about the most conventional plot ever employed. An eight-year-old school child could have conceived something along more original lines. Here it is in a few words: Tillie (Marie Dressler) has a rich aunt, whose prospective husband is in conjunction with Percy Jitney (Tom McNaughton). Auntie invites Tillie to attend her birthday party and Tillie sends auntie a tomato-shaped pin-cushion as a present, saying she had made it with her own fair hands. Percy tips auntie off that Tillie really bought it for 19 cents, showing the price tag still on. Auntie leaves a will bequeathing the cushion to Tillie, neglecting, however, to inform anyone that she had stuffed the cushion with \$10,000 greenbacks to the tune of a million. The remainder of auntie's estate is bequeathed to a pet monkey during its lifetime, after which it reverts to Percy and Tillie's constant casting aside of the cushion and Percy's efforts to make away with the monkey, form the comedy situations. Wonderfully original, isn't it? Oh yes, there's another character called the Bat, who flies, a dummy duplicate of which is seen in the air. When it descends it is in the form of a youth in Scotch kilts and becomes Tillie's devoted servant. It is record as many of the situations as it was possible to make memo of while the picture was being projected. Marie is working in a cabbage patch, leaning over and being mistaken for something else, is shot in the rear. Marie slaps Tom McNaughton in the face with a pie. Marie goes to auntie's house, where she is introduced to society. Marie jabs scissors into Tom's rear. Marie's mother drops a coin and Marie stalls till she manages to pick it up with a carpet sweeper, which necessitates a couple of close-ups to properly visualize. Marie goes to a football game, and, on arriving, gets into a tangle with a turnstile. She sits on a bass drum and falls through it. She replaces Tom on the field, donning a uniform. Is stepped on and "boffo" everybody. Wins game by being carried to goal on a wire. Returns home with black eye. Business of polticking and painting eye. Starts for aunt's home. En route, falls out of donkey cart. Enters mansion carrying her

own boxes and bundles, to consternation of white-wigged servants. Kicks Tom from bed and sends him to the tub. Marie, who has been told that she is to be the wife of Kirk, is now accepted as the wife of Kirk by every one in the camp, and is working in his gambling house keeping cases on the faro layout. Miles enters the place and goes to the bar for a drink. He glances about the place and is attracted by the girl. The attraction seems to be mutual and the two are observed in their game of eyes by Kirk, who now draws which ever he likes in the arm. Molly rushes to Miles' rescue, and after binding his wound returns to her layout. Miles stays about the camp and eventually loses all that he has over the faro table. Molly finally goes to him and urges him not to be a quitter, and with this money that she forces on him wants him to return to the East and make good. Four years pass and Miles has become a successful lawyer. He recalls the girl in Mona Diggings and sends her a letter of thanks, returning the money and telling her that he has made good. The day that the letter arrives in Mona Diggings proves a fateful one. The bogus person that performed the marriage ceremony four years ago is now appearing in the place, and it starts a free-for-all run fight in the gambling house, during which the place is set on fire and Kirk is shot. Molly believes that Kirk has been incarcerated in the bias and she comes east. With the bank roll of the gambling house which she has managed to save from the flames she sets up an establishment and then with the aid of a paid companion she begins to climb. Her bank roll is carefully invested and it also climbs. After she has about reached the height that she yearns for she makes her presence known to Miles. He becomes her constant attendant, much to the alarm of his father, who by this time is a millionaire just as the father tries to break up the match. Molly manages to give up the sea, but then Kirk appears on the scene. She, firmly believing that he was dead, informed Miles of that fact. When he turns up she decides to give up Miles and phones his father to that effect. She bribes Kirk to leave and he goes. That night she tricks Miles into believing that she does not care for him and he calls off the engagement. Kirk returns, and in desperation Molly kills him. She is arrested for the crime and Miles defends her, and after her acquittal he overhears a confession that she makes to his father and steps forward and takes her into his arms. The father raises his hand as if to protest, and is halted by the boy quelling the Bible. "Judge not, lest ye be judged." There is one thing that the director must be given credit for, a mighty effective opening of the picture. A scene entitled Mona Diggings is shown in a heavy gow frame. It appears to be a painting of the mining camp, but suddenly the characters come to life and the picture is a reality. The photography toward the end of the picture is a little off at times, but in the main the camera has done good work.

SIMON THE JESTER.

"Simon the Jester" is a five part Pathe Gold Reoster Photoplay adapted from the story of the same title by William J. Locke, featuring Edwin Arden, Alma Tell, Crauford Kent and Irene Warfield. The picturization was directed by Edouard Jose. Mr. Jose has taken the English novelist's work and screened it in a manner that is worthy of praise, but what the picture is not is a comedy. The comprehension of the average film audience. The rather queer combination of events that form the story do not appeal to picture viewers in the sense written by the author. The exaggerations of the comedy bits do not strike home as they should and therefore none of the puns of the picture is lost. The story, as it appears in film form, seems to be a weird fantasy that was conjured up in the dreams of a being with a disordered mind or under the influence of a narcotic. The principal reason for this is the introduction of a dwarf in a role that should hold serious dramatic intent but the manner in which it is played gives it a comedy aspect in its entirety. Edwin Arden plays the role of Simon de Gex, a wealthy English bachelor, who is a member of the English Parliament. The role of his brother is played by Edgar L. Davenport. Simon de Gex is at the origin of the picture and tries to secure a loan from Simon, but it is refused. During the course of the interview Simon is stricken with a cramp, a physician is called and after an examination he informs Simon that he has but nine months to live providing he renounces smoking and drinking, otherwise his lease of life will be shortened by three months. Simon figures that a good smoke and a drink are worth three months of any man's life and he continues his merry way. He is possessed of considerable wealth which he makes up his mind to spend in the pursuit of his life. His little eccentricities in accomplishing this fact lead a great number of his friends to believe that he is demented. First he resigns from Parliament, then he visits his brother and presents him with a check for five times the amount that was requested. Later he practically breaks off his engagement with a girl and one night while seated in a public park, watched by his secretary, who is in hiding a few feet distant, he is approached by a dwarf, who is clad in the height of fashion and who requests the aid of Simon in humoring working overtime, readily consents. He is followed to an apartment by his secretary and when the dwarf places a lady in the care of Simon, while he pursues her runaway husband, Simon in turn hands her over to his secretary. The lady happens to be the wife of the Irish lord who is appearing at the Hippodrome with her trained felines. The secretary falls for her hook, line and sinker and begins to haunt the stage doors of the theaters that she is appearing at. This comes to the notice of the young man's mother and she turns to Simon for help. Simon has traced the runaway spouse to Paris and sends the wife his address. Simon in an attempt to straighten things out for his "sec." hits upon a plan that will also provide his fiancée with a charming young man to console her. He sends the young man to Paris to deliver a package to the girl. He himself arranges with a firm of attorneys to send the cat queen 10,000 pounds with a note that they were left her by an uncle and at the same time a letter is sent to Paris informing the negligent hubby that he has been divorced. Then the lady thinking that he can take her to Paris. She consents to accompany him because she believes that he is going to take her to his secretary. The trip to Paris is safely accomplished and they enter the apartment of the cat queen's husband just as the dwarf sticks

a knife into hubby and kills him. Feeling that his attempt as a "fixer" has been a failure, Simon departs. He has hardly left the house when an attack overcomes him and he is hurriedly removed to a hospital where a young surgeon performs an operation which saves his life. He now has life but is broke and he has to begin all over again. During his illness he was nursed by the cat queen who has fallen in love with him. On his recovery he is discovered by his former sweetheart and his secretary. The latter two are now desperately in love with one another, and they enter the hospital and discuss the cat queen with him. The queen overhears the conversation, unseen, and decides to leave immediately. When Simon is fully recovered he starts to search for her. The dwarf, who has been in an asylum for the criminal insane makes his escape and through force of habit turns to the theatre. He is seen by Simon who follows him to a playhouse where the cat queen is appearing. The dwarf enters the stage door unseen and hides in the room of the queen. Simon tries to follow but is barred. Until he finally gains admittance the girl has had time to get to her room. He follows her there and just as he is about to clasp her in his arms the dwarf appears and hides behind a curtain. Simon sees that the flame and burnt powder enter her eyes and blind her. Later she is in a hospital and Simon again proposes and she believing that he must really love her if he wishes to marry her now that she has lost her eyesight consents. The scenes that form the bulk of the picture are about equally divided between exteriors and interiors. The plot is a little vague at times, but the story is easily enough followed in spite of this. The acting cast is well selected and the feature will get by without causing any great stir in film circles.

THE VOICE IN THE FOG.

Thomas Webb (Clerk with an uncle in the Peerage).....Donald Brian
"Kitty" Killigrew.....Ada Gleason
Mason.....Frank A. Connor
Mason's Assistant.....George Gebhart
Mrs. Killigrew.....Ernest Joy
Mrs. Killigrew.....Florence Smythe

The mark is still there—can Donald Brian act better than he can dance or dance better than he can act? Until Mr. Brian does one without the other, until both in that way, it may never be settled. In the Lasky (Paramount) film production of Harold MacGrath's "Voice in the Fog," at the Strand this week, it looked for over three of the four reels as though Mr. Brian had determined to let his actor only play in front of the camera-man. But he fell, doing a one-step in a ballroom scene—though Mr. Brian got his hoofing rep on a waltz. At that, though, the one-third of the three-star that made "The Girl from Utah" whatever she may have amounted to, didn't dance long enough to hold back the picture and he was long disappointed. The director is right there for though dancing within the focus, as he should have done, Mr. Brian seemed to deliberately step outside the lines at his own discretion. But the picture itself is nice enough. One would guess before seeing it Lasky selected Brian to star because in Brian's name another new one to the films would be the son. However, it may be that Mr. Brian is the son of the impoverished clerk, son of a Lord, who fell heir to his title, \$1,000 and a diamond pendant. "The Voice in the Fog" was written by Mr. MacGrath in the days when that Syracuse novelist seemed to be taking Richard Harding Davis' works as his story-telling models. But MacGrath turned out the picture for the screen, as done by Lasky, even to the foggy weather, neatly secured in simulation of London's greatest advertisement. The English scenery was not so fancy, but when the principals moved over to America, where nothing had to be covered up, the director, J. P. McGowan, commenced to put on some show business. Hector Turnbull scenarized the tale. How much switching about he did will only be known to readers of the book. The film version likely follows the original narrative closely enough. It doesn't seem as though great changes would have been necessary. Thomas Webb (Mr. Brian) is a haberdashery clerk in London, residing in apartments next door to a Raffles. When Webb was apprised of his accession to nobility and the small fortune that accompanied it, he acquainted the thief, Mason (Frank A. Connor) with his advancement and the couple decided to celebrate. During the evening Mason taught Webb to play poker, and for the final stake, wagered a sum of money against the use of Webb's title (Lord) and the use of his name. Webb lost, then gave his "word of honor as a gentleman" he would not divulge any of the facts for three months from that date, which expired midnight of June 10. As Webb repeated his pledge upon the street, Kitty Killigrew (Ada Gleason) was being driven past in a taxi by Mason's confederate, it having been a prearranged plan to rob Kitty of a duplicate of the diamond pendant Lord Moncton received as a part of his legacy. Kitty's father bought the copy that same afternoon, for her to wear at the Embassy ball in the evening, and the jeweler told them the copy was nearly as valuable as the original. Mason's assistant (George Gebhart) saw the transaction and overheard the conversation. He felt that he had lost the job, and as the cab stopped opposite him, Kitty inside caught Webb's words, "On my word of honor as a gentleman." Immediately afterward a hand was thrust through the prop window of the taxi and it seized the diamond ornament upon Kitty's neck, but before taking the jewel away Kitty noticed a scar upon the wrist. She associated the scar with the voice, and it was not until the very finish of the

feature Kitty learned the scar belonged to the bogus Lord Moncton, who had made love to her in a hotel in New York. She then learned that Webb, then engaged as Kirk's mother's secretary, had to mutely look on, obligated by his word. Webb had been discharged as a clerk the morning after the celebration and got away on the same liner Kitty did, Webb going as a steward and having the stateroom of the Killigrews upon his list. Mason as Lord Moncton, his sailing as Kirk's mother's secretary, was more fertile with a Lord's title attached to himself. The night of June 10 saw a ball at the Killigrew home, also the clumsy theft of another necklace from Kitty by the pseudo Lord. Immediate investigation fastened the crime upon Webb, but Kitty (to whom he was really engaged) released him from his promise not to speak by remembering London is five hours ahead of New York in time. Then came the disclosure and the ensuing weakest portion of the picture, when Webb knocked out Mason and his assistant upon the lawn, without any of the many men in the house party aiding him or quickly appearing upon the scene. Mr. Connor and Mr. Gebhart stood with Webb in the room, and the picture, besides an all around excellent company, support. As a feature for Brian (and for Lasky, naturally), "The Voice in the Fog" does nobly. If Brian's first picture, he's over a mile in it, and should be re-engaged immediately for another, for it looks as though Donald Brian is an actor after all.

THE CAMPBELLS ARE COMING.

Nana Sahib.....Francis Ford
The Scotch Lassie.....Grace Cunard
Campbell.....Mr. Denckhoff
Nana's in love with.....Harry Sweetheart
The Lassie's Sweetheart.....Harry Sweetheart
Her Father.....Lew Short

A Universal (Broadway Feature) four-reeler, founded on the historical Sepoy uprising in 1857, when "the day was saved" by the timely arrival of the famous Scotch regiment. The scenario is by Grace Cunard and was produced by Francis Ford, who also wrote the leading roles. The love story is subordinated to the numerous sanguinary conflicts between the English army and the Sepoys, which create furious action almost from the start. These battles permit the photographing of vast exteriors with remarkably effective perspectives and nothing could possibly be more thrilling than the bareback riding of the natives. Trained acrobats have undoubtedly been employed for dangerous falls from horses while going at full speed. The English, while defending a garrison, are artistically made up to depict the horrors which they are undergoing in the face of the enemy. The picture plays the sinister, treacherous, murderous Nana Sahib in a manner to make one's blood run cold and Miss Cunard handles effectively the sweet Scotch lassie who undergoes untold tortures in anticipation of being consigned to the harem of the unconscionable villain. Hundreds of people are peeped at, the English soldiers and natives and all of them are well drilled to create violent conflict. "The Campbells Are Coming" is a corking picture.

JUDGE NOT.

"Judge Not, or the Woman of Mona Diggings" is a rather lengthy title of the latest Broadway Universal feature which has Julia Dean as the star. The subtitle, "The Woman of Mona Diggings" was added to the title of "Judge Not," so the production might not be confused with the four-reeler of the same title which George Kleine released some time ago, and a three-reel Swedish-Biograph production. The U. F. feature was adapted for the screen by Harvey Gates from a story by Peter B. Kyne. The picturization was directed by Robert Leonard. The principal male roles supporting Miss Dean are played with great finesse by Harry Carter and Harry Carey. There are times during the picture when Miss Dean looks a great deal older than the role that she is playing calls for, and it is to be regretted that there are times that she looks to be a woman of a certain age. There is one thing certain, and that is if Miss Dean undertakes picture work in the future she should forego the wearing of lingerie dressing gowns, for they are most unbecoming to her, at least the one that she wore in Judge Not. In the scene where she meets the father of Miles Rand, which made her figure appear exceedingly dumpy and her feet unusually large. The picture itself is a drama of Montana and New York that contains a punch, is well acted and equally well directed, although the action in the last reel in an effort to get to the close of the story without running into more film was considerably speeded up. There are one or two little defects in the picture that must be laid at the door of the technical director. One is a sign in the Tucson and Phoenix Stage Line. Those two towns, according to the map, are in Arizona and not Montana. There is one spot in the picture where Mr. Leonard has slipped up, where Molly (Miss Dean) looks out of the gambling hall into a bright sunshiny street and a minute later when she steps out of the door night has fallen. The trouble here was with the tinting. There was no reason for the night scene and it might have just as well been daylight when she slipped the college boy the coin. Nevertheless the picture holds the interest of the audience throughout and the scene of the gambler's hall pleases a class of picture audience. The story is of Molly, the orphaned daughter of an old miner, who is left penniless. Kirk (Harry Carter), the gambling boss of the mining town, falls in love with her, and although already married, tricks her into a bogus ceremony. From there the story abruptly leaps to the Atlantic Coast and in one of the big cities Miles Rand (Harry Carey), the son of a noted lawyer,

is turned out of his home by his father because of his dissipation. The boy goes west and stumbles into the same town that holds Molly. She is now accepted as the wife of Kirk by every one in the camp, and is working in his gambling house keeping cases on the faro layout. Miles enters the place and goes to the bar for a drink. He glances about the place and is attracted by the girl. The attraction seems to be mutual and the two are observed in their game of eyes by Kirk, who now draws which ever he likes in the arm. Molly rushes to Miles' rescue, and after binding his wound returns to her layout. Miles stays about the camp and eventually loses all that he has over the faro table. Molly finally goes to him and urges him not to be a quitter, and with this money that she forces on him wants him to return to the East and make good. Four years pass and Miles has become a successful lawyer. He recalls the girl in Mona Diggings and sends her a letter of thanks, returning the money and telling her that he has made good. The day that the letter arrives in Mona Diggings proves a fateful one. The bogus person that performed the marriage ceremony four years ago is now appearing in the place, and it starts a free-for-all run fight in the gambling house, during which the place is set on fire and Kirk is shot. Molly believes that Kirk has been incarcerated in the bias and she comes east. With the bank roll of the gambling house which she has managed to save from the flames she sets up an establishment and then with the aid of a paid companion she begins to climb. Her bank roll is carefully invested and it also climbs. After she has about reached the height that she yearns for she makes her presence known to Miles. He becomes her constant attendant, much to the alarm of his father, who by this time is a millionaire just as the father tries to break up the match. Molly manages to give up the sea, but then Kirk appears on the scene. She, firmly believing that he was dead, informed Miles of that fact. When he turns up she decides to give up Miles and phones his father to that effect. She bribes Kirk to leave and he goes. That night she tricks Miles into believing that she does not care for him and he calls off the engagement. Kirk returns, and in desperation Molly kills him. She is arrested for the crime and Miles defends her, and after her acquittal he overhears a confession that she makes to his father and steps forward and takes her into his arms. The father raises his hand as if to protest, and is halted by the boy quelling the Bible. "Judge not, lest ye be judged." There is one thing that the director must be given credit for, a mighty effective opening of the picture. A scene entitled Mona Diggings is shown in a heavy gow frame. It appears to be a painting of the mining camp, but suddenly the characters come to life and the picture is a reality. The photography toward the end of the picture is a little off at times, but in the main the camera has done good work.

THE PURPLE NIGHT.

Florence Rockwell is the star of this three-reel Knickerbocker Star feature released on the General's Regar program. The title "The Purple Night" does not seem to be particularly appropriate for this picture, which was written and produced by Stanner V. Taylor. The general plot of the story resembles "The Cave Man," which appeared several years ago in the "Smart Set." There are two leading characters in "The Purple Night" who are the main interest in the story. Miss Rockwell plays the role of a society girl who is bored with life. Society and art and art and society form the four sides of the square which holds her existence. She longs for the thrill of a real adventure and she finally gets it when she stumbles across a couple of gangsters and the woman of one of them in Central Park. Miss Rockwell is an artist and the manly proportions of one of the gangsters immediately appeals to her from an "artistic" sense. Gee, it's funny what some of these authors can do with that art stuff! Because the gangster is the type that she is looking for for a model she has him come to the studio. He is pretty wise in the ways of women and "sheep" and he has fallen for him and that it will last for a while at least, so he makes the most of it and shakes his "regular suit," who seems to eke out an existence hanging around dives and drinking with men. The artist woman finally decides that she wants to see the side of life that her model is most familiar with and he takes her to one of the dives which she haunts of his boon companions. The scene is a real one, she travels is given the go-by for the time being while she consorts with thieves and their women associates. Finally she realizes that she is in entirely wrong and sends a note to her crook model that it's all off. After receiving the note he calls on her and by brute strength brings her back to him. Later she expresses a desire to see a real one pulled off, and to please her he arranges for a trick. The police had been tipped off to the contemplated robbery, and in the melee which follows the model is shot and killed, but the original victim, an elderly man, has also lost his life. Later Carol (Miss Rockwell) meets a young inventor who has perfected a high explosive which he has turned over to the government. It was his father that was slain on the night of the robbery. But neither knowing this, they fall in love with each other. The young inventor, to prove that he believes the girl worthy of every one of his confidences, relates to her the story of his invention and tells of the attempt that he has made to save the world. He has had his house mined and set with innumerable switches so that should there

(Continued on page 21.)

EVERLASTINGLY
VOLCANIC
ALWAYS
TRIUMPHANT
AND
NOW
GAINING
UNIVERSAL
ATTENTION
YEARLY



“I Love Everybody”

FILM REVIEWS.

(Continued from page 19.)

ever be the slightest fear of the secret falling into the hands of an alien he would be able to destroy the house and with it the papers and whoever might be in the building. A Japanese spy has been lurking outside of the house and he cut the telephone wires. Washington has been trying to get the inventor on the 'phone, but failing have rung a neighbor's wire. The inventor leaves to answer the 'phone and the Jap steals into the house, holds up the girl, and she, remembering the words of the inventor, pulls the switch, which blows up the house and kills the Jap and wounds the girl. The feature ends with this and leaves the audience to come to the natural conclusion that the girl's earlier crime has been expiated by her taking the chance and saving the inventor's secret and thus also wins the man. The picture is a little far fetched and entirely too draggy in spots. There is one rattling good fight staged in the dive in which the much gun play. The feature will be a good thriller for the nickle houses. Fred.

IN THE PALACE OF THE KING.

Don Philip II., King of Spain...E. J. Ratcliffe
Don Jon of Austria.....Richard C. Travers
Delores de Mendoza.....Arleen Hackett
Adonis, the court jester.....Lewis Edgard
Dona Ana, Princess of Eboil.....Lillian Drew
Inez de Mendoza.....Neil Craig
Mendoza.....Ernest Maupain
Don Ruy Gomez de Silva.....Thomas Commerford
Don Antonio Perez.....Sydney Alnsworth

An Essanay (V-L-S-E) six-part feature, founded on the novel of the same name by F. Marion Crawford, directed by Fred E. Wright. An enormous expenditure of time and money was wasted on this picture. Three years ago it would have stood a much better chance for success. To-day, costume plays, even of the very best, are not nearly as successful as modern dramas. "In the Palace of the King" is of the swashbuckling variety, and two-thirds of the film is made up of mob and court scenes. The actual story itself might have been told in one reel and the remainder of the celluloid discarded so as not to impede the play's progress. Yet it was this superfluous matter that involved the expenditure of such time, money and ingenuity. The name of the picture is its strongest asset, having been a success, both as a novel and as a play. Whatever bookings it enjoys will be due to that fact. Photographically there is no fault to be found and Essanay has casted it with rare skill. E. J. Ratcliffe, as the superstitious, fanatical, cowardly King, dominated throughout, and was ably supported by Richard C. Travers as the lead, and Arleen Hackett in a strongly emotional feminine part was extremely effective. In fact the entire length cast and the munificence of the production makes it a dignified undertaking. But candor compels the statement that "In the Palace of the King" doesn't quite reach. Jolo.

BILLS NEXT WEEK.

(Continued from page 14.)

Virginia, Minn.
GRAND (wva)
Smith & Hunter
2d half
Carl & Riel
ROYAL (wva)
Morton Bros
2d half
Hyland & Dale
Waukegan, Ill.
KEITH'S (ubo)
8 American Dancers
Everest's Monks
Lyons & Yosco
McWaters & Tyson
McKay & Ardine
Mabel Braun Co
Evelyn Nesbitt Co
The Peers
Waterbury, Conn.
POLI'S (ubo)
Sorelty & Antoinette
Rubel Simms
Dan Kusel & Co
Mullen & Coogan
Hickvay's Minstrels
Ford's Revue
2d half
Valentine & Bell
Eddie & Ramsden
Brown & Taylor
Harry Green Co
Gilmore & Castle
Roeder's Invention
Waterbury, Conn.
MAJESTIC (wva)
Lona Hygl
Mdm Sumiko & Co
Four Melodious Chaps
Joe Cook
Olympia Deavalls
2d half
"Four Husbands"
Waukegan, Wis.
BIJOU (wva)
Billy Jones
2d half
Mr & Mrs McGeevy
Wichita, Kan.
PRINCESS (inter)
2d half
Billy Swede Hall
Hershell Hendler
Grant Vail & Mack
Gordon Highlanders
2d half
Mintz & Wertz
Vardama
Klinter Haynes & M
Barto & Clark
Isikawa Bros
Wilkes Barre, Pa.
POLI'S (ubo)
Two Georges
Lee Tung Foo
Billy Saxton Co
Tuxedo Trio
Frank Fogarty
5 Beauties & A Spot
2d half
Minnie Kaufman
C & M Cleveland
Archer & Belford
Frank Fogarty
Varky Four
Chick
Winnipeg, Man.
ORPHEUM
Houdini
Lewis & McCarthy
Dainty Marie
Elsie Faye Trio
Blanco City
Robt. L. Dailey Co
Novely Clintons
PANTAGES (ma)
Lottie Mayer Co
Periera Sextette
Friend & Downing
Laype & Benjamin
Luskie & Yost
STRAND (wva)
Clarence & Flo Gould
Calloway & Elliott
Charles Sis & H
Swains Cocktoos
Worcester, Mass.
POLI'S (ubo)
The Kachinos
Lucoty & Costello
Bert Shader & Co
Wayne & Warren G
Corbett Sheppard & D
"oney Girls"
Orth & Dooley
Roeder's Invention
2d half
Sorelty & Antoinette
Marius & Clemons
Dan Kusel Co
The Skatells
Warren & Conley
Kirksmith Sisters
Mullen & Coogan
4 Charles
PLAZA (ubo)
Montague's Cocktoos
Bland-Marsh Co
Brown & Taylor
"Darktown Revue"
2d half
Ellsworth & Snow
Low Cooper Co
The Carltons
(One to fill)
York, Pa.
OPERA HOUSE (ubo)
Follis & LeRoy Sis
Ward & Howell
Pearl Bros & M
The Pelots
(One to fill)
2d half
Harrington & Perry
Ed Howard Co
Will Oakland Co
(Two to fill)
Youngstown, O.
HIPPO (ubo)
Arthur Barrett Co
3 Vagrants
Kolb & Harland
Francis Nordstrom Co
Milo
Stone & Kalisz
Ray Samuels
LeGrohs

Majestic bill this week, but as all of the singing acts are on the comedy order, the show is satisfactory. The weather was ideal for show business, still the Monday afternoon attendance was far below that of last week. Harry Fox and Yanciel Dolly, who headlined at the week ago, are the chief attraction here this week. Amelia Stone and Armand Kalisz and Co. is the other feature in the billing. Fox and Dolly were very popular and scored the hit of the show. For an encore Fox did a comedy recitation. Bob Mathews-Al Shayne and company won second honors in the hit column their "Dreamland" proving just as popular as ever. Amelia Stone and Armand Kalisz and Co. followed the dope sketch in what is programed as "Mon Desir" in one act and a prologue. The special set of the studio with a drop of Paris in the background and the lighting effects are a big asset. The dialog, although not all new is skillfully handled and the song numbers pleased. Loughlin's Dogs entertained in the opening position. The closing stunt on the revolving platform stood out. Sauty and Norton were next; boys started well, opening with "Tennessee," and were liked throughout, finishing to big applause. Bayonne Whipple and Walter Hugston assisted by H. W. Puffer in the third position presented their comedy creation, "Spooks," to excellent results. An appropriate and well arranged song fits in nicely with the theme of the playlet. Walter Lawrence and Frances Cameron offered diversified bits of music, scoring big. The dialog Cameron were several very becoming gowns. A novelty act was presented by the Werner-Amoros Co. Besides acrobatics and juggling they are also musicians of no mean ability and indulge in some pantomimic work. A Charlie Chaplin imitation, although passe, was well done by one of the men. The female impersonation by another member was well carried out during the turn and proved a surprise at the finish. Though worthy of better attention the Five Belmonts, diablo and hoop experts, worked to a walkout audience.

PALACE (Harry Singer, mgr.; agt., Orph.).
—The show this week at the Palace reminds one of a song contest or rather the result of a contest of song-pluggers. Out of nine acts six are singing turns, all using popular songs. It seemed as though the Berlin-Snyder-Watterston combination were the winners of the big contest. The situation was that the headliner at the Palace this week so the honors will have to be divided between Emma Carus and Packy McFarland. Van and Schenck, appearing as the sixth and last singing act, scored heavily. Emma Carus preceded Van and Schenck, and she, too, was popular. Donald Kerr and Edna Weston in closing the show broke a record for applause for the opening act at the Palace this season. They also probably broke records for many seasons, for their dancing was much appreciated throughout. The Five Annapolis Boys stayed on the stage for two more numbers than were wanted, thereby spoiling what would have been a record by appearing as Taylor and Co. in their sketch, "Suspicious Hubby," brought to town some new lines and expressions, some of which were a trifle snappy. The sketch got away nicely on number three. Freeman and Dunham became popular here last season when at the Majestic. The two singing boys retained their position at the Palace. Their style was liked and they were given a cordial amount of applause at the finish of their act. Stella Tracey and Victor Stone, also known quantities about here, repeated the successes they have had before. Packey McFarland, although not the first boxer to appear at the Palace, may have created another record by appearing here after playing the last half of last week at the Kedzie. It is possible that no vaudeville act could have done so. Packy is punching the bag and boxing three rounds with a sparring partner. Little Nap in closing the show demonstrates that he has a little on any monk now playing in vaudeville.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agt., W. M. A.).—The sudden cold wave helped things along considerably at the Hippodrome on Monday morning so that the house filled much earlier than usual. The entertainment offered while having its bright spots did not shape up well enough to run smoothly. The one dent in the running of the bill was a dramatic sketch placed two from closing. This sketch was billed under the name of Dana Sox and Co. Four people, a woman and three men, are used to tell the story of the sketch, the name of which was not billed at the first show. Outside of being badly acted the story is time worn. An act billed as the great D'Alessio shows special merit, inasmuch as it is novel and away from most acts of its kind. In the act there are two brothers, apparently of Chinese descent, who make the outside of being remarkable is perhaps the most striking of any act in vaudeville. The two men are tumblers and contortionists of no mean ability. This act in opening the show probably broke a few applause records for that position. Edith Moe shows a protean singing act. The three Rianos are doing the usual juke act. Barber and Jackson are a man and woman who talk and sing. The two have a lively little skit which they do with good results. The man is a comedian with an original style. The girl has a pleasing singing voice. Gene Green was on next to closing, and with his songs proved that his popularity still remains with the natives of Chicago. The Five and Satsudas, a Japanese Troupe, closed the show.

MEVICKER'S (J. G. Burch, mgr.; agt., Loew).—The big house had a great start as to business on Monday, the crowd gathering early. The show was good in spots. The Arleys, a perch act, opened the show, doing nicely. Virginia Rankin pleased on number two with her strong voice. The Bernville Brothers were on number three and started the show off right. Knowles and White, a

man and a woman who talk and sing, came away a good sized hit. Their talk is bright for the most part. The Lester Trio caused tremendous laughs with their farce comedy sketches. The puns and situations pleased the audience. Dawson, Lanigan and Covert, two boys and a girl, just lately at the Majestic, did well on Monday. The girls of the "Orient" at times resembles a girl act. In the act there are five chorus girls, two principal girls and three men, one of these being the comedian. This comical fellow is an eccentric dancer and his efforts get more than his share of the act. There is nothing startling in the way of numbers or dancing displayed by the women folks of the troupe. The act may get along in some of the popular priced houses. Fariman and Archer, two men who use a piano and sing songs, closed.

SAN FRANCISCO VARIETY'S SAN FRANCISCO OFFICE PANTAGES' THEATRE BLDG. Phone, Douglas 2213 EDWARD SCOTT, in charge

ORPHEUM (Fred Henderson, Gen. Orph. Rep.; agt., direct).—Edwin and Jane Connelly were a genuine hit in their artistic little offering, "Sweethearts," sharing the top line with "A Telephone Tangle," which provided a fund of excellent comedy, and aged in a rather novel way. Wilson and Lenore, clever and versatile couple who combine singing and dancing with an occasional touch of music, were thoroughly enjoyed. Devine and Williams in "The Traveling Salesman and the Female Drummer" won innumerable laughs. The skit is decidedly original and carries plenty of humor. Brown and McCormack in a routine of pantomimic and acrobatic dancing opened the show, and considering the position did exceptionally well. Ohlmeyer and his sextet, who was scheduled for a second week here, failed to show, his place being held down by Cecil Cunningham, who scored her usual big hit. Alice Lynde, who was with Mary Campbell and Jane Shaw a holdover turn for the current week, were well liked throughout. The Marx Brothers and Co. in "Home Again," a refined tabloid production, were the undisputed hit of the program, the versatility of the brothers carrying much weight in the total result.

EMPERESS.—The big feature of the current week's show at the Empress is the pictured version of "Regeneration," a Fox Film product that is drawn big houses. The vaudeville show accompanying is opened by Albert Rouget and Co., who scored the usual response. Christie, Kennedy and Faulkner, very good; "Within the Lines" was the sketch of the week and was voted excellent. Karl was a big applause winner at the opening show. The Alpha Troupe in closing spot held the entire house seated for the finale. The Washington Five were well liked, and Brown and Carbone, who completed the program, were acceptable.

CORT (Homer F. Curran, mgr.).—Slanners. COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Margaret Anglin, "Beverly's Balance" (3d week).

ALCAZAR (Belasco & Mayer, mgrs.).—Stock. Lytell-Vaughan Stock Company.

WIDAM (W. F. Curran, mgr.).—Del. S.

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

HIPPODROME (Wm. Mly, mgr.; agt., W. S. V. A.).—Vaudeville.

Mel Levey, of the Bert Levey Circuit headquarters, has returned from a trip east.

"Fire," a dramatic spectacle, was staged at the Court of Universe, Exposition, Sept. 29-30.

Saturday evening, Sept. 25, a girl minstrel show was given to raise funds for the St. Francisco Girls' Directory.

The University of California English Club is planning to present "Prunella" at the Greek theatre, Berkeley, Oct. 16.

Rev. Frank W. Gorman, the Portland, Ore., minister who deserted the pulpit to sing on the stage, has been booked around here.

In the Woodland theatre, Muir Woods, Sept. 23, the Stanford University Dramatic Club presented three one-act plays, by students.

The feature of Musicians' Day at the Exposition on Monday, Sept. 27, was the concert of a 500-piece band which took place in the Court of the Universe.

The Exposition Company has announced that it will place on sale a 500 issue of season admission books at \$10 per book. The purchasers will have a chance to attend the fair every day from Oct. 1 to the closing day.

Last week "Do Anything" Niles, one of the Exposition aviators, narrowly escaped death while making a flight in his monoplane. This makes the second time since coming to the Expo that Niles has barely escaped being killed. Petrosoli, another exhibition birdman, recently fell in the bay. Both use monoplanes while Art Smith's wonderful and safe flights were made in aeroplane.

The local police are endeavoring to catch one Mortimer Clayton, said to be a theatrical man, who recently borrowed \$30 from Madame Melba while she was visiting some friends in Hillsborough, an adjacent town. Clayton is also accused of having made way with a suit of clothes loaned to him. He is described as having one arm and claims to have lost

CORRESPONDENCE

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

JACK JOSEPHS CHICAGO IN CHARGE

VARIETY'S CHICAGO OFFICE: MAJESTIC THEATRE BUILDING

The opening date of the "Follies of 1915" has been set for Nov. 29 at the Illinois.

Jack Starnard has opened a producing and vaudeville agency.

"The Only Girl" closes a five week run at the Garrick on Sunday. "The Passing Show of 1915" will open there Oct. 4.

The Chicago Theatre Francaise will open its season Oct. 4 with the usual repertoire of French plays.

"Molly and I" will close at the La Salle Sunday. The house will remain dark until the opening of the Joe Howard show.

Patricia returned to the Green Mill late this week, where she is again showing. Al White remains there in the revue.

A company has been formed to play "Help Wanted" for two weeks, the show opening at Crown Oct. 3 and going to the National the next week.

The Powers will reopen Oct. 18, with William Faversham in "The Hawk." "Marie Odile" with Frances Starr will come to the Powers Nov. 15.

Irving Yates last week displayed the best looking colored optic ever seen around here. He claims it got in the path of a well swung baseball bat. But that season is pretty well on the wane now.

Max Lowe of the Marinelli office, who has been representing that agency here, left this week for New York. He will stop off at several of the larger cities. Willie Berger, Mort Singer's secretary, will look after the Marinelli book during Lowe's absence, which will be of about two weeks' duration.

Princess Kalama was sent to Cincinnati a few weeks ago as a strengthener to "Hello Girls," a burlesque show. The Princess does

an Hawaiian singing and dancing act and was induced to join the show. The act was booked over all of the Association time, now cancelled, and there is talk of litigation.

BLACKSTONE (Edwin Wappler, mgr.).—(5th week.) "Polynesian." Business good.

COHAN'S GRAND (Harry Riding, mgr.).—(5th week.) "It Pays to Advertise." Big business.

COLONIAL (Geo. L. Bowles, mgr.).—(6th week.) "The Birth of a Nation." Big all the time.

COLUMBIA (William Roache, mgr.).—Harry Hastings' show.

CORT (U. J. Hermann, mgr.).—(8th week.) "The Lie." Last week, after fair run.

CROWN (Edward Roland, mgr.).—"The Little Lost Sister."

ENGLEWOOD (Louis Quttman, mgr.).—"Hello Girls" with Don Carter.

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

GAIETY (R. C. Schonecker, mgr.).—Burlesque.

GARRICK (John J. Garrity, mgr.).—(5th week.) "The Only Girl." Last week. Good play that did not receive proper appreciation.

PICTUREMARKET (Art H. Moeller, mgr.).—Burlesque.

ILLINOIS (Augustus Pitou, mgr.).—(4th week.) "Watch Your Step." Getting big money.

LA SALLE (Harry Earl, mgr.).—(5th week.) "Molly and I." Last week. Hardly a success.

OLYMPIC (George L. Warren, mgr.).—(7th week.) "Edging In." Big money.

POWERS (Harry Powers, mgr.).—Closed for three weeks.

PRINCESS (Sam P. Gerson, mgr.).—"Just Boys." Opened last Sunday.

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

STUDIOBAKER (Alfred Hamburger, mgr.).—Pictures.

VICTORIA (Howard Broisaki, mgr.).—"Pictureless Morn."

ZIEGFELD (Alfred Hamburger, mgr.).—Pictures.

MAJESTIC (Fred Eberts, mgr.; agt., Orpheum).—There is too much singing on the

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If you are interested, write or meet me face to face (Tom Murray stuff)

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Three DuFor Boys

A Legitimate "HIT"—A Dancing Bill—The ARISTOCRATS of Dancing !!!—
Six Feet With But a Single Thought.

This Week (Sept. 27) B. F. Keith's Palace, N. Y. C. (Return)

VIDE PRESS, FIFTH AVENUE

The first real hit of the show came with the appearance of the Three DuFor Boys, who stopped the show. There isn't another dancing act of its kind that 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 closing to big applause. The boys could have held the stage for another encore if they cared to.

DISTINCTLY INDIVIDUAL

Oct. 4—Atlantic City (Return)
Oct. 11—Grand, Pittsburgh (Return)
Oct. 18—Shea's, Buffalo (Return)
Oct. 25—Shea's, Toronto (Return)
Nov. 1—Youngstown (Return)
Nov. 5—Majestic, Chicago
Nov. 15—Columbia, St. Louis (Return)
Nov. 22—Orpheum, Memphis (Return)
Nov. 29—Orpheum, New Orleans (Return)
Dec. 15—Rehearsals

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PAUL GORDON

The WALKING ONDER

On "No. 5" at Loew's American Theatre (Sept. 30-Oct. 3)
Sailing shortly for England. Direction, Harry Shea

the other while film acting in Australia last year.

Vim (not a patent medicine, but a stage struck man in the prime of life), who does a sort of a "nut single," and makes a specialty of posturing the life out of managers while seeking engagements, sued Sid Grauman last week for violating a verbal contract. Vim claimed Grauman had promised to book him. The judge ordered Vim to do his act, which he did, and while in the midst of it the judge ordered the court room cleared, declaring Vim had no act, and the case against Grauman was dismissed.

BALTIMORE.

BY FRANCIS D. O'TOOLE.

MARYLAND (Frederick C. Schanberger, mgr.).—Every seat in this house was occupied for each performance on Monday, and a very well balanced bill was played. Evelyn Nesbit, assisted by Jack Clifford, are the headliners, and it was very doubtful in the afternoon if the act would go on, as Miss Nesbit contracted ptomaine poisoning recently and had the doctor's orders not to play; as it was, she cut down her act for the afternoon show but played her whole turn at night. As usual, she brings here some new songs and ideas in gowns. She has a few new dance steps, but seems to specialize on the neck swing. Lloyd and Britt carry off the hit, with their nut work and eccentric dancing. "A Friendly Call," presented by Charles Mack and Co., is a clever skit, and gathers in quite a bit of the applause. The singing and dancing of Miss Etta Bastado in this turn lift the act above the average. Mr. and Mrs. Normann Phillips, in a playlet, are good. Tom Waters and Hattie Lorraine have a comedy turn which gives both an opportunity to display their talents. John O'Malley, the Irish tenor, is No. 2 and a little far up for his sort of an act. "On a Shopping Tour," as presented by Leona Thurber and Harry Madison, does not measure up to the rest of the bill. The Blazer Sisters have a novel aerial act. Miss Brownie Dupont in "The Aurora of Light" holds them in for the curtain.

FORD'S (Charles E. Ford, mgr.).—Paul Nicholson as T. Boggs John renews the hit he made last year. The show is revised somewhat and that, together with the added attraction of some new faces, made the show pleasing even to those who saw the former presentation. Maxie Fogarty, as the stenographer, is very good and her laugh is very well done, and is one of the pleasant recollections of the performance. Alice Elliott as the fiancée of one of the partners, is charming. Miss Norton has a revolting character to portray in "Coddies," but she handles it very well, and she makes the English house-

maid less disagreeable than she was on the former occasion.

AUDITORIUM (Edw. Renton, mgr.).—The Auditorium players score a big hit this week in their presentation of David Belasco's difficult drama, "The Lily." Like most of his plays, it was built for a certain cast and that a stock company should be able to allot three parts so well, speaks well for the personnel of the players, who have been assembled by the Auditorium management. Edward Mackay gives a fine interpretation to the role of the artist. He is very well supported by the other players. Lynne Overman, as the Vicomte, and Maybelle Davis, as the silly daughter of a cotton king, both being especially good.

HIPPODROME (H. M. Gursich, mgr.).—A well presented dramatic playlet, entitled "The Way Out," is the feature of the bill this week at the Hipp. Kennedy Bros., amuse; The Four Windmills, excellent. A graceful exhibition of modern dances is given by the Glyding O'Mearas. The Three O'Neill Sisters, entertain; Neil McKinley, good; Marie Russell, concludes the bill.

GARDEN (Geo. Schneider, mgr.).—The headline honors are shared this week by Maurice Samuels and Co. and "The Song Doctors," the latter carrying off the applause honors. Browning has a rapid-fire singing and talking act; the Asana Students, enjoyable; Greno and Platt, juggle in midair; Van and Peirce, entertain; Sandy Shaw, clever; Archie Lloyd, sings some new songs.

VICTORIA (H. G. Keene, mgr.).—The Four Kings top the bill; the Four Cunnings are a close second, their illusions being excellent; Tenny and Gould, pleasing; Lerues and Groham, good; Romain and Roberts, novelty; Bert Chaila, fair.

GAYETY.—Burlesque. "Mischief Makers" are the attraction here this week and because of the large chorus it was found necessary to extend the stage over the orchestra pit.

PALACE.—Burlesque. Large crowds are turning out this week at the best show so far this season at this theatre. Billy Arlington and his "Golden Crook" Co. lead a lively show.

The Academy of Music opens next week with the San Carlo Grand Opera Co. as the attraction for the first two weeks.

The Colonial Players will have their premier performance next Monday in the Colonial. "Tess of the Storm Country" will be presented.

BUFFALO.

By CLYDE F. REX.

TECK (John R. Olshel, mgr.).—"Tribby" revived after experiencing a fire at Montreal,

opened with great success. Exceptional cast of talented principals. Should have a very successful road tour. Next, "The Unchastened Woman."

STAR (P. C. Cornell, mgr.).—En route to Chicago, "Lady Luxury," with original metropolitan cast, played to good audiences throughout week engagement. Chorus might be better. Next, "Cousin Lucy," with Julian Blinging. Good advance sale.

GAYETY (Charles Taylor, mgr.).—Rose Sydel and her "London Belles" opened to capacity. Opening of Garden has somewhat hampered business at Columbia theatre. Oct. 4, Fred Irwin's Majestics.

SHEA'S (Henry J. Carr, mgr.; agt., U. B. O.).—Dorothy Jardon, first time here in vaudeville, capably headlined; Ward Brothers were a big hit; Hermine Shone and Co. appear as an extra attraction in "The Last of the Quakers," making a decided hit despite previous appearances; Mignon, dainty; Falfrey, Hall and Brown, are good; Heath and Perry in a new offering do well; Heras and Preston, are funny; movies close.

GARDEN (Wm. Graham, mgr.).—Stock burlesque playing to capacity. Exceptional cast of principals and well trained chorus. Feature acts in olio; Maglin, Eddy and Roy and the Princess Dovee in sensational dancing act assist materially in making production a success. Next week, "The Giddy Widows."

OLYMPIC (Bruce Fowler, mgr.; agt., Sun).—Adams Bros.; Knox and Labelle; Eul and Larkin Girls; Chas. and Leah Witzell; Kentucky Blue; the Jordans; Brinkman and Tatum; Arthur Longbrake; Valerie Sisters, and Vera Van Atta, all appear in big New York Cabaret Revue, each scoring their earned portion of applause. Movies add to two-hour show at 10 and 20 cents. Big business.

ACADEMY (Jules Michaels, mgr.).—Banjo-pliends, score big hit; Louis Mayo, entertains; Neil and Neil, are good; Sampson and Douglas, please; Connors and Oden, are clever; Canaris and Cleo, fair; last half, American Comedy Feet, are a big success; Pernane, good; Mince and Palmer, get over big; Alrose and Price, sensation; Fennymore Tower and Co., laughable; movies add to two-hour show, appearing three times daily to big attendance.

LYRIC (H. B. Franklin, mgr.).—Marvello is a marvel, the act new and original; E. E. Clive and Co., though seen here before were favorites; Delaphone, usual; Alton and Allen, pleased; Knight Bros. and Sortell, are good; Norman Bros., feature; the Stephanos, novel; Bickle and Watson in "The Fixer" are a big hit. Continuous to fairly good business.

MAJESTIC (John Laughlin, mgr.).—Thurston, first time this season, play to but small

houses. Next, "Mutt and Jeff in College." Popular prices.

Thousands thronging to Buffalo's Industrial Show at Broadway Auditorium. In addition to exhibits entertaining features are introduced each evening.

With coming cool weather movies report better business.

Garden, Lyric, Olympic and Academy all featuring Sunday movie and musical concerts. Garden especially favorite with men who are permitted to smoke. All feature attractions presented.

"It Pays to Advertise," "Twin Beds" and Maud Adams in new production are booked for the Star.

CINCINNATI.

BY H. V. MARTIN.

GRAND (Theodore Aylward, mgr.; agt., K. and E.).—"Miss Information," with Elsie Janis; 4, "The Girl from Utah."

LYRIC (C. Hubert Heuck, mgr.; agt., Shubert).—"The Bird of Paradise," 3, "A Full House."

KEITH'S (John F. Royal, mgr.; agt., U. B. O.).—Lou and Mae Jackson; Morris Cronin and his Merry Men; Cooper and Smith; Edwards Davis and Co.; Stuart Barnes; Ernest Ball; Jewel's manikins.

EMPRESS (George F. Fish, mgr.; agt., S. C.).—Captain Tiebor, educated seals; Adele Oswald; Bill Dooley; Evans and Grace Whitehouse; Hawthorne's Minstrel Maids; The Diodattes.

PEOPLE'S (Ed. Shafer, mgr.; independent burlesque).—Golden Crook, Jr., Company.

OLYMPIC (Harry Hart, mgr.; agt., Columbia).—Watson's Beef Trust.

Rex Weber and his wife, Marjorie La Fern, directors of a local motion picture school, are doing a talking act at the Empress this week with their picture, "Silent Valley," telling how movies are made.

The Court Street Welfare Association is giving a big carnival with 50 side-shows in it, Matt Day, high diver, is the free act.

The Zoo can be purchased for \$350,000. There is talk of the city buying it with a bond issue. The tremendous up-keep of the resort is all that keeps outside capital from buying. The animals eat their heads off.

DENVER.

ORPHEUM (Max Fabish, mgr.).—Clark and Bergman in "The Society Buds" constitute a magnet that is attracting big houses. The bill is rounded out by Ball and West; Mike Ber-

At B. F. KEITH'S ALHAMBRA NEXT WEEK (October 4)

AL WOHLMAN

Direction, ARTHUR KLEIN



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nard, the pianist; Mabel Ford, the dancer; the Gaudamita, eccentric clowns; Master Frankie Murphy, boy tenor, and Claude Raul, slack wire artist.

EMPRESS (George H. Groves, mgr.).—Carrie McManus and Neva Don Carlos, two local girls, are featuring the current program. Dave Rafael and Co. is another act high in favor. Others on the bill, Flying Lamars, serialists; Tate and Parker, pantomimic dancers; and York and King, black-face comedians.

DENHAM (Woodward-Homan Co., mgr.).—That Eva Lang is the most popular leading woman ever connected with the Woodward stock company is proven by the capacity houses which are in evidence this week. "Divorcene" is the bill in which this prime favorite makes her bows anew to local audiences.

TABOR GRAND (Peter McCourt, mgr.).—"To-day" is the current offering of the Theodore Lorch-Cecil Fay stock company. Business with this new organization has started off very nicely, but it is problematical as to how long this condition will obtain.

The Tenth Annual International Soil Products Exposition is being held and is attracting thousands of visitors from neighboring states. Among the vaudeville acts engaged for the occasion are Jeath-Dafling Babcock, Alber's Polar Bears, LaBelle Clarke, the Flying Moores, Latelle Sisters and Babker Ben Ali's Arabs.

The Elitch Gardens Company has gone into bankruptcy. This, however, will not mean the passing of the famous resort, as a new company will probably be organized and the Gardens conducted each summer as heretofore.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agt. U. B. O.).—Louise Gunning, excellent; Wyatt Troupe, Scotch dancers; Scott and Keane, very good; Frank North and Co., well liked; Minnie Allen, hit; Leo Zarell Trio, good gymnasts; Harry Lester Mason, pleased; Loyal's Poodles, amused.

MILES (George A. Harrison, mgr.; agt.,

A. B. C.).—Musical Hunters, very good; Wright, Hall and Farnsworth, good; Norine Coffey, encores; "Birds of a Feather," good sketch; Wright and Davis, pleased; Earl's Diving Act, very good.

ORPHEUM (Tom Ealand, mgr.; agt., Loew).—Conroy's Diving Act, headlined; "The Tamer," good sketch; Brown, Harris and Brown, laughs; Louise DeFoggi, entertaining; Hallen and Hayes, pleased.

DETROIT (Harry Parent, mgr.).—"Inside the Lines," good war play. Next, Margaret Illington.

GARRICK (Richard H. Lawrence, mgr.).—Premier of "His Majesty Bunker Bean" with Taylor Holmes. A lot of good comedy. Looks like an easy hit.

LYCEUM (A. R. Warner, mgr.).—"A Little Girl in a Big City." Next, "School Days."

GAYETY (John M. Ward, mgr.).—Bob Manchester's Burlesquers. Next, Hastings Big Show.

CADILLAC (Sam Levey, mgr.).—"Auto Girls." Next, "Big Review."

LOS ANGELES

VARIETY'S

LOS ANGELES OFFICE

306 MASON OPERA HOUSE BLDG.

GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; agt., U. B. O.).—Mrs. Leslie Carter, well received; Harry and Eva Buck, entertaining; Willie Solar, big hit; Eva Shirley, pleasing; Thomas Egan, repeated successfully; Han Ping Chien, cleverly done; J. C. Nugent and Co., very good; Rex's Comedy Circus, fair.

HIPPODROME (Lester Fountain, mgr.; agt., Western States).—Yuma Mystery, enjoyable turn; Wiriden and Gearin, gave excellent satisfaction; Mattie Lockett, well liked; Biel and Girard, well presented playlet; "Too Many Burglars," big laugh; Kerr and Burton, entertaining.

REPUBLIC (Al. Watson, mgr.; agt., Levey).—Mae Josephine Bennett, well received; Mlle. D'Aubigny, pleasing; Walter James, well applauded; Marimbas, very good; Two Vincents, good.

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BURBANK.—"Sadie Love."
MOROSCO.—"Nobody Home."
CENTURY.—Burlesque.

William Meek, former Century manager, recently broke his arm.

Milton Loewen, who gave up the management of the Savoy in San Francisco, has returned to this city.

Frank Egan may cancel the Orpheum time for his dancing company and place them in "So Long Letty."

Avery Hopwood expects to leave shortly for New York.

Vincent Bryan and Harry Williams are aiding Hampton Del Ruth in the writing of a new musical comedy, entitled "The City of Morality."

Joe Montrose celebrated a birthday last week.

Ruth St. Denis and Co. begin their season at the Mason week after next.

The Mason put on "The Battle and Fall of Prymal," a picture, to fill in during the summer.

Rector, the dancer, has been engaged for "Nobody Home."

It was no surprise here that Geraldine Farrar and Lou Tellegen were engaged. Studio gossip linked their names since seeing them on the Ocean Park sands almost daily during their stay here.

Sidney Campbell, stage manager for the Empress when it closed, is now manager for the T. M. A. Club.

MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (Chas. H. Preston, mgr.; agent, U. B. O.).—Pauline, headlined with great success; Lew Fitzgibbons, good; Ten Eyck and Welly, graceful dancers; Al and Fannie Steadman, very good; Dorothy Toye, excellent; Gautier's Toy Shop, well trained; Corcoran and Dingie, good; Walter Milton and Co., amusing.

PRINCESS (Abbie Wright, mgr.).—Theatre closed on account of fire. "Tribby" finished week at the Monument National theatre to big business.

ARENA (Abbie Wright, mgr.).—"The Birth of a Nation" opened to big house.

HIS MAJESTY'S (H. Quintus Brooks, mgr.).—Geo. Driscoll's Players presented "Today" and gave an excellent performance. Next, "St. Elmo."

FRANCAIS (M. B. Slesinger, mgr.; agent, Eddie Small).—Koster, opened well; Franconi Opera Co., very good; Gilmore and Castle, fair; Field Barnes, pleasing; Robinson and Freeman, fair; Naidy and Naidy, amusing; Hanlon and Hanlon, good.

GAYETY (Tom Conway, mgr.).—"The Smiling Beauties," with Harry K. Morton, Zella Russell, Joe Emerson and June Mills in the cast, made a big hit. Next, "The Social Maids."

IMPERIAL (H. W. Conover, mgr.).—"The Wood Trio," good; Laura Wilson, pleased; Beck and Burand, very good.

SCALA (Oliver McBrien, mgr.).—W. H. Foster's Musical Comedy Co., to good houses. **FAMILY** (Maurice West, mgr.).—Broadway Musical Comedy Co., with Eddie Collins and Sam Green are pleasing good houses.

KING EDWARD (E. Lavand, mgr.).—Russ North Burlesque Stock Co. and pictures.

Richard Evans has been appointed treasurer of the Gayety.

The new St. Denis theatre, which will be one of the largest in Canada, will be ready Dec. 1. The policy will be pictures and musical novelties.

All the early booking at the Princess have been canceled until the theatre is repaired. Work has already been started.

NEW ORLEANS.

By O. M. SAMUEL.
ORPHEUM (Arthur White, mgr.).—Johnny Singer and Seliger Sisters, did extremely well; Hope Vernon, exudes refinement; Fred

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HOWARD DAVIES

Playing Heavies on Paramount Program
OLIVER MOROSCO STUDIOS, Los Angeles

Early fooled around with some tables and chairs until the stage was darkened for another act. Amory Sisters have a built-up act, each step, pose and gesture being timed. Their stepping earned a recall, although it recalled other stepping. Harry Lewis employed a Yiddish make-up and German dialect in reviving a monologue used by the late Cliff Gordon. Louis Dean and Co. submitted a "drunk" sketch. Dean is a good actor. His company, however, is guilty of non-support.

TULANE (T. C. Campbell, mgr.)—Guy Bates Post in "Omar."
CRESCENT (T. C. Campbell, mgr.)—Baldwin Players in "Broadway Jones."
ALAMO (Will Guerlinger, mgr.)—Vaudeville.

The Dauphine's opening has been postponed until Oct. 10. Arthur Leopold is in New York engaging the stock burlesque company to be revealed there. T. W. Dinkins will attend to the producing end.

Bert Levy severely gashed one of the fingers of his sketching hand here by permitting it to come in contact with an electric fan. A physician's aid enabled him to finish the week out at the Orpheum.

Aubrey and Dial are dancing at Kolb's.

Paula de Silva, the dancer, after being held in custody by the Memphis authorities in connection with the murder of Marguerite Favar, was completely exonerated.

Will Guerlinger has recovered from a spider bite which swelled his head to twice its normal size. Added to the pain Guerlinger felt a delicacy in having people remark he had a swelled head.

The French opera management is seeking to secure the troupe of the Royal theatre, Madrid, Spain, for the coming season. Cavalier Arturo Baratta de Valdivia is the impresario of the organization. Baratta was the first person to stage open air opera.

PHILADELPHIA.

BY CHARLES M. KAPNIC.
KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.)—The show at Keith's was made

up of a brilliant series of acts which moved along without a single dull moment Monday afternoon. Julian Rose, filling in for Mabel Serra, who was unable to appear because of illness, divided the top honors of the bill with David Bispham, the operatic baritone. Rose was the laughing hit without a competitor in sight and Bispham led in the applause. Rose was called in hurriedly. He used his "Levinsky at the Wedding" monologue, freshened up with a few new lines. Bispham, on just before Rose, was in good voice, and the house called for more after he had given five numbers, two operatic and three of lighter stuff. Other hits were the Lightner Sisters and Alexander, and the Six American Dancers. Everest's Novelty Circus was the opener, following the new pictures, and drew some laughs. Goldsmith and Hoppe in No. 2 brought two in Hebrew make-up into the program through the addition of Julian Rose, later in the running order. Wilson Mizner's "Ships that Pass in the Night" had them all interested and was given a good hand. McWatters and Tyson both appeared to be handicapped by colds, otherwise they received good returns. The Six American Dancers showed some fancy stepping, which registered solid. Jack and Foris closed in high order.

LYRIC.—"The Lilac Domino" opened Monday to a fairly good house. Will stay two weeks.

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Ardath interposed a bucolic atmosphere humorous after an obstreperous fashion; Eddie Ross, banjo and witticisms, applause hit; Nine White Hussars, well produced musical interlude; James and Bonnie Thornton, still dear to local theatregoers; Mortimer, Tyrrell and Holt, displayed agility and cleverness.

GREENWALL (W. E. Tyler, mgr.)—A molling, broiling, soiling Sunday afternoon made theatregoing a task rather than a pleasure, the heat's handiwork evidencing itself in the size of the Greenwall's audience. The current show is light rather than lightsome. Anomalously enough, the Chittendens, two boys and a girl, romped away with the honors, although opening. Bertha Phillips displayed a light soprano in two heavy selections. Bert

What the Newspapers Say

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—*New York Tribune*.

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—*New York Telegram*.

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—*New York Sun*.

"It is films like 'The Lamb' which will best enable motion picture producers to compete with drama at the same scale of prices."

—*New York Evening Post*.

The same plays that appeared in New York may be seen in Chicago when the Studebaker Theatre opens on October 2nd, and in Philadelphia when the Chestnut Street Opera House opens on October 5th.

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By The Writers Of NIGHT TIME DOWN IN BURGUNDY
ALFRED BRYAN—HERMAN PALEY

"IT'S TULIP TIME IN HOLLAND" (TWO LIPS ARE CALLING ME)

A WONDERFUL LOVE SONG, IN MARCH TIME. A SURE FIRE HIT
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"IN OLD MADEIRA"

a decided novelty in the ballad line. Distinctly Spanish in character.
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"HONEYMOON BELLS" (OH THOSE JOYOUS BELLS!)

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Our Great Novelty "FAST" Song. By JACK YELLEN—ALBERT GUMBLE

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MAJESTIC THEATRE BLDG. CHICAGO. - 906 MARKET ST. SAN FRANCISCO - 223 TREMONT ST. BOSTON

ADELPHI.—German War Pictures opened Wednesday.

FORREST.—"Birth of a Nation," in its fifth week, with big box office business.

BROAD.—Opens Oct. 4 with "Daddy Long Legs."

GARRICK.—Season opened Monday with "Potash and Perlmutter."

METROPOLITAN.—Opens Saturday night with pictures, spectacles and tank acts.

WALNUT.—"Rebecca of Sunnybrook Farm," stock with Edith Tallaferrro starring for the week.

KNICKERBOCKER.—"Little Lost Sister," stock.

PEOPLES.—"Casey in Society" at popular prices.

TROCADERO.—"The Mischief Makers," burlesque.

GAYETY.—"American Belles" burlesque.

NATIONAL.—"Garden of Eden" burlesque.

CASINO.—Bert Baker's "Bon Ton Girls" burlesque.

DUMONT'S.—Stock minstrels.

The American opened Monday with vaudeville under the management of Sabloskey and McGurk, who have the Cross Keys and the Globe here.

Acting for Philadelphia capitalists, James H. Simpson, who ran the Strand theatre at Ocean City, N. J., last summer, and Charles Hand are planning to erect a new theatre

and pier at the same resort to be completed before June 1, 1916.

Kenneth Magowan, dramatic critic of the "Evening Ledger," gave an illustrated talk on "The New Stagecraft" before the members of the Stage Society of Philadelphia Wednesday evening. The society has the Little theatre for the season and is arranging a series of amateur productions.

PORTLAND, ORE.

BY B. B. ANSON.

HBLIG (W. T. Pangel, mgr.).—19-26, "Birth of a Nation"; 28-2, "The New Henrietta."

BAKER (Milton W. Seaman, mgr.).—19, "The Yellow Ticket." Next, "The Fortune Hunter."

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NATIONAL (O. Goodwin, mgr.).—19, "The Girl from Vassar."

ORPHEUM (Carl Reiter, mgr.).—Geo. Chlvo, clever; Bolger Brothers, entertaining; Kelso and Leighton, laughs; Weber and Elliott, good; Sixteen Navassar Girls, curtain calls; Charles and Fannie Van, laughs; Queenie Dunedin, pleased.

EMPRESS (T. R. Conlon, mgr.).—John A. West and Co., good; Orville Reeder, wonderful pianist; Victorson and Forrest, held audience; Hugo Lutgens, laughs; Jean King Quartet, pleased; Stevens Troupe, good acrobats.

PANTAGES (J. A. Johnson, mgr.).—Royal Gascoignes, good; Archer and Carr, pleased; Will H. Armstrong and Co., laughs; Melody Six, fine; Lazar and Dale, hit; Scoville Dancers, headliners.

Sidi Wirt, formerly a cabaret singer at a Portland hotel, became the wife of multimillionaire John D. Spreckles at San Francisco Sept. 18.

Being refused admittance to the Star theatre William D. Allen, colored, is suing the Peoples Amusement Co. for \$3,501.05 damages.

"The Birth of a Nation," which was to have closed Saturday at the Helwir, met with such splendid houses during the last few days of the week that the management decided to ex-

tend the engagement for another week, and a reduction in price of admission will be in effect for one week.

The 6th Annual Round-Up, the epic drama of the west, was held at Pendleton, Ore., Sept. 23, 24, 25.

ST. PAUL.

By C. J. BRNHAM.
ORPHEUM (C. C. Burroughs, mgr.).—Mazie King and assistant, very pleasing; Bison City Four, very well liked; Margot Francis and Partner, good; Sherman, Vas and Hyman, please; Cheerbert's Marchians, very good; Olga, pleases; Novelty Clinton, good; Orpheum Travel Weekly.

EMPRESS (Gus S. Greening, mgr.).—Bogart and Nelson, captured a packed house and made a distinct hit; Beatrice McKenzie and Co., pleased highly; Hector, clever; Ross and Ashton, pleasing; Three Romans, good; Doyle and Elaine, received much merited applause.

NEW PRINCESS (Bert Goldman, mgr.).—Prince Charles; Jessie Hayward and Co.; Three Alcarons; Morton Bros.; pictures; 2d half; 5 Musical McLarens; Mack and Williams; Carl Stautzer and Co.; Becker and Adams; pictures.

METROPOLITAN (L. N. Scott, mgr.).—"Maid in America" is pleasing good houses

SO MANY GREAT SONGS WE HAVEN'T ROOM
TO ANNOUNCE THEM ALL ON ONE PAGE

"I'M ON MY WAY TO DUBLIN BAY"

That Great March Song Hit by STANLEY MURPHY

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A Novelty "HAWAIIAN" Song. by STANLEY MURPHY-HENRY MARSHALL

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IN A NEW SINGLE ACT
By BLANCHE MERRILL

and prospects are bright. The show is elaborately staged. Next week, Joseph Santley for 4 nights. Oct. 7-8, "Trail of Lonesome Pine."

SHUBERT (Frank Priest, mgr.).—"Within the Law" is the bill for this week, with "The Time, Place and Girl" underlined for next week.

STAR (John Kirk, mgr.).—"The Cabaret

Girls" to a good sized house, and they should be playing to capacity all week.

SEATTLE.

BY JAY HAROLD.

ORPHEUM (H. P. Burton, mgr.).—Walter C. Kelly headlines the bill and is as big a hit as ever; Rooney and Bent run Mr. Kelly a close second for headline honors, while Long Tack Sam and Company of Chinese actors take a number of well earned curtain calls for their efforts. Miss Dupont in "The Aurora of Light" poses nicely; Eugene Du-mond is a really clever violinist; Beaumont and Arnold have a clever comedy skit in which Miss Beaumont's dancing takes first prize; Bessie Browning is in a class by her-self.

EMPRESS (J. Russ Bronson, mgr.).—Busi-ness capacity. Snyder and Heiner, in a skat-ing act, open well; the Imperial Quartette

are the musical hit of the bill; Ambler Brothers present a neat acrobatic novelty act that wins applause; Hicks and Seymour, to repeated bows; Standfield, Hall and Lorraine, get many laughs; Bertie Herron and Milt Arnsman, featuring Miss Herron, stop the show. Owen Wright is a clever mimic. The closing position is well taken care of by Lit-

tle Caruso and company of five people, who all sing, dance and play well.

PANTAGES (Alexander Pantages, mgr.).—Business fair. This week's bill is headed by the Lombardi Quintette, formerly members of the old Lombardi Company

LOIS (Jon Cooke, mgr.).—Headed by Maude Leone and Co. in a dramatic playlet. Busi-ness good.

GRAND OPERA HOUSE (Eugene Levy, mgr.).—Playing to a regular family patrona-ge at ten cents. Three acts and three pic-tures.

ST. LOUIS.

By M. BERNAYS JOHNSON.

COLUMBIA (H. D. Buckley, mgr.; agt. Orph.).—Stains Tan Bark Comedians, fair; Mac Francis, very good; Eduardo and Ellis Consino, very clever; Newbold and Gribbin, clever; Smith and Austin, comedy hit; Cressy

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Dancing Numbers by RAY PEREZ Staged by JAS. "BLUTCH" COOPER Music by WM. FARRELL

COLUMBIA THEATRE NEW YORK THIS WEEK (SEPT. 27th)

and Dayne, excellent; Harry Cooper, good; Herbert and Goldsmith, good.

GRAND OPERA HOUSE (H. B. Wallace, mgr.; agt., W. V. M. A.).—Dix and Dixie, pleasing; Norwood and Norwood, fair; Helen Primrose, good; Australian Creightons, clever; Johnny Small and Sisters, pleasing; Howard Chase and Co., good; Clark and McCullough, entertaining; Live Wires, fair.

EMPRESS (Cooney Helb, mgr.; agt., W. V. M. A.).—Penny and LaFrance, Victoria Four, Tom Davies and Co., Chas. Seman, Roy and Arthur Carr, Chomas Trio, Rome and Kirby, Mrs. Gene Hughes, Schooler H. Dickinson Creole Band.

OLYMPIC (Walter Sanford, mgr.).—"Birth of a Nation." Business good.

AMERICAN (H. R. Wallace, mgr.).—Al.

Wilson, "As Years Roll On." Business fair. SHUBERT.—"The Law of the Land." Fair business.

PARK (Jas. Tillman, mgr.).—"Little Boy Blue." Good business.

SHENANDOAH (Wm. Zepp, mgr.).—"The Misleading Lady." Fine business.

STANDARD (Leo Reichenbach, mgr.).—"Tango Queens." Fine business.

GAYETY (Don Stuart, mgr.).—Star and Garter show. Good business. NEW GRAND CENTRAL (G. L. Seavers, mgr.).—Pictures to fine business.

Cabaret managers have been experiencing considerable trouble in regards to salary of spotlight operators for the reviews, not being willing to stand the demands of the operators

Blanche Ring

(Now Under Management Oliver Morosco)

SCORES BIG HIT IN

"NOBODY HOME"

Glance Over the Los Angeles Criticisms

"Tribune"—Miss Ring played the role of the actress in that hearty, magnetic and vivacious way which is always inseparable from her footlight appearance. Few artists can so quickly establish an intimacy between themselves and the audience as Miss Ring. She had abundant evidence last night of the success of her local debut.

"Times"—Miss Blanche Ring has a delightful personality, which scintillates throughout the play.

"Herald"—Miss Ring, charmingly attired in new frocks that looked for all the world as if they had just arrived from Paris, made her entrance to the awailing lilt of "The Magic Melody" and received a "hand" that made the cast-iron rafters overhead quiver like a feather. She sprinkled her personality all over the stage and scored tremendously with her songs, most of them newly written.

"Express"—Miss Ring made an emphatic hit.

"Examiner"—Blanche Ring, the star, was richly gay. It was not until the first act was well under way that she appeared to a salvo of recognition, and at once gave the impetus of savvy to the tempo.

HENRY

SYLVESTER

AND

MAIDA

VANCE

IN A SATIRE WITH SONGS

"GET OUT OF MY THEATRE" by WILLARD MACK

Next Week (Oct. 4) Colonial, New York

Direction, PETE MACK

Back in the 2-Act

HEADLINING

on the

LOEW CIRCUIT

FRANCES

CLARE AND

GUY

RAWSON

in

"Just Kids"

IN PREPARATION

Fourth Edition of the Big Act

Variety, Sept. 24, '15.

Guy Rawson and Frances Clare are still the leading kid players of the stage, and are doing their perennial "Just Kids," their two-act that returns as much in value almost as the former Rawson and Clare big girl turn, the two principals having been by far the major portion of that production as well. Miss Clare is the same adorable kidlet with her cutey voice and Buster Brown suit, while Mr. Rawson does the country boy just as well as ever, which is saying much, besides singing a couple of new songs in a healthy voice, also having added new "business" to "Ella and the Umbrella." He is playing a guitar during the opening number. Their closing song, in which harmony is highly featured, is "Beyhoedville," a neat little composition with a sob, and it gets over. They did extremely well, for Guy makes the fun and Frances makes them like her. Sime.

"Morning Telegraph," Sept. 21, '15.

Frances Clare and Guy Rawson are seen in their dainty little talking and singing sketch, "Just Kids." Miss Clare makes an exceedingly pretty picture in abbreviated frocks and Mr. Rawson is an amusing country boy. The dialogue throughout is entertaining. Though Miss Clare and Mr. Rawson have presented their act for several seasons, it may be said to be better now than ever, and it was always good.

"Clipper," Sept. 22, '15.

Clare and Rawson, another juvenile act, showed acting above the ordinary. The little lady is somewhat on the order of Lydia Yeamans Titus; she is a clever "kid." The man in the act was likewise good, and the audience thought so, too.

ALL COMMUNICATIONS, - - VARIETY, NEW YORK

DUES ARE DUE NOTICE TO MEMBERS

SEMI-ANNUAL DUES
OF THE
WHITE RATS ACTORS' UNION
OF AMERICA
AND
ASSOCIATED ACTRESSES
OF AMERICA
ARE NOW PAYABLE

they have replaced the arc lamp with the new nitrogen auto lamp.

Melshelmers opened up last week with an elaborate cabaret. Taylor and Arnold are the feature of the bill; their popularity has secured for them an indefinite engagement.

The McTague Review has increased in size and added many novel features. The bill's feature novelty is the "Spirit of the Rose" dance, by Helen MacDonough.

TORONTO, ONT.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"The Birth of a Nation" commenced the second week of its engagement with capacity business.

SHEA'S (J. Shea, mgr.; U. B. O.—Kathleen Clifford, scored strongly; Bancroft and Brooke, a hit; Deiro, clever; Avon Comedy Four, very amusing; Kerville Family, novel;

Middleton and Spellman, entertaining; Larfay and Snee, pleased; Booth and Leander, good.

LOEW'S YONGE ST (J. Bernstein, mgr.; Loew).—Lonesome Lassies, held interest; Capt. Barnett and Son, entertaining; Coster Troupe, sensational; Richard Burton, good; Gonne and Livaly, pleased; Pollard, clever; Toyette and Bennett, well received.

SHEA'S HIPPODROME (A. C. McArdie, mgr.; U. B. O.).—The Pullman Porter Maids, bright and clever; "The Radium Spectre," a novelty; Harry Milton and dogs, pleased; Mr. and Mrs. Thornton, excellent; Adolpho, good; Adair and Wyant, encored; Capital City Trio, capital.

GAYETY (T. R. Henry, mgr.).—Irwin's "Majestics" presented a show snappy and clever.

STAR (Dan F. Pierce, mgr.).—"High Life Girls." Next, "Cherry Blossoms."

STRAND (R. S. Marvin, mgr.).—First run pictures and music.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (October 4)

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
Adler & Arline Variety N Y
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Direction
PETE MACK

MILLER AND VINCENT

Eddie Miller and Helen Vincent comprise what is generally termed in Vaudeville circles as the perfect straight singing double turn, carrying all the requirements the classification demands. Mr. Miller is endowed with a splendid baritone voice and ably seconded by his attractive partner whose rendition of "Tennessee" is a vocal treat in itself.

Descriptive comment in a trade paper on Miller and Vincent would be superfluous for their reputation is a vaude-



ville household word and the couple are seldom idle, which fact carries its own significance.

In constructing their song repertoire Miller and Vincent, realizing the necessity of flawless compositions (for the number routine is the chief asset of a straight singing turn) consulted our professional department with desired results, selecting as a background for a Waterson, Berlin & Snyder list of songs, that justly famous southern ditty, "Tennessee," which is bringing the inevitable successful returns with the equally inevitable satisfaction to these splendid artists.

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For several months a special attraction with Miss Valeska Suratt's vaudeville production, Scanlon and Press are now back in vaudeville with their own specialty.

This couple are considered one of the most efficient dancing duos ex-



tant, their whirlwind work being perfected to a remarkable degree.

Backed up with a pleasant personality and a repertoire of Waterson, Berlin & Snyder selections, including "When I Leave the World Behind," "Tennessee" and "Araby," Scanlon and Press find themselves continually in demand where a high grade specialty of their particular specie is appreciated. Their recent eastern invasion brought them numerous production offers, but outstanding contracts made their continued appearance in vaudeville imperative.

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DE LISLE AND DU PONT

Although the vaudeville combination of Jean De Lisle and Teddy Du Pont is of recent arrangement, these two little western maids have jumped to the front in unusual strides and are being featured over the Loew time with the expected excellent result. Immediately upon deciding upon their vaudeville partnership the Misses De Lisle and Du Pont consulted our professional department for a promising routine. "Araby," among other Waterson, Ber-



lin and Snyder gems was selected to feature their repertoire and its applause returns have practically insured its permanent retention in the offering, for the girls have pronounced it the greatest number of their career. Daintily dressed and carefully constructed this turn will bear watching for De Lisle and Du Pont can be measured with the best of the western vaudeville importations.

BAYLE AND PATSY

Vaudeville has any amount of excellent double acts, one of which is pictured above in Bayle and Patsy, whose specialty, titled "Nifty Nonsense," has earned them an enviable reputation as a standard attraction and one that seldom fails to satisfy even the most skeptical.

In their routine, Bayle and Patsy include some up-to-date musical compo-



sitions and in looking over the current song market, "When I Leave the World Behind" and "Tennessee" were considered by them the most practical, for "World Behind" is unequalled as a ballad solo and "Tennessee," as delivered by this popular couple, is an individual hit in itself.

Bayle and Patsy, through a combination of natural talent and business ability, have developed into one of vaudeville's best double turns—and justly so.

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Variety, Sept. 17, '15.

**With the Women
By The Skirt**

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.

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(C)
Hayes Brent
Heeley Wm F (C)
Henry John (C)
Hill William
Hille Molly
Hite Betty
Holly G A (C)
Howard & White (C)
Howard Mr E W
Howell J (C)
Howell Ruth Trio
Hufford Pat (C)
Hurst Frank

J
Jackson Geo

L
La Blanc Lee J
Lane Charles
Lane Ethel

LaMar Harry (C)
LaVira & Vita
Leach Hannah (SF)
Lee Lillian
Leonard & Walker
Leonard & Alvin
Levan Charles
Lewin Eva
Lewis Beatriz
Le Roy Mr of Fills
Lipsele (C)
Lloyd Madge (C)
Longbrake Arthur
Lorraine Wynne
Lowes The
Lyncham Mr

Lynn Mrs D W

M
Mack Willar (C)
Mack George
Mack Oille
Mack Mrs Scotch
Magley M (C)

Majestic Four
Manchester Ed (C)
Mancini Frank (C)
Mankin Harley (C)
Mann Billy (C)
Mann Doris (P)
Manning Jack
March Verna

Very good, Eddie!

From the "Harlem Home News,"
Sept. 26th

NEWPORT and STIRK

had a very novel mixed comedy and
acrobatic act. "A Barber's Busy Day"
was the name of it, and the audience
was treated to some real comedy.

Sept. 23-26

Proctor's 125th Street

New York City

Booked by ALF T. WILTON

JOE FADEN and C.O.

Scenic, Singing, Talking, Comedy Novelty, Entitled "Trying Out" FOUR PEOPLE

I
R
E
S
O
L
V
E



To—

— SHUN THE WATER-WAGON UNTIL
BAR-MAIDS ARE NO MORE.
— REFUSE TO BE A GLOOM, BECAUSE AS
LONG AS PEOPLE EXIST, THEY MUST BE
AMUSED — IN THEATRES, AND AS LONG AS
THERE ARE THEATRES — SOMEBODY HAS
GOT TO "HIRE" ME!

WALTER WEEMS.
STILL IN AUSTRALIA.

If it's a Harold Selman Playlet it's a Success
NOW PLAYING

"Mysterious Mr. Russell" "1040 West"
"A Classic in Slang" "All Wrong"

TWO BIG NOVELTIES COMING
"It Works Both Ways" "The Last Banquet"

NOW FEATURING MYSELF
HAROLD SELMAN

And an All Star Cast in
"THE MYSTERIOUS WILL"

LUNETTE SISTERS

In the WHIRLING GEISHA GIRLS

Introducing their original aerial ballet. Dancing
in mid-air, while suspended by their teeth.
Using their own patented mechanical apparatus.
Last on a bill of twelve acts and suc-
cessfully holding them in.

Direction, **PAUL DURAND**

This Week (Sept. 27)
Bushwick, Brooklyn

Next Week (Oct. 4)
Colonial, New York City

STARRING
in
"SO LONG
LETTY"
and
BREAKING
ALL
PACIFIC
COAST
RECORDS
* * *
ELEVEN
WEEKS
at the
MOROSCO
THEATER,
LOS
ANGELES



**S Y D N E Y
G R A N T**

NOW
by
HIMSELF

(Under Management, OLIVER MOROSCO)

(Now By HERSELF)

C H A R L O T T E



G R E E N W O O D

Starring in
"So-Long-Letty"

the Season's Knock-
out — Record Mo-
rosco Run in Los
Angeles, outdistan-
cing "Peg O' My
Heart."

UNDER MANAGEMENT OF
OLIVER MOROSCO
Personal Manager, CYRIL RING

THOSE VERSATILE ENTERTAINERS

JACK

Kammerer

—and—
EDNA

Howland



JACK KAMMERER
as FORD STERLING



JACK KAMMERER
as CHARLIE CHAPLIN

In a combination of songs, dances and impersonations.
Sixteen minutes in "one"
THIS WEEK (Sept. 27), HIPPODROME, BALTIMORE
Playing Loew Time
Direction, ABE FEINBERG

Mardo Jess
Marshall Miss E
Martin Jack
Martynne Harry
May Florence
McCag Nolter (C)
McClennan Kenneth
McCullough Carl (C)
McCullough Walter

McDonald H F (C)
McDonald Thomas
McGood Chas (C)
McKay Dorothy
McMahon Jim
Meaker & Ross (C)
Melverne Babe (C)
Merrill Bessie
Milton Frank (C)

Minus Bud
Moore Helen J
Moore Irene (C)
Moran Tom
Morgan Jimmy & B
Mortimer Sisters (C)
Moude Ray ar
Moore Bob
Morrell Miss B
Morton Jerome K

Mullay Don (C)
N
Newbitt Blanche
Newbold Rob (C)
Noeris Manley E
Norre Claudine
O
Ohio Cecilia



**AERIAL
POTTS**

Vaudeville's Cleverest
and
Fastest Trapeze Artists

Playing S-C Circuit With
Big Success

ARTISTS DE LUXE

**KARLTON
AND
KLIFFORD**

PRESENTING
A Revelation in Art
Address care VARIETY, New York

FRED PISANO AND KITTY BINGHAM

"AT THE BARBER POLE"

NEW "WOP" SONG, BY SAM CHIP AND HOWARD JOHNSON

Direction ROSE & CURTIS

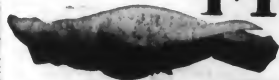
AL GERRARD and SYLVIA CLARK

Booked solid. Orpheum and
U. B. O. Circuits.
Direction
JAMES E. PLUNKETT

THE CRISPS

Season 1915-1916
ORPHEUM CIRCUIT

FRANZESKA



(Jackie and Billy)

JACKIE—The bird that knows what he is talking about.

Representative—LLOYD SPENCER, Consumers Bldg., Chicago, Ill.

MACK and VINCENT

RUSSELL

BLANCHE

ORPHEUM CIRCUIT

Direction GENE HUGHES

This Week (Sept. 27), Orpheum, Winnipeg

AN ORIGINAL IRON JAW WIRE SENSATION

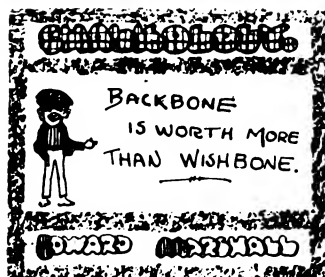
The Helen Leach-Wallin Trio

RECORDED

(Protected by Patent Laws)

DIRECTION W. S. HENNESEY

BOOKED SOLID—U. S. O.



"BOBBY" "HELEN" Woolsey: Meher

UNITED TIME

JOHNNY DOVE

Scotch Minstrel

Late with Ziegfeld
"Follies of 1914"

Personal direction

JULE DELMAR



STONE and MARION

The Entertaining Duo
IN SONGS OF CLASS

Osborn Fred (C)
Oste Diane

P
Pelots The
Perkins Bert
Phillips Homer (C)
Pierce Babe
Pooley Harry

Q
Queen Murray
Queens Four

R
Ramsey Stella
Ratelle Christine
Rayfield Florence (C)
Readrich Frank (C)
Richmond Dorothy
Robertson Catherine
(C)
Robinson Charles
Robinson Mazie

Romaine Julia
Royal Jack
Russell Flo
Ryan Ben
Ryan Mrs D
S
Schaller Jack
Schaper W (C)
Schult Gua
Seranton M N
Shale & Cole
Shaw Sandy
Sherlock Flo L
Sherman Mabelle
Simpson Grant M (C)
Smith Sue
Snow Edyth
Snodden Elphye
Snyder Bud
Spencer Thomas
Startup Harry (C)
Stebbins SI & M (C)

JUDSON COLE

Presenting an absolute departure from the
stereotyped Magical Offering
Direction JAMES B. McKOWEN

ALFREDO

Touring New Zealand

M. D. McIntosh



THEY ARE
LAUGHING AT

Sam Barton
IN ENGLAND

ARTHUR
VALLI
AND
SISTER

VALLI

In their New and Artistic Novelty
W. V. M. A. Time

CHARLIE

DOT

VAN and HAZEN

Next Week (Oct. 4) Loew's New Rochelle and
DeKalb, Brooklyn
Direction, M. S. EPSTIN

Holden and Graham

Versatile Novelty Act

In Juggling, Dancing, Magic, Cartooning and
Shadowgraphy

Still Lulu E
Stravitz Mr D
Straight Charlie (C)
Stone Virginia
Sullivan Wm J
Swan Charley

T
Tacoma Kid
Tallman George
Tate Jack
Taylor & Arnold (C)
Thorne Ed
Thorne Mrs Edd
Timney Frank
Rowle Joe
Townsend Beat
Trappler Pauline
Triggs Mrs May (C)
Turner Emanuel (SF)
Tyson Lenay (P)

U
Ulrich Fred C

V
Valle Muriel (C)
Van der Verr Mr D

Van & Pierce
Vance Arthur D
Vierra Geo W
Vincent sid

W
Walker Florence (C)
Walters Selma
Walton Don
Walton Mineva
Watkins Harry
Weston Billy
Whalte Mr J A
Wilkes Monte (C)
Wilkes Ruth (C)
Wilson Al G (C)
Williams Hattie
Window Muriel (C)
Woods Etta
Worth Charlotte
Wright Fred
Wyer Forest G
Wynn Besale (C)

Y
Younger Jack (C)
Yoscarry Carmen (C)

MABEL RIEGELMAN SOPRANO

Late of Chicago Grand Opera Co. Stettin Municipal Opera House (Germany)
Boston Opera Company (guest) Plauen Municipal Opera House (Germany)

AVAILABLE FOR ENGAGEMENT IN LIGHT OR
COMIC OPERA OR REFINED MUSICAL COMEDY

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BRILLIANT BITS OF MIRTH, MELODY AND TERPSICHORE
JOSEPH ALFARETTA

WESTON and SYMONDS

PLAYING LOEW TIME

JACOB P. ADLER, Jr.

Engaged for "TOWN TOPICS"

Direction, NED WAYBURN

4 HALEY 4 SISTERS 4

Vaudeville's Prettiest Female Quartet

Address Care VARIETY, New York

ROGER

HUGH L.

MARCELLE

IMHOF, CONN and COREENE

"SURGEON LOUDER, U. S. A."

Booked solid United Time by MAX E. HAYES

DAWSON, LANIGAN and COVERT

"Those Dancing Phiends"

ORPHEUM and UNITED

Dir. EDW. S. KELLER

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN

TED AND CORINNE BRETON

"THE MOVIE MAN"

Valerie Bergere

And Her Company

PRESENT

"War Babies"

By Florence Haynes Reed

FEDERATION OF WOMEN'S CLUBS.

This Week (Sept. 27), Prospect, Brooklyn



Buster Santos
and
Jacque Hays

The Girls with the
Funny Figure
In their new act,
"The Health Hunters"
Touring
Pantages Circuit



TRANSFIELD SISTERS

Refined Musical Act
With Dwight Pepple's All Girl Musical Revue



What the Baltimore News says of
Billy Lloyd and George Britt
in "A Mixture of Vaudeville," by Ned Dandy:
"Billy Lloyd and George F. Britt, in a comedy
skit, seemed to be the best-liked number on the
bill."

Direction **HARRY FITZGERALD**

McINTOSH

AND HIS

**"MUSICAL
MAIDS"**

ETHEL

BRENDA

CLIFTON AND FOWLER

Authors of "THE COWARD," "THE LATE VAN CAMP," "THE SAINT AND THE
SINNER," "THE GOVERNOR," "THE SURGEON"

ALL PLAYING
Acts Staged by **WILL GREGORY**



"The Party from
the South"

There are two brothers
from my home—
One does a monologue
in vaudeville; and the
other drives a moving
van. Occasionally they
both pull "old
stuff."

**BILLY
BEARD**

BERTIE FORD

Bertie Ford Dancing on a Wire
a la Tanguay.

Says: A Chicago theatrical paper con-
tained this little article in its last issue:
"Bertie Ford told somebody that we wrote
all of Bertie's 'ads' in the VARIETY. Some
people have different ways of getting
back at you." We suspect John Mul-
grew.

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

DAVID S. HALL

BETH HAMILTON AND CO.

In
"HE'S JUST GONE OUT"
This Week (Sept. 27), Proctor's, Albany and
Schenectady.

DAN B. ELY presents

"Black and White Revue"

Playing U. B. O. Time

Direction, **HARRY RAPF.**

Sailed for Australia
to play

Rickards time

Address

**JIM AND MARIAN
HARKINS**

Tivoli Theatre, Sydney, Australia



**FRANCES CLARE
AND
GUY RAWSON**

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**

**Welling
Levering
Troupe**

Famous Cycling Comiques

Vaudeville as it should be with

**MARTYN
and
FLORENCE**

(Vaudeville's Best Opening Act)

Howard Langford

(Juvenile Light Comedian)

Featured in 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.

Eastern Rep.
I. KAUFMAN

Western Rep.
TOM POWELL

EDMUND LOWE

LEADING MAN

Morocco's Burbank Theatre, Los Angeles

MAYME REMINGTON

AND COMPANY

New Act. Booked Solid U. B. O.

MAT

ANDREW

MARSHALL AND TRIBBLE

"THE TROUBLES OF SAMBO AND DINAH"

Booked Solid on the LOEW TIME

Management **HARRY SHEA**

GRACE LEONARD

SINGING COMEDIENNE

Introducing "MIKE," the CANINE WONDER. The DOG that really talks. Also "TIP,"
the Tango Dog. UNITED TIME

Amoros Sisters

Direction, **PAUL DURAND.**

Management, **TONY WILSON**

HOUDINI

ORPHEUM CIRCUIT

This Week (Sept. 27), Orpheum, Minneapolis

Next Week (Oct. 4), Orpheum, Winnipeg

!! WITHOUT EXCEPTION !!

Every New York Newspaper

REPRESENTED BY ITS REGULAR DRAMATIC CRITIC

acclaimed

J. STUART BLACKTON AND ALBERT E. SMITH'S

Presentation of the Inspiring Patriotic Photo-spectacle

THE BATTLE CRY OF PEACE

Written by J. STUART BLACKTON

Based on Hudson Maxim's "Defenseless America"

Featuring the distinguished American actor,

CHARLES RICHMAN

"The 'Uncle Tom's Cabin' of pictures."—"Zit," N. Y. Evening Journal.

"Greatest war drama ever filmed."—Charles Henry Meltzer, N. Y. American.

"Thrills by the yard."—Heyward Broun, N. Y. Tribune.

"Far transcended anything an acted play could present."—Louis V. De Foe, N. Y. World.

"Charles Richman superb."—John Logan, N. Y. Herald.

"Wealth of interesting material."—Alexander Wolcott, N. Y. Times.

"Thrilling pictures of the siege of New York."—Lawrence Reamer, N. Y. Sun.

"Picture rose to unusual heights."—N. Y. Press.

"A magnificent and sensational performance."—Rennold Wolf, N. Y. Morning Telegraph.

"A big thing done in a big way."—Charles Darnton, Evening World.

"Picture one of the finest ever shown."—Frank Pope, N. Y. Journal of Commerce.

"Something new in motion pictures."—Burns Mantle, N. Y. Evening Mail.

"An extraordinary film."—N. Y. Evening Sun.

"Pictures and production strikingly realistic."—N. Y. Evening Post.

"Story so well told, so well acted, cannot fail to make deep and lasting impression."—Robert Gilbert Welch, N. Y. Evening Telegram.

"'The Battle Cry of Peace' has proved a sensation and the Vitagraph Theatre will want no other attraction for a long time to come."—N. Y. Evening Globe.

NOW BEING SEEN FOR AN INDEFINITE RUN AT THE

VITAGRAPH THEATRE

NEW YORK CITY

Matinees (except Saturdays), 25c to \$1.00 Evenings and Saturday Matinee, 25c to \$2.00

OCT. 18, OLYMPIC THEATRE, CHICAGO. NOV. 1, MAJESTIC THEATRE, BOSTON.

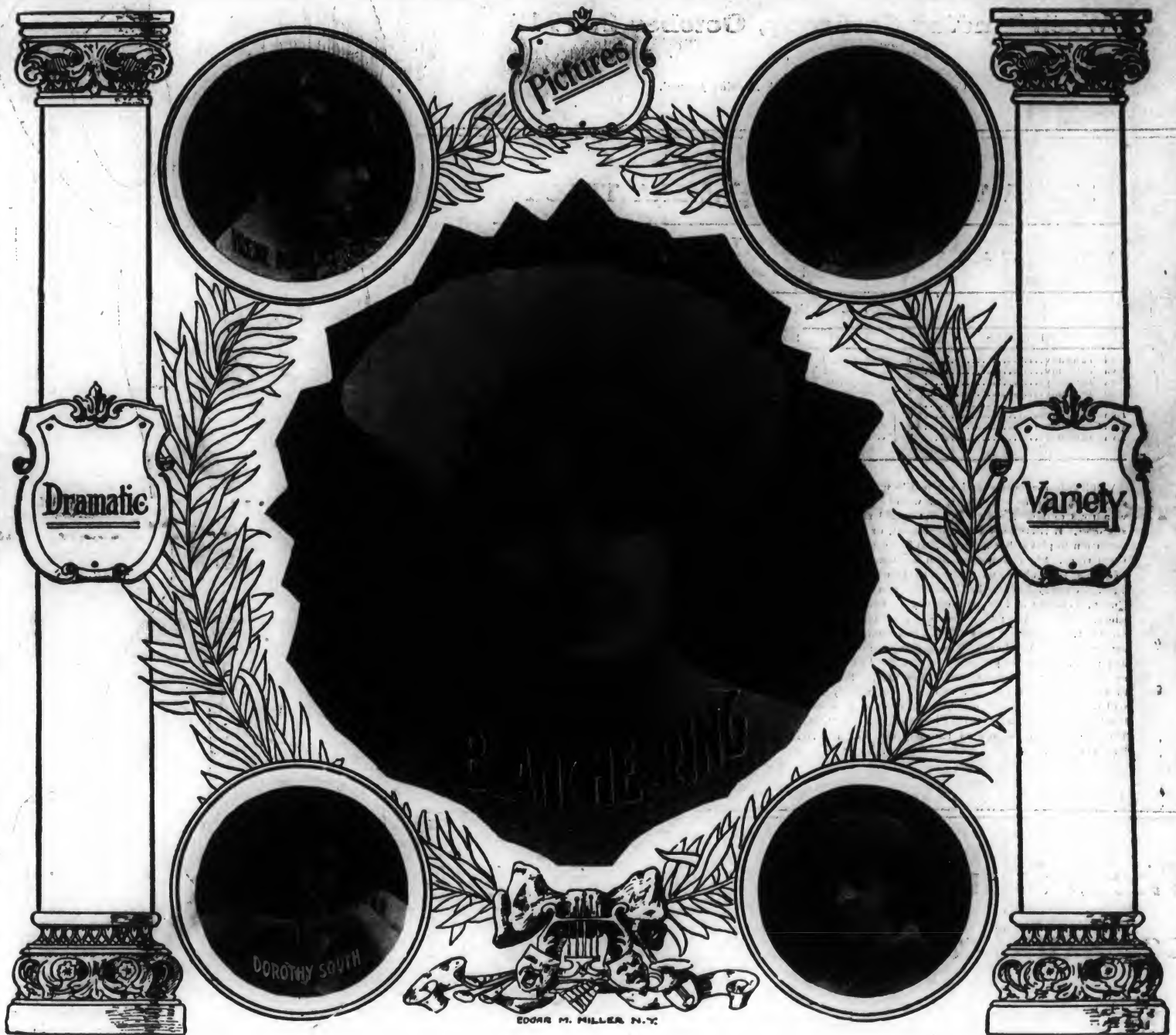
TEN CENTS

VARIETY

VOL. XL, No. 6

NEW YORK CITY, FRIDAY, OCTOBER 8, 1915.

PRICE TEN CENTS.



EVA TANGUAY

Offers

By C. F. ZITTELL

New York "Journal," America's Greatest Evening Paper

The Vaudeville Chart on Past Performances, by Zit

Week Ending Saturday, October 2, 1915

Copyright, 1915, by the New York Evening Journal.

2633 EVA TANGUAY — ALHAMBRA TRACK

WINNERS AT A GLANCE..... { 1. Eva Tanguay.
2. Her Songs.
3. Her Costumes.

THE SUMMARIES

ENTRIES	[Pos.]	SONGS	COSTUMES
Eva Tanguay.....	1	"Egotistical Eva".....	Silver Cloth
Eva Tanguay.....	2	"Outside of That You're Alright".....	Rhinestone
Eva Tanguay.....	3	"Hurry Up, There".....	Cerise
Eva Tanguay.....	4	"Tanguay Spells Success".....	Altogether Combination
Eva Tanguay.....	5	"America, I Love You".....	
Eva Tanguay.....	6	"I Don't Care".....	
Eva Tanguay.....	7	"Good-Bye".....	
Eva Tanguay.....	8	"Grasshopper".....	

Vaudeville may come and vaudeville may go, but Tanguay goes on forever. Never, in Eva Tanguay's career, has she looked better, or worked better, and as for gowns, she even startles herself with their wondrous radiance. Eva Tanguay should sing a song, "I Do Care," for if there ever is a girl who cares, she does. If there ever is an argument, or she does not appear, it is because she feels she is not in a fit condition to please her audience. If her songs are not right, she is the one who sits up at night and makes them right. She designs her own costumes. She is one constant bundle of worry, and her only worry is to please the public and the management. There never was an artist who worked so hard for the manager. "Uneasy lies the head that wears the crown," is true in Eva Tanguay's case. She has been called Queen, Princess and everything else in vaudeville, and being at the top of the throne, she fights to stay there, although she really does not need to, for no one can approach her. In magnetism she is growing stronger, and she not only draws the people to the theatre but draws the people after they are in the theatre right into her heart. The day is over for knocking Eva Tanguay, so she need not sing about that any more. Today the public loves her. She has never been notorious in public print, and what she has ever received from newspapers has been on merit. She is a born headliner—not a manufactured one. Next week, in Brooklyn, Miss Tanguay will offer an entirely new repertoire of songs, and it is needless to say they will be typical Tanguay numbers. By the way, she is introducing for the first time a number outside of her "I's and I's," and still that has an I, for it is "America, I Love You." Others sing it, but still the way Tanguay sings it is only as Tanguay can sing it. If Eva Tanguay loves America, surely America loves Eva Tanguay.

There is nothing so kingly as kindness, and nothing as royal as truth

Mr. Zit--I'm grateful and YOU know it!



VARIETY

VOL. XL, No. 6

NEW YORK CITY, FRIDAY, OCTOBER 8, 1915

PRICE TEN CENTS

BILLIE BURKE'S \$150,000 OFFER FOR 25 WEEKS IN SERIAL FILM

Arrives in New York Next Week and Will Decline, Returning to Stage in New Play Under Management of Her Husband, F. Ziegfeld. Has Completed Feature Film for Triangle, Receiving \$40,000 for Four Weeks Required in the Making.

The limit of salary seems to have been reached in the offer made Billie Burke by one of the biggest film makers, of \$150,000, if she will agree to appear in a serial picture for 25 weeks (for as many or more installments).

Miss Burke returns to New York next Wednesday, from the Pacific Coast, where she has just completed a feature film based on a Scotch story, for the Triangle. Miss Burke worked four weeks making the five-reeler, receiving \$40,000 for her services, together with the transportation, the total cost of the Burke individual engagement representing an investment by the Triangle of \$55,000.

Upon his wife's arrival in New York, F. Ziegfeld, Jr., will submit to her two manuscripts he has selected from among about 100 read by him. From these two Miss Burke's next starring piece on the speaking stage, where she will be presented under the Ziegfeld management, will be decided upon.

The film concern tendering the big offer to Miss Burke is believed to have acted in conjunction with a New York daily, which hoped to boom itself at the same time through standing sponsor for the serial. An additional incentive accompanying the money consideration was the proposal that the picture company would erect a studio adjacent to Miss Burke's home at Hastings-on-the-Hudson, in order she should not be inconvenienced.

It is reported Mr. Ziegfeld and his wife have about decided to reject the picture offer at the present time, Miss Burke preferring to continue upon the stage.

Reports from the Coast say Billie Burke has "taken" exceptionally well before the camera, and it might have

been this advance information, together with her conceded exceptional drawing powers, that induced the record picture salary proffer to the red-headed star.

\$1 SCALE HURTS.

The two downtown Brooklyn stock theatres, Crescent and Grand, have been sorely pressed for patronage so far this season, owing to the general reduction in prices at the Montauk and Majestic, both playing Broadway attractions at \$1 instead of the former scale of \$1.50 and \$2. The Grand and Crescent have opposed each other for several seasons for supremacy in the stock field, with little noticeable opposition from the legit. houses until the present season.

The Crescent is to end its stock season next week owing to poor business. But may reopen later with a straight picture policy.

ANNA HELD SAILS.

The H. B. Marinelli office in New York was advised Wednesday Anna Held had sailed the day before from Liverpool on the St. Louis for New York.

Marinelli may arrange to place Miss Held in vaudeville over here, after her arrival.

IRVING COBB'S ACT.

Chicago, Oct. 6.

It is reported about here Irving Cobb is shortly to invade vaudeville with his own monolog.

Mr. Cobb has lectured on his experiences in war corresponding, has written vaudeville sketches and is a noted wit.

DETROIT PRICES RAISED.

Detroit, Oct. 6.

The Temple theatre, the Keith-booked stand in Detroit, playing big time vaudeville, raised its prices this week for the first time in many years. Hereafter the first ten rows on the parquet floor will be held at 75 cents instead of 50 cents for the night show, while the 25-cent location will be raised to 35 cents.

Both the Columbia and Palace theatres, playing small time vaudeville, followed the example set by the Temple and announced an increase in admission also. Heretofore those houses held their seats at a dime each, but the houses are now divided into two sections of 10 and 15 cents each.

POSTS NOTICE.

Monday night a two weeks' notice was posted on the call board of the Lyric, where "Two Is Company" is playing. The management, after posting the notice, gave the company to understand verbally it was only posted as a precaution because of May De Sousa's voice, not at its best owing to a throat affliction. If this had no ill effect on business, the company would continue from week to week after the notice expired, it was added.

Miss de Sousa left the show after Tuesday night and stated that she was going to Lakewood and would return to town today.

EXPERIENCE TEACHER.

A. H. Woods has profited by his "error of judgment" in disposing of the English rights to "Potash & Perlmutter" for \$5,000 cash and five per cent. of the profits.

He has made a contract with Laurillard & Grossmith for the sequel, "Potash & Perlmutter, Inc.," for the London and provincial rights, by the terms of which he is to receive not only half the profits, but will also be in "fifty-fifty" on the engagement at the Queen's theatre, London, during the run of the piece there.

Elita Proctor Otis Seriously Ill.

Elita Proctor Otis is seriously ill in the St. Paul Hotel with neuritis.

Early this week there was little hope held out for her recovery.

GARDEN SHOW'S WALKOUTS.

The "walkouts" of the Shuberts attractions for this week were Boyle and Brazil, in "A World of Pleasure," to open at the Garden Saturday. It seems from the account J. J. Shubert attempted to correct the dancing young men for gliding over pieces of paper upon the stage without picking them up. Boyle and Brazil are reported having informed Mr. Shubert before the assembled company of their opinion of everything in general not excepting himself, when their departure followed. Miller and Mack may replace them in the show.

Another "walkout" of the same production that didn't last long was that of Kitty Gordon, Jack Wilson and Franklin Batie, the three leaving as one when a rearranged scene did not strike them properly. They returned next day.

Jose Collins returned to the cast of "Alone at Last" this week after having walked out of the rehearsals last week. Miss Collins will open with the show when it comes into the Shubert theatre unless she changes her mind between now and the opening date.

AVERAGE PRICE, \$1.81.

"Common Clay," at the Republic, played to \$12,000 last week, with orchestra chairs selling at \$2.50. The average price of seats for the entire house was \$1.81, as the \$2.50 scale was extended to the front rows in the balcony.

COHAN WRITES ONE.

George M. Cohan has turned out a vaudeville act entitled "Give Us Your Kind Applause," in which Earl Benham and Christine Mangasarian are to appear. The act will tryout in White Plains next week.

Max Hart is handling the business.

"STOLEN ORDERS" TO CLOSE.

The much heralded melodramatic spectacle, "Stolen Orders," is to end its season at the Manhattan opera house tomorrow night. Early this week the managers of the house were at their wits' ends to get an attraction to fill the next three weeks. Up to Tuesday there was no stop gap show in sight for the theatre.

BUTT PROPOSES LONDON GAIETY AS HOME FOR N. Y. PIECES

Invites Charles Dillingham to Reproduce His American Successes in Famous English Musical Comedy Theatre—Plans Not to Go Into Effect if Put Through Until First of Year.

London, Oct. 6.

According to report, Alfred Butt has cabled Charles Dillingham, inviting the American manager to make an arrangement with the Gaiety Theatre corporation to produce at that house a series of his New York successes. The rumor goes on to say such a deal will probably be consummated in the near future, but the proposed international plan will not be put in operation until about the first of the coming year.

At the last election of the Gaiety syndicate George Edwardes was succeeded as managing director by Butt, but was retained on the Board for sentimental reasons. While he lived his successor hesitated to make any radical changes in the conduct of the establishment, but now that the kindly old man has been laid to rest it is understood that Butt has set about the inauguration of his own ideas for the future conduct of the famous London home of musical comedy.

The death of Edwardes marks the passing of one of the "old school" of musical comedy producers here and leaves the field entirely free to the newer generation.

REVUE REHEARSING.

London, Oct. 6.

George Mozart has been engaged for the new revue, in rehearsal for production at the Alhambra, entitled "Now's the Time," replacing Robert Hale.

Hale made his debut as a revue artist at the Alhambra, coming from the legitimate stage. He has been leading comedian at the Alhambra the past two seasons and there were reports from time to time of his withdrawal.

The date of the premiere of the new show has not been fixed.

NOT A RUSSIAN SPY.

Dimitri Stephon asserts he stands ready to pay a reward of \$500 to anyone who will furnish the least scintilla of evidence he is or has been in any way connected with Russia's secret service.

While to most Americans this would appeal as humorous in a way, it's a serious matter with Mr. Stephon, who claims he can trace dismissal from several theatrical positions to a report sent out he is in the employ of Russia as a spy.

Mr. Stephon is a literary man. He has held positions with the Shuberts, Comstock & Gest and the Metropolitan Ballet, in the press departments. Subsequent to each engagement Mr. Stephon says he was summarily dismissed without reason, his first dismissal following an argument with A. Toxin Worm, then general press representative for the Shuberts. Stephon alleges

Worm assaulted him, without notice or provocation, and that he immediately after offered to fight Worm a free-for-all, but that the g.p.r. declined the invitation. Worm weighs about 300 pounds in his fighting regalia; Stephon would surprise the scales if tipping them at 120.

Mr. Stephon doesn't seem positive whether Worm's animosity to him has had anything to do with his frequent dismissals, but to any number of show people not controlled by the Shuberts, Worm's animosity to anyone would be that person's highest recommendation.

"STORMY PETREL" FAILS.

London, Oct. 6.

"The Stormy Petrel," produced at the Criterion Sept. 30, with a strong company headed by Margaret Halstan and Jerrold Robertshaw, is conventional and old-fashioned, and a failure.

It will be succeeded at the end of the month by James Welch in "A Little Bit of Fluff."

KARNO'S "ALL LADIES."

London, Oct. 6.

Fred Karno's new revue, "All Ladies," commenced a tour of the Moss Empires Monday, at the New Cross Empire.

It is in five scenes, book by Clifford Marquand and Harold Simpson, music by Willy Redstone.

Karno has assembled a strong cast, including Beattie and Babs, Sybil Arundale, Frankie Carlos and a chorus of 40.

DON'T WANT "XANTIPPE."

London, Oct. 6.

"Believe Me, Xantippe" was produced for a trial at Eastbourne Oct. 4, under the title "Willie Goes West," and registered a failure.

A London presentation is improbable.



PHOTOGRAPH

of VAN HOVEN, who is making a tremendous hit in London, but doesn't want GUS SUN to know anything about it.

EXCELLENT ENGLISH OPERA.

London, Oct. 6.

Thomas Beecham, in association with Robert Courtneidge, commenced a season of opera in English at the Shaftesbury, Oct. 2, with revised librettos, first-class artists and a young-looking and pretty chorus with good voices. The ensemble work is excellent and stage management very fine.

The venture should prove successful as it is far beyond any similar undertaking previously given in London. If it is a failure, it means that opera in English here is doomed for all time.

RECITING FOR CHARITY.

London, Oct. 6.

At the Coliseum this week Mme. Vandervelde (wife of the Belgian Minister to England) is reciting the Chanton Belges to the accompaniment of "The Carillon," composed and conducted by Sir Edward Elgar. She gives her entire salary to Belgian charities.

During her visit to America last year Mme. Vandervelde collected \$300,000 for Belgian relief.

ELLIS' HALF INTEREST.

Melville Ellis is to go into business, or at least he is to have a half interest in the establishment of Hickson, the 5th avenue modiste.

The half interest was presented to Mr. Ellis, it is said, because of his past favors to the concern and in view of the fact he is to continue to use his good offices in behalf of the firm and also give his services in designing and suggesting color schemes for model gowns.

WITHDRAWING "THE DUMMY."

London, Oct. 6.

In spite of a most enthusiastic first night, "The Dummy" will shortly be withdrawn from the Prince of Wales'.

"TIPPERARY" DIDN'T PAY.

The melodramatic war play "Tipperary," launched last season, playing the lower-priced legit houses, will not go out through the piece failing to bring in any returns for its promoters while the song of that title was popular. Several stock companies have been using the piece.

ADDED TO "LOOP."

Anna Wheaton and Harry Carroll have been added to the cast of "Inside the Loop," intended for the American music hall, Chicago.

Jack May's Wife Dies.

London, Oct. 6.

Jack May, proprietor of the Cosmopolitan and Murray's night clubs, mourns his wife, who died here Sept. 29. He sailed on the St. Louis yesterday with the body, which is to be interred in America.

Millie Payne Under Observation.

London, Oct. 6.

Millie Payne, eccentric comedienne, who toured America last year, began an engagement at Stratford Sept. 27 and behaved extraordinarily.

Next day she was removed to an asylum for observation.

IN LONDON.

London, Sept. 27.

Business at the London theatres and variety houses has been exceedingly good for so early in the season. Sir Arthur Pinero's play, "The Big Drum," at the St. James, appears to be catching on in spite of the diversity of opinion expressed by the critics; indeed, this very diversity seems to have given it a filip as houses are ruling large and an additional matinee is announced, but in spite of this the play is not likely to make history.

"Ya d'Jolies Femme," the French revue now at the Garrick, is not destined for a long life and will be succeeded by an American-English review with music by Irving Berlin, produced by George McClellan, with Jack Norworth in a leading role.

James Welch will reopen the Criterion the end of October in a new play, supported by Ruby Miller.

When Andre Charlot takes over the management of the Playhouse from Frank Curzon, Joseph Wilson—so long associated in a managerial capacity with the Tivoli—will be his business manager. This seems a happy choice as Joe Wilson has had a long association with the legitimate theatres—both as actor and manager.

BREAKS UP NAZIMOVA'S ACT.

St. Paul, Oct. 6.

The Sunday night performance at the Orpheum was marred by two rather unfortunate happenings, when Mme. Nazimova ordered the curtain lowered before she and her company had finished "War Brides," and later on when Riene Davies, who followed the headliner, fainted on the stage during her opening number. Miss Davies recovered sufficiently to return later and complete her specialty.

The Nazimova incident was caused through the yawning of an auditor whose action provoked a portion of the audience to laugh aloud, interrupting the most dramatic portion of the playlet.

Manager Burroughs came before the curtain and made a short speech, but suggested he felt an apology was due the artiste rather than the audience.

ARLISS IN NEW PLAY.

George Arliss is to star under the management of K. & E. and George Tyler this season in a new three-act play by Edward Knoblauch, the title of which is "Paganini."

Marjorie Maude (daughter of Cyril Maude), will be his leading lady. The tour is to open late in November.

FOREIGN ACTS REFUSED.

Through Eddie Weil, Walter Hast offered for vaudeville Kirkby Lunn in a condensed version of "Carmen," and The Irish Players in "Duty," a one-act playlet. Both were turned down by the United and the Orpheum Circuits.

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

WILLIAM FOX RAISING GRADE OF HIS VAUDEVILLE SHOWS

Fox's City and Academy Improved in Looks and Entertainment. May Mean Entire Fox Circuit Will Follow Suit. City's Pop Vaudeville Bill Doubling in Cost.

While 14th street believes William Fox has set out to capture that section as a vaudeville centre through attention and improvement in his City theatre, the 14th streeters also say the marked advancement displayed of late in the management of Fox's City and Academy of Music (just across the way) is but the forerunner of a general upheaval along the Fox line of theatres that will place them all on a par with what are now looked upon as Fox's three leaders, Audubon, City and Academy.

Anyone long absent from 14th street would not recognize the Academy and City, inside or out. They each have an uptown look, and are conducted in a manner to gain respect from any visitor in the 14th street neighborhood. The Academy plays pictures; the City pop vaudeville.

The City's program ran so far ahead of the usual Fox show it led to inquiry the first half of this week, when it was said Fox had ordered the cost of the City split-week bills doubled. Edgar Allen is the general booker for the Fox houses. Although since Mr. Allen assumed charge of that department, the increased playing value of the Fox programs has been noticeable, the City's first half show was a record for the circuit, in composition and running.

Mr. Fox is reported to have given John Zanft charge of the Audubon theatre, where Zanft did such good work, he was transferred to the Academy to rebuild up that house. Having accomplished his mission at the Academy, Zanft was transferred to the City, where his handiwork is in visible evidence at every turn in the theatre.

The vaudeville people say Mr. Fox is engrossed now with his Fox Film Corporation, and they believe he is relying upon Zanft to keep his theatres up to concert pitch. As Zanft has displayed an extraordinary aptitude for this sort of work, the vaudevillians look to see the new system at the three Fox houses mentioned gradually installed over the Fox Circuit, under Zanft's direction.

The Fox theatres have always stood in favor with artists for back-stage treatment, and with the improvement Mr. Fox has planned for the front-of-the-house, the Fox time bids fair to become the classiest of the small time circuits.

The Fox houses so far handled by Zanft gave immediate returns at the box office. Monday night at 9 o'clock it was standing room only at the Acad-

emy, after playing to continual capacity all day Sunday with its continuous picture show.

MUSICAL COMEDY AT FAIR.

Chicago, Oct. 6.

It remains for the Texas State Fair amusement heads to establish a precedent in the way of entertainment, and when the fair opens at Dallas, Oct. 16, a full deviation from the former combination of dumb, sight and novelty acts at the Coliseum will be made.

The Fair Dept., W. V. M. A. has booked the Hodges & Tynes, musical company, to offer for the entire week a show, "A Night On a New York Roof Garden." The company carries 20 people and a musical director.

This will be the first time a fair management has offered musical comedy entertainment, and as there will be no racing at Dallas the fair folks are investing all the racing appropriations for the m. c. amusement.

Waco, Tex., Oct. 6.

A full line of big acts has been booked by Waco Cotton Palace week through the Western Vaudeville Managers' Association, the local doings starting Nov. 6.

Houston, Oct. 6.

The No-Tsu-Oh celebration (the No-Tsu-Oh being Houston spelled backwards) is set for Nov. 6-17, inclusive, and the show is to have its vaudeville furnished by the Fair Dept., W. V. M. A.

NEW ORLEANS CUT OFF.

New Orleans, Oct. 6.

Owing to the damage sustained by the railroads from the tropical storm which swept over this territory, "A Pair of Sixes," to open at the Tulane Sunday, did not get into the city until yesterday. The stock burlesque company, the billed attraction at the Dauphine, has been marooned in Mobile for five days.

The Orpheum did not give a matinee Monday and the acts just about got here for the evening performance.

HOWARD SHOW READY.

Chicago, Oct. 6.

Joe Howard has decided to open his new musical piece, "The Girl of Tomorrow," at the LaSalle "cold," having instead three dress rehearsals in town prior to Saturday night's premiere.

The only late important change in the cast is that of Johnnie Dale for Joe Smith.

Conroy and LeMaire are being heavily billed with Howard and Mabel McCane.

BECK'S ORPHEUM TOUR.

Martin Beck, accompanied by Nellie Revell, his personal representative, Louis Sonnenberg, his attorney, and his Jap valet, was scheduled to leave New York Oct. 7 for a tour of the Orpheum Circuit, the first stop arranged being Chicago, where Mort Singer, general manager of the Western Vaudeville Managers' Association, will be added to the party. From Chicago the travellers will go direct to Winnipeg and through the Canadian towns where the circuit is represented, then to Los Angeles, returning east through the inland states.

Miss Revell, who was recently appointed publicity expert for the circuit, will arrange with the local Orpheum press agents for the distribution of the circuit's new medium known as The Orpheum Circuit News. The bulk of the publication will be assembled in New York with a page left open for news of the various towns which will be completed by the house press agents. A column of personal news about local Orpheum patrons will allow two remaining columns for comment on the next week's bill. The News will be issued weekly.

CHARLES CHERRY AND SKETCH.

Charles Cherry is to offer the supper scene from "Anatol" in vaudeville, supported by Emily Ann Wellman (Louis Mann's leading woman for a number of years).

The sketch is to tryout next week in Jersey City, and then into the Palace the week following.

Chamberlain Brown made the arrangements.

BOB CARLIN'S DROP-IN.

Bob Carlin, whose brief career in the picture field prompted several flattering offers from eastern manufacturers who wished Carlin to create a German comic character for a series of one-reel comedies, returned to vaudeville this week with his former partner, Ed. Gallagher, to fulfil a 15-week contract over the Loew Circuit, where the Gallagher-Carlin combination will offer "Before the Mast," Carlin assuming the role of Schultz, which he originated with the piece prior to the formation of the Gallagher-Shean partnership.

After concluding the Loew tour, Mr. Carlin will return to the picture field.

Rosalie Muckenfuss with May Tully.

Rosalie Muckenfuss has left the Family Department of the United Booking Offices, to become associated in producing with May Tully. Miss Muckenfuss will give her immediate attention to the two "Fashion Show" acts now being operated by Miss Tully.

The houses booked by Miss Muckenfuss in the U. B. O. will be supplied hereafter by Harry Mundorf.

Miss Muckenfuss came to the New York agency five years ago after resigning as booking manager of the Interstate Circuit in Chicago. She was immediately assigned to a book in the U. B. O. and until her present move has been attending to the wants of several southern houses.

SURATT ON ORPHEUM.

Los Angeles, Oct. 6.

Valeska Suratt and her company will commence a vaudeville tour of the Orpheum Circuit, opening at this point Oct. 18, afterward completing a feature film for Lasky before continuing over the circuit.

The Pat Casey Agency arranged the vaudeville time.

COMEDY CLUB EVENING.

Another "evening" is to be held at the Comedy Club Saturday. One was given last Saturday night, during which considerable entertainment was furnished by volunteer talent present.

CARR CANCELS 40 WEEKS.

A prospective route of 40 weeks in vaudeville at \$1,000 weekly was declined this week by Alexander Carr in his sketch "April Shower." The route was laid out in the United Booking Offices.

Carr wanted \$1,250 weekly. Arthur Klein was the agent.

"SADIE" REHEARSING.

"Sadie of Riverside Drive" is the title of the new production by the Savoy Producing Co. It will be placed in rehearsal today. A prominent publisher of popular songs is reported interested in the piece.

NEW COLORED SHOW.

A colored show is being launched by C. W. Morgenstein. It will have Miller and Lyle starred, and a cast of 35 people.

The show will open out of town next week, coming into the Lafayette for its only New York stand.

The book was written by Henry Troy, Henry Kramer and Jesse Shipp, with music by Will Marion Cook.

POLITICAL BALLY HOO.

San Francisco, Oct. 6.

During the recent primary campaign, a local candidate, while soliciting votes, surrounded himself with a regular vaudeville show, giving a first part and afterpiece with his political platform headlined for the olio. He was nominated.

ACADEMY REOPENING.

Chicago, Oct. 6.

The Academy will reopen Monday with a five-act bill booked by the Western Vaudeville Managers' Association. The house has been rebuilt since destroyed by fire.

\$20,000 BREACH.

Chicago, Oct. 6.

Mary S. Belasco has started suit for \$20,000 damages against William Howard Langford, an actor, for alleged breach of promise.

Hyams and McIntyre in Production.

At the conclusion of the current week's vaudeville engagement, John Hyams and Leila McIntyre will begin rehearsals with "My Home Town Girl," a new musical piece by Frank Stammers and Lew Hirsch being produced by Percy J. Kelly. The premiere performance is scheduled to be given at Rochester, Nov. 15.

VAUDEVILLE

RACHMANN OPENING AGENCY; BOOKING ON LARGE SCALE

Well Known Continental Impresario Intends Making New York His Headquarters. Responsible for Several Large Vaudeville Acts Now Over Here, and Claims His Suggestion Brought Ice Ballet to Hippodrome.

More than the customary interest attaching to the opening of a new agency is contained in the announcement of S. Rachman in *VARIETY*'s advertising columns of this issue. "Rachmann" is as well known on Continental Europe as any of America's theatrical men are over here.

His decision to place theatrical attractions from a central office now established in the Fitzgerald Building means Mr. Rachmann has decided upon an active booking campaign that started this week when he placed Sylvester Schaeffer to open on the Loew Circuit next Monday. It is one of the largest attractions Joseph M. Schenck, for the Loew time, has yet placed upon his books.

Besides Schaeffer, Rachmann was responsible for several other big turns coming to this country, and he claims it was his suggestion that brought the Ice Ballet to the Hippodrome. Pursuing this claim, it is said Mr. Rachmann has authorized a suit for an accounting of commission against H. B. Marinelli, who received the Charles Dillingham contract for the skaters' act. Rachmann is backing up his assertion of an agreement between Marinelli and

it was while under Rachmann's direction Reuter's salary rose from 200 to 15,000 marks a month. Across the water Rachmann also had a dozen theaters and from 15 to 20 touring companies under his management. Jean Gilbert, Paul Lincke, Leo Fall, Oskar Strauss, all foreign composers of note, owe not the least part of their fame and fortune to Rachmann's activities in their behalf.

Rachmann was the promoter of the international wrestling tournaments celebrated for several years at Berlin, Vienna, Paris and London. He rather darily inaugurated the same amusement scheme in New York last spring at the Manhattan opera house, attracting considerable attention to himself by the manner in which he handled the affair. It gained so much favor the wrestling tournament will be revived by Mr. Rachmann in the same house.

Rachmann is reported to stand in high favor with foreign artists, and there are many now on this side who know him from the old country.

It was reported Wednesday Mr. Rachman had arranged to repeat the wrestling tournament at the Manhattan opera house, commencing Nov. 1.

ARGUMENT TODAY.

The argument in the application of Oscar Hammerstein for an order against the United Booking Offices over the 44th Street theatre and Hammerstein's U. B. O. franchise is scheduled to be heard this morning before Supreme Court Justice Lehman.

The motion has been adjourned two or three times.

NEWARK OPEN SUNDAY.

The theatres in Newark, N. J., opened Sunday, for the first time this season.

Last season the Newark houses fluctuated on the Sunday opening, never knowing when they would be allowed to do business on that day.

Hoboken remained closed Sunday, with no present signs of a reopening on the Sabbath. The Jersey blue law last Sunday also extended to Bayonne.

BORNHAUPT PERMANENT.

Oct. 5 on the New Amsterdam George Bornhaupt left for Brussels, to settle his brother's (Charles) affairs over there, for hereafter Charles Bornhaupt, the foreign agent, has decided to permanently reside on this side.

In line with that decision he has purchased a home at Annadale-on-Hudson Island. The house stands on two acres of ground.

CHICAGO SUNDAY CLOSING.

Chicago, Oct. 6.

With the announcement this week that Mayor Thompson had determined to close all Chicago saloons on Sundays hereafter, Chicago is facing a crisis that may materially affect every angle of the amusement industry.

The mayor has instructed his subordinates to issue notices to all of the 7,000 Chicago saloon owners to close tight on the Sabbath, and the chief of police has announced that he will carry out the order to the very letter.

Chicago, for years back, has been recognized as the foremost "Sunday town" of the country, its saloons, cabarets and theatres running wide open with very little municipal difficulties. During the administration of ex-Mayor Harrison, a reform movement swept through the county, its first blow being successfully aimed at Chicago's "tenderloin," literally wiped out. Harrison's attitude toward the reformers was not too favorable and this is believed to have defeated his nomination prior to the election of Mayor Thompson.

With the saloon closing order in effect, it is thought Thompson's next move may be aimed at the cabarets and theatres, since he has announced a law entered in the statutes of Illinois 70 years ago provides authority for such a move.

14TH ST.'S ORCHESTRA.

As the wheels go around the 14th Street theatre moves with them. This week it has installed an eight-piece orchestra for its six-act vaudeville bill, displacing its organ with the musicians.

The 14th Street, operated by J. Wesley Rosenquest, was about the pioneer pop vaudeville theatre in the country to install an organ. For a long while it was an attraction, but Mr. Rosenquest's return to a regular orchestra seems to indicate the day of the organ for any sort of a vaudeville show has passed.

AGENT'S SCOTCH VERDICT.

Big time vaudeville placed one of its under-ordinary-circumstances-favored agents on the griddle last week. The charge was that the agent had written the woman of a two-act (all booked) through another agent, offering her an engagement with a musical comedy.

When confronted with his letter, the alleged malefactor denied it was his handwriting and claimed it was a frame-up to "do" him. He was let off with a Scotch verdict—"Not guilty, but don't let it happen again."

LOEW IN MAINE.

Portland, Me., Oct. 6.

With the return of the Keith house to vaudeville, the new Portland in this city, the Opera house at Bath and the Coliseum at Gardiner, Me., shifted their bookings to the Loew Circuit.

This is the first entry of Loew into the state.

The change of bookings makes it rather convenient for the local managers, since they can jump to Boston and see their bills before accepting the acts assigned them, as Loew has several houses in Boston.

NEW ACTS.

Paul Lucier, Follette and Wicks, trio. Fatsy Spencer, at present in the Lorber cabaret, as a single.

"Fashion Show," Menlo Moore, producer, opening Majestic, Milwaukee.

The Maybelle Girls (4), mixed quartet, in rehearsal.

Claude Gillingwater in "The Governor."

Mike Donlin and Ben Deeley, two-act (M. S. Bentham).

Harry Weston (Williams and Weston) and Sam Roberts. (Rose & Curtis.)

Claire Vincent and Co. in "Sauce for the Goose," direction Mayme Remington.

Hazel Joselyn (recently Von Hampton and Joselyn) in a miniature musical revue (B. A. Myers).

"The College Runaways" and "Crowning Old Glory," written and produced by Pauline Pauli.

Helen Gladings (formerly Cummings and Gladings) in act with Frank Tierney (Thos. Fitzpatrick).

Richard Carle is preparing to return to vaudeville in his usual style of entertainment.

Juliette Lippe, single act.

Brandon Tynan in playlet written by himself.

Eddie Kane (Nadel and Kane) and Jay Herman (Cabaret Trio) in act in "one," (Abe Feinberg).

Frank Westphal, piano act.

Madge Rozell and Co., sketch, "Who Is She?"

"A Trip to Niagara," a Coney Island concession, will be put in stage form and renamed "The Red Slave," for vaudeville.

"Faust," condensed in five scenes and 17 people, including Estelle Wentworth, Giordano and De Wronkowski (Paul Durand).

Avitabeli English Opera Co. of 18 people in a condensed version of "Carmen" for vaudeville (D. S. Samuels).

Wm. Rock and Frances Smith in the former Rock and Fulton specialty; Creole Band (seven pieces); Paul Dickey and Co., in war drama (Harry Weber).

The Frank Fay Trio is a new formation, consisting of Mr. and Mrs. Frank Fay (of Fay, 2 Coleys and Fay) and Marie Adams. Mr. and Mrs. Clarence A. Coley have retired to their home in the South.

TABBING SMALL TIMERS.

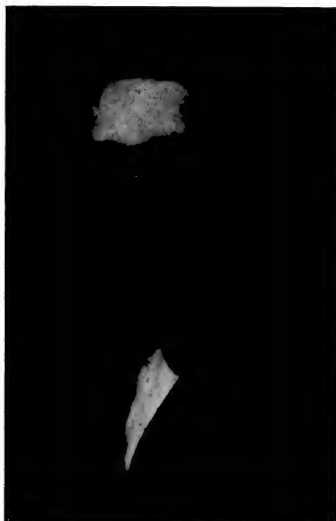
There is a system of tabbing the opposition's business indulged in by the small-time managers in Brooklyn.

Last week one of the managers by tabbing discovered two of the largest small-time houses (one in the DeKalb section) played to only \$2,200 on the week and that another house in the Eastern district played to only \$600.

IN AND OUT.

Lee Barth was forced to cancel the Emery, Providence, and the St. James. Boston, this week, owing to a severe cold. Johnny O'Connor Trio substituted.

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



S. RACHMANN

himself with an affidavit and copies of correspondence between himself and Leo Bartuschek, who played the turn in the Admiral palast, Berlin, and was empowered to book it, excepting Charlotte, the premiere skater of the troupe, who came over on an individual contract.

Rachmann came to New York after the war broke out. At home he is known as the "discoverer" of Otto Reuter, Europe's famous comedian, and

CABARETS

The latest revue, produced at Maxim's by Percy Elkeles and Julian Alfred, seems a fit successor to their other free show at the same restaurant, which had a run of 44 weeks there. Messrs. Elkeles and Alfred appear to know the secret of the cabaret-revue success, or rather they have the knack of making these shows attractive. They follow no hard and fast rule, even departing from their own style of previous production, the same men having been the first in New York last season to put on a free revue. In the present Maxim revue are three sections, which leaves the impression of much more show than through the customary two parts, and the Maxim revue has considerable "props" for assistance in numbers and finales. A Japanese number has been quite prettily staged, and there is a red fire finish. Another point of merit is the costuming, frequently changed in altogether different ideas of gowns or suits. Maxim's is still doing big business, for its capacity. Receipts seldom fall below \$900 nightly and more often exceed \$1,100, Maxim's drawing a crowd of free spenders. In the current show are Al Knight, Madeline Nash and May Thompson as principals. The chorus girls are Pauline La Vorne, Muriel Grill, Peggy Hudson, Effie Wilson, Joyce Linden, Alma Beck, Peggy Parker, Besse Clark. Miss Thompson has been engaged for the new Arthur Hammerstein musical comedy, in which she will do three of her dance specialties.

Flo Ziegfeld says there will be 24 of the handsomest show girls New York has ever seen assembled in one group on the Amsterdam Roof, commencing next Monday. "There may have been 'Ziegfeld girls' who made you open your eyes but wait until you see this next collection," remarked Mr. Ziegfeld the other evening. Leon Erroll is coming from Boston each night, leaving again the next day at one, to rehearse the young women. Ziegfeld has secured his beauty two-score and four through an elimination process. The show, which is drawing around \$1,000 nightly at the box office scale (\$2), will also have new numbers next week. It remains the only revue in New York that charges an entrance fee and gets it. The 44th Street Roof has an ice skating turn, and asks \$1 at the box office, but is doing no business to speak of. The ice thing on the 44th Street is said to represent an initial investment of \$1,500. Sam Ash will enter the Amsterdam Roof show Monday. Sydney Falk has been given the lead in two numbers, he replacing Charles Purcell, who took Bernard Granville's role in "The Follies." The Courtney Sisters opened in the Ziegfeld "Midnight Revue" last week, remaining but a short while. Bird Millman (booked by Sam Shannon) will return to the Roof later in the season, having also been engaged for the new Ziegfeld "Mid-Winter Revue" to be produced on a theatre stage about New Year's.

A very pretty scene was enacted at Rustanoby's (39th street) during the dinner hour one evening last week, in which the wife of a small-time booking agent played a rather embarrassing role. The booking agent's wife was seated with a young man who seemed to be rather a favorite with some of the other wives and misses present, and because he devoted all of his attention to the booking agent's wife, almost caused a riot. Seated across the room was a party of three men and four girls. Two of the men were in the A. K. class and the third was just an overgrown cub, evidently without brains. One of the four "girls" seated at the table had evidently had a recent affair with the man with the booking agent's wife, and the sight of him entertaining another girl infuriated her. She managed, however, to keep her anger in restraint for some little time, but finally when he refused to come over and speak to her for a moment (after she had sent the young cub after him) she tore a wrist watch (evidently a gift from the fellow on the other side of the room) from her arm and hurled it across the place at his head. It crashed to the floor and smashed. A moment later glasses began to crash on the tiled dance floor, with the cub the disturber this time. Mrs. Booking Agent, without finishing her dinner, arose quickly and fled.

The Strand Roof opened Monday with Edgar De Wolfe again the manager. The Strand is now charging 10 cents admission during lunch time, the amount to be applied upon a food check. During the afternoon an exhibition of the Hesitation Canter, Syn-copated Walk, The Pericon, Modern Waltz and Happisat Halfstep were given. These are called the standardized dances. Another not so much standardized was the Danza, from Porto Rico, to Tango music. Tuesday night an amateurs' contest, and Wednesday a Cake Walk contest were held. The press department of Elizabeth Marbury's is still attending to the publicity for the Strand, and its directorate holds the same names as last season.

Lubowska, a Russian girl who came to New York from Australia, has been doing what she calls an "Ancient Egyptian Dance" at Rector's. Lubowska opens at the Palace, New York, next week for her first vaudeville visit. Besides the dance she featured at Rector's there will be a "Peacock" and "Futurist" dance also. Paul Durand secured her the vaudeville engagement, during which she will temporarily retire from the Rector hall room program. The girl's idea of a "classic" dance is something new to Broadway, and she will be compared, not unfavorably, with Ruth St. Denis, when Miss St. Denis first did her "Radha" number.

The Al Davis-Eugenia Kelly matter has been in the papers more or less since one evening last week when the

couple were turned out of Murray's, the restaurant refusing to serve them. The World printed the occurrence, with the other papers at once turning to it for long accounts. Davis started a suit of \$50,000 against Mrs. Kelly, and the latter threatened her daughter with police court proceedings again, but there the matter simmered, especially after Eugenia Kelly gave an interview Sunday in which she stated she intended marrying Davis—that he didn't want her money and that they loved each other. Davis' wife lives at Hempstead, L. I. Their divorce will not be made final before next month.

A \$20 bill escaped capture the other evening in one of the cabarets while a revue was on. As a chorus girl passed a table, one of the men at it held out the twenty, which the girl side-stepped (it being her first experience). In the dressing room after they held a court-martial for the young woman, accused of neglecting an opportunity and condemned her to buying supper for her companions, with a warning that if she ever allowed a fresh Johnny to dangle another certificate within her range and get away with it she would be barred out of all restaurant shows forever.

Three of Harlem's popular cabaret resorts were handed a scare last week when the Commissioner of Licenses refused to act favorably on their applications for a dancing license. The places affected are the Alamo and College Inn on 125th street and the Manhattan Casino at 155th street and Eighth avenue. The proprietors are making a desperate effort to win the coveted permit, meanwhile conducting dances under a temporary permit.

The Cafe Royale, Toronto, is the only cabaret and dancing restaurant in the Queen City. It has built up a big patronage, drawn from local society. Exhibition dancing by Evelyne Hill and Frank Barton scores strongly. The Royal Quintet and the Argentine String Orchestra are other attractions. Albert Williams is manager of the restaurant and Frank Barton entertainment director.

Dorothy Dodge, who closed at Churchill's last week, opened at Rector's Monday. Cansino and Flores, a Spanish dancing team, are additions to the Rector cabaret. Its downstairs floor since dancing started there has been doing big after-theatre business, taking care as well of the overflow from the ballroom above.

The Martinique Hotel revue, first shown last Saturday evening, is owned and under the direction of Freddie McKay. It is said Mr. McKay paid Percy Elkeles \$800 profit on the production while it was in rehearsal. The show then had a contract to work at the Martinique for eight weeks, with the probability of a prolongation.

Mons. Andre's "Colossal Cabaret" opened at Reisenweber's on Columbus circle, Saturday night. It is a revue, with 12 girls and four principals, including a toe dancer. The show starts with

the "Pagliacci" prolog, followed by popular numbers. It is divided into two sections, and encores are allowed as often as received.

Theodore Lyons, a professional tangoist, was arraigned before Judge Uhler in Chicago last week on a charge of pandering. Clara Struckmeyer, brought into court with Lyons, shouldered all the blame, saying Lyons really means to marry her. The case was adjourned until this week.

Flo Green, Yvonne Ross, Weissman Sisters, Conroy and Conroy, Pearl Sherer and John Galvin's orchestra have been placed by Max Rogers, to appear at Hickey's Brooklyn. The place was recently renamed from Schneider's.

Carmelinda Galli's famous Italian restaurant in Chicago, which closed last week through the death of the Queen of Little Bohemia, reopened Monday under Madame Galli's daughter's direction. The place had not been dark a single day in 23 years.

"Under the Linden," formerly Selig's (Brooklyn), placed a new show Tuesday booked by Max Rogers. It includes Murray Goodwin, Regina Lorenz, Carrie Mack, Clare Russell, Abe Silver, Mike Furtig, Fred Wolcott.

"Twelfth Night" was given Tuesday evening at Carlton Terrace by the Ben Greet Players. It is the first time Shakespeare has been in an American restaurant.

Rigo and his Gypsy Orchestra have been booked for six weeks in Toledo and will later go to Kansas City and Chicago, under the direction of J. B. Franklin.

Michael Pingiger, a well-known cabaret singer of Los Angeles, was knocked down and run over by an auto Monday in that city and will die.

Jules Klein and his orchestra of nine pieces opened in Detroit this week for a three months' engagement, placed by J. B. Franklin.

The New York Roof is to reopen Nov. 1. William Morris, William Erkins and Thos. Healy are interested in the management.

Mouquin's, 28th street and 6th avenue, has installed a dancing floor and engaged Mr. and Mrs. "Duke" Hogan to appear.

"The Brazilian Nut" and her partner, Senor Arbos, opens next Monday at the Carleton Terrace.

The Cafe Monaco in the Winter Garden building has been taken over by Paul Calvin and will reopen shortly.

Ann Boyd and Leah La Ray are now in the Churchill cabaret.

Florence Taylor, a soprano, opened at the Parisienne this week.

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

A serious duty demands the attention of all the people in burlesque, from the heads of the Columbia Amusement Co. to the humblest worker in its ranks. It is a duty they owe themselves, their families and their social and business associates who are not connected with the theatre. To have one's calling a reproach instead of a source of pride is a condition no self-respecting man or woman can look upon with equanimity. And yet it is an undeniable condition that burlesque occupies the tail-end position among the various divisions of the theatrical business. Granting this to be an heritage for which many people in present day burlesque are not responsible, the fact remains just the same.

To the man or woman of fine sensibilities, a reflection upon the business in which he or she is engaged and the consciousness of being always under the surveillance of moral censors there must come many moments of keen chagrin. While justification for this disapprobation of burlesque and its people has been considerably overcome during the past few years, much remedial action remains to be taken before burlesque shall stand shoulder to shoulder with the unimpeachable affairs of the theatre. And the start must be made by a convincing appeal to the newspapers. If generally serious consideration cannot be secured all at once, the publication of gratuitous slaps at burlesque may be overcome. For instance, when drama replaced grand opera at the old Academy of Music, the papers did not exclaim in horror, "Shades of Adelina Patti!" nor was there anything horrifying when musical comedy succeeded the Daly stock company at the theatre bearing that distinguished producer's name. But when burlesque went into Daly's several of the newspapers deprecatingly cried "Shades of Augustin Daly!" as they shrieked "Shades of Richard Mansfield!" when burlesque was installed at the Garrick.

There was no similar exclamations referring to Edwin Booth when vaudeville went into the Fifth Avenue theatre, nor was B. F. Keith's occupancy of the Union Square proclaimed with lamentation of such a successor upon the stage to Clara Morris, Kate Claxton and Charles R. Thorne.

It is burlesque alone that must stand these flings. Surely this is sufficient reason to stir the people in this end of the business to a course of procedure that will carry their immediate vocation beyond the pale of such implied exhortation. Personal pride alone should impel this movement. And it should be enthusiastically entered into by every individual employed in burlesque. Having convinced the newspapers of the absolute cleanliness of these performances, the step from condemnation to commendation will be found very short. But it must all be clean. There must be no reactionaries.

One offending show, even one loathsome individual performance will ef-

fect the whole burlesque stage as one drop of putrescence will permeate a spring of purest water. There can be no compromise with vulgarity and indecency, and offending producers and players, whatever their position, should be incontinently fired out, regardless of whether their offense is due to shameful ignorance of propriety, or to a prurient, shameless mentality to one of which causes their disregard of decency must indubitably be attributed.

THE STROLLING PLAYERS.

While there is nothing specially distinctive in the performance of "The Strolling Players," this week at the Columbia, the show as a whole is amusing, and the production is above the average in point of scenery and costumes.

Like the other Max Spiegel production, "The Merry Rounders," the cast and the book, or the entertainment itself, appear to have been sacrificed in the desire to make certain a brilliant display of scenery and costumes and to achieve extraordinary results in the presentation of the musical numbers. While it is commendable and altogether praiseworthy to provide superb settings such as Mr. Spiegel invariably furnishes for his shows, and although the value of uncommonly attractive musical numbers cannot be questioned, there can be no doubt the principal attraction in burlesque, as in all forms of entertainment, is the material furnished by the author, which is of first importance, with a competent cast as a necessary accompaniment.

Disregard of these two paramount essentials, particularly of the first, has sent many a superlatively beautiful production to the storehouse. Mr. Spiegel does not appear to have reckoned with this in the preparation of either of his latest shows. In "The Strolling Players" it is clearly apparent he has assembled all of the scenes and bits that have constituted the principal features of the performances in which Gus Fay has appeared at the Columbia during the past five years and presented them with but little variation. For instance, there is the violets scene, using roses instead; the prison scene, considerably changed, to be sure, but it is still the prison scene; then, slightly altered, there is the bit with the "bad" husband carrying a huge revolver and finding his wife making love to the comedian; also is introduced the scene with the three bombs surreptitiously placed in the pockets of the three comedians.

Mr. Fay plays these scenes exceedingly well and succeeds in creating considerable laughter. It may be assumed, however, many of those present in a theatre having a large regular clientele, as have all burlesque houses regard those scenes very much as they would the repetition of a frequently heard story. In any event, present day burlesque does not gain anything by a performance that contains so much old material as does this one.

Nor is the cast, collectively considered, helpful to the advancement of this form of amusement. There is no doubt Gus Fay is a genuinely funny

comedian. But Mr. Fay is no exception to the rule that makes new material absolutely essential to the prolonged success of a player. As to the remainder of the cast there is no individual performance that calls for special comment. The roster includes Hal Skelly, Ernie Stanton, Eddie Lloyd, Val Stanton, Doris Thayer, Ina Hayward, Grace Howard, Jeannette Moore and others who have little to do. There is an olio of indifferent specialties. The chorus work generally and the numbers are unusually effective and constitute the conspicuously attractive element.

THE TEMPTERS.

A large sign displayed on the exterior of the Garrick announced last week the management's preference for a family patronage, which fact is merely mentioned for recording purposes, for the management's sincere desires (the sincerity being assumed) must have been hastily dispelled. If ever a possibility of family trade existed for the Garrick, "The Tempters," ably led by one Max Field, banished it.

Field is a Hebrew comedian, if a strip of crepe hair and a dialect constitutes that sadly mistreated burlesque character, a Hebrew comedian whose rendition of the so-called "suggestive" becomes actually repulsive. His broadest smattering of "smut" is delivered with a routine of parodies, apparently conceived and composed by himself. In this effort, Field casts aside all pretense at self-respect and treated the subject in question as loosely as legal restrictions might allow. As was to be expected, his endeavors not only were fruitless from a standpoint of applause, but they blighted his succeeding possibilities, the strongest rebuke the audience could inflict. At various other times, Field approached irregular methods for comedy measures, but without avail. His falls were ridiculously unfunny and his palpable theft of Billy Watson's slide entirely impossible. Aside from occasionally suggesting Solly Ward, and the use of a gag introduced hereabouts by Dooley and Sales, Field was quite himself. Inability can be overlooked and occasionally a character can miss-fire through improper casting, but the Tuesday performance of Field, never!

In striking contrast to Field one finds George Betts, a hard-working chap who monopolizes the bits and corrals the singing honors with a splendid voice. With Fern Wayne, whose vocal ability also calls for unstinted praise, Betts captured the musical hit of the entire show, a ballad rendered in the opener. Incidentally, the singing division, which is decidedly weak otherwise, is entirely shouldered by this couple and the pair acquit themselves admirably. Bertha Gibson held a female role down to satisfaction and Ruth Everett's mechanical doll specialty stood out conspicuously as a prominent applause winner amid the chaotic burlesque.

Sidney Rogers plays opposite Field in a Dutch character, his material handicapping him somewhat, but on the whole, Rogers is hardly up to the standard of present-day principal men,

particularly among those who are delegated to feature comedy roles. William Harris, a juvenile "straight," filled in nicely, but was often lost in the theme through the badly misstaged arrangement of the book. Nonie Reynolds and George Harrington were also in the principal line with but a few speeches apiece.

The opening section is called "Married for a Day," a fine opportunity for the introduction of double entendre. Enough for that. It carries some excellent numbers, but the comedy has been entirely overlooked with inevitable results. The second scene before intermission is given over to a travesty on "Uncle Tom's Cabin." Harris, as Simon Legree, captured the honors, although the excellent work of Rogers in the title role suggested a continuance of the character throughout. As a German comic, Rogers (pardon the quip) is an ideal cork artist.

The burlesque is a reshaped version of a familiar burlesque book, the locale showing the exterior of a circus grounds. A single bit anent a comic shell game is productive of the sole comedy results and while noisily worked up, it fits in nicely. The finale is devoted to what is called the "Dance of the Temptress." It was mild, much milder than the show proper, and while it carried nothing of an artistic nature, it was superbly clean. One Mlle. Faustina captured what little artistic honor was exhibited in the entire performance with a toe dance that was highly appreciated and roundly applauded.

The chorus look lively, but the fact that a popularity contest registered but two chorus candidates who polled over 25 votes in three performances (there are 20 girls) speaks for the chorus. The production is economically dressed, but appearances are up to expectation and this section covers itself.

But at best "The Tempters" is decidedly weak and should undergo a complete and thorough renovation in the comedy department with the majority of Field's role, particularly the parodies, entirely eliminated. In its present state the show will never register in the finals. It gave the Garrick a crippled start at the very best.

STRICT CENSORING.

Unusual censorship activity has recently been started by the Columbia Amusement Co., caused by unfavorable reports concerning a number of shows. Committees of two have been sent to various points and upon their judgment will depend the nature and scope of the changes that will be demanded in those performances that have failed to reach the required standards.

SUBSTITUTED SHOWS.

Late last week it was decided to substitute "Hello Paris" for the "U. S. Beauties" for the present week at the Garrick. The reason given was that Walter Rosenberg, manager of the theatre, saw the "Beauties" at the Olympic Friday night and refused to play it at his house. The show was sent to the Academy, Jersey City.

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The Le Bruns, skating, have separated.

After two years abroad, Rosa Roma, gypsy violinist, has returned home.

Aaron Stern has purchased "The Beauty Shop" from John Pollock.

Mrs. M. McGarry (Smith and McGarry) is the mother of a boy, born Sept. 26.

Louis Maurice left last week for Chicago to direct the orchestra at the opening of the Triangle at the Studebaker.

Alma Belwin is to be George Nash's leading woman in "The Mark of a Beast."

Franklyn Wallace is now with Weblo-Fischer as professional manager of the music publishing firm.

El Cleve and Anna O'Connor (Three O'Connor Sisters) were married Oct. 1 in New York.

Ben Deeley has fully recovered from a recent injury to his knee which incapacitated him for several days.

Moran and Wiser left the Century show, "Town Topics," after the first performance.

George B. Greenwood of Atlanta and Arthur B. Leopole of New Orleans were two Southern showmen in New York this week.

The latest Shubert musical piece which has yet to go into rehearsal will be called "The Girl from Brazil." A cast was being selected this week.

Ed. H. Crawford, stage manager of "Lady Luxury," and Frayles B. Hilton, of the same company, were married Sept. 22.

Jeanne Darys is to leave "The Only Girl," in Chicago at present. She has decided to retire from the stage temporarily.

Andy Rice is about, after his recent experience with a fire in which himself and several members of his family were painfully burned.

A. Stewart will be the house manager of the Princess, New York, commencing next week.

Gus Hill will launch a new musical piece on Election Day for which a title has yet to be selected. It will play a one night route.

The members of the rookie soldier camp at Fort Sheridan, Ill., will be tendered a seven-act program by Charles Kohl, Oct. 8. Mr. Kohl is a sergeant at the camp.

The First Annual Retreat of the Catholic Actors' Guild of America will be held from Oct. 17-20 at the Church of St. Malachy, Broadway and 49th street.

"Atlantis" is the title of a new three-act musical piece by Bill Macart (Macart and Bradford). It will be produced during the fall. This is Macart's first effort as a legitimate playwright.

The Travilla Bros. and Seal, through Bob Baker, have contracted for 20 weeks, to be played on independent time. The act opens at Keeney's, Newark, first half of next week.

Vallecita's Leopards had received big time route and was scheduled to open Nov. 1, but, owing to inability to cancel English bookings, the time has been postponed eight weeks.

Harold A. Mortimer, last season a member of Billy "Beef Trust" Watson's company, has retired from the stage and joined the Anti-Saloon League of Cincinnati.

Al Canfield, recently of Ashley and Canfield, has been discharged from a local hospital, where he suffered from pleuro-pneumonia for the past several weeks.

"In Old Kentucky," taken out by Phil Nivens, opened last Saturday in a small town in Jersey to reported good business. The show is routed for an Eastern tour with several week stands around New York.

Baby Helen sailed on the St. Paul Oct. 3, to open at the Finsbury Park (London) theatre Oct. 18. The child, accompanied by her mother, has been placed by Charles Bornhaupt for eight weeks on the other side.

Tom Ealand, former business manager of the Johnnie Galvin tabloid company and now manager of Miles' Orpheum, Detroit, was married secretly a few weeks ago to Edna May Powell, of Baltimore. The romance dates several years back.

Leona (Billie) Belasco (a niece of David Belasco, who has appeared in vaudeville and musical comedy), was married Sept. 24 to G. Frampton Holley, of Aiken, S. C. Miss Belasco will retire from the stage, making her home in New York.

Elsie DeWolf and Jet Hahlo sailed Tuesday for the other side, to remain about six weeks, during which time they will visit Miss De Wolf's Maison de Convalescence des Dames Americaines at Versailles.

Oliver Morosco has accepted the scenario of a play to be written by Maude Fulton, of Rock and Fulton. He has paid an advance of \$500 and promises a production as soon as the completed script is forthcoming.

Chas. W. Irwin (Burnham and Irwin) was married to Kitty Henry (Ruth and Kitty Henry) by Rev. Geo. E. Dewey in Stratford, Ont., Sept. 28. The couple will continue in their respective acts for the balance of the season.

Marie Stevens (Dunn and Stevens) received notification from a firm of Indiana attorneys this week her grandfather had remembered her in his will, providing for her an equal share of his estate, the balance going to five other children. The inheritance will total \$100,000.

R. D. Larsen, manager of Keith's, Boston, holding ticket No. 23 (which cost 23 cents), won the Ford automobile raffled off by Nellie Revell, the raffle being staged on the floor of the U. B. O. Wednesday afternoon. The tickets ranged in numbers and prices from one penny to five dollars.

The O. S. Hathaway Circuit has taken over the Theatre Amsterdam, Amsterdam, N. Y., giving that concern five houses in the state of New York. George A. Roberts, for five years manager of the Oneonta theatre, will assume the resident management of the new house.

Louise Dresser was shy her costumes at the dress rehearsal of the new "Potash and Perlmutter" at the Cohan Sunday. Miss Dresser's costumes were picked up by mistake with the trunks of the Julian Eltinge production and shipped to Buffalo with that show.

Thomas W. Ryley has secured the southern rights for "Outcast," the piece in which Elsie Ferguson is starring. The company will open in Raleigh, N. C., Oct. 20. Jean Eagles is to be starred in the Ferguson role and Silk Hat Harry Si. Goodfriend is to blaze the trail for the company.

The new Elizabeth Marbury, F. Ray Comstock and Philip Bartholmae musical piece which is to be called "Very Good, Eddie," went into rehearsal Wednesday. The producers are holding back names of the company until the piece has progressed beyond the experimental stages.

Hon. Francis P. Bent, who was acting mayor of New York when the late Mayor Gaynor was shot, will make his professional debut as a vaudevillian next week at the Bushwick, Brooklyn, in a series of lectures, the first half of the engagement being devoted to a lecture on Mexico and the last half carrying a speech on the European war.

The third company of "The Human Soul" (by Dr. J. Schwenk), will take to the road Oct. 27, opening in Pennsylvania, working westward over the one nighters. The other companies are at present playing the western one night stands. The new company will have Cherven Chestik starred, with Harry De Vere, business manager.

The Executive Staff of the Hippodrome, under the direction of Charles Dillingham, has R. H. Burnside, general stage director; Harry Askin, acting manager; J. W. Matthews, house manager; Mark A. Luescher, chief of publicity, M. A. Yack, treasurer; A. D. Boardman, auditor; Clinton E. Lane, cashier; Alex. Davis, orchestra manager. Five box offices are in operation. The program is in charge of Mr. Askin.

Action has been started by Dorothy Walters to secure a judgment of \$1,800 against Oliver Morosco in payment for a trunk stolen from a baggage car en route while she was a member of "Help Wanted." Miss Walters contends that as the trunk was of a shipment, consisting of the personal property of the company, the management should be held responsible for its loss. House, Grossman & Vorhaus represent Morosco.

Joe Adams, at one time popularly known as the proprietor of a cafe "23 Seconds from Broadway," and who deserted the culinary line for burlesque to later journey west in search of gold ore, is located at East Helena, where it is said he has struck a rich vein of the coveted metal averaging \$40 to the ton. Several professionals invested in Adams' find, but the stock privileges have been closed for several months. Adams is installing the essential machinery for a busy winter.

Chas. E. Grohs, who is playing at Keith's, Atlantic City, this week accumulated considerable publicity through his efforts in rescuing a Mrs. Cohen, of Philadelphia, who had been swept out beyond her depth while bathing in the surf. Grohs, realizing the woman's plight, jumped into the water and succeeded in holding her hair while endeavoring to return shoreward. The woman bit Grohs' fingers during the excitement and the couple were in grave danger when a life guard, accompanied by three other spectators, rowed out to their rescue.

Will Rogers played to the wrong side of the house Tuesday night at the Century. The Red Sox and Yankee players were in the audience the early part of the performance, but went on the stage to appear in the Polo Grounds scene, unknown to Rogers, who followed with his bit in "one," talking baseball familiarly to the ballplayers in front who weren't there. Bill says this show business is getting harder and harder for him to catch up with, although just now he is drawing two salaries, one from the Century and the other at Ziegfeld's Amsterdam Roof, where he has been appearing nightly since leaving "Hands Up."

WITH THE PRESS AGENTS

The Friars dinner to William A. Brady will be held Oct. 24 at the Hotel Astor.

May Irwin in "33 Washington Square" closes at the Park Saturday. The piece will go on tour.

Margaret Crawford has been put under contract by Arthur Hammerstein for his new light opera, "Katinka."

"The Beautiful Virgin" will be produced by Edward A. Well. It was written by Harry Durant.

Leffler & Bratton will produce "Stop That Man" by George V. Hobart and William K. Sample.

The part of Black Dog in "Treasure Island" which is to be produced at the Punch and Judy will be played by Oswald Yorke, the fifth to be given the part.

"Our Children" and "Husband and Wife" closed last Saturday. "What Money Cannot Buy" is expected to come into the 48th St. theatre next week.

"The Irish Dragon" will be the name of the new starring vehicle for Andrew Mack. The name was selected by Mr. Mack and Theodore Burt Sayre, author of the piece.

The first performance at reduced prices of "The New York Idea," with Grace George, at the Playhouse was given Monday night, when some of the orchestra seats were sold for \$1.

Edward A. Well will shortly place his new musical play, "A Bare Idea," in rehearsal. Besides Dorothy Arthur, who was announced for the principal role, he has engaged Donald McDonald for the juvenile.

Arnold Daly has secured the American rights to "The Angel in the House," at present at the Savoy, London. The piece will be produced in November with Hilda Spong and George Giddens in support of Daly.

The Ella Wheeler Wilcox and Ada Dow play, "The Victory," is at the Toy theatre, Boston.

The premier of "Potash and Perlmutter Inc." was given Thursday night in New Haven.

The 48th St. theatre will reopen Monday night with the George Broadhurst play, "What Money Can't Buy." The cast includes George Fawcett, Anna Meredith, Sydney Shields, Edith Campbell Walker, Adelaide Russ Whytal, William B. Mack, Frank Kemble Cooper, Robert Cain, Calvin Thomas and Jack Devereux. The piece opened in Baltimore this week.

Cohan & Harris will produce for the first time at the Empire, Syracuse, Oct. 11, "\$2,000 A Night," with Leo Detrichstein and a supporting cast, including Isabel Irving, Virginia Fox Brooks, Beverly Sitgreaves, Cora Waterspoon, Anna McLaughlin, Madeline Durand, Arthur Lewis, George B. Romain, Wm. Riccardi, M. D. Shatts, Julian Little, Frederick Niacklin, Leslie Rycroft, John Redoulin, Al Kappler, Antonio Salerno, Alexis M. Polianovo.

Sanford E. Stanton, formerly editor of the Metropolitan Section of the Sunday World for a number of years, has turned to press agency and is at present directing the publicity campaign for "Under Fire" and will do the advance press work for "Back Home." Arthur Edwin Krows, who last season was the general press representative for Winthrop Ames, is filling in the time prior to the re-opening of the Little theatre by planting staff for "Rolling Stones," another of the Selwyn attractions.

Mark Lucscher's system for exploiting the Charles Dillingham Hip and its attractions is to divide the country into zones, five of them. The first is New York proper, with Zone 2 covering a radius of 30 miles from New York. Zone 3 is within radius of 100 miles from the same center. Zone 4 within 204 miles, while the remaining Zone takes in the remainder of the country to the coast. In the New York Zone are five classes of publications, from the principal dailies to the suburban sheets. Up to the limits of Zone 4 every paper of over 7,000 circulation will receive the Hippodrome press matter, while in the big Zone 5 all papers of over 5,000 circulation will be on the list. Mr. Lucscher has six assistants in the Hip's press department to handle his comprehensive scheme to utilize to the last degree all possible publicity.

K. & E. OPENING.

Klaw & Erlanger have decided to open "Around the Map" in Washington Oct. 18. The company may come from there direct to Amsterdam theatre

or spend a couple of weeks in Philadelphia.

The production of "Miss Rabbit's Foot," to be made by K. & E. immediately after "Around the Map" had opened has been postponed until after the first of the year. It is said that the managers after reading the adaptation of the book decided that it was not strong enough and that they will have it rewritten.

When "The Moloch" leaves the Amsterdam it will probably be permanently shelved. The play was produced by K. & E. in association with George Tyler. Pronounced a failure while on the road last season, it is said K. & E. promised Mr. Tyler it should have a New York chance, with the result the Amsterdam got it. Last Saturday night when hardly a house in town failed to hold capacity "The Moloch" had difficulty drawing a sufficient number to dress the orchestra.

GOOD BROADHURST PLAY.

Baltimore, Oct. 6.

"What Money Can't Buy," the latest George Broadhurst play, opened to a capacity audience at Ford's opera house, Monday, and while the premiere performance suggested the necessity of some added stage attention the piece proved entertaining and agreeable throughout.

It deals with a rather familiar story anent the son of an American millionaire who falls in love with the princess of a small kingdom, the latter heavily in debt. The American pays off the encumbrance and eventually marries the girl.

The piece is excellently cast, with George Fawcett and Calvin Thomas as father and son, respectively. Frank K. Cooper gave a good performance of the King and Ruth Whytal was well picked for the Queen's character. Anne Meridith was the Princess.

The piece is still a trifle talky, but this can easily be remedied.

WOODS AND SELWYNS 50-50.

A. H. Woods and Selwyn & Co. completed a deal this week whereby the former becomes interested to the extent of fifty per cent. in the ownership of "The Eternal Madgalen," which the Selwyns are to produce.

The new play is by R. H. McLaughlin, and thus far is one of the most-talked-about of the coming productions of the year.

NEW PLAY FOR HODGE.

The Shuberts have arranged for a new play for William Hodge. "The Road to Happiness," in which he is appearing at present, is scheduled to close at the Shubert Saturday.

The managers are already looking about for people for the new production.

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

WITH THE WOMEN

By The Skirt.

The Hippodrome, now in the hands of Charles Dillingham, has once more come into its own. It has a big show done by big people and will play to big audiences. In the scene showing Fifth avenue the large chorus of girls wear coats made in the latest model. In the Biltmore Hotel scene Belle Storey looked exquisite in a gown of silver lace made with a hooped skirt. The bodice was of blue and orchid velvet. The Romanos wore dancing frocks of silver and pink, while the Amaranths wore red and silver. Of the ice skaters Ellen Dallerup stood alone for good looks. Fraulein Dalerup is a woman of rare figure. Her skating costume consisted of a blue velvet coat over green bloomers. Charlotte was sweetly pretty in a white dress of soft material trimmed in swan's down. The dressing of the very large Hip company was up to date and displayed an experienced dress director.

Playing on the Loew circuit is Miss Trevette (Mario and Trevette). She has a white cloth coat made very full and trimmed in white imitation fox. Underneath the coat is a white satin dress with a drapery of crystal. The skirt hung very badly at the sides. Iva Hillister (in a sketch with W. J. Holmes) was very pretty in a taffeta dress of blue and white stripes. The skirt was very full, having a bodice of the striped material and lace sleeves.

"The Junior Revue" revealed a large chorus of small girls, all bare-legged and dressing a la Buster Brown. Different impersonations done by girl soloists were very nicely costumed.

Vaudeville lost a good act indeed in Lean and Mayfield, but the "Blue Paradise" at the Casino wouldn't be a Paradise of any color without Cecil Lean. It is only his personality that makes "The Blue Paradise" hearable. The musical comedy is tame, with no ginger, excepting for a rag number written and composed by Mr. Lean. Cleo Mayfield, prettier than ever, wears some striking gowns. A white taffeta made with a full skirt has a silver jacket. A study in orchid is Miss Mayfield's second gown. The material is in the palest shade of orchid, having no trimming excepting rows of puffs running lengthwise. A purple poke bonnet trimmed in feathers and purple velvet shoes complete it. An evening gown of mauve was in chiffon with a pointed bodice in velvet. Frances Demarest made a stunning widow in a purple chiffon accordion plaited skirt and shirred bodice of silk. Festoons of beads decorated the skirt. A large velvet sailor had an odd arrangement in a veil hanging from underneath the brim and draped carelessly over one arm. Hattie Burks (with Ted Lorraine) did a fascinating waltz in a pretty white meline dress trimmed in brilliants. Vivian Segel wore a pretty gown of white meline made in three flounces. These flounces were edged in different

colored ribbon and had a bodice to correspond. A rose colored, floppy hat completed this costume. The chorus was dressed indifferently. Nearly every seat in the Casino was occupied at the matinee last Saturday.

It's just as well for girls who have "charge accounts" in millinery shops to be more circumspect with their conversation when "ordering" gowns they are not going to pay for themselves. Recently a young woman who may have temporarily left vaudeville (for a production) observed as she charged up \$1,000 worth of dresses: "I should worry about the bill, the 'boob' will take care of anything." And the "boob" heard about it from an envious young woman who stood nearby. A warm phone conversation ended the current friendship of the "boob" and his lady friend, although the man agreed to settle that particular bill, and renew the acquaintance if his hurt feelings underwent a change while he was away. He returned, and the phone again reunited them, with another visit to the dressmaker's establishment. Again the charge account was evoked, again the girl explained how easy the "boob" was to fall once more, and also again the envious young woman on hand—then the phone repeating and the "boob" finally declaring everything to be all off, with the imprudent lady leaving for her production engagement, full of clothes and vague ideas how to pay her indebtedness.

At the Palace this week Laura Nelson Hall is appearing in a talky sketch ("Demi Tasse"). Miss Hall seemed very girlish in a black net dress over white. The net was handsomely embroidered in silver. The bodice was outlined in blue and pink tulle. Long streamers of the tulle also draped the skirt. With Miss Hall was Daisy Belmore, ordinarily gowned in gold colored charmeuse. The Lichtner Sisters (Thea and Winnie) appear in cloaks of white and pink cloth trimmed in white fox. When the coats were discarded, dresses of pink tulle and blue taffeta were revealed.

Elizabeth Murray was well costumed in a pale pink meline gown. The skirt hung in points, each point having a silver tassel. The bodice was of satin, close fitting. Muriel Ridley (with Gene Hodgkins) has a peculiar style of dressing. A white taffeta trimmed in blue flowers was hung over a hoop. Another hooped dress was of rose silk, the skirt being in puffs from the waistline to the hem. The bodice was in blue, while there was a bustle effect in white mulle. Bessie Crauford (Barnes and Crauford) looked pretty in a white meline.

Ethel Barrymore's New Play Starts.

Atlantic City, Oct. 6.

Ethel Barrymore in the "Emma M. Chesney" stories opened at the Apollo Monday.

The dramatization has been nicely done by George Hobart.

HIPPODROME'S NEW SHOW HOGGING MUSICAL COMEDY BIZ

Playing at the Rate of Over \$50,000 Weekly. Costing Around \$30,000, House and Show. Sousa Receiving \$6,000 a Week. Hip's Daily Money Capacity, \$8,373.50 at Current \$1.50 Scale. Show Cost \$150,000 to Produce.

The Charles Dillingham production of "Hip-Hip-Hurrah" at the Hippodrome is doing the musical comedy business of the city. The big house, seating around 5,200, has been playing to capacity twice daily since opening Sept. 30.

The Hippodrome played to its full money capacity last Saturday at both performances. At night the gross receipts amounted (at \$1.50 top) to \$5,321.25; at the matinee (at \$1 top) to \$4,052.25, a total for the day of \$9,373.50.

The current Hip attraction is said to have cost \$150,000 to produce before first presented. Added to this was an additional \$50,000 or so for the new regime to shoulder through alterations and repairs, the Hip gaining one row in the orchestra and several box seats down stairs through the Dillingham plan of rearrangement.

It is estimated it costs the Hip from \$12,000 to \$14,000 weekly to operate as a theatre. (This includes an estimation of \$5,000 weekly for rental, 40 weeks to a season). The production is costing in salaries, according to the same estimators, around \$17,000 a week, inclusive of \$6,000 for Sousa and his band. An offset to the Sousa salary returns to the Hip through the Sunday night concerts at the big playhouse.

The Hippodrome stage force is 140 men. Thursday afternoon just before the show opened Mr. Dillingham called the stage crew before him and handing a check for \$1,000 to their boss, stated it was to be divided between them if the show ran that evening without a hitch. It did, although the scenery rehearsal up to that time had not satisfied the general director.

The instantaneous success of "Hip-Hip-Hurrah" was felt at all of the local ticket agencies. They were sold out by seven o'clock each night immediately following the premiere. Phone calls to the Hip for more tickets were ignored, the specs say, and the Hippodrome is understood to have issued instructions everyone on a line be taken care of with coupons before hotels are further supplied. Mr. Dillingham is said to be working on a plan whereby all Hip tickets will be sold to the public at the theatre. Some instances were recorded last Saturday where \$1.50 orchestra seats were sold for as high as \$5 each by speculators.

While the Hip show was expected to heavily injure business at all of the musical comedy houses, the attendance for "Town Topics" at the Century held up running about \$2,300 for night performances, with a Wednesday matinee of \$1,900 at \$1. (The Century's top is \$2.) Saturday night was capacity at the Century, and its Sunday night concert ran \$100 above the previous week.

The Winter Garden closed Saturday, "The Passing Show" going on the road. It is due to reopen with the new show (which features Stella Mayhew) this Saturday night, and the Garden is again charging \$5 each for first night tickets.

Lee Shubert is reported regretting his vacation of the Hippodrome, after seeing the brilliant success Mr. Dillingham put over last Thursday evening. The Shuberts quit the Hip after concluding the place was impossible for future profit. They were also advised by friends the Hip did not have another chance as a home for big productions.

During the Shuberts' management of the Hip the price scale had been \$2, and it was not an uncommon occurrence during those times to "boost" the prices upstairs when the house held a big draw. This is believed to have reacted to quite some extent upon Hippodrome attendance as time passed.

There are about 1,500 seats in the Hip's gallery, and these are now being sold at 25 and 50 cents. The large number of cheap seats will draw many away from the picture houses, it is thought, to again see a stage production, and these may be held by the theatres, showmen claim, if the managers do not again try to abuse the upper portion of their theatres during a "hit" by taking advantage of those who can afford it the least.

In the former days of the Hip it was always accepted as a certainty that a show which could pull into the gallery would be assured of a full season's run.

OBITUARY.

The father of Billy Walsh (Walsh, Lynch Co.) died Sept. 30 at Troy, N. Y.

Thomas Cantwell died Sept. 26 at the Seaton Hospital, New York, after a lingering illness of three years. His brother is Johnny Cantwell (Cantwell and Walker). The deceased was a stage hand before taken ill.

In Memory
Of My Beloved Husband
CHARLIE SABINE
Who passed away October 16, 1914
Will live forever in the memory of
His Wife **VERA SABINE**

Grace Rother (Cooke and Rother) died at her home in Chicago Sept. 30, of kidney trouble and dropsy, at the age of 37. She is survived by a husband and son, at present appearing under the team name of Cooke and Rother. Miss Rother retired from the stage 18 months ago owing to ill health.

IN LOVING MEMORY
of my
DEAR HUSBAND
FRED HYLANDS
Who passed away Oct. 14th, 1913

Rose F. McNish, wife of Frank E. McNish, died at St. James, L. I., Oct. 1, of stomach trouble, from which she suffered many years. She was married to McNish Sept. 13, 1879, and retired from the stage in 1882 to await the arrival of Frank McNish, Jr. At that time Mrs. McNish was a member of The Jolly Three—Frank McNish and the Leland Sisters (Rose and Jennie).

IRWIN HAS TRIPLE JOB.

Robert Irwin, erstwhile vaudeville manager, has three "jobs." He is looking after the printing for the Metro, the World and the Equitable picture concerns.

RENTS BEHIND.

A suit for the foreclosure of a \$200,000 mortgage on the Manhattan opera house was commenced last week. Shortly before an action to recover \$20,000 overdue rent had been commenced against the Shuberts, who leased the house and sub-letted to Comstock & Gest.

The English melodrama, "Sealed Orders," is at the Manhattan. Its business has been far from what the American promoters of the foreign piece expected. They first ascribed the lack of patronage to the subway cave-in on 7th avenue, and later attributed it to the publicity attending the suits, believing the published reports gave the public the impression the Manhattan had closed.

Business conditions at the Manhattan up to last Saturday, with the other conditions prevailing, led the Shubert-William A. Brady-Comstock & Gest people to hold a conference as to ending the run of "Stolen Orders." The first reports of this conference were that the show might stop the same evening, but it is continuing.

Oscar Hammerstein is the defendant in the foreclosure suit. He built the Manhattan opera house for grand opera, which played there until Mr. Hammerstein was bought off by the Metropolitan company. Comstock & Gest secured the theatre about three years ago. Their most successful play at the Manhattan was "The Whip," another melodrama imported from England.

The Shubert lease on the premises is said to have been hypothecated by Hammerstein, and the holder of it was reported late last week to have threatened the tenant with summary action in dispossession unless the arrears in rental were paid forthwith.

Memphis, Oct. 6.

The Memphis Theatre Co. (Klaw & Erlanger and Albert Weis) has filed a suit in chancery against the Bijou Co. (Jake Wells, and B. M. Stainbank) seeking a judgment of \$9,876 the plaintiffs claim as unpaid rent for the Jefferson theatre, now known as the Lyric.

The house was leased in 1911 by the Bijou Co. It played the Stair & Havlin shows for some time, with burlesque and stock recent policies.

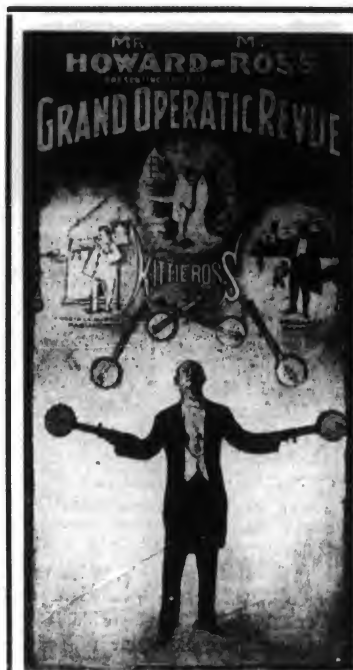
Philadelphia, Oct. 6.

A suit has been started against Oscar and Arthur Hammerstein by the Majestic Apartment House Co., to secure payment for a bill of \$2,000 alleged due it for the housing and feeding of several members of one of the Hammerstein operatic companies which played in Philly.

The theatrical company management and the hotel company are understood to have entered into an agreement at the time calling for the hotel to secure a certain allotment of tickets in payment for the board bills.

Pinochle Travelers Going West.

The pinochle travelers, Marcus Loew, of New York and Aaron Jones of Chicago (with their wives) are leaving for a pleasure trip to the Coast by the southern route. The same managers traveled west once before some months ago.



A FEATURE
THAT LOOKS THE PART
AND
MAKES GOOD THE POSITION
THAT'S WHY
M. S. BENTHAM BOOKS IT.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around

New York

"Fashion Show" (New), Palace.
Edward Abeles and Co. (New Act),
Palace.

Loubowska, Palace.
Wilson's Ducks, Palace.

Ciccolini.

Tenor.

18 Mins.; One.

Palace.

Ciccolini is a tenor, recruited from the operatic ranks and coming with all manner of recommendations, including one from Melba, who considers Ciccolini the world's greatest tenor. Aside from one ballad in English his repertoire is in Italian, although a French number was programmed. Ciccolini is a tall, rather handsome Italian with considerably more stage grace (for vaudeville) than the majority of his predecessors, and he sings to the accompaniment of the entire orchestra at times, while for certain numbers Carlo Edwards is his musical assistant. To rate Ciccolini above the several other tenors introduced to American vaudeville via the Palace would hardly be ethical, while to omit crediting him with the biggest ovation and hit ever scored by an operatic singer at the same house would be neglectful. He might have continued for an indefinite time, judging by the mood of Monday evening's audience, but intermission interfered. Coming comparatively unheralded, considering his voice and European reputation, Ciccolini is a find for vaudeville and leaves that branch of the profession in a rather embarrassing condition, for it will take a Caruso or McCormack to follow him and, according to current reports, both are pretty busy. *Wynn.*

Dyer and Faye.
Songs and Talk.
17 Mins.; One.

Columbia (Oct. 3).

About three years ago Dyer and Faye were in New York as a two-act. Now they return as a three-act (having added a girl) and are as still unfinished as before. The straight man has acquired an "ah" to his speaking voice and the comedian, who leans toward doing a "cissy," seems to have just so much in the comedy line, which he overturns in the first few minutes, then it's repetition. There is hardly anything in material there. Perhaps if the trio had an act written for them they might show to better advantage. A bit of burlesque meller is tried for but it's no better than the rest. The girl joins in the finishing song, a comic about a boarder. This is a "Philadelphia act," too local it would seem outside of that burg. Dyer and Faye should travel. It would widen their field of observation, for the turn looks now as too thoroughly satisfied, after the long time it has been away. It could never hope to satisfy beyond the small time. The comedian, however, may have latent ability of the silly nut kind, but will never get a chance to prove it in this turn before strangers. *Stme.*

Sam Chip and Mary Marble.

"The Clock Shop" (Fantasy).

30 Mins.; Full Stage (Special Settings).
Colonial.

John W. Dunne, who directs the theatrical careers of Sam Chip and Mary Marble, has once more selected a felicitous successor to the list of vaudeville vehicles with which he has invested this couple. "The Clock Shop" is the most ambitious, and at the same time artistic, presentation of them all. Not only that, but it may safely be designated as altogether original in conception—or as nearly so as any idea can be. Billed as a "musical fantasy," the idea is capable of elaboration into a full evening's musical entertainment. The scene is laid in the shop of an old clockmaker in a village at the period when town criers still held forth. This "atmosphere" is artistically created by a special drop in "one" at the rise of the curtain and the passing across, just once, of the crier. When the shop is revealed a number of the clocks of varying designs are ingeniously impersonated by the cast, even a dachshund being utilized for this purpose. In lyrical and recitative fashion a pretty love story between two little Dutch clocks (Mr. Chip and Miss Marble) is unfolded, whose path to conjugality is obstructed by the jealous "False Alarm Clock," designed as the villain, who "snitches" to "Grandfather Clock" that Hans (Mr. Chip) is not a desirable husband for Gretchen (Miss Marble) because he once was fast. During the accusation and countercharges, Father Time appears and the young lovers agree to stand before him on trial. It is the daintiest possible idea imaginable and very acceptably visualized. *Jolo.*

Sylvester and Vance.

15 Mins.; One.

Colonial.

Man and woman, programming their turn as "a satirical comedy with songs, entitled 'Get Out of This Theatre,' by Willard Mack." They start out with a new idea for an entrance and shortly afterward abandon it for the conventional routine of singing, crossfire and a little stepping. While the singing and crossfire ranks with the best, it is the opening idea that lifts the act out of the regular run of man and woman turns in "one" and should be carried through to the finish. Miss Vance opens with a prima donna solo and is interrupted by Sylvester, clad as a fireman, who demands to know what she means by bringing gasoline into her dressing room. There ensues a lot of flip dialog, marred only by a couple of ancient "gags" that should be immediately deleted. Miss Vance has a very sweet singing voice of limited volume and knows how to use it to the best advantage. Her gowns were rich and in very good taste. Sylvester changes to evening clothes and also sings pleasingly. The couple have undoubted talent and a good idea, full of possibilities. They shouldn't let anybody steer them away from its elaboration. *Jolo.*

"The New Producer" (15).

20 Mins.; Full Stage.

Prospect, Brooklyn.

Henry Bellit presents this operatic turn, which holds up well as a singing feature. The act opens in a bare stage with a new producer walking upon the stage calling a rehearsal. He is to produce an operatic sketch for vaudeville. His tenor is skeptical regarding the chances, but the producer has great faith. A young woman enters asking for a position, and gives a demonstration at the piano, singing "Kiss Me Again," which immediately shows the act is striving for class in the singing. A mixed chorus of eight also comes in for some good vocal work, with the principals all capable. The baritone handles the "Toreador" song, after which there is some excellent vocalizing by a trio with a prayer song following, with the Sextette from "Lucia" the closer. All operatic selections are handled expertly, with each of the leaders owning a real voice, while the chorus is well balanced. Bertram Peacock is the producer, to good advantage with a strong baritone. Henry Antrim is a capable tenor. Blanche Morrison uses a high soprano with good results, with Beatrice Elliott doing nicely with her contralto. At the Prospect in an early first part spot this turn was one of the hits Monday night.

Vanderbilt and Moore.

Songs and Dances.

15 Mins.; Two.

Orpheum.

Gertrude Vanderbilt and George Moore, reunited, offer a song and dance act which contains some of the old material they formerly used and some new numbers. The surprising item is the remarkable improvement Miss Vanderbilt has made since she and Mr. Moore originally presented a double turn. The little dancing lesson is still used for the opening, followed by a rag that gets over. It is a minstrel march number that leads naturally to the minstrel bit and the few "gags" which follow it. A good laugh line is the reference to the latest war ballad "When I Leave the World Behind." Miss Vanderbilt's patriotic fashion number "Wear a Little Red, White and Blue" is particularly well done by her and the costuming was very nifty. A "Brazilian Nut" number closed with a fast tango and some eccentric stepping included, and the act went over as one of the three big hits of the bill. *Prod.*

Joe Dealy and Sister.
Dancers.

12 Mins.; Full Stage.

American Roof.

Joe Dealy and Sister form a dancing team capable of holding down a spot on the small time. Their first two dances (Tango and Waltz) allow them plenty of opportunity to exhibit sufficient style and grace, but it was the final dance (cakewalk) that brought them rounds of applause. Miss Dealy could do a trifle more in the cakewalk number. When Miss Dealy decides to inject more pep the value of the act will immediately increase.

NEW SHOWS NEXT WEEK

"Sherlock Holmes" (William Gilette),
Empire (Oct. 11).

"Alone At Last," Shubert (Oct. 11).

"What Money Can't Buy" (George
Fawcett), 48th Street (Oct. 11).

Laura Nelson Hall and Co. (4).

"Demi-Tasse" (Dramatic).

16 Mins.; Full Stage.

Palace.

The theme employed by R. H. McLaughlin in the construction of "Demi-Tasse" has been "vaudeville" to death, although one might register the usual portion of credit to R. H. M. for his method of introduction. It's the idea of the neglected wife confronting the unfaithful husband and the other woman in the case with the usual dramatic denunciation, climaxing the scene with a death proposal after acquainting the company with the news a demi-tasse holds poisoned contents. One of the women must die to make the other happy, and the wife is a good gambler. After the affinity has drained the contents of her cup, the husband realizes his mistake and with an open confession, dismisses the other woman and regains the love and affection of his spouse. The tag line provided the delayed info that neither demi-tasse had been "loaded." While the story is threadworn, it affords Laura Nelson Hall an opportunity to acquit herself excellently as the wife. A few of the speeches seemed windy, but Miss Hall's reading prohibited monotony and she gradually built the playlet up to a tense climax. T. Jerome Lawler, as the husband, and Daisy Belmore, as the other woman, contributed good work, while a fourth member was the butler, with a few lines. To introduce Miss Hall to vaudeville, "Demi-Tasse" will do quite nicely, but if a prolonged stay in the two-a-day houses is contemplated something else is required. *Wynn.*

Emmett Welch and Co. (8).

Minstrels.

25 Mins.; Full Stage.

Columbia (Oct. 3).

A minstrel first part is the black-face turn Emmett Welch displayed at the Columbia. Mr. Welch is from Philadelphia, according to report, where he is a local fav. The last time he showed at the Columbia he had a mixed levee act. The present turn opens with a quartet, after which the ends appear, especially announced by Mr. Welch as the interlocutor in customary white face. Several ballads are mixed in with old minstrel jokes, the latter worked a bit differently but not sufficiently so to permit them to pass in New York. "Bom Bom Bay" is the act's best and most modern number. It readily brought them an encore, which was something about "Atlantic City" in song. If Atlantic City is paying the act to plug that town, it may be worth while retaining it. No other reason presents itself for doing so (outside of Atlantic City). The Welch turn could hold up a place around New York on the small time, if the act and managers can agree upon a price for the nine people, otherwise if Philly likes the Welch people, that's the place for them. *Stme.*

Craig Campbell.
Songs.
21 Mins.; One.
Orpheum.

Craig Campbell is a tenor, the program says a distinguished tenor, and he is presented in vaudeville by Payson Graham. The program also contains an ad stating Kate Rolla, of Paris (who now has a studio in New York) was Mr. Campbell's teacher. There was also a pianist on the stage to accompany Mr. Campbell in his numbers and incidentally the entire act was one grand piece of advertising. The piano used carried the name of its maker in foot-high letters on the side facing the audience, and the manner in which Mr. Campbell rendered his first numbers speaks well for the Victrola as a medium of vocal teaching. The two numbers were "The Gelida Manana," from Boheme, and "I Hear You Calling Me." The former has been done very well for the Victor people by Caruso, the latter by McCormack and Mr. Campbell's style in putting the numbers over shows he has been a close observer or an attentive listener to both of these artists, for he has each of their tricks down perfectly. "Bonnie Sweet Bessie" is his third selection, and it is programed as Old Scotch (brand not mentioned). A piano selection divided the act and the two closing numbers were "There'll Never Be One Like You" and "The Eyes of Irish Blue." The former was by far Mr. Campbell's best effort, but he spoiled it by hitting one or two flat notes. As a feature or headliner Mr. Campbell can never expect to create a stir in vaudeville, but if he is satisfied to take his chances and just trail he will please in the earlier spots on big bills. It is rather hard to forget Kate Rolla had that Paris in her ad for she was in this country as far back as the time that Reggie de Vuille was appearing in "The Queen of the Moulin Rouge" at the Circle theatre. Perhaps the little shoulder shrug Mr. Campbell affects is a relic of those days.

Fred.

Raymond Wiley.
Songs.
13 Mins.; One.
American Roof.

Raymond Wiley, according to his billing, possesses a double voice. During his three numbers he displays it quite frequently, but not taking any credit away that is due him, that is about all he can lay claim to. A little lisp detracts somewhat from his singing, but this could be easily overlooked. The routine is so poorly selected it really was a mystery why he received the applause. "America, I Love You" was his only popular selection, and could easily be put over in better way. No style or originality to help him along will prove itself a handicap. Mr. Wiley is carrying a violin player to lead the orchestra besides playing solos following each song number. The violin player should brush up his appearance. Wiley will do much better when he attempts a straight singing turn, with another song repertoire.

Julie Ring and Co. (2).
"Twice a Week."
20 Mins.; Full Stage (Special).
Orpheum.

"Twice a Week" is a little comedy skit by John B. Hymer, billed as an oddity, and Julie Ring, assisted by James Norval and B. J. Murphy, is presenting it in vaudeville for the first time in Brooklyn this week. The three characters are a widow (Miss Ring), widower (Mr. Norval), and a sexton (Mr. Murphy). The scene is the gate at the entrance to the burying ground in a small town. The widow and widower have been in the habit of visiting the cemetery twice a week for three years and keeping the memory of their departed loved ones green. Unfortunately the widow went on Sunday and Wednesday each week while the widower chose Monday and Thursday. At the opening it is about sundown on a Thursday afternoon. It rained the day previous and the widow had to change her schedule. When the two met at the gate of the graveyard they found the door was locked. Widow and widower are forced to wait, and in discussing their mutual sorrows they discover both the deceased ones had double-crossed them and had been sweethearts, though each was married, the man to the widow and the woman to the widower. Therefore the two remaining behind decide they have something in common and start off to a gay cafe for a dinner and a dance. A rain effect at the finish of the dialogue helps the turn out to a great extent. There is a lot of "meat" to the offering, and some of the lines are particularly good. There is something lacking at the opening which makes it drag, but once this is taken care of there will be no question regarding time for the piece. Miss Ring with this vehicle has once more established herself for the big time.

Fred.

Novelty Trio.
Songs and Talk.
15 Mins.; Full Stage, One.
Halsey, Brooklyn.

Two girls and man in songs and dancing, with an illusionary opening, the three appearing before a black drop with only white hats, shoes and gloves showing. This idea (not new) gives the turn a good start. The song numbers should be replaced. They are not exactly old, but will never become popular. The boy is a nimble dancer who should be careful not to allow his dancing to drag while doing the solo stepping. A three-a-day trio that will do.

Two Malays.
Songs and Talk.
12 Mins.; Full Stage.
Halsey, Brooklyn.

A mixed two-act away from the conventional. The man works in grotesque costume with a red wig. His partner is a pleasing little miss. Crossfire talk is indulged in, with a song here and there, together with the man showing some good use of his limbs. A novelty two-act for the small time.

Kuy Kendall and Girls.
Dances and Songs.
16 Mins.; One (2); Full (14).
Fifth Avenue.

Kuy Kendall and three dancing girls have something a little different from the usual dancing acts. Kendall is featured all the time, also three pretty girls, all of whom dance well in all of the numbers. Kendall also sings a couple of numbers without displaying any great vocal ability. It is the dancing that makes it get over, together with the boy's personality. He can dance, and he seems to be so earnest about everything that he attempts his audience appears to catch the spirit of his work. The opening is with Kendall alone. The girls are shown with the cakewalk tango, the first of the full stage bits. Later Kendall sings "Midnight Cakewalk Ball" and puts it over fairly well. A Rose waltz by two of the girls comes next and a Grecian number closes. The latter is a very pretty effect and brings applause. The boy makes a mistake in his dressing in the early part which gets him in all wrong with the audience at the start. The act will, after a little more work, fit in nicely on bigger bills in an early spot.

Fred.

J. E. Fredericks and Co. (2).
17 Mins.; Full Stage.
Fifth Avenue.

The sketch played by J. E. Fredericks and company (the latter consisting of a man and woman) is about as impossible a bit of dramatic writing as has been placed behind the footlights in some time. The story had possibilities, but the manner in which it was told makes it entirely wrong from start to finish. It is quite as badly acted. Fredericks is a cynical author, and the character is named Fredericks. He has been stung by a girl, or at least he thinks so. His friend is willing to bet him that it was not the girl's fault but rather that of Fredericks himself. The laundry woman comes in to clear up the story. The girl is ill and she has been nursing her. In an effort to get some comedy, all sorts of liberties are taken with the characters, and dialog that hasn't a chance of fitting the laundry woman is placed in her mouth. The act did a flop at the Fifth Avenue Tuesday night.

Fred.

Misses Lightner and Alexander (3).
Songs.
15 Mins.; One.
Palace.

The conventional three act with one of the two girls leaning toward comedy, measures with a limited degree of success, although the singing portion corralled the expected results. A piano is utilized for accompaniment, played by one of the girls. One number is introduced with "straight," English and Italian versions while "Tennessee," with an excellent double version, brings the trio off to a round hit. They held the second spot at the Palace and through a combination of appearance, harmony and the efforts of the comedienne, did satisfactorily. The big-time should find room for this trio, especially since similar acts that can pass the big-time test are decidedly scarce.

Wynn.

Manchurian Troupe (6)
Chinese.
15 Mins.; Full Stage.
Palace.

Nothing extraordinary about the specialty offered by this sextet of queued orientals to contrast with the programs shown by the several similar productions that have preceded them in the eastern vaudeville houses. They spin plates, juggle and balance heavy ornamental articles, wield the revolving spheres in reckless fashion and exhibit unusual strength in a trapeze bit, but the turn lacks that unexplainable something to make it convincing. A neck drop is utilized for an encore, the announcer, who speaks excellent English, explaining that the principal risks the possibility of a broken neck, but it is not showy enough to work up the desired enthusiasm. The men demonstrate their wrist strength in long drops on a loose trapeze, resting the body weight on the wrist rather than the hand, but the importance is hidden in its delivery. The finale is crudely staged and prohibits, rather than encourages, applause, since it is merely a hasty resume of the preceding feats, all worked fast and simultaneously. Versatility is naturally expected, but little is forthcoming in the routine of this troupe, who rate a distant second to Long Tack Sam's aggregation, selecting that progressive individual because of the familiarity of his name and his success in American vaudeville. The Manchurians opened the Palace show.

Wynn.

Jennings and Evers.
Singing and Talking.
11 Mins.; One.
American Roof.

Two men (blackface) relying upon parodies. Originality is evident in all of their songs, but a few could stand reconstruction, for they sound a bit off color. The talk is old, and many of the jokes have passed, but as long as the men continue to bring out parodies that are enjoyed (and written to be enjoyed by every audience without offending any), they will no doubt continue to travel the small time. This new combination is composed of the Jennings, formerly of Jennings and Renfrew and "Pork Chop" Evers.

TOMMY IS NORMAL.

Tommy Gray is normal again. The show he wrote, "Town Topics," is running itself at the Century, following the attention given it at rehearsal by Mr. Gray and others, including Ned Wayburn.

The writing of big production kept Tommy busy and he fell away back in his rag dancing, for he called so often at the Century the front doors commenced to shrink as he approached.

Otherwise though young Mr. Gray (to distinguish him from Old Doctor Grey) says the experience was worth it, and that he is now going to settle down to write a few vaudeville acts once more, having nothing much else to do (excepting to visit his mother) until the Century calls him for the next show. Thus far they haven't called him for the present one, so Tommy's knocking wood.

SHOW REVIEWS

HIPPODROME.

"HIP-HIP-HURRAH."

The Ambitious Actor.....Joseph Parsons
(in love with)
The Innocent Ingenue.....Anna May Roberts
The Jaunty Juvenile.....Harry Griffiths
(in love with)
The Saucy Soubrette.....Beth Smalley
and
The Chubby Comedian.....Arthur Deagon
and
The Vicious Villain.....James Reaney
(both in love with)
The Artful Adventurer.....Leslie Leigh
Happy Hobo.....Nat Willis
The Hero.....Orville Harrold
The Heroine.....Belle Storey
Toto (mischief-maker).....By Himself

SYNOPSIS OF EPISODES.

Act I. In and About New York.

1—ON THE ROOFS.

"The Kat Kabaret."
Flossie (the flirt).....Dave Abrahams
Thomas (his spouse).....Al. Grady
Maria (his spouse).....Tommy Cohn
Puck.....Toto
Toby.....Dippy Diers
Tabby.....Eddie Russell

2—GRAND CENTRAL STATION.

"The Baggage Smashers"
Malilla, Bart and Malilla
"Some" Detective.....Charles T. Aldrich

3—ON FIFTH AVENUE.

"How Dy'e Do, Fifth Avenue!"
"Fox Trot Wedding Day".....Happy Hobo
"My Land, My Flag".....The Hero

4—CASCADES AT BILTMORE HOTEL.

Dancing carnival participated in by the Glorias, the Amaranthas, Romanos, Soldi Duo, Bentley and Taylor, and other dancing teams.
"The Flower Garden Ball".....The Heroine
"The Land of Love and Roses".....Jaunty Juvenile
Diamond Jim.....The Chubby Comedian
During this scene, selections by the Miramanda Band.

Act 2. At the Panama Exposition.

1—TOYLAND IN THE ZONE.

"The Wedding of Jack and Jill".....Chubby Comedian
Specialties by Powers' Elephants, Milton Mooney's Blue Ribbon Horses and Ed. Holder's Mule, Alexander.

2—CHINATOWN.

"Some Magic" by....."Some" Detective
The Boggany Troupe.
"Chin-Chin, I Love You".....Hero and Heroine

3—MOVING PICTURE STREET.

Messenger Boy.....Happy Hobo
"The Lamp-Posts of Old Broadway."

4—THE TOWER OF JEWELS.

SOUSA'S BAND.

John Philip Sousa, Conductor.
Final.
"The March of the States".....Sousa
Intermission.

BALLET EXTRAORDINARY.

"FLIRTING AT ST. MORITZ."

Direct from Amador's Palace, Berlin.
Book by Leo Bartuscheck. Music by Julius Schaefer.

Arranged by Mme. Mariette Lorette.
Scene: Lake St. Moritz at Engadine, Switzerland.

Kitty Goldbird (rich widow).....Kate Schmidt
Maud Wilson (her sister).....Hilda Ruckerts
Oluf Jacobsen (sportsman).....Alfred Naesens
Axel Kaasmussen (attache).....Ellen Dallerup
Schneen (would-be sportsman).....Toto
First Dandy.....Dora Wicher
Other Dandies: Poldy Kolihofa, Margaret Wruch, Rosa Gebauer.

Polish Ladies and Gentlemen: Irmgard Markel, Elia Prenslow, Martha Kollet, Martha Georges, Alice Weidemann, Elise Schaefer, Martha Weidemann, Hanny Frick.

Tourists: Reta Walter, Johanna Worm, Martha Schmidt, Margareta Muller, Lotta Werkusat, Margaret Werkusat, Erna Voigt.

Ski Jumpers: Sigard Lotten, George Andresen, Roderik Andersen, Hakon Hansen, Ole Kristiansen, Andreas Roaneg.

Incidental to the ballet skating divertissement by Pope and Kerner, Bassett and Helaine, the Naesens, Chapelle and Berger, and Steele and Winslow, the ice comedians, and

CHARLOTTE.

For \$1.50!
The Hippodrome may be crammed at every performance. Charles Dillingham may be lauded by the show people as far as they can laud him, the new Hip production may be pronounced the greatest and best of its kind ever placed upon a stage. Hip-Hip-Hurrah may run for months (as it should) but the public that is to support it will best advertise the Dillingham management of the New York Hippodrome by that ingenious move that made the top admission price, \$1.50.

After seeing the new production Mr. Dillingham first presented at the Hippodrome Sept. 30, the thought that Mr. Dillingham has been cheated, he has given so much for one-fifth (one dollar at matinees). The initial act more than returns the box office price, and after that comes Sousa and his Band! Then the Ice Ballet! Other musical comedies looked to be worth about \$30 apiece after

the premiere at the Hip had ended. The Hip seating capacity still remains around 5,200 and at the \$1.50 scale it can play to between \$50,000 and \$55,000 weekly. And it will play to that for a long time to come, for Mr. Dillingham's management is so ingeniously impossible he put the Hippodrome back in the show business.

It's the production that makes the Hip show, the production and the manner in which it was handled. The program says R. H. Burnside staged the entire affair. The program says Mr. Burnside captivated the audience announcement. Someone ought to give him an evergreen wreath. The way he has manipulated the enormous chorus (not less than 250 people) comes nearly being miraculous, and the smoothness in the running of the performance the first night was little less so. The final act came down at 11:15, it is now covering up the proceedings at about 11:20 each night. Several minutes were taken out of the ice ballet after the initial showing, also ends clipped off a couple of "dumb acts" that had been given too much time to go through their full turns.

The first act ends with a glittering production on the ice. It is the Biltmore Hotel scene. A flowered latticed or trellis work is dropped from the flies, and the girls then on the apron (the remainder of the chorus is grouped behind the trellis) march backward, and upon reaching the lattice work, clamber up a ladder arrangement, placed at about the middle of the stage. As the picture presents innumerable girls posed in this way, making a solid phalanx of pretty faces looking at the audience, the rungs of the ladders are electrically lighted, causing the glittering effect.

It brought a spontaneous outburst from the packed house that told the whole story of the Hip at that moment.

For the final scene of the second act there were Sousa and his Band, occupying the stage by themselves at the opening, going through a special repertoire of Sousa numbers, concluding with "The March of the States," with each state represented by a girl, and, apparently, each costumed, with the states alternating at either end of the huge stage. While the chorus people were passing between Sousa's stand and the orchestra, both bodies of musicians were playing, the conductors facing each other. Sousa had about 44 men and the orchestra 36. (It is claimed that the Hip stage must run two beats behind). This finale was an impressive picture, and gave a hip hurrah finish that made good on the title.

The ending scene of the evening was the much talked about ice ballet, with its imported skaters, moving from Germany. The story is called "Flirting at St. Moritz," but no one grew wildly enthusiastic over that. It was the skaters, 40 or more of them, about 25 from the other side and the remainder natives. After group and solo skating came Charlotte, the star, and she was a star on the steels. This girl does ballet work on skates, and it is said the skates expertly playing with a band on the Hip stage could hardly believe it. She is a good looking blonde with long hair, and besides the ballet work, does the most difficult of the fancy skating. There are other solo skaters of unusual ability, and the ensemble skating was expertly directed, at the time the 24 imported skaters were booked along with the remainder together skaters skating in formations of eight each, giving a scene much as is created by chariot racers with four horses abreast. Of the foreigners after the stellar light came Ellen Dallerup, the principal boy of the troupe, who looks as well as she can skate. Sousa and his Band furnished the music for this scene, taking "Flirting at St. Moritz" which they did nothing else.

The finale of a singing number brought out a huge American flag spreading (inclined) over the entire stage, formed through the chorus girls crouching beneath it in graded lines, holding sections of the flag above their heads.

The opening was a "Kat Kabaret" atop the roofs near the Brooklyn Bridge, neatly manipulated in its people, the whole chorus finally reaching the stage for it, with the principals doing acrobatics in the midst of the ensemble.

The nature of the chorus work was that whenever they appeared the girls were dressed as for musical comedy, and the Hip production in reality is a mammoth musical comedy, minus the usual spoken comedy or the continual singing, though both are here in a way, the comedy through "dumb acts" or at least the music of the singing by Orville Harrold, Belle Storey, Arthur Deagon, Anna May Roberts and Harry Griffiths.

If there were one distinctly individual bit, it was secured by Toto, an acrobatic clown who threatens to eclipse the popularity and record of Marceline in the same theatre. Toto came from the Albert Schumann Circus, Berlin. His style of dress and work is said to be on the order of a couple of foreign teams, but for this side he is all new. Giving the idea upon his entrance he was deformed, this was dispelled later when he took part in other scenes. He might correct the early make up, its fault consisting of a loosely made overcoat, it permitting him to do contortions.

The Hippodrome has been improved for talking and singing by the lengthening out of the proscenium. The side boxes now reach the stage, and there is more intimacy between the players and the audience than before. A theatre where the usual stage speaking or singing voice can be employed. This was probably discovered by Orville Harrold, who had difficulty getting over at all in his numbers. Mr. Harrold's fault was attributed to the big house until Harry Griffiths came along and put over "The Land of Love and Roses" without trouble. Griffiths' robust tenor

completely overshadowed Mr. Harrold's high tenor. Belle Storey did quite well by herself, and in a duet with Mr. Harrold she stole everything away from him, partly through her flute notes and more because she chose the side of the orchestra.

Nat Willis nearly got lost in his first attempt, leading "The Fox Trot Wedding Day," but was redeemed later in a special scene for himself during the second act, where he put over his "telegram" while speaking, but again slid downward when following it with a recitation number, "The Lamposts of Broadway." That, however, was the fault of the song; Mr. Willis safely landed otherwise. So did Charles T. Aldrich, in his lightning changes of clothes, doing several of these (three consecutive ones in the Fifth Avenue scene), and later in "Chinatown," Mr. Aldrich did his straight burlesque magic turn. Arthur Deagon was lightly burdened. He had one number, some conversation and passed along.

The Boggany Troupe headed by Joe himself, consisting of 18 people (the two Boggany troupes having been combined) got the finishing end of the "Chinatown" episode for themselves. Dressed in the most elaborate costumes, through the full act, even to the boxing finale, which was later cut out. The high chair work did not get a great deal, and it was badly worked the opening night, but the tumbling and Joe's handling of the midgets were repaid with laughter. Malilla, Bart and Malilla also had a special scene, the "Grand Central Station" the first part. They did their full act as well, and while it was a trifle too long, the turn was very effective upon the big stage, and the act looks like a fixture at the Hip through the laughter and applause secured.

In "The Cascades of the Biltmore Hotel" came the professional dancers, dozens of them it seemed, foreign and domestic. They each had their chance, too much time being given to all of them as one, while Miss Storey came forward afterward to lead "The Flower Garden Ball," a rather old number for a new show, but which seemed to serve its purpose in the least.

The second part opening was a circus exhibit in which animals appeared.

The longest scene was the Ice Ballet, running 42 minutes; "The Cascades" ran 29; "Moving Picture Street," 8; "Chinatown," 15; "The Tower of Jewels," 17; "The Panama Exposition," 17. It is claimed that the skaters appear, starting from a high crest in the winter scene, and making a leap of 36 feet across the opening left on the stage. It is but a moment, but that's enough. The Hippodrome show has 28 vaudeville acts. Its music is by Raymond Hubbell, who leads the orchestra, and by Harry Griffiths. A couple or more interpolated numbers are among the few musical pieces.

As to Charles Dillingham, who is responsible for the come-back, there is nothing to be said. His competitors will cover the entire Dillingham field. A couple of them were on the ground the opening night.

Hip-Hip-Hurrah" is a musical comedy

For \$1.50.

Time.

STOLEN ORDERS.

Characters in Act I.

Period 1893.

John Le Page.....Charles M. Hallard
Ellen Le Page.....Eva Randolph
Ruth Le Page.....Flora Cocran
Mendel Hart.....Robert Ayton
Bertie Hart.....Arthur Lacey
Monty Bevis.....A. Loftus
Joe Allan.....Walter D. Greene
Harry Cosyn.....Walter D. Greene
Inspector.....Edward Morgan
Inspector.....Geo. McWenny

Characters in Acts II and III.

Period 1913.

Gaston Journal (formerly John LePage).....Charles M. Hallard
Mrs. O'Mara.....Connie Edises
Lord Hugh Garveston, G. C. B.....W. Lynn Lynton
Admiral Lord Hugh Garveston, G. C. B.....C. A. Handyside
Hon. Dennis Willoughby.....John Halliday
Ruth Journal.....Gilda Leary
Hannibal C. Calhoun (Cagliostro).....Franklin Ardell
Edward Hay, Lieut.....Denier Warren
Sir John Drummond, Lieut.....W. Lynn Lynton
Bertrand Welch, Lieut.....J. Schrode
Lady Violet Faux.....Gladis Merrick
Baron Kurdmann.....W. L. Abington
Lady Othwalte.....Eva Newton
Rt. Hon. Ronald Caversham, Edward Lewers
Bertie Hart.....Arthur Lacey
Joe Allan.....Walter D. Greene
Old Alf.....Edward L. Walton
Auctioneer.....Fred Pearce
Ned Corry.....Denier Warren
Ginger.....Edward Morgan
Capt. Pomfrey.....Allan Ramsay
Admiral Sir Evremond.....A. Loftus
Sir John Denhire.....C. Lawrence
Jean Morny.....S. Barry
Stefan.....Milton Tames
The Boy Scout.....George Walthers Zorn
Flower Girl.....Miss Russell
Chauffeur.....Carl C. Runyon
Joel Drury.....Mr. Casey
The English melodrama, "Stolen Orders" (or as it was called when played at the Theatre Royale, London, "Secret Orders") running at the Manhattan Opera House to a \$1.50 scale. And speaking of the

top admission price recalls that it seldom happens over here candy butchers are allowed to circulate through the orchestra of a \$1.50 house, as permitted at the Manhattan, although, of course, that may be a part of the imported act, but the business is also, and doubtless the Manhattan Opera House management is correct in selling the candy privilege under the impression people who pay \$1.50 to see a show are inclined to purchase five-cent boxes of chocolate after every scene. That usually is appreciated by patrons of the nickel picture houses.

"Stolen Orders" is melodramatic straight-away, and a much better one than "The Whip." Both are by the same writers, Cecil Raleigh and Henry Hamilton. Ernest D'Auban, from the Theatre Royale, staged the piece at the Manhattan. There doesn't appear to be any question but it's the same scenery as in the original production. Much of it was painted for a very large house, even larger than the Manhattan.

The story concerns a safe robbery in 1893, then jumps to 1913, bringing the earlier period characters into the current time. The tale is a reversal of the machinations of a German diplomat, the German Count Calhoun, issued to an English admiral, the admiral's wife being used as the tool to secure the papers through the German's deviltry in encasing her. Mrs. Admiral's brother is accused through his refusal to be searched aboard the admiral's ship, where he is a lieutenant. This leads to a compromising letter written in his sister by the diplomat. His dive from the top mast of the warship is one of the thrills.

An American fakir played by Franklin Ardell is equal in importance to any of the many roles. Coached by his sweetheart, Mrs. O'Mara (Connie Edises) Hannibal C. Calhoun (Mr. Ardell) (also known as Cagliostro, a clairvoyant-palmsit) seeks to obtain fame as England's savior by taking advantage of his proclaimed mystic power through informing the admiral, while disguised as a statesman, of the danger the secret orders are in. This leads to complications for Calhoun, and further advised by Mrs. O'Mara, he takes part in the chase to prevent the departure of a phantom airship for Germany, which is carrying the message abroad. These two characters, Calhoun and Mrs. O'Mara, are very much in evidence, also affording the sole comedy relief.

The final scenes of the airship landing at dawn, the arising of it and the ship finally brought to earth through a shot from a naval detachment in wait for it, conclude the piece, with the orders unopened returned to the admiral.

The airship landing room, the deck of the battleship, an auction room and the airship episodes are the spectacular features, the battleship deck moment becoming the biggest.

W. L. Abington as the crafty German ambassador, distinguishes himself for villainy. He received the larger number of hisses on stage, but his Miss Edises is buoyant as becomes her stage name, the actress laughs, ably assisted by Mr. Ardell, who is in a role away from anything previously attempted by him. In "The Family Cupboard" Mr. Ardell was an inimitable "hick." In "Secret Orders" he is a Wallingford sort of adventurer, good looking, dressing in the best taste, and forced to become a hero as light comedy, besides the sober character of the Sultana. But Ardell's touch is naturally light and he effectively lands, although it might be observed that some of the lines, also business of his role (as well as that of the Sultana's interpreter), could have been suggested by himself. They added comedy value, however. As the only American actor in character in an English play of otherwise English players, Mr. Ardell was naturally noted for attention. He stood it well and is displaying quite some versatility.

Gilda Leary as the ingenue is a pretty girl who got herself liked early. Ivy Marshall, the dutiful Lady Faux, is a good enough, and John Halliday as the young lieutenant was a matinee girl's idea of a hero. Arthur Lacey, Edward L. Walton and Walter D. Greene capably took care of "bits."

"The Whip" showed over here there have been many big melodramatic film productions. What effect they will have upon "Secret Orders" remains to be seen, but "The Whip" was first in the revived meller era and it got the business, much more probably than this show can secure.

But to those who like the good old mellow meller embellished as this is, in 15 scenes unning through three acts, "Secret Orders" will satisfy. It is not a thrilling incident, then in the usual humor at the good old antics of the good old days, best brought out here by a couple of Hannibal's speeches, such as "If Briton needs to be saved, then it should be by an American." Time.

PALACE.

While the current week's program at the Palace is hardly up to the standard of that house, the average auditor might easily consider the bill thoroughly enjoyable as a whole for the few weak spots are comfortably covered up by the balance and the show shapes nicely.

In the first section four new offerings are introduced. Julian Rose being the only familiar name scheduled before the intermission period. Rose precedes Ciccolini (New Acts) holding down the fourth spot with the tenor closing intermission. Rose, while gathering a safe hit, was far from expectations, much of his best material preceding him to the eastern vaudeville boxes while some of his routine has entirely justified its usefulness. A new monolog might be suggested, since experience has amply proven that no routine is sufficiently good for eternal use.

The remainder of the first part was delegated to the Manchuria Troupe (New Acts) that opened with a rather mild Chinese novelty, the Misses Lightner and Alexander (New Acts) and Laura Nelson Hall and Co. (New Acts) the latter coming before Rose.

Gene Hodgkins and Co., with Muriel Ridley and a sextet of musicians, offered "Le Cafe Futurist" to open the second half of the bill, the best portion of one turn being shown at the opening with a rather semi-original. The idea is somewhat pretentious and speaks well for Hodgkins' progressiveness, but the dancing helped but little. Hodgkins carries the entire burden. Whatever the turn gained was due solely to his efforts, but following the innumerable dancing productions that have come before "Le Cafe Futurist" doesn't register as well as might be expected.

Elizabeth Murray returns to eastern vaudeville with her usual repertoire of character numbers and scored one of the evening's hits. Strange as it may seem, the best results were attained through the rendition of "The 5.15" in which Miss Murray's "house" bit stood out as a strong reminder of her unique ability as a character. "The 5.15" is a new number with a comedy "kick" that brought instantaneous applause while the balance of her routine held itself up nicely. When it comes to the delivery of a character song, Elizabeth Murray has few competitors worthy of contrasting recognition and as a vaudeville attraction, she stands in her own individual class.

Barnes and Crawford have finally reached the Palace after going the rounds of the New York houses and considering their late position, cleaned up nicely. The closing spot was given over to Bankoff and Girle, the latter a new member, who is sufficiently capable of holding up her act without assistance. The honors were divided between the pair.

Wynn.

ORPHEUM.

Six acts in "one" on a nine act bill is the layout at the Orpheum this week where Eva Tangany is heading the show with an attractive capacity audience. Naturally and so many acts in "one" the program is particularly strong on comedy and therefore is almost ideal for vaudeville patrons. The closing half of the show was a riot from end to end and had the before intermission section not held two quiet spots, the show would have been one of the best of the season.

One of the greatest compliments to be paid Eva Tangany is to recall the number of years she has been a headliner. One could very aptly paraphrase a popular song and say that "headliners may come and headliners may go but Eva Tangany goes on forever." Eva Tangany has remained among them all the biggest single woman headliner vaudeville has, and this week she is proving it again in Brooklyn.

Miss Tangany was next to closing a bill that had six acts in "one," the two acts immediately prior to Miss Tangany's appearance being riotous hits, but when the comedienne arrived on the scene there was an ovation overshadowing even the tremendous applause the earlier acts received. Her numbers were delivered with something of an effort for it was noticeable from her voice her throat must be in a sorry condition, but nevertheless she went through her performance and when she concluded with "America I Love You," the audience was clamoring for more. There may be others than Eva Tangany singing "America I Love You," but they may have more voice than Miss Tangany but she puts the number over in a fashion that arouses an answering thrill in everyone in her audience. And of course Miss Tangany walked away with the hit of the bill.

Jimmy Husey and Jack Boyle were on the stage for 23 minutes and a laugh followed later during the time. Gerlie Vaneblitt and George Moore (New Acts) opened the second part of the bill, and the Arco Brothers were the closers.

The show was opened by Adonis and the second act was that of Will Burns and Ed. Lynn with their dancing which brought them fair applause returns.

The Sharrocks with the comedy thought transference skit were one of the early laugh hits of the bill. The act might pass to greater advantage if the work in the audience was a little on the burlesque type. Craig Campbell (New Acts) and Julie Ring and Co. (New Acts) appeared in that order closing the first part. Campbell was one of the quiet spots on the bill and Miss Ring's act was rather slow in getting started. A Pathe weekly closed.

Fred.

COLONIAL.

Every act on the bill at the Colonial this week danced and sang at the opening and closing ones. The opening was the Lunette Sisters, the middle the Gelska girls, and the closer Mlle. Marion Vadie and Co. in a ballet offering. The vaude specialty is pretty. Her girls are well-trained dancers and she is light and graceful, though a bit stiff at the waist-line. What Mlle. Vadie lacks mostly is sufficient "abandon" as the "Bachman" dance. The turn could have been placed to better advantage than as the closing act. Sylvester and Vandy (New Acts).

Charles Mack and Co. in "A Friendly Call," fitted in nicely in third position. There is much to commend in the Irish comedy sketch, but why the daughter of a friend visiting a sick man and a servant's maid's cap is not readily understood. It may be funny to bait an apparently dying old man to the extent of almost precipitating his demise, and candor admits the audience thought so; therefore it is right. The sketch serves as a good legitimate excuse for the introduction of bagpipe and dancing specialty and the climax red-ums much that has gone before.

Hawthorne and Ingalls worked up strongly several times and then let their act drag. Jack Ingalls is a good natural "nut" comedian, but should permit some well-wishes to edit his material. At times his "fly" stuff deteriorates to the three-a-day brand. The instrumental finish is stretched out too long. Chip and Marble (New Acts) closed the first half.

The Watson Sisters started the show off again in good fashion and were followed by the Lewia is a fine artist, but is falling into the serious error of over-laughing at his own comicalities. Eventually it might prove fatal.

Eddie Leonard received applause on his card and now has his routine in much better shape.

Joie.

ALHAMBRA.

Business at the Alhambra was considerably below the normal point Tuesday night, although for unexplainable reasons the pop houses in the immediate neighborhood seem to experience little or no difficulty in gathering capacity. This is a fact which is somewhat dressed was far below expectations in attendance, considering the calibre of vaudeville displayed there this week. Around the corner the Harlem opera house (Kelt's) operated to three rows of standees. A fairly good house was assembled at Hurtig & Seamon's less than a block away, and at Loew's 7th Avenue, the attendance was up to its usual mark.

The headline honors were equally divided between Valerie Bergere and Co. in the dramatic production "War Babies" and Hyams and McIntyre in their familiar specialty "The Quakers" both holding late spots in the second portion of the program. Incidentally the applause honors were rather evenly shared by both turns. The Bergere sketch is rather heavy in its appeal for universal peace but the excellent playing of the cast makes it an ideal attraction for vaudeville. Miss Bergere's dramatic efforts, breaking in a tense dramatic climax brought solid applause from the entire house.

Hyams and McIntyre followed the military offering and with their light comedy and droll dialog soon cleared the atmosphere for a safe path to continuous laughs. Their travestied waltz at the finale earned them several bows in addition to an encore.

The Balzer Sisters opened the show with an entertaining series of aerial feats, followed by Al Wohlman who did wonderfully well considering the presence of one or two rather aged compositions. Wohlman by keeping his repertoire up to date will eventually develop into a standard "single" for he carries all the essentials of a big time turn.

Meehan's Dogs were favored with third spot, the finale being worked up to a semi-sensational measure with favorable results. Doyle and Dixon were worked up to precede the "Woman Proposes" sketch, the opening intermission spot being rather unfavorable to their quiet start.

Cantor and Lee were a genuine hit opening the second half of the bill after which came the Bergere and McIntyre and Hyams skits, with the Toyo Troupe closing. The latter held the majority of those present for the first curtain, the comedy work of one of the members getting the required laughs to classify the troupe among the applause hits of the evening.

Wynn.

CITY.

William Fox's City theatre on 14th street looks like a Broadway house, outside, its entrance and inside. The atmosphere of the City has changed greatly within the past six months, with the pop vaudeville policy remaining the same. And the vaudeville has kept pace with the other improvements. If the bill there the first half is an example. It is a small time program it was a corker. Eight acts, with a couple of single reels sandwiched in, and a feature closing the performance gave the very good sized audience about the biggest quantity and quality for the 25-cent top seat New York can furnish.

Two displays of extremely good management were present Monday evening. The first was a blue plush drop, used in "one" to cover the picture screen, also as a background for women singles. Its value was apparent immediately, aiding the show and lending distinction to the stage. The drop looked quite expensive but it's worth the investment. The other was the very excellent plan of the management to announce Billy Gould on the picture sheet, following a comic reel and just before he appeared. The 14th streeters had probably heard of Billy Gould, and to clinch the fact the same Billy was before them must have been the reason of the slide announcement. That's getting full value out of a turn and it's a new smash.

Mr. Gould made good on the stage, very good. His songs and his jokes were liked. Billy Gould, as a single, with his correct bearing and dressing, must have been a revelation on 14th street this week. He was favored with so many encores, a new song was sung by him for the finale. One of his singing numbers was also new to Mr. Gould, besides a couple of strange jokes. It looks as though Mr. Gould had almost built up a new turn for his trip over the Fox Circuit. He's an easy headline wallop for small time.

Another of the City's feature attractions the first half was "Ye Old Time Halloween" (once known on the big time as "Colonial Days"). It has nine parts, also mentioned as of yore, and the act has been exactly reproduced. That it got over with its music and singing goes without saying. There's plenty of class to this turn, and it will elevate any small time program. There are three or four girls, nice looking, and with very fair voices. In the "Floradora Sextet" number instrumental the two of the faked their playing, but the phoney trombonist of that sextet afterward

played a cornet. The girl, however, remained silent in brass throughout.

Another of the evening's hits was Marie Stoddard, doing a single (in front of the plush drop), mixing it with impersonations of vaudeville's freak singers, also adding some "nut stuff" for a finish. Miss Stoddard presented a good appearance, worked easily, got her audience from the start and finished big. She's certain as a single for this grade of house and should be able to do as well on the small big time out of town.

The closing turn was Ergotti and his Lilliputians, which probably tells of the strength of the show. Ergotti's "risky" work still whacks them, and the little fellows take their part as well. One of the putians is a natural comedian and he gathers in many a laugh. Ergotti's loud hearty applause Carson and Willard cleaned up. They were "No. 4" opening in a special set in "one," a bulletin board. One is the Baseball scorer and the other a German. Plenty of laugh making lines marked their entrance and when they got down to the parodies on current popular numbers, the couple became a veritable riot. The parodies are well written and right down to date, with one on "When I Love the World Behind." The parodies alone could hold Carson and Willard up on the big time.

In the well balanced and placed bill Irene Hobson and Co. were the sketch portion. It's a comedy playlet, with three people, and seemed the City audience, as it will most likely do any other of similar calibre. Miss Hobson is rather imposing in looks. She's the second red headed woman in the show. A girl by the name of "Daisy" is mentioned so often one almost believes there are four people present in the sketch, though Daisy never presents herself.

The "No. 2" spot was occupied by the Four Singers, a mixed quartet who filled the position very acceptably. They have well blended voices, though none possesses any brilliant, and this is not necessary for small time, since the quartet have selected songs they can handle. In other programs not so heavily weighted as this City's one was, the Four Singers could take the "No. 4" position or open after intermission. Mario and Duffy started the show.

AMERICAN ROOF.

While the American show the first half proved entertaining from an audience standpoint it could have stood rearranging. Everything happened during the second half, when three turns following after intermission registered the big noise of the evening. Nevertheless the opening acts received a favorable reception, but nowhere near what greeted the closing portion. That the show was highly enjoyed, by the almost full house could be seen by the enthusiasm displayed.

Joe Denny, Sister and Jennings and playlet in the "No. 3" spot did not get much in fact the applause received just about reached the level of the sketch itself. It is poorly constructed, with a well worn theme helped along by its unsuccessful attempt for comedy by a couple who hardly come up to the better small time standard, although the construction might influence this opinion. It was partially responsible for the downfall of the opening half.

Raymond Wiley (New Acts) was followed by the Keystone Trio, who brought a successful finish to the first part with their comedy burlesque skit. The knockabout comedy appeared just right for the roof crowd, and the fellow in the Chaplin make-up did many a funny move, good for laughs. They did the best results possible from the nonsensical comedy.

Reed and Reed, opening the second half, started well with excellent violin playing, and by the time they had completed showed enough class to warrant them playing the bigger houses. The boys wore a neat outfit of green sport coats and white trousers that made the class of the turn, but it was the playing that put them in right. Their closing rube number might be rearranged by using a popular rag finish and allowing the one who dances to do his bit instead of a solo.

Galt and Carlin had "Before the Mast" and it was the best entertainment of the evening. A new drop had replaced the old deck of the ship. The talk remains the same, and was enjoyed, hearty laughter greeting every comedy hit.

Barnes and Robinson were the third turn of the trio that scored the hits of the evening, and the dippy way in which they handle the material helped to do with it. Mr. Barnes, at the piano, sang his one replacement away, bringing out his rather large voice at proper moments. Hanlon and Hanlon would be doing much better by cutting all of their talk, bringing the act down to a plain ordinary acrobatic turn. They were an acceptable closer when down to business, and had a punch in the finish by a leap across the stage to a hand-to-hand balance.

PROSPECT.

The inhabitants of South Brooklyn did not fill the spacious Prospect Monday night. The big house, however, held real business, for its lower floor is larger than any in the city. The Prospect has been doing good business since the season started although a neighborhood house.

This week's headliner is William Courtleigh in his former vaudeville vehicle "Peaches." The race track sketch goes over easily on the star's work and the support of Dick Crollus. The slang and pathos here and there make the piece well liked, as was demonstrated by its reception.

The comedy bit came directly after the Courtleigh sketch in Ryan and Tierney. These boys are the biggest kind of favorites in all

parts of Brooklyn. The two had a clear field for popular numbers. For a while there was "Jack Homen in Tennessee" with comic following, then "Araby" and "Dream of Annie Laurie" used instrumentally by the pianist with other little odds and ends in the way of numbers coming into use, and "America I Love You" bringing the act to a close.

Gaston Palmer opened the show with justification his chair shirt makes his appearance count, something not looked after by all jugglers. Palmer was called back for several bows after his efforts. Porter and Sullivan, "No. 2," started with "Don't Blame Me For What Happens in the Moonlight." "On the 7:28" was used to fair comedy results. The programming at this juncture was switched around with Crossman's Entertainers programed for the third spot shifted to closing the first half, and "The New Producer" (New Acts) getting the early position. In between was Tate's "Motoring," which proved as hearty a laugh provoker as heretofore although it has changed nary a bit.

The Crossman turn went merrily on its way with good results from start to finish. The racy music entertaining all present. Winsor McKay opened the second half with his animated cartoon, "Gertie." Rather old it is still productive of some amusement, although one look at it is enough. Maria Lo and Co. in a posing novelty closed.

HALSEY, BROOKLYN.

Attendance satisfactory at the Halsey, Tuesday night with a house largely filled with women. Directly next door is the Broadway Sporting Club which, on Tuesday nights, holds flat encounters which might be given as the logical cause for the majority of women in the Halsey audience. The eight-act show was enthusiastically received. Starting with the first act to the last there was applause in abundance. For opening honors the Novelty Trio (New Acts) made fair advances in the right direction after which the Billy B. Johnson Trio stopped the show. The colored entertainers made their dancing tell. "Fishing the Urnace" the headline turn held the "No. 3" position, getting into the running with a noticeable drop to the applause at the finish. Following the Johnson act which was uproarious this comedy turn did not get the results expected from it. A news pictorial of recent date came at this juncture and proved interesting through its news value. The two Malays (New Acts).

Barnes and Barnes brought out some comedy of the Hebrew variety that contained some laughs with the men relying on old parodies to put them over at the finish. More of the twisting stuff by the tall man would prove good for comedy results. A Billie Ritchie comedy film followed to laughs a plenty. It was one of those slap stick things the audience never forgets. Mullaly, Pingree Co. held the sketch honors of the evening with the two "drunk" characters getting returns. The young woman appears new. Her work is capable although not exceptionally heavy. Hibberd and Meyers a mixed two-act talked and sang in the usual style. The Nixia Brothers closed to well liked and appreciated with some exceptional head balancing work.

SHOWS LAST WEEK

FIFTH AVENUE.

The Fifth Ave. with the traffic along lower Broadway discontinued lost some customers the last half of last week. Mlle. Mahr, with a man player, opened the show. The comedy and classic dancing should be rearranged, especially the opening dance. The man might change his opening costume. He looks more like an acrobat than a dancer in it. The couple were well received. Clayton and Lenore started as though they were going to draw down one of the big hits of the evening, but instead the boys were obliged to pass away to light returns. This was due to their talk, amusing at first, but drags dreadfully in the middle of the turn. When patched up a bit better things should be in store for them.

Frank Doane and Co. have a comedy sketch that should become a corker when the company has it in its proper place. Outside of a few old "bits," the sketch looks like a corner and it is up to the players to either make or break it. Following a Kalem comedy, Little Lord Roberts had the entire house talking about him. He is now employing a new idea, opening in full stare asleep in a baby crib, after which a nurse greases him, and he comes out on a long and a dance. Some of his numbers could be changed, for the door is a bit. It is a matter of opinion now when it comes to the Chaplin impersonation. A little more work with his new act and he should have everything running smoothly.

Hixley and Learner scored the big hit. Mr. Hixley and his comedy efforts found them right at the moment and the more they liked him but it was burlesque opera at the close that received the biggest returns. Their "Circus Day in Dixie" was well received. Kalm and Brown in the second dancing act of the evening did not get much until the final dance. More dancing on the style of the closing one would help more than all the songs.

The Frank Fay Trio held their own in the next-to-closing position, but could do themselves justice by rearranging the entire act. Too many interruptions spoil a number of chances for applause, and as it is applause that counts, why not work accordingly? A little ditty for the final bit was well harmonized and it allowed them to depart under a shower of applause. "The Persian Garden," now carrying an entirely new cast, is hardly up to a small time standard. It closed the show to a moving audience.

BILLS NEXT WEEK (October 11)

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" and "A-B-C" following name (usually "Empress") are on the Sullivan-Considine Affiliated Booking Company 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 & A B C." Sullivan-Considine Circuit and Affiliated Booking Company—"M." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"Craw." O. T. Crawford (St. Louis)—"N-N." F. Nixon-Nirdlinger (Philadelphia)—"BL." Bert Levey (San Francisco)—"J-L-s." Jones, Linick & Schaefer (Chicago).

New York.

PALACE (ubo)

"Fashion Show"

Circus

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PLAZA (ubo)

Martia & Rambler G

Fulgura

Symphonic Quartette

The Careltons

2nd half

The Kellors

Dave Kinder

George Fisher Co

"Honey Girls"

Buffalo, N. Y.

SHEA'S (ubo)

Gautier's Toy Shop

Scott & Keane

Kathleen & Capitola

Al & Fan Steadman

Monroe & Mack

Dunbar's Ringers

(Others to fill)

Mont. Meant.

EMPERESS (sc & abc)

Seymour & Robinson

4 Wanderers

Ned Norton & Girls

Rice Bros

Gray & Old Rose

Bicknell & Gibney

Calgary.

PANTAGES (m)

"Lion's Bride"

Chas Carter Co

Kelley & Violet

Carson Brothers

Hopkins Astell Co

Champaign, Ill.

ORPHEUM (wva)

Halkings

Helen Gannon

Mrs. Gene Hughes

Roach & McCurdy

Corr Thomas

Evelyn & Dolly

Dunn & Dean

Live Wires

Clark & McCullough

Little Nap

Canton, O.

LYCEUM (ubo)

Mason Wilbur & J

Alison & Allen

"Pullman P. Maid"

Chung Hwa 4

Selma Braatz

2nd half

Iamed

Fog & White

"Gin in Moon"

Moore Gardner & R

(One to fill)

Chicago.

MAJESTIC (orph)

B Clayton Co

Lina Abarbanell

Harry Cooper Co

J Ardath Co

Zoe Matthews

Maykay 4

Trovato

Emerson & Baldwin

(One to fill)

PALACE (orph)

Norah Hayes

Met Dancers

Lee & Low

Harry Holman Co

Billy McDermott

Jewell Trio

Howard's Ponies

3 Sisters Nautale

Van & Bell

McVICKERS (loew)

- Helena, Mont.**
LIBERTY (sc & abc)
(11-12)
Seymour & Dupree
4 Wanderers
Ned Norton & Girls
Rice Bros
Gray & Old Rose
Bicknell & Gibney
- Hoboken**
STRAND (ubo)
2d half (Oct 7-10)
2 Parshleys
Kimberly & Arnold
Stephen Borden & B
Grand Opera Revue
Walter Brower
Lorley's Dogs
1st half (11-13)
Force & Williams
Bernard & Meyers
A O Duncan
Bert Wheeler Co
Kenney & Hollis
Kurtis Roosters
LYRIC (loww)
The Dealys
Marshall & Tribble
Jas Grady Co
Keeffe, Langdon & W
Bristol's Ponies
2d half
Elliott & Mullen
Klein Bros
"Master Move"
Bob Hall
Equillo Bros
- Houston**
MAJESTIC (inter)
Page, Hack & M
Venita Goud
Shannon & Annis
Willard
Primrose Minstrels
Barry & Wolford
Horelcek Family
- Indianapolis**
KEITH'S (ubo)
Pierlot & Schofield
Kenny Nobody & P
Bancroft & Bronski
Miniature Review
A Aldo Rendegeer
Eleanor Gordon Co
Felix Adler
4 Jansleys
- Ithaca**
STAR (ubo)
"Aurora of Light"
Arthur Layvine Co
2d half
Capital City 3
"Heiress & Mummy"
- Jackson, Mich.**
BIJOU (ubo)
Gladstone & Talmadge
Will Ward & Girls
Neil Abel
"Belles of Seville"
(One to fill)
2d half
Sadie Fondeller
Antrim & Vale
Zelaya
Versatile 4
"Summer Girls"
- Jacksonville, Fla.**
ORPHEUM (ubo)
McRae & Clegg
Hawley & Hawley
Boothby & Everdeen
(Two to fill)
- Johnstown, Pa.**
MAJESTIC (ubo)
(Sheridan Sq. Pitts-
burgh split)
1st half
Balzer Sisters
Ray & Hilliard
Leo Beers
Harry Ferns Co
Weimers & Burke
- Joliet, Ill.**
ORPHEUM (wva)
Wartenburg Bros
Schooler & Dickinson
Arthur Rigby
A Jay Circus
- Johns, Mo.**
ELECTRIC (wva)
Visions De Art
Russell Bros & M
2d half
Visions De Art
(One to fill)
- Kalamazoo, Mich.**
MAJESTIC (ubo)
Victoria 3
Leo Cook
J C Lewis Jr Co
Cameron & Gaylord
Fanton's Athletics
2d half
John Geiger
DePace Opera Co
Smith Cook & B
Roy & Arthur
(One to fill)
- Kansas City, Kan.**
ELECTRIC (wva)
Visions De Art
Rice & Francis
2d half
McGloire & Ellimira
McManus & Carlos
- Kansas City, Mo.**
ORPHEUM
"Society Buds"
Moore & Hauger
J Melodious Chaps
James Teddy
The Gaudemists
The Crips
Girl from Milwaukee
GLOBE (wva)
Restiva
Billy Swede Hall
Kimawa Japs
(Two to fill)
- 12d half**
Dares
Clare Selby
Herman & Shirley
Rice & Francis
Rice Sully & Scott
- Kenosha, Wis.**
VIRGINIA (wva)
La Tours
Flake & Fallon
Moxarts
Bell Rutland
Nelson & Nelson
- Lacrosse, Wis.**
OPERA HOUSE (wva)
Great De Lancia
Guerra & Camen
Wm Morrow Co
Dunbar & Turner
Hullings Seals
2d half
Murphy & Klein
Willie Zimmerman
Sen Francis Murphy
Lucy Gillette
- Lansing, Mich.**
BIJOU (ubo)
Leonora & Kolmossy
Honey & Long
Al Fields Co
Chris Richards
(One to fill)
2d half
Althea Twins
Alman & Welms
Leffingwell & Gale
Dave Ferguson
"Trained Nurses"
- Levinston, Me.**
MUSIC HALL (ubo)
(Bangor split)
1st half
De Pina
Dick & Alice Moss
B Creighton Co
Florence Timponi
El Ray Sisters
JUDITH (sc & abc)
(14-15)
3 Romans
Doyle & Elaine
Beatrice McKenzie Co
Ross & Ashton
Hector
Bogart & Nelson
- Lincoln**
ORPHEUM
1st half
(Colorado Spgs split)
Joan Sawyer
Carlisle & Romer
Altman & Dody
Studies in Art
Albert & Irving
Kingston & Ebner
- Los Angeles**
ORPHEUM
Payne & Neimeyer
Lohse & Sterling
California Beauties
Cecil Cunningham
Violinsky
Chas Howard Co
PANTAGES (m)
"Haberdashery"
Dow & Dow
Winch & Poore
Harry VonFossen
Rondas Trio
HIPP (sc & abc)
Albert Rouget Co
Christy Kennedy & F
"With In Lines"
Karl
Alpha Troupe
- Louisville**
KEITH'S (ubo)
L. M. Jackson
Jones & Sylvester
Clara Morton
Julia Blanc Co
Ernie Ball
Diamond & Brennan
5 Belmonts
JAYEY (sc & abc)
Musical Hunters
Cora & Robt Simpson
Madge Matland
Tchow Cats
BIJOU (ubo)
Dave Kinder
Brown & Taylor
"Darktown Revue"
2d half
The Carletons
Gray & Klumker
Symphoniet Quartette
(One to fill)
- Lowell, Mass.**
KEITH'S (ubo)
Soretti & Antoinette
Jack Prince
Moore & Moore
L & B Smith
Naynon's Bids
Lawrence & Edwards
Honey Boy Minstrels
Madison, Wis.
ORPHEUM (wva)
English Girls
5 Annapolis Boys
Frank Terry
(Two to fill)
2d half
Norcross & Holdsworth
Hufford & Chain
(Three to fill)
- Manchester, N H**
PALACE (ubo)
Helene & Emilion
Williams & Segal
"Red Cross Mary"
Irwin & Herzog
Carl Rosini Co
2d half
Lightning Weston
Peterson Dick & M
Felix & Barry Sis
Holdon & Harron
7 Bracks
- Mason City, Ia.**
REGION (wva)
Lucy Gillette
Ed Gray
2d half
Harvey De Rosa 3
Olive Vail & Sister
- Memphis**
ORPHEUM
Morton & Moore
Belle Blanche
Mme Beeson Co
Paul Conchas
Tracey Stone Co
Marriss & Manion
Gertrude Long Co
- Milwaukee**
MAJESTIC (orph)
"Style Revue" (local)
Els & French
Matthews & Alshayne
Chick Sale
Ed Lavine Co
Barton & Ashley Co
Marie Fischer
Oxford 3
PALACE (wva)
Chuck Hass
Bruce & Betty Morgan
Electricite Co
Billy Jones
Zeno Jordan & Z
Do
Abbott & Millie
Mitchell & Mitch
Austrian Creightons
(Two to fill)
- Minneapolis**
ORPHEUM
(Open Sun Mat)
Nazimova
Britt Wood
Norvin & Lee
DeVole & Livingston
Mexican Orchestra
Bert Melrose
PALACE (m)
Knox Wilson Co
Four Casters
Harris & Harrison
3 Keelcey Sis
Rice & Davis
GRAND (wva)
Clarence & Flo Gould
Calloway & Elliott
Chartriss Sis & H
Swain's Cocomos
- Minnetonka, Ia.**
ORPHEUM (wva)
Kimball & Kenneth
Clark Sisters
Sid Lewis
Akl Trio
2d half
Leonardi
Evoria & Ferris
Trio Levolas
(One to fill)
- Nashville, Tenn.**
PRINCESS (ubo)
Birmingham split
1st half
Les Jards
Barrett & Opp
Roxey La Rocca
Italian Musketeers
(One to fill)
- Newark, N. J.**
MAJESTIC (loww)
"Master Move"
3 Wheelans
Conroy & Models
Jennings & Evers
(Three to fill)
2d half
Dave Roth
"The Secret"
Conroy's Models
Hall's & Hayes
(Three to fill)
- New Haven**
POLI'S (ubo)
Drawee Frisco & H
Sampson & Douglas
Dan Kusel Co
Gallagher & Martin
"Cabaret Girl"
2d half
Alvin & Kenny
Low Cooper Co
Nevis & Erwood
Isabel Lowe Co
Welsh Mealy & M
Fred Bowers Co
BIJOU (ubo)
Dave Kinder
Brown & Taylor
"Darktown Revue"
2d half
The Carletons
Gray & Klumker
Symphoniet Quartette
(One to fill)
- New Orleans**
ORPHEUM
Lew Dockstadter
Cressy & Dayne
Staine's Circus
Mae Francis Co
Smith & Austin
Fried & Albert
Herbert & Goldsmith
- New Rochelle, N. Y.**
LOEW
DeLisle & DuPont
Erkotti & Lilliputians
(One to fill)
2d half
Walton & Boardman
Green, McHenry & D
Al Burton's Revue
- New York**
VA.
ACADEMY (ubo)
(Richmond split)
1st half
Young & April
Morris & Sherwood
Grace De Mar
Equestrian Lion
(One to fill)
N. Yakima, Wash.
EMPIRE (sc & abc)
Smiliter & Mosher
Terry & Figi Girls
- Martyn & Valerio**
Emily Green & Co
Maley & Dayton
5 Greens.
- Oakland**
ORPHEUM
(Open Sun Mat)
Bonnie Browling
"Telephone Tangle"
Ohlmeier Saxet
Weber & Elliott
Beaumont & Arnold
Chyo
Mr & Mrs Connolly
PANTAGES (m)
(Open Sun Mat)
Scoville Dancers
Lady Betty
Will Armstrong Co
Archer & Carr
Gascognes
LaZar & Dale
- Ogden, Utah**
ORPHEUM
Brunelle Sis Co
"Tango Shoes"
O'Neil
Salon Singers
Brown & Spencer
Rives & Harrison
The Grazers
- Oklahoma City**
LYRIC (inter)
Granville & Mack
Herschel Hendler
2d half
Musical Gordon High
(One to fill)
2d half
Mintz & Wertz
Vardaman
Kilmer, Haynes & M
Barto & Clark
Ishikawa Bros
HIP (wva)
Rosedell Singers
2d half
Dave Rafael
Silver & Gray
- Omaha**
ORPHEUM
(Open Sun Mat)
Mises Campbell
Bernard & Phillips
Nan Halperin
Cameron & Gaylord
Ball & West
Frankie Murphy
Trio Capininos
EMPIRE (wva)
De Voy & Dayton
3 Lorrettas
O'Neil & Walmsley
Rice Sully & Scott
2d half
Georgie Trio
Barber & Jackson
Ed & Jack Smith
6 Cecilians
- Oshkosh, Wis.**
MAJESTIC (wva)
Medley & Fletcher
Knight & Moore
2d half
Franks & Addington
Dick Ferguson
Tri State 4
- Ottawa, Can.**
DOMINION (ubo)
Kerville Family
Sophie Tucker
Al Herman
Largay & Snee
Booth & Leander
Ray Dooley 3
Anthony & Mack
- Peoria, Ill.**
ORPHEUM (wva)
Cavanna Duo
Louis London
McConnell & Simpson
6 Military Dancers
(One to fill)
2d half
The Parkers
Correll & Gillette
"Dream of Orient"
Freeman & Dunham
Berzacs Circus
- Perry, Ia.**
OPERA HOUSE (wva)
Swor & Westbrook
2d half
Unada & Irving
Philadelphia
KEITH'S (ubo)
Ryan & Tierney
Chas Grapevine Co
Al Golem Troupe
Alb Cutler
Webb & Burns
Vanderbilt & Moore
Gilbert Sullivan Co
F & A Astaire
ALLEGHENY (ubo)
Martin Howard
Steven Borden Co
DeMichelle Bros.
Donovan & Lee
Capt Sorcho Co
(One to fill)
GRAND (ubo)
Jack Onri
Stanley & Lambert
Arnold Bros
"School Playground"
Castano & Nelson
Miss Will & Part
- Pittsburgh**
DAVIS (ubo)
3 Mori Bros.
DeBros
Mason Keeler Co
Ray Samuels
Henry Lewis
Corradini's Animals
(Three to fill)
HARRIS (ubo)
Bennington Sis
Wooler & Mosher
Terry & Figi Girls
- Koster**
Earl & Bartlett
Zeno & Hoyle
Readick Freeman Co
SHERIDAN SQ. (ubo)
(Johnstown split)
1st half
Wm Sisto
"Married Ladies Club"
Von Hampton &
Schriner
Binns & Burt
(One to fill)
Pittsburgh, Kan.
ORPHEUM (wva)
Jameson Duo
2d half
2d half
Portland, Me.
KEITH'S (ubo)
Togan & Geneva
Weston & Clare
Kluting's Animals
Richards & Kyle
Harry Brooks Co
Do
"Midnight Rollers"
- Portland, Ore.**
ORPHEUM
(Open Sun Mat)
Mr Morris Co
Gallett's Monks
Mignonette Kokin
Kirk & Fogarty
Scoville 4
The Gliders
Jed & Ethel Dooley
PANTAGES (m)
Holland Dickrill Hors
5 Normans
Four Renes
Barto & Clark
Gillespie Girls
Mr & Mrs P Fisher
EMPIRE (sc & abc)
Godwin
Weatherford & Kemp 8
"Frolits & Friars"
Ray Monahan
Erie & Dutton
The De Bars
- Providence**
KEITH'S (ubo)
Ray E Ball
Julie Ring Co
Fritz Scheff
Valentine & Bell
Dooley & Sales
Watson Sisters
Seymour Family
Lloyd & Britt
EMERY (loww)
Klein Bros
"The Surgeon"
Gabby Bros & Clark
(Two to fill)
2d half
Rockwell & Wood
Ranson & Clare
Gertrude Barnes
Samorin Troupe
(One to fill)
- Quincy, Ill.**
ORPHEUM (wva)
Carl Rifter
"Master Move"
Skipper Kennedy & R
Boris Fridkin Tr
2d half
Will Morris
Lowell & Esther Drew
Burnham & Yant
Libonati "School Days"
- Racine, Wis.**
ORPHEUM
Austrian Creightons
Mabel Harper
"After Wedding"
Bowman Bros
Berlo Girls
2d half
Scanlon & Press
Blanche Colvin
Guerra & Carmen
Empire Comedy 4
Nichols Nelson Troupe
- Reading, Pa.**
ORPHEUM (ubo)
Carmella & Fonzella
Sully & Westbrook
Ed Howard Co
(Two to fill)
2d half
Harrington & Perry
Brent Hayes
Mullen & Coogan
(Two to fill)
- Richmond, Va.**
BIJOU (ubo)
Norfolk split
1st half
The Seaback
Hayes & Thatcher
Martin's 4 Roses
Gus Nager 3
(One to fill)
- Roanoke, Va.**
ROANOKE (ubo)
McRae & LaPort
Helene Davis
Harry Breen
(One to fill)
2d half
Selbini & Grovini
Sharp & Turek
Celo Gasoline Co
(One to fill)
- Rochester, N. Y.**
TEMPLE (ubo)
Al Rover & Sis
Hallen & Fuller
Stevens & Marshall
Ward Bros.
Dorothy Jardon
Deiro
Aron
Comedy 4
Ameta
- LOEW**
Rose & Ellis
Hallen & Hayes
Julia Nash Co
Brown, Harris & B
6 Musical Spillers
2d half
Kamerer & Howland
"Fired from Yale"
Wilson Bros
Kariton & Klifford
(One to fill)
- Rockford, Ill.**
PALACE (wva)
Gillroy & Correlle
Clinton & Rooney
Toots Taka
4 Entertainers
Orville Stamm
2d half
McCowan & Gordon
Sumika Co
James H Cullen
Camille Trio
(One to fill)
- Rock Island, Ill.**
EMPIRE (wva)
Guzmann Trio
Dean Dorr & Dean
Willie Zimmerman
Wm Lytell Co
Empire Comedy 4
2d half
Great De Lancia
Johnny Small & Sis
Wm Morrow Co
Bill Fruit
(One to fill)
- St. Cloud, Minn.**
NEMEC (sc & abc)
Seymour & Robinson
H Jack Gardner
Ollie Carey
"Act Beautiful"
Mumford & Thompson
CRYSTAL (inter)
Gordon & Rica
Evans Sisters
Earl Adair
Cheeberts Manchrians
(One to fill)
2d half
Ruth Page
Creighton Girls
Josie Flynn Minstrels
Bertie Lewis
Black & White
ELECTRIC (wva)
Roland Travers Co
2d half
Kennedy & Burt
Gray & Wheeler
Wm & Kemp
- St. Joe, Mo.**
CRYSTAL (inter)
Gordon & Rica
Evans Sisters
Earl Adair
Cheeberts Manchrians
(One to fill)
2d half
Ruth Page
Creighton Girls
Josie Flynn Minstrels
Bertie Lewis
Black & White
ELECTRIC (wva)
Roland Travers Co
2d half
Kennedy & Burt
Gray & Wheeler
Wm & Kemp
- St. Louis**
COLUMBIA (orph)
McIntyre & Heath
Roshanara
Ruth Roy
F Nordstrom Co
Van & Schenck
Eddie Carr Co
Julia Curtis
Burke & Walsh
GRAND (wva)
Swains Rats & Cats
Grace & Ernie Forrest
Grace La Dell
Amoras & Melvey
5 Ecclesiastical Misses
Chas Kenna
Princess Mins Misses
Madam Herman
Adams & Gilbert
EMPIRE (wva)
Eller's Animals
Bert Melbourn
Mrs L James Co
Kelly & Galvin
Mile Asoria Co
2d half
Ralph Bayle Co
Juliette Dika
Dorothy Swift Co
Cummings & Young
Ford & Hewitt
- St. Paul**
ORPHEUM
(Open Sun Mat)
Morgan Dancers
Lockhart Dancers
Allan Dinehart Co
Claudius & Scarlet
David Reese & B
Scholvin Troupe
Joe Cook
EMPIRE (sc & abc)
Mishpa Selbini Co
Wiesser & Reeser
Cleora Miller
Hodge & Lowell
Hills Circus
PRINCESS (wva)
Smith & Hunter
Florence Larraine Co
Gillis & Co
2d half
Byam Yorky Fay
Emmett & Emmett
Lex Neal
Hullin's Seals
- Sacramento**
ORPHEUM
(Fresno split)
Marx Bros Co
Wilson & LeNolr
Alice Lyndon Co
Brown & McCormack
Devine & Williams
Greenie Lund
Char & Fan Van
EMPIRE (sc & abc)
Arbassanya Cockatoos
Gene King 4
Victorson & Forrest
Hugo Lutkins
Stevens Troupe
- Saginaw, Mich.**
FRANKLIN (ubo)
Althea Twins
2d half
Allman & Nevins
- Leffingwell & Gale**
Dave Ferguson
"Trained Nurses"
2d half
Leonora & Kolmossy
Honey & Long
Al Fields Co
Chris Richards
(One to fill)
- Salt Lake**
ORPHEUM
(Open Sun Mat)
Mrs L Carter Co
Willie Solar
Eva Shirley
Harry & Eva Fuch
Toots Taka
PANTAGES (m)
(Opens Wed Mat)
Henrietta DeSerris
Welch Carbase Co
Alexander Bros
University Four
May & Kildun
- San Antonio**
MAJESTIC (inter)
Knapp & Cornalia
Mystic Bird
Great Howard
Creighton Bros. & B
Willing Bentley & W
Agout Family
- San Diego**
PANTAGES (m)
"Star of Movies"
Lalla Selbini & Co
Karl Emmy & Pots
Sullivan & Mason
Inness & Ryan
- San Francisco**
ORPHEUM
(Open Sun Mat)
Long Track Sam
Rooney & Bent
Pipifax & Panlo
"Aurora of Light"
Navassar Girls
Eugene Diamond
Mr & Mrs Kelso
Walter C Kelly
EMPIRE (sc & abc)
Little Caruso Co
Owen & Wright
Stansfield Hall & L
Bertie Haron & A
Ambler Bros
PANTAGES (m)
(Open Sun Mat)
Little Miss U S A
Ober & Dumont
Kennedy & Burt
Gray & Wheeler
Wm & Kemp
- Saratoga, Pa.**
POLI'S (ubo)
Kennedy & Kramer
Rubel Simms
Eckhoff & Gordon
"Kidland"
Mercedes
Bush & Shiparo
Loju Troupe
2d half
Adroit Bros.
The Reynolds
Eddie & Ramsden
Minnie Allen
Deeley & Donlin
Sis Ecclesiastical Misses
(One to fill)
- Seattle**
ORPHEUM
(Open Sun Mat)
Carolina White
The Flemings
Bert Melbourn
Margot Francois
Gardiner Trio
Musical Johnston
Willie Weston
EMPIRE (sc & abc)
Cabaret Dogs
Dorothy Swift Co
Eldon & Clifton
Orpheus Comedy 4
Vinos Models
Zegenoff Troupe
PANTAGES (m)
Broadway Revue
Alexander & Scott
King Thornton Co
Willis & Hasean
Prince & Deerie
Ed Vinton & Buster
St. Louis, Ia.
EMPIRE (wva)
Jas Edwards
Jerke & Hamilton
Lona Hegl
2d half
Gus Edwards Revue
Reed & Wood
Clairmont Bros
(One to fill)
- Sioux Falls, S. D.**
ORPHEUM (wva)
Kough Sisters
Knecht & Nickerson
Ed Gray
Baader La Vell 3
- Spokane**
PANTAGES (m)
(Open Sun Mat)
Bothwell Browne Co
Three Chums
Joe Whitehead
Swain Ostrman Co
Gertie VandYck
- South Bend, Ind.**
ORPHEUM (wva)
"A Drees Rehearsal"
2d half
Jue Quong Tai
Mills & Lockwood
Six Waterlilies
(Two to fill)
- Springfield, Ill.**
MAJESTIC (wva)
"The Night Clerk"
2d half
The Halking
- Chabot & Dixon**
"Springtime"
Yates & Wheeler
Ed Lavine
Springfield, Mass.
PALACE (ubo)
Adon & Co
Luccetti & Costello
Bert Shader Co
Orth & Dooley
Lydia Barry
"Petticoat Minstrels"
2d half
Lawton
Pinger & Co
Clifford
The Skatells
Warren & Conley
Is He Chaplin?
- Superior, Wis.**
PEOPLES (wva)
Fleider Brown
Lane & Harpoe
2d half
Harris & Kress
(One to fill)
- Tampa, Fla.**
PANTAGES (m)
Cherry Case
Lombard Quintette
The Bimbos
Howard & White
Bottomley Troupe
Santucci Trio
- Tenure Monte, Ind.**
Hippo (wva)
3 Jeanes
Conrad & Conrad
Linton & Girls
Hugo B Koch Co
Bobbe & Dale
2d half
Reno
Rome & Kirby
John P Wade Co
Al Abbott
Geo Damerl Co
- Toledo, O.**
KEITH'S (ubo)
Vera Sabina Co
Henry Rudolph
Raymond Bain
Alexander Kids
Heath & Raymond
"The Coward"
Marie Nordstrom
LoGrohs
- Topeka, Kan.**
NOVELTY (inter)
Marsh & Lawrance
Whipple Houston Co
Daley & Mack
Boudini Bros
Landry Bros
2d half
Art Adair
Evans Sisters
Gordon & Rica
Cheeberts Manchrians
(One to fill)
- Tulsa, Okla.**
EMPIRE (inter)
Mintz & Wertz
Kilmer Haynes & M
Barto & Clark
Ishikawa Japs
2d half
Bell & Eva
Pearl Davenport
Lady Alice's Pets
Norton & Earl
(One to fill)
- Vancouver, B. C.**
PANTAGES (m)
Harden
Howard & Fields Co
Cost's Hawaiians
The Longworths
Patty Bros
Mabel Johnston
- Victoria, B. C.**
PANTAGES (m)
"Peaches & Pairs"
Countess VanDorman
Wander & Palmer
VanderKroos
Norwood & Hall
Virginia, Minn.
GRAND (wva)
Harris & Kress
2d half
Fields & Brown
Washingtons
KEITH'S (ubo)
3 Ankers
Aubrey & Rich
"Motoring"
Wilton Lackaye Co
Stone & Hayes
Ralph Hers
Geo East Co

"TRUST" ORDERED DISSOLVED UNDER U. S. COURT DECISION

Patents and General Film Companies Declared Monopolies in Violation of Sherman Law—Sigmund Lubin Says They Won't Appeal—Action Instigated By Wm. Fox—Deluge of Suits May Be Started.

"The Moving Picture Trust" was held to be monopolistic under the Sherman Act by Judge Dickinson in the United States Court of Philadelphia Oct. 1, and ordered dissolved. The picture companies mentioned as in combination to stifle competition, in the suit brought by the Government for the dissolution, are the Edison, Biograph, Kalem, Essanay, Lubin, Kleine, Melies, Selig, Vitagraph, Pathe, together with the principal officers of those companies. Melies was excepted in the decision.

Sigmund Lubin, in an interview, stated there would be no appeal. His decision in this regard was probably based on the fact that the verdict would relieve the members of the V-L-S-E from paying any further royalties to the Motion Pictures Patents Co. In addition to royalties, every exhibitor had to pay \$2 a week. Until this week the Greater New York (Fox) was paying in royalties to the M. P. P. Co. \$700 a week.

There is some talk among old-time exhibitors of suing to recover the \$2 weekly they were compelled to "kick in" for years, which will total, it is believed, millions.

When the General Film Co. secured the exclusive rights to the Chaplin films they held these films as a club over the heads of the exhibitors. At that time the Greater New York lost many of its clients. Now no exhibitor can secure the Fox features unless he uses the Greater New York service. By this method of reprisal Fox succeeded in corraling eight of the G. F.'s customers during the past week.

What the court finally ordered had already been practically accomplished through trade conditions. The Motion Picture Patents Co., and General Film Co., a subsidiary concern, which composed what was at one time known as "The Trust," were shorn of their power in the picture field over a year ago. Other picture makers of daily releases and feature film entered the market with such strong competition the exhibitors, losing their fear of "The Trust," bolted, selecting such film programs as pleased them. The first actual break of the General Film Co.'s power as a rental distributor occurred when exhibitors commenced presenting mixed programs (containing G. F. and other subjects in one bill).

The Government started its dissolution suit against "The Trust" in 1911, at the instigation of William Fox, then the proprietor of the Greater New York Film Rental Exchange, an active oppo-

sition to the old "Association" complement (later "The Trust") that the formation of the M. P. Co. could not bring into line, although the M. P. offered to buy out Fox. With the erection of the G. F. Co., and its "rules and regulations," many "outside exchanges" sold out to it in preference, as they believed, to being forced out of business. Fox took the other course. Through Rogers & Rogers, his attorneys, he commenced a legal warfare against "The Trust" which ended with the U. S. Court decision last week.

Meantime the M. P. and G. F. Co. became badly arranged in its internal composition. Pathe deserted, and several other manufacturers who delved rather heavily into the feature division of pictures, formed rental combinations of their own, disregarding the General Film Co., which was left with the daily release product however and such feature subjects as it could corral or the few remaining manufacturers deliver to it. Principally among these were the Biograph-Klaw & Erlanger features rented by the G. F. at \$2 a reel daily, an abnormally low figure that bespoke the merit of the features and the remaining strength of the G. F.

The story of the formation of the M. P. P. Co. in 1909 carries with and behind it the history of the motion picture up to that time. The Edison concern, in league with the Biograph, believed it had a death grip on the American picture business forever. Their attempt to strangle competition has resulted in the rating of the picture industry at the present time.

BLANCHE SWEET WITH EQUITABLE.

A report was prevalent this week that Blanche Sweet was about to sever her connection with the Jesse L. Lasky company and become leading woman for the Equitable company which is producing pictures directed by Marshall Farnum.

Felix Feist, manager for the Equitable, denied the rumor, and when pressed to state whether such an arrangement was possible answered, non-committally, "Anything is possible."

BALTO. EXHIBITORS HERE.

Messrs. Bleckman & Bassin, owners of the Blue Mouse theatre, Baltimore, were in town this week, stopping at the Waldorf. They paid a flying visit to New York to make arrangements for the securing of a resident representative here, who will in future contract for their features. They are in a position to offer 28 days' booking in and around Baltimore.

81ST STREET GETS TRIANGLE.

C. T. Stockhouse, manager of the Eighty-first Street theatre, acting for A. L. Shackman, owner of the house, has contracted for the exclusive showing of the Triangle releases in the vicinity of that house, commencing Oct. 25, and will offer the Griffith-Ince-Sennett features at 25 cents in conjunction with a vaudeville program. They will pay \$750 a week for the service. The house will play two shows daily. The 81st Street franchise includes the middle West Side territory.

The Triangle has also sold a franchise to the Classic theatre in Washington Heights at \$500 a week, the service comprising a semi-weekly change of program. David Picker, of the Berlin Casino, Bronx, is negotiating for a similar service in his neighborhood. It is understood the price quoted him is \$700 a week.

By the terms of the Triangle "franchises," those holding them can sublet to any other theatres they choose in their respective districts.

TRIANGLE IN PHILLY.

Philadelphia, Oct. 6.

The Triangle gave Philadelphia, Tuesday, at the Chestnut Street opera house, its first \$2 picture program, opening with "The Lamb," "The Iron Strain" and "My Valet" on the bill.

The attendance and the show the first night were accepted as indications of Philadelphia's willingness to patronize the high-grade picture entertainment offered by the Triangle.

It is believed here that the local condition (which must also exist in all large cities), holding an element willing to support the highest priced picture show, to be assured of a certain exclusiveness thereby, will almost practically guarantee the Chestnut Street steady patronage.

TILLIE'S TOMATO CANNED.

The Lubin release last week of six reels with Marie Dressler starred was called "Tillie's Tomato Surprise" when first shown in the William Fox theatres in New York. After the exhibition the title should have been "Tillie's Tomato Canned," for the Fox people threw out the attempted comedy feature as impossible.

Later in the week it was reported Lubin had deleted 1,500 feet of the feature, and again circulated it as a comedy.

"NATION" GETTING CLOSER.

Springfield, Mass., Oct. 6.

George Miller, who has been trying to get "The Birth of a Nation" booked in all the suburbs of Springfield, has now landed a permit to show in Chicopee and Holyoke. Originally it was tabooed here by Mayor Stacy; then West Springfield was tried, which, after giving a permit, vetoed it. Later Holyoke was secured, and now Chicopee, all in a ten-mile radius.

MILLER REFUSED PICTURES.

Henry Miller is said to have refused an offer of \$30,000 for a picture engagement of seven weeks with the N. Y. Motion Picture Company.

PARAMOUNT'S AD CAMPAIGN.

An advertising campaign lately inaugurated by the Paramount has been laid out, according to report, to take in but one daily newspaper in every large city.

For New York, the selection was The Times. The Paramount scheme is to select the high-grade daily publication of the city, using it to advertise its various features, which are retailed at the picture box offices at from 10 to 25 cents.

The position or attitude taken by the Paramount, as far as New York is concerned, is considered somewhat antagonistic by the other papers, which have heard of the \$20,000 annual exclusive agreement entered into between the Paramount and The Times.

So far it is said the other New York dailies have religiously removed the name "Paramount" from that concern's press matter, though remaining in doubt as to what policy to pursue in connection with the Paramount's principal contributors, Famous Players, Lasky and Morosco.

Outside of the selected dailies, the Paramount intends to confine its public advertising to the Saturday Evening Post and Ladies' Home Journal.

MABEL NORMAND COMING EAST.

As soon as she recovers from her accident, Mabel Normand is coming east to locate permanently. She will be assigned to the Keystone's Fort Lee studio and work with Roscoe Arbuckle ("the fat man").

Keystone comedies have never been made in the east and the experiment will be watched with interest by the trade.

SHAKE-UP IN EASTERN CO.

A story was in circulation in New York this week of a big shake-up in the management of the Eastern Film Corporation of Providence, R. I. It was said that the general manager, E. F. Bostwick, has retired, together with several other employees.

The Eastern has been in operation since last May and is said to have made some 40 or 50 pictures, none as yet released. Its principal shareholder is Frederick C. Peck, a local business man of reputed wealth.

S. P. C. A. PROTESTS.

San Francisco, Oct. 6.

The local Society for the Prevention of Cruelty to Animals has protested against the exhibition of a film entitled "Tom Turns 'Em Loose." The organization didn't approve of the film, as it shows leopards turned loose and killing various species of domestic fowl and animals.

The complaint is based upon the grounds the film "brutalizes its spectators and creates a callousness towards animal suffering."

RECORD BOOKING RECEIPTS.

On Monday of the current week the General Film Co. started booking the two-reel Chaplin (Essanay), "Shanghaied." Their takings for the first day for this picture amounted to \$5,100 for bookings in New York City and adjacent territory.

V-L-S-E GENERAL MANAGER FAVORS OPEN FILM MARKET

Walter W. Irwin Says "Big Four's" Clients Are Not Bound to Take Full Service. Exchange's Employees to Share in Profits. May Take in Additional Manufacturers.

Walter W. Irwin, general manager of the V-L-S-E, had a statement to make for publication last Saturday and preferred that the newspaper boys see him personally rather than have it released via the press department.

Five minutes' talk with him makes one realize the value of such a procedure. His is an impressive, dignified personality, backed by an uncommonly keen, active mind. He was business and legal representative for the Vitagraph Co. for several years prior to the formation of the V-L-S-E.

When he took hold of the "Big Four" distributing company, he carefully refrained from making any promises of his proposed plans, waiting until such time as something tangible had been accomplished. His ideas on organization and efficiency were most interesting, culminating in his broad scheme of distributing, four times a year, among the employees of the V-L-S-E, various sums equivalent to 20 per cent. of the net profits. Discussing the subject of censorship, he said:

"It seemed to me before I came with this company, that the industry was deplorably lacking in co-operation and that they didn't seem to realize their own power and influence, or to be attempting to combine their strength in order to bring about certain matters of benefit to the industry.

"As a result of this conclusion, the National Board of Trade, which I was instrumental in organizing, is going to be a tremendous power, if its avowed principles are lived up to. Its success depends entirely upon the manner in which it is administered. It is designed to maintain a system of practical lobbying wherever and whenever necessary. By that, I don't mean bribery and corruption, but representatives to place before legislative bodies our side of the moving picture question."

Mr. Irwin concluded with the very interesting statement that he was strongly pledged to the policy of open market booking—that the V-L-S-E clients were not bound to take the "Big Four's" full service—only as much or as little of it as they cared for, and that they were at liberty at all times to reject any picture that they didn't feel absolutely suited to their patronage.

Asked the direct question, whether the V-L-S-E contemplated taking in any further producing concerns, Mr. Irwin replied that such a proposition was premature just now, but that, in his opinion, such a broadening of the company's sphere was conducive to

comparative economy and would undoubtedly receive consideration in due course.

ESTABROOK MAY SUE PATHE.

There is a possibility that Howard Estabrooke may start a suit against the Pathe Company to compel that company to feature him in the billing of a feature in which he appeared for it. Mr. Estabrooke's attorney called on the film officials Tuesday and laid his client's claim before it. The Pathe people, however, disclaim any responsibility under the contract which the star held, stating that when its directors sign the contracts the directors themselves are the ones that should be held liable.

This fact may also lead to the cancellation of the H. B. Warner contract with the concern, as he is represented by the same attorney as Mr. Estabrooke.

REEVES IN DEMAND.

Philadelphia, Oct. 6.

Abram Sablosky, a vaudeville magnate who is interested in a chain of "pop" theatres in this vicinity, last week offered Billie Reeves a contract for \$20,000 for twelve weeks for a return to vaudeville with "A Night in an English Music Hall." In spite of this flattering offer, Reeves declined and signed for six months more with Lubin. He begins work in a new series, to be written by Mark Swan and produced by Earl Metcalfe.

AUSTRALIANS HERE BUYING.

David P. Howells, managing director of Premiere Pictures, Limited, of Sydney, Australia, is here securing feature pictures for his home market. He is accompanied by his associate, William M. Vogel, and they have entered into an arrangement for the World to furnish them one release a week. A second weekly release may also be contracted for by them before they return. They are scheduled to sail from Vancouver Oct. 27.

The Premier is the largest "independent" picture service in Australia.

SPOONER PLAYING FEATURE.

The Spooner theatre in the Bronx, which has been dark for some time, has been taken over by Picker and Bennett, managers of the Burland, and is playing a straight feature picture show. The house has tried vaudeville and stock heretofore without satisfactory returns.

FOX AFTER PARAMOUNT.

The Fox production of "Carmen" is scheduled for display at the Academy some time this month, but the definite date is not announced. It is said the Fox people have timed its release to be shown simultaneously with the Paramount's Geraldine Farrar feature of the same name, and purpose showing it, wherever possible, in direct opposition to the other screen adaptation of Prosper Merimee's famous novel.

The Paramount people are apparently highly pleased over the success of their "Carmen" feature, which opened in Boston last week. The Post, Globe and Journal of that city carried first-page stories about it, assigning their dramatic critics to review it.

"ORPHANS" DECISION.

The suit of Kate Claxton and Selig against Fox to restrain that concern from showing its feature picture, "The Two Orphans," was argued before Judge Lacombe last week with Saul E. Rogers, of Rogers & Rogers, representing Fox.

Miss Claxton claims the Fox company has infringed on her version of "The Two Orphans," the picture rights to which she had sold to Selig, and which was produced by it. Fox claims it did not use the Claxton version.

The Court ordered Fox to discontinue exhibiting the "Orphans" film after 40 days, unless certain matter infringing is removed.

WARNER TO REMAIN ON COAST.

H. B. Warner, who has been in the west appearing in pictures, signed a contract in New York Tuesday by proxy, through his attorney, which will necessitate his remaining in California until February. Several managers were trying to secure his services for productions, but he has declined all offers in favor of the films.



SAMMY LEVY

A nice little fellow who is out for the heavy-weight championship of the world. Up to date Sammy is just missing it by eight pounds. When not eating rice pudding this young man assists Max Winslow in the Professional Department of Waterson, Berlin & Snyder, music publishers.

(Sammy didn't want his picture printed. He only brought in nine different poses to select from, one with Sammy reading VARIETY—Sammy thought that was new.)

SCREEN CLUB ELECTION.

The annual election of officers of the Screen Club was held last Saturday. Following are the successful candidates. President, William Quirk; first vice-president, Harry Myers; second vice-president, Ad. Kessel; third vice-president, Robert Edson; treasurer, John Race; corresponding secretary, Harry Ennis; recording secretary, Robert Welsh; governors, C. A. Willat, Arthur Leslie, Hopp Hadley, George DeCarlton.

There were 25 candidates for the eleven offices and Arthur Leslie was campaign manager for eleven of the contestants, of which ten were elected. Two private detectives were in attendance, and their presence was generally remarked.

The ballot boxes were closed at 9 p. m., but the festivities following the announcement of the result were continued until dawn.

ROY BARNES FOR PICTURES.

"He Comes Up Smiling" and "See My Lawyer" will be produced in film form during the month of November, Roy Barnes having been retained to play the principal roles in the pictured version of both pieces. Barnes was originally engaged for the "Smiling" piece but retired from the cast before the stage production was made. He played the principal part in "See My Lawyer," which had a short career at the Eltinge. The Barnes-Crawford skit will continue for another three weeks in vaudeville prior to the film engagement, after which Barnes begins rehearsals with a new Cort piece scheduled for an early winter production.

KITTY GORDON'S PICTURE.

Under a contract that she has had with the World for some time past, Kitty Gordon is to appear in a picture for that company shortly. At the time the contract was originally made there was a slight misunderstanding between the picture firm and the star, but this seems to have been adjusted.

NEW COLORED FILM PROCESS.

Allan Gilbert, the noted artist, has invented a new process for the filming of motion pictures in color. He gave a demonstration of his first pictures this week to an exclusive audience. A company is to be formed to exploit the process.

"OLD HOMESTEAD" IN FILM.

The Famous Players have signed a contract for the rights to filmize the famous "The Old Homestead." The deal was closed Tuesday. The picture will be placed into making as soon as the cast can be secured.

THE RISE OF INCE.

Los Angeles, Oct. 6.

An illustration of the rise of Tom Ince in filmdom is the present engagement by Mr. Ince of William H. Thompson as one of his stars.

Not so many years ago Mr. Ince played in Mr. Thompson's vaudeville sketch at \$100 weekly. He now owns Inceville and is reputed a multi-millionaire.

FILM FLASHES

Minnette Barrett has been signed by Lasky.

F. B. Spurrier will be in charge of the new V-L-S-E office in Washington, D. C.

The New Toy theatre, Milwaukee, will have moving pictures as its attractions.

Pathe will make a picture version of "Arsene Lupin."

Helen Marie Osborn is the Balboa's newest leading woman. She is just three years old.

Virginia Folts, for several years in retirement, has joined the Pallas on the Coast.

Jack Murray is laid up with blood poisoning.

Eugene Pallette has returned to the Hollywood studios.

Arrangements have been made whereby Niles Welch will hereafter play leads opposite Mary Miles Minter for the Metro.

The cowboy actor, E. Forrest Taylor, is now heading the second Mustang company in California.

Charles Bartlett is now directing the Mutual company headed by Winifred Greenwood and Ed Coren.

James Young is directing the making of a feature film version of William A. Brady's farce, "Over Night."

Monroe Ison has been installed as the manager of the Associated Film Sales Corp's New York office.

Lillian Lorraine has just completed "The Lady of Perfume," a five part feature that will be released by the Equitable in December.

Myrtle Stedman, of the Morosco Co. has been the first woman elected a member of the Motion Picture Board of Trade of America.

Jeanne Eagels has been engaged to appear in "The House of Fear," a new Pathe picture produced by Arnold Daly.

Sonia Massell, who has appeared with Nazimova and in "Naughty Marietta," has been cast for a part in "For Sale, a Baby."

Ida Schall, the swimmer and diver, has left for the Coast to appear in a six-reel feature entitled "Undine" for the U.

Helen Dunbar, who has been appearing in Quality-Metro pictures, has purchased a home in Hollywood, Cal.

Art Acord, Lawrence Payton and Ray Berger have returned after a short hunting and fishing trip.

Edward Simmons has been engaged to design the posters for the forthcoming Metro release, "Tables Turned."

"The Yellow Dove," with Francis X. Bushman and Beverly Bayne playing leads, will shortly be produced by Metro.

Florence Reed is playing the lead in Pathe's "At Bay," which George Fitzmaurice is producing.

"A Key to the Post," a two reeler, is being produced by the American, with Charles Bartlett directing.

Walter Hiers, the fat boy, after doing picture work during the summer in New Hampshire, has returned to New York.

Rilacque Sweet, the Lasky star, is in New York securing a new wardrobe for her next production, "The Secret Sin."

King Baggot is to appear in a five-reeler entitled "Thurston of the U. S. A.," written by William Lippert, who is now in charge of the U. scenario department.

Harold Lockwood heads the cast in "Pardoned," the latest three-reel "Clipper" feature which will shortly be released on the Mutual program.

Louis Emerald Bates, who has been appearing in musical comedy for a number of years, has joined the Thanhouser forces, and will hereafter appear in Faistaff comedies.

Alfred Hamburger was about the first film manager in Chicago to offer two features for the one price of admission. The latest house to follow now is the Triangle's Studebaker.

The Gaumont studio, in Flushing, was recently flooded with cats, when forty-five of them were taken out to assist Cissy Fitzgerald in the making of "A Corner in Cats."

Charles Harvey will direct the six-reel feature "The Lords of High Decision," by Meridith Nicholson, in which the Universal is to star Emmett Corrigan.

Richard La Gallienne has just finished writing "The Chain Invisible," which will be

produced by the Equitable at their Flushing plant.

Walter Hitchcock has been cast by the Rolfe concern for the principal male role supporting Emmy Wehlen in "Tables Turned" which is to be directed by Charles Horan.

Charles Hartley, of the Popular Plays and Players company, has just received word from "London," which is to be one of the Triumph features who died there.

Henry V. Pemberton is now a member of the Gaumont studio stock company and will play leads in the Rialto Star features for the Mutual.

Many exhibitors are giving away free copies of Charles K. Harris' song, "When It Strikes Home," to their patrons who view the film upon which the scenario was based.

Katherine Proctor is to be featured with Cyril Scott in a feature picture entitled "Lotion," which is to be one of the Triumph features turned out by the Equitable.

Adele Farrington has been engaged to play the lead in "This is the Life," which is now in making at the American studios in Santa Barbara.

"A Secret Affair," by F. McGrew Willis, is being produced as a two-reeler by the Rex Players, under the direction of Joseph De Grasse.

Hobart Bosworth and his supporting company are at present in Bear Lake country, taking a few extra days for "The White Scar," his next Universal release.

Notwithstanding the destruction of its studio by fire the Famous Players will release five features on the Paramount program within the next two months.

The Pennsylvania Board of Censors has passed the two V-L-S-E features, "Mortmain" and "The Blindness of Virtue." The Board originally refused to pass them.

While enacting a scene for the production of "Barbara Frietche" at Fort Lee, Mary Miles Minter accidentally shot William Morse in the right arm.

President Fred J. Balshofer of the Quality-Metro studios in Hollywood, Cal., with his guide, Pedro Leon, is vacationing in the Sierra Madre Mountains.

Dikby Bell started for the coast last Monday to appear in the five-reel feature, "Father and the Boys," the former Wm. H. Crane starring vehicle.

Arthur James, director of publicity for Metro, has placed a new publication in the field devoted exclusively to the motion picture trade. It will be a weekly magazine published by Metro.

Chicago, Oct. 6. When "The Battle Cry of Peace" opens at the Olympic Wallace Munro will be business manager and Lawrence J. Coffey, publicity director.

The Mutual program will shortly release new comedies made by a new concern under the Vogue brand. Studios have been opened in Los Angeles, where work will commence next week.

E. J. Bosoke has returned to his home in Santa Barbara, Cal., and has already taken up his work at the studios where he will continue to produce for the Associated Film Sales Corp. program.

Chester Barrett, who played leads to Clara Kimball Young in a series of World productions, has been granted a fortnight's vacation, in order that he may visit his home in Missouri.

When Beauty Butts In" will be the name of the next comedy put on the U. program by Roy Clements of U. City. Victor Fotel will be featured with Billy Mason in the juvenile role.

"Sunshine and Tempest," a three-reel Rialto, which will be released on the Mutual program Oct. 6, will have a number of interesting scenes, showing the illicit makers of whiskey at work.

Francis Ford and Grace Cunard are again at work on the "Broken Coin" serial at U. City, having just returned from San Francisco after taking a few boat scenes for "Orders is Orders," a one-reel comedy.

The Pathe company, which has in preparation "Nedra" under the direction of Edouard Jose, has gone to the Bahama Islands for the picture taking. Among the principals are George Probert, Margaret Greene, Fania Marloff and Crauford Kent.

Mrs. Thomas Whiffen, who is at present playing in "Moloch" at the New Amsterdam theatre, has been engaged by Metro to appear in their coming five part feature, "Barbara Frietche," playing next to Mary Miles Minter, who is starred.

George Sammis is managing director of the Studebaker theatre, which got its Chicago start as a Triangle "model." Saturday night food folks looking for box-office courtesies are referred to a Mr. Fluke in the McCormick Building.

Margaret Snow is now heading a company of her own at the Quality-Metro studios in Hollywood. "Cal Stood" will be featured in four and five reel productions, while work on her first one, "Rosemary, That's For Remembrance," has already started.

Bill Stinger, of the Banner Film Co., tore two ligaments in his leg, when he stumbled over a 35 foot bridge during the taking of a scene in "A Movie Nut." He was removed to the City Hospital at San Mateo, Cal., and is expected to be out in about a week.

Two new comedy companies will be leaving shortly for the Associated Film Sales Corp. Los Angeles studios, where alterations have already started. The companies will work independently during the winter, adding four comedies to the program weekly.

The Metro, in co-operation with a score of leading newspapers throughout the country, will hereafter release the National News Weekly, turning out about 1,000 feet each week. The weekly was formerly released through the World.

Harry Franklin, who has been appearing for Metro, was appointed assistant director to Edwin Carewe, taking Howard Truesdall's place, who is now assistant to Will Night. Mr. Truesdall succeeds Martin F. Faust, who will shortly return to acting.

Harry Millarde is around again. He was confined to his bed for several days on account of a number of nasty cuts received while taking a scene in "The Man in Hiding," during which he leaped out of a window landing on some broken glass.

Director Robert Leonard was forced to work Julia Dean and her supporting company during the making of "Judge Not" for sixty hours without a stop, so that Miss Dean could get to New York in time to open her legitimate season.

During the filming of "This is the Life," in the series of "Buck Parvin" stories by Charles E. Van Loan, Adele Farrington, who is playing the lead, was forced to suspend herself from the roof of a burning building, while the flames and smoke were curling around her.

Edna Aug will shortly be seen in a Universal five-reel burlesque melodrama, "Only a Scrub Girl," which Al E. Christie is directing. The supporting cast includes Lee Moran, Eddie Lyons, Stella Adams and Harry Rattenbury.

The Universal Animated Weekly recently of the late Rev. Thomas J. Conaty, Bishop of the Diocese of Monterey and Los Angeles, were taken and shown on the screen in the hotel put over a scoop in Los Angeles, when scenes house within six hours after the funeral had passed.

Chicago picture houses get the jump on all the other big cities by opening earlier in the morning. Even in the New York neighborhoods, especially the Avenue places, the houses do not get started much before noon. In Chicago many of the important m. p. theatres are in full blast at 10 o'clock, or shortly after.

The story of "Hypocrites," the Bosworth feature, was recently used as a basis of a sermon by Rev. Dr. J. J. Tiedale, of the Church of Christ in Columbus, O. Carl H. Pierce, Bosworth's representative in that part of the country is now looking after a suitable auditorium for Dr. Tiedale to repeat his sermon, which will help him greatly in his fight against the censors.

Five directors have been kept busily engaged by the Equitable since their activities have been producing widespread results. Marshall Farnum is directing Alexandra Carlisle and her supporting cast in "Creeping Tides." After a short stay around the Catskills where the preliminary work was completed, the company journeyed to Block Island, R. I., where Thomas Seay already started work on "The Fisher Girl," in which Muriel Ostriche will be featured. Katharine Kaelred, who made a stay of about ten days up the state where a few scenes for "Idols" were taken, left immediately for Bermuda with her cast. At least three weeks will be spent taking scenes around the British Naval Station, permission already having been granted to do so. The company will then return to the Flushing studios where the picture will be completed. Director Joseph Gaden is completing the last few scenes of "Justice," in which Cyril Scott is handling the principal role and at the same time is looking after the making of "The Warming," featuring Henry Kolker. This work is being done at the Triumph studio, and the latter picture will be released around January. Harry Pollard, formerly with Mutual, is engaged at the 52d street studio assembling the cast to support Margarita Fischer in her first Equitable production, "The Dragon." John Ince has completed "The Cowardly Way" with Florence Reed, and is about to start work on his next production, which as yet has not been named, but from indications, will probably be Robert Edeson in "The Chain Invisible." E. Mason Work will also start work at the 52d street studio next week, gathering players to support Gail Kane in her first Equitable picture, "The Labyrinth."

\$56,000 FOR "WAR" FILM RIGHTS.

"The German Side of the War," a feature film at the 44th Street theatre, has been disposed of in state rights over the U. S. by F. Ziegfeld, Jr., for \$56,000 in all. Of this amount, Joe Le Blang and Ray Comstock paid Mr. Ziegfeld \$25,000 for three states—New York, New Jersey and Pennsylvania (which includes Philadelphia where the film is also showing at present).

The 44th Street did \$14,000 the first week at a 25-cent top admission, \$10, 200 the second week and this, its last week at that house, the picture will draw around \$8,000. Next Monday "With the Russians at the Front," another "war" film under the same auspices (Chicago Tribune), will open at the 44th Street.

The Chicago paper used \$13,000 worth of advertising for its "German" picture in New York, paying with space in its paper. To this is attributed the large business, the film naturally drawing most largely from the German-American population, with Mr. Ziegfeld getting the profit, while the Tribune got the glory, according to accounts.

Max Hart and Fred Block have taken over the rights to the pictures for nine of the Southern states, namely North and South Carolina, Georgia, Alabama, Florida, Mississippi, Louisiana, Arkansas and Tennessee. They have sent out two sets of films to cover this territory. The companies will open next week.

BIG MERGER IN SIGHT?

Rumors were afloat this week of a big merger in the picture industry, with all signs pointing toward Lewis J. Selznick as the moving spirit of the undertaking.

The reports were partially confirmed by the holding of a conference behind securely locked doors in the offices of the World, Wednesday afternoon, and the refusal of the office staff to disturb Selznick for any reason whatsoever.

When seen later and asked the direct question as to his participation in such a scheme, Mr. Selznick was absolutely non-committal, refusing to either confirm or deny the reports. Judging from the secrecy surrounding his movements of late and the absence of his usual frankness in making statements for publication, it is a safe prediction something "big" is in the wind.

NON-DELIVERY TEST CASE.

The question of liability of the express companies for delay in film delivery has arisen the past week. The Fox people made a shipment to their Springfield house and the delivery was a day late, causing the management to show another feature than the one billed. The house claims \$50 damages for advertising and minor expenses, but the express company will not admit any liability for delivery at a specified time.

Fox intends making a test case.

Fire Prevention Slides Shown.

At the request of Fire Commissioner Adamson, all the picture houses in New York are showing this week slides calling attention to "Fire Prevention Day."

This four-reel feature, which is to be released as a Mutual Masterpicture Oct. 21, has a title and sub-title that are sure to prove box office attractions. "The Miracle of Life, or the Divinity of Motherhood" outside of any theatre is enough to attract all women who read it. As to the feature itself, it is pleasingly enough but not the matter of fact. The pictures are obtained, whether it be in the bonds of wedlock or out, the children should be born. Miss Fischer plays the role of a young wife who is about to become a mother. She is afraid that having a child will cut short her social activities and therefore she decides to kill the child of life that is incubating. A family friend is willing to assist and procures a drug for this purpose. The wife takes the drug to her home, but falls asleep with the bottle in her hands. The balance of the picture which follows, is a beautiful exception of a training scene. The picture is based on a dream that is supposed to have, although this fact is not made clear until the finish of the feature. In the dream she takes the drug, faints at her husband's feet and when he learns the truth he leaves her and marries again. A period of time passes and she with a new husband and a girl and a violin child appears to her and says that she is the child that might have been. The violin then takes the wife on a personally conducted tour through a number of scenes. These show a woman dishonored before a church, clutching to her breast a son that is the fruit of the dishonor, but a good sister steps from the portals of the house of God and escorts her within Babyland is the title of the scene which follows and here all manner of little children are shown who are supposedly waiting to be born. A guardian angel watches over them and another angel who now takes the place of the little ones and flies with it. She is followed by the now exed wife and her escort to a house where there are two little tots playing on the doorstep, but within all is joy because a third child has arrived. The wife looks through the window and sees her former husband and her violin child joining over the new arrival. With that comes the awakening and the young wife, startled and shocked by her dream, empties the drug out of the window and goes to her husband to inform him that she is in an interesting condition and the two are shown clasped in each other's arms in the finish of the feature. "The Miracle of Life" is a feature that will undoubtedly pull money, but it should be shown with discretion, for it is not a picture for children to see. As to the acting cast, Miss Fischer is charming in a role that does not deserve much sympathy. W. S. Singleton is a good actor in the role of the husband that one would imagine in that role, and the woman who played the role of the family friend was far from being an ideal picture actress. There is one thing certain, that she was carrying weight for age, and in one of the scenes in which she appeared in a dress that was so tight that it was so tight that it would readily serve as a circus tent, so that it was its proportions.

Keystone (Triangle) two part production built around Eddie Foy and serving to utilize the seven Little Foy's. Contrary to general expectations, it was really funny. Predictions had gone forth that Foy couldn't register strongly enough. But he was so well supported by "situations" and "business" of the slapstick kind, that it wasn't possible for him to "flop." The "story" is one of circus life, melodramatic in idea but roaringly farcical in its illustration. Polly Moran, lady of vaudeville and the Harlowes, is Foy's partner, support, being assigned the role of trapeze performer, the mother of the seven children. "A Favorite Fool" is excellent "jasho" and will help to fill out a mixed picture program anywhere. Jolo.

A three-part Selig feature that has but little punch. It isn't a picture that will appeal generally and it is entirely too gruesome in its conception to gain wide popularity. The story tells of an Englishman of forty or thereabouts who has been in the States for some years as a renegade man. He has the reputation of a profligate, a scoundrel, and his family harbor it as though bent, that he be kept away from the home. In America he has led a rather fast life and at the opening of the picture is shown as an ill-tempered and ill-mannered, dissipated sot who moves in the better club circles. He receives an invitation from a group of his fast friends to dine at a restaurant where his father has died and that he has been named as sole heir. This leads him to begin a celebration which earns him the enmity of his club fellows who shun him. Of course there must be a woman in the case, and in this particular picture she is a young girl whom this profligate scion of British nobility has seduced. He goes before the club while he is inside accumulating a fine score and slips into his waiting car while the chauffeur is asleep. When the "souse" is finally turned from the club by the steward he enters his car and orders that he be taken home. On the way home the girl shows her pleading, and he promises to change name and at the moment of rage her seducer pushes her from him in such manner that she falls from the car into the roadway and is killed. The next morning the papers tell of the finding of an unknown young Englishman's body and about the same time the Englishman discovers another to replace him. With the advent of the new valet things begin to happen. The matter receives a note stating that he is marked for death and that he will die at 10 p. m. (not stating what day, but just the hour), and immediately fear enters his heart and he decides to flee. He enters the city which was the scene of the crime. He leaves, but the notes do not cease, and even though he employs detectives to ascertain who is his enemies are, not a clue is discovered. Finally the haunting fear becomes so great that apoplexy causes his death at the hour that his prediction bears it. The man that the new valet was the brother of the girl and that he worked out this means of avenging her death.

Fred.

A five-reeler by the Triumph (Equivalent), featuring Julius Steger in the limited version of the stage play Mr. Steger starred in last season. "The Master of the House" is the story of a hard-headed man of affairs, who rules his home as he does his business, but succumbs to the charms of his private secretary, sacrificing the family of his youth to a younger and more charming girl. After having threatened his son with disinheritance if the boy (who wanted to marry the secretary) did so. That the private secretary was merely an adventuress who could entrap both old and young men was uncovered by a lawyer and the result of facing with the former a promise note from the girl (after she had married) addressed to a musician of whom she had become enamored. Then the husband sought the divorce courts again, and when freed from his entanglement, was escorted to his first wife and family by a successful lawyer, who was taking with the husband the father's realization of what he had overthrown for what he didn't get—happiness. This story of a not uncommon occurrence in real life, has a broadness in the screen adaptation that reveals where the selfish, if not more so, sensuous desire for the younger woman is leading, whether of those who desires to become a person as to dull the sense of perception as to the danger ahead. For this reason "The Master of the House" takes rank as an object lesson, one that will be cherished by the wives and mothers who see it, though they illustration that is quite apt to cement wobbly home ties, and if a picture can contain those wholesome morals, it is assuredly deserving of extensive circulation for the good of all communities. The good or the evil a motion picture may accomplish may vary rather, but the Triumph went about it the right way.

"The Master of the House" merely as a feature, to be released, and in this way built up in addition to the abstract side, a well directed film played by a large cast of capable people led by Mr. Steger. The latter as the domineering head of the household, a man of the world, who, for an ankle, took the role very acceptably, and balanced it nicely through the varying stages, finally emerging after a long siege of illness with hair whitened, spirit broken, a longing for forgiveness and an ambition to be regarded again by his family as the man of the house. Mr. Steger covered these matters, as well as in the early portion when he believed in the girl un-

sumingly, without any attempt at tense
dramatics, playing quite skillfully and nat-
urally. He was burdened, however, with too
much dialog and the story called for too many
captions. Nor did he go in for the dandified
type of middle-aged manhood, although Mr.
Reis is that type. He has a mainly
good looking in strictly a manly way,
in these days of poscurs before the camera,
the point of looks when so successfully dodged
by a star is worthy of special comment.
Grace Reis was his screen wife, a home
coming actress noted for the dramatic
films was the secretary-adventuress and gave
the role a crafty-devilish treatment that was
done so well it is calculated to anger any
audience against her wiles, for the ease with
which she secured her dupes. If Miss Wil-
liams' performance would be so easily
style that would angui any man she met,
her performance atoned for any other short-
comings in that respect. Miss Williams' en-
trance into the picture was amidst a rain
storm, that seemed too real to have been
faked, a street scene, Shelby, with Morgan,
Austin Webb, Charles Hutchinson, and Mrs.
Stanley Wheatcroft were among other players.
Edgar James is captioned as the director.

Geo. Forrester (later Marrable).....	John Mason
Margaret Marrable.....	Hazel Dawn
A. K. Austen.....	Russell Bassett
Cecile	Helen Weer
Gerald Austen.....	David Powell
Jim Dixon.....	W. J. Ferguson

A Famous Players-Charles Frohman Co. Paramount) pictorialisation of a former Empire Theatre success under the same title, written by C. Haddon Chambers. The film version was directed by James Kirkwood. It is just another verification of the value of good melodrama for feature film production. The film consists of the suspense, interest and wonderful, clear-cut, photography. Then again, and of the utmost value, it is a "star cast." It is unnecessary to retail the story owing to its familiarity to theatregoers. Starting, as it does, in the "wild west" and then switching its scenes to modern interiors and the "city of the future," it is offering. It was a \$200 melodramat at the Empire and ranks with the best in its present celluloid form. Nothing in the above comments should be construed as indicating that "The Fatal Card" is a perfect film production. It has some anomalies and at times the action appears to drag a trifle. John Mason was very effective as the principal "heavy," using his favorite gesture (right hand to forehead) to express strong emotion not too often. Hazel Dawn, in the lead, was comparatively little to do. The best role-acting of the picture was played by one of the character heavy, most artistically handled by W. J. Ferguson. Jolo.

Emmy Garrett.....	Mary Miles	Minter
Benton Cabot.....	Niles	Weich
Hiram Garrett.....	Mr.	Brosce
'Elje Stork.....	Charles	Prince
Sl Stork.....	William	Cowper
Crisby Stork.....	Mrs.	Brundaze
Jim Whitlicks.....	Martin	Faust
Hicky Price.....	Mr.	Cowles

Columbiana (Metro), five reels, produced by William Nigh, from the book by J. Breckenridge Ellis. A rural comedy-drama, oozing over with bucolic atmosphere, uncommonly well acted throughout, more especially by Mary Miles Minter in the name part, whose work in this picture strongly suggests Mary Pickford. It is the sort of role in which she is at her best, a girl of the little town, a backwood girl just budding into womanhood, who is all dressed up in the last act after having been taught the ways of modern society. The story is straight-away, with no side issues to detract from its steady and certain progression. The antics of a little black pet bear and a swine sucking her teats are amusing, but the picture is due to the general creation of life far removed from "the city." Each role was characterized in clean-cut fashion and is deserving of individual praise. A realistic fight completes the drama, but the celluloid continues to show Emmy's transition from a ragged girl to a cultured lady. This is superfluous and could have been omitted, giving the opportunity to imagine such a condition without injuring the value of the picture—which is a good one.

The Universal is responsible for this three-reeler with Ben Wilson. It is largely melodramatic, with the acting holding up to any standards set by the company. The story, however, is not as attractive as the acting, mainly due to the fact that it lacks originality. To make it strongly dramatic there is the sirenical actress, a weak youth, the girl he loves and a true friend. Around these characters the plot is moulded. The weak youth is inclined to be a sport. He is a frequent victim of the sirenical actress, who is an actress of the vampire type. Forgets the girl he is engaged to and makes a general fool of himself over the bad woman. The true friend in love with the girl engaged to the weak brother tries to break off the affair and get her married to him. But she is too good for the other girl. He offers to pay for the release of the other man. This offer is accepted. Later a shooting fracas takes place in the woman's apartment with the weak one hiding from the shooting while the other admires him. The friend puts in his appearance at this moment. The cops are

right behind him. He tells them that he committed the crime. The culprit escapes. The friend is taken to jail. The fallen youth goes from bad to worse. He hides in a Chinatown joint. Stays there three days. Upon exiting he barely manages to get home before he dies. He, however, confesses before passing away and the true friend is released and gets the girl. A well selected cast puts the picture over. Ben Wilson as the friend shares the first honors with William Courtleigh, Jr., as the weak youth. Vivian Prescott as the actress was way through the third act most effectively. The remainder of the cast also did well. This will do as a three-reeler on the strength of its capable people. A fair production completes it.

Helen Stanhope.....	Violet Mercereau
Bruce Maraden.....	William Garwood
Mrs. Stanhope.....	Fanny Hayes
Anthony Stuart	Brinsley Shaw

The Universal released "The Wolf of Dept." a four-reel feature on its regular program, on Oct. 1. Violet Mersereau and William Garwood are featured in the production which has been directed by John Harvey, Hugh C. Weil is the author of the story. As a feature, this picture will serve well enough, but it is not a regular attraction. The story is fairly consistent and the acting cast, with one exception, does justice to the roles assigned them. The one exception is Fanny Hayes as the mother. She falls short of the mark and at times almost mars the work of those who are appearing with her. The direction of the picture as a whole answers, but there are a few faults for which John Harvey should be taken to task. One of the most glaring faults is the fact that on two occasions William Garwood leaves an office to go to his home wearing a straw hat and when he arrives at home he is bedecked by a black soft hat. This seems to be an indication that directors are rapidly returning to first principles in pictures. At the same time, men may enter a grocery store in a black suit and emerge a minute or so later wearing a light one, but that was away back in the days when the motion picture industry was in its infancy, and until this work of Director Harvey's was seen last week it was thought that directors had been educated to standard where such little things no longer occurred. There was another incident in which Garwood was the offender and that was when he came home from an out of town trip. At that time there was supposed to be a pouring rain storm, but Garwood managed to get from the station to his house without getting a drop of water on him, yet when he left the house he was miles away and he did not get soaked to the skin. Outside of a few little things like that Mr. Harvey has succeeded in turning out 4,000 feet of film without any "glaring" mistakes. The stock exchange scenes are fairly well done, but there are also some little touches here and there that do not give very well. But this may have been due to the fact that the stock exchange whose mother is bent on her marrying money. The widow and daughter are playing a grand bluff and finally Bruce Marsden (Wm. Garwood), who is a wealthy youngster, falls in love with and marries the girl. Shortly afterwards he loses his entire fortune and he and the wife are forced to economize. All this may seem like the girl's money should not interfere and almost wrecked the lives of both. She felt that Anthony Stuart (Erinley Shaw) might cut in and steal the girl from the husband, because the latter was down and out, but Stuart was caught with the goods and he was felled. Of course there was some stock in a worthless mine that suddenly became worth a sort of money and the young couple were reunited and lived happily ever afterward. It is a fair feature.

Fred.

Bara	Edythe Sterling
Old Fleming.....	A. Edmundson
David Fairchild.....	Sherman Bainbridge
Tom	Warren Ellsworth
Jeff	Rex de Rosseili

A Bison three-reel feature produced under the direction of Joseph Franz from a scenario by Bess Meredith. The story is of western life, fairly well acted, but the role of the heavy, a half breed, is entirely overlooked in the cast. It is one of the best of the comedy type, the scene outside of the lead played by Miss Sterling, but the actor who played it did not get credit for his work. There are some very good exteriors in the picture and there are also a few that were faked in the studio with the aid of a tank. The action of the picture is a bit laid out, and with the exception that the characters are too long, there is a bit of fault that can be found with the directorship. Bess Meredith has furnished a scenario that is full of thrills and a couple of good fights. Bara (Edythe Sterling) is an orphaned child whose parents were slain in the great war, and she is brought to the plains. The plains is attacked by Indians and all of the party are slain with the exception of Old Fleming (A. Edmundson) and the child. Fleming takes the child and rears her. He has located a mine and deeds it to the girl, but she protests and the deed is void. She jumps the claim aided by the half breed who is in love with the girl, but who has been repulsed by her. In the struggle Old Fleming is killed and the girl is left alone to guard the property. The two prospectors come East to invest capital and the promoter's son returns West to marry her. He meets the girl and falls in love with her, but she is finding that he is interested with those who caused Old Fleming's death, refuses to have

anything to do with him. Later he rescues her from the clutches of the half breed and the latter, enraged, incites an Indian tribe to attack the settlement. The Indians are finally repulsed and the girl is in the arms of the promoter's son. No effort is made to show what the mine panned out, whether it was just a hole in the ground or if there was really any ore in it. As the mine was the cause of all of the row this might have been done. By the way the title, "The Ghost Wagon," was handed to the picture because of the fact that the prairie schooner in which the girl came across the plains was supposed to appear in phantom form in a mad dash across the plains whenever anyone died.

Martin Stanley }
Wilton Demarest } William Farnum
Maxora..... Dorothy Green
Eleanor Demarest..... Mary Martin

"The Wonderful Adventure" is a five-reel feature that has been released by Fox with William Farnum starring in it and playing the title role. There is a question regarding the title of the picture because some of the screen titles bear that of "A Wonderful Adventure," while all the press matter regarding the picture and paper bears the title "The Wonderful Adventure." The press matter bears the name of Capt. Wilbur Lawton as the author of the scenario, while the film itself gives Rex Ingraham the credit for having written the story. It matters little who wrote it, the fact remains that it is one of the best weird and fanciful tales that has been screened of late. It was produced under the direction of Frederic Thomson, who has made the best of a rather difficult job. The photography is decidedly one of the Fox firm has rarely turned out. William Farnum plays the dual role walks into four double exposures that are very well worked out, but there were opportunities for trick photography that were overlooked. In producing "The Prisoner of Zenda" with Henry Ainley, an English firm managed to have the actor walk up to himself and shake hands. Something like this sort in the present picture would have made it decidedly worth while. The story relates of one William Demarest, a wealthy New York contractor, who falls under the spell of one Masora (Dorothy Green), who from the looks seems to him a small time mystic. She introduces him to a small town and he becomes a friend. In the meantime, Stanley Witton, who is a constructing engineer in the West, decides to come to New York. A friend of Demarest's, a former classmate, noting the resemblance between the two men, gives Stanley a note of introduction. The former believing his friend the drug finally decides to drop out of sight and become a bodyguard to take his place in his business and home. On the eve of the exposure by Masora, who has become aware of the deception that is being practiced, Demarest's wife comes to Stanley, she believes is her husband, and pleads with him to tell her what is troubling him. Stanley has then decided the role of husband in the Demarest home so see that his wife has evidently fallen down on the job as far as the wife is concerned. Then Stanley confesses that he is not the real husband and offers to take the wife to see Witton. An electrical storm breaks and Masora at that moment tells Stanley to inform him that unless he comes to her later tonight she will kill him. Just then there is a flash of lightning, a short circuit on teh phone and Masora falls dead. Stanley and the wife then leave to go to Demarest and arrive in the aquid furnished room of the dope deno to find that he had died. Then the problem of the future faces the wife and the man who has been posing as her husband. The latter makes preparations to leave bu the wife tells him that she wants him to stay and confesses she loves him. With this the picture ends. Just how the final problem was worked out will be a mystery. As a feature "The Wonderful Adventure" is not up to the Fox standard, which are usually strong box office attractions.

Goodrich Mudd, "A Black Sheep" Otis Harlan
Lida, a burlesque queen.....Miss Rita Gould
Ada Steele.....Miss Grace Darmond
Jarvis Smith, attorney.....Mr. John Charles
Manager Burlesque Troupe, Mr. Jas. Bradbury
Underdog.....Mr. John D. Murphy
Barkeeper.....Mr. Fred Moley
Treasurer, burlesque troupe, Mr. Lou Kelsa
Percy Vere.....Mr. Jack Rollins
Soldier, chief of female crooks.....

Miss Emma Glenwood
Lady Small Talk....Miss Virginia Alenworth
The late Charles Hoyt's famous farce needs
no introduction to thestregroers, nor, in fact,
picture fans. Since (V-L-8-E) has made of
the picture-reeler, directed by T. T. Brown
and with Otis Harlan in his original role of
Goodriep Mudd, alias "A Black Sheep." Supporting him are such well-known players as
Rita Gould, Grace Darmond, James Bradbury,
John Day Murphy, etc. Farcical comedy
antics, gaudy sets, strongly reinforced with
slapstick, have been utilized to carry the
old-fashioned story through five reels. In
this respect alone is the picture weak. Not
that any portion of the feature is in itself
wobbly, but for the reason that it is the most
difficult problem of modern motion picture
photography—how to use a lot of humor in
beyond two reels. Harlan is teamed with his
famous "kidney feet," and has ample opportunity
for his "long suit"—sloshing around
with a bunch of show girls. This is indeed
funny, but even Rita Gould in tights cannot
prevent the picture from five solid reels and
maintain sufficient interest to carry the
decision that "A Black Sheep" is a class A
feature.

THE BIGGER MAN.

"The Bigger Man" is another "Labor vs. Capital" film story. So many of this type have been displayed on the screen there is hardly a new angle left, even though the book this B. A. Rolfe (Metro) feature was dramatized from seemed to present some situations that might add novelty before the camera and give further strength to the pictured tale. It is a filmisation of Rupert Hughes' book, "The Bridge." The picture must have been made or started last May according to a scene often before the audience. In it a calendar held to "May 10, Monday" for so long it appeared improbable so much (including the meeting and engagement of the two principal characters) could have happened in one day. Later some one tore off a sheet, leaving the calendar reading "May 11," and later again, it was "May 27." From this the action of the five reels took place in three days. Just what may have been considered "novelty" by the director, John V. Noble, would be difficult to determine. Mr. Noble did a fine piece of work with mobs of strikers and strike-breakers, together with a company of U. S. Infantry. He made this real and brought it to the point when the regulars had their rifles pointed at the strikers, awaiting the word to fire. It was a tense situation, though a caption did try to excuse the irregular appearance of the regulars on the scene. The dissolves were also noticeable for a new idea, carried so far at one time one of the men appeared to be following himself. The switchbacks or scenes in retrospect were heavily overplayed. At one time the landing of the film must have dragged in to verify a silly statement that birth counts from antecedents. Other side views and lights of the main thread were not so far fetched, but they occurred often enough to slightly impede. Henry Kolker is featured, with Rene Kelly, though the names do not appear in the order on the paper. The billing carries Miss Kelly's name in the larger type, but Mr. Kolker is the dominant figure in the playing, and besides, as between Mr. Kolker and Miss Kelly, for box office purposes, there could be no argument which would leave Miss Kelly's name more prominently displayed than her co-star. Mr. Kolker is John Stoddard, an engineer in charge of bridge construction, the incomplete iron structure of a huge hoist bridge being used for considerable of the background. Miss Kelly is the daughter of the wealthy president of the construction company. As far as film playing was concerned, there is no choice between Miss Kelly's and the girl who took the role of Stoddard's sister. A third principal was the captain in command of the infantry, also engaged to wed the daughter, but who was thrown over by her for Stoddard. The latter was a sort of bug in the eye to the daughter liked men who did things; so they had many business conversations evidently, that weaned the girl away from her luxury loving fiancé. As customary in these labor things, there is much contrast for poverty and affluence, the appeal for the downtrodden and the labor agitation then the strike and its settlement, brought about when Stoddard agreed not to see the daughter again if her father acceded to the demands of the strikers. But the young couple do see each other again and become engaged with the father's consent, the father having seen his unbelievable happiness in the long delayed meeting of an immigrant and his small family. Mr. Kolker's good performance as a rule throughout the picture was badly marred at his stagey taking of the bit when he met the daughter, after having renounced her in favor of the workingmen. Otherwise, though, he looked and handled the role right down to the ground. The labor agitator had a soupy, full beard. All full beards in pictures seem soupy. Perhaps they are all home made. Mr. Noble again leaped to the aid of the feature when he pictured the home street of the laborers' settlement. Whatever merit there may be to this film goes 70 per cent. to the direction, 28 per cent. to Mr. Kolker, and the other two may be divided between the story and the remainder. A cold-blooded view of the Labor vs. Capital thing on the sheet is that, while the feature has been designed as a broad bid for the working vote and it pictures the misery of the poorest workmen (not skilled mechanics, as ironworkers are), the selfsame people the picture is aimed at cannot see the film for a long while, because it will be a long time before "The Bigger Man" can reach the nickel houses, where perforce these people must patronize if their condition is actually as painted here. And those who see it in the better houses—it's questionable if they can grow interested in other than the romance of it. Makers might as well lay off the labor matter, or give it a very long rest, at least.

THE MAID OF THE WILD.

The Balboa has released a three-part feature entitled "The Maid of the Wild," through Pathé. The picture is a drama without much punch and the story is one that has been told in pictures time and again. The maid is the wife of a trapper in the mountains, she is happy and there are two kiddies in the family. A neighboring trapper is in love with her. Her husband, in leaving to sell the fruits of his labors, is shot down by a bandit, who is in turn killed by the neighbor. The latter believes that his chance has arrived and begins paying court to the widow. Then comes a city feller on the scene. He has been ordered him to the hills to superintend. He also falls for the widow and wins her. After the marriage he takes her and the kiddies back to his home in the city and begins to introduce her to his friends. The maid of the wild is far from being society "broke" and her antics cause much amusement and consequently her husband is

humiliated. At a dance she drinks too much claret lemonade and it goes to her head, and he, in a burst of rage upbraids her unmercifully. With her lecture in mind she decides that she would be better off back in the hills so she takes her two kiddies and runs off. The husband, when he wakes in the morning, is distracted to find her gone and chases to the hills in his motor. He arrives on the scene just as the neighbor has managed to save her from committing suicide. She leaves the house while the two men have an understanding and the close of the picture shows husband and wife on a mountain top with the sun setting behind them. The scene has been beautifully colored and is very effective. The feature will serve as a filler on a program that has a good strong feature to show with it.

THE VALLEY OF LOST HOPE.

John Royce..... Romaine Fielding
James Ewing..... Peter Lang
Bog Ewing..... E. K. Roberts
Dora Royce..... Mildred Gregory
Dick Flint..... Robin Williamson
Granny Dean..... Nannie Pearson
Lubin (V-L-S-E) five-reeler, written by Shannon Flife, produced by Romaine Fielding. Designed as a feature with "big" scenes, there are mob scenes in a mining town and a genuine head-on collision between two railroad trains, not to mention a dynamite explosion of no mean proportions. But the story is too long-drawn out, while the first portion of it has no apparent bearing upon the remainder of the narrative. Atmosphere of mining camp is well created, which is counteracted by several inconsistencies. As a sensational feature it misses fire.

ASKED FOR HIS PEDIGREE.

A mutual friend recently brought Jefferson DeAngelis and the head of a prominent film producing concern together, suggesting that DeAngelis might prove valuable as a moving picture star. The film man listened and then stated that he was seeking "names," finally inquiring of the comedian: "Have you ever played on Broadway?"

BILLS NEXT WEEK.

(Continued from page 17.)

Waterbury, Conn.
POLI'S (ubo)
The Kellors
Adair & Wyant
The Skatells
Foy & Paige
Corbett Sheppard & D
"Honey Girls"
2nd half
Kurtis' Roosters
Knee & Dunn
Orin & Dookey
"Scenes at Midnight"
Fulgura
Colonial Mins Maids
Waterloo, Ia.
MAJESTIC (wva)
Du Bois
Reed & Wood
Keno & Green
Hudson & Chain
Buch Bros
2d half
Radium Spectre
The Volunteers
3 Loretas
Onell & Warmaley
(One to fill)
Wausau, Wis.
BIJOU (wva)
Baby June
2d half
Medley & Letcher
Wichita, Kan.
PRINCESS (inter)
Bell & Eva
Pearl Davenport
Lady Alice's Pets
Norton & Earle
Keeffe & Subers
2d half
Marsh & Lawrence
Boudini Bros
Landry Bros
Whipple Houston
(One to fill)
Wilkes Barre, Pa.
POLI'S (ubo)
Adroit Bros.
The Reynolds
Eadie & Ramsden
Deeley & Donlin
Minnie Allen
Six Musical Misses
2nd half
Kennedy & Kramer
Rubel Simms
Eckhoff & Gordon
Kidland
Bush & Shiparo
Mercedes
Williamsport, Pa.
FAMILY (ubo)
Mae Hart
Valentine Vox
Anderson & Burt
Emmett & Touge
(One to fill)
2nd half
Beesle LeCount
M. Fairbanks Co.
Toney & Norman
(Two to fill)

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

JACK JOSEPHS in charge

Mort Singer is recovering from a severe cold.

Ray Conlin plans a new act with a singing male partner.

The Central Film Co. is making bookings hereabouts for the Tribune war pictures.

Frank Ray is heading a new girl minstrel act Jake Sternad has in rehearsal.

Kirt Vance has joined LeCompte and Fleisher's "Sept. Morn" and has gone south with the troupe.

The Auditorium, Galesburg, Ill., under new management, is now booking road combinations.

Stair-Havlin have penciled in a route for a Gus Neville company of "Help Wanted," now rehearsing.

Oliver Martell is handling the advance for Rowland and Clifford's "The Sacrifice" at the Crown this week.

Roberts, Hayes and Roberts have hit Chicago with a new act entitled "The Revue of 1916."

Ed. Salter is slated for the advance of the May Robeson road revival of "The Rejuvenation of Aunt Mary."

Jim McLean is back with the W. B. Friedlander forces after a vacation at his Wisconsin cottage.

There's talk that "The Two John's," with Edward Begley as principal, is being framed for the road.

It looked funny Monday morning at the Great Northern Hip to see a man taking in the show with a pair of opera glasses.

Andreas Dippel has "The Purple Domino" booked for Chicago following his Philadelphia engagement.

George Sackett, a former Chicago producer,

is in Chicago and making new connections for the winter.

J. Clyde Rigby, who's managing "Watch Your Step" here, is the same Rigby who produced "The Red Canary," with T. Roy Barnes at the Lyric in New York.

Harry Earl has taken on weight during his past year's management of the LaSalle and looks all the better for it. The old days with the one-nighters and circuses kept him down to the fighting weight.

May Cameron, seen locally in various cabarets, has joined the "Big Gracie" of the American burlesque circuit. According to Ed. T. Beatty, manager of the show, Miss Cameron is a find.

Leon Leonard replaces Stuart Sage in "Hello Girls." Sage joins the "Four Hushands," a William Friedlander tab. Goff Phillips also retired from "Hello Girls" and returned to New York last week.

Joe Tinker has a vaudeville offer. He's thinking and thinking seriously of accepting. Joe is some pumpkins locally by reason of his Federal League team copping the league pennant.

from Edward R. La Gère, a Windy City picture house owner, by Judge Chas. M. Foell, Supreme Court (Oct. 1) and awarded \$3,500 alimony. The testimony brought out that La Gère and a May Harley Miller had lived together.

The LaCrosse house is managed by Rubenstein and Buford, who also own a picture house in LaCrosse and three in Aurora, Ill. M. Rubenstein will manage the O. H. for a few weeks until a permanent house man is secured.

Clara C. La Gère has been granted a divorce Paul Goudron and wife plan to attend the opening of Association vaudeville in the opera house, LaCrosse, Wis., Oct. 13. The opening bill comprises the Great DeLassos, Guerro and Carmer, William Morrow and Co., Dunbar and Turner, and Huling's Seals.

Joe Roberts (Roberts, Stuart and Roberts) sports a fractured nose, the member being struck by an old shoe while the trio was doing its bride and groom travesty. A deluge of rice

CORRESPONDENCE

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

is devoting his personal time to the vaudeville tour of his wife, Sarah Padden.

Percy Hammond returned to his Tribune dramatic desk Saturday. During his absence in New York with the Trib's war pictures his duties here were looked after by Shepard Butler.

When "The Battle Cry of Peace" opens at the Olympic the top price will be \$1.50. "Kick In" and Richard Bennett quit the house for a road tour, going south and southwest.

George Peck (one of the three Georges of the former United Play Co.) is now running the opera house, Rockford, Ill., playing combinations.

Thomas H. Dickinson has written a book on the stage, "The Case of American Drama." Perhaps T. H. has found out what is the real trouble with the good old drammer.

Tom Carmody Saturday night represented the Western Vaudeville Managers' Association at the opening of the Juneau theatre, Milwaukee.

The Lott Brothers, operating the St. Regis and Raleigh hotels, have accepted plans for a big addition to the former at Grand avenue and North Clark street.

The Majestic, LaCrosse, Wis., which has been running W. V. M. A. shows, has switched to pictures, with a vaudeville bill Sunday booked by the A-B-C.

Felix G. Rice, musical director with the Boyle Woolfolk attractions for some seasons,

and shoes takes place during the act and Joe turned too soon, hence his quick exit from the stage, Stuart and Roberts finishing out the act.

Locally Princeton, Ill., is at fever heat, due to the forthcoming "Dress Up" week starting Nov. 11 and which is another way of billing a Fashion Show exhibit. Most of the dressing here will be done by the merchants who will do up their display windows and store fronts. There will also be free outdoor vaudeville shows.

The Aldis, Lake Forest, where the out-skirted butterflies of fashion give vent to stage aspirations now and then, presented two new pieces Oct. 1, namely, "The Person in the Chair," by Mrs. Howard Van Doren Shaw, and "The Magnanimous Lover," by St. John Irvine.

The Grand theatre, which caters almost exclusively to colored people by its offering of a colored stock company and three vaudeville acts (booked by Lew Cantor through the Mathews Office), is, according to announcements, made by window paper, liberally distributed in the vicinity of the theatre, unfair to the billers and billposters.

More than 200 fairs were handled without a slipup by the Fair Dept., Western Vaudeville Managers' Association, which is considered by many as the present season has been an unusually rainy one. With continued downpours some of the fair managements operated less expensive shows than last year but are making big plans for amusements for the new year.

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Words by JAMES BROCKMAN

A distinct novelty comedy, double or single. Any act that sang "You Made Me Love You" will be crazy to get this number.

Music by NAT OSBORNE

The most beautiful and impressive ballad that we have had the good fortune to publish since the days of our Herbert Ingraham publications. A song that absolutely is a page-turner.

"THAT'S THE SONG OF SONGS FOR ME"

Words by JOE GOODWIN

Music by NAT OSBORNE

The over-night sensational comedy novelty rag hit, the most wonderful closing number in the country to-day.

"DOWN IN BOM-BOM-BAY"

Words by BALLARD MACDONALD

Music by HARRY CARROLL

A comedy novelty schottische ballad that is as good as our "Lonesome Pine" and will be as big a hit.

"PINNEY RIDGE"

Words by BALLARD MACDONALD

Music by HALSEY MOHR

A new screamingly funny comedy number with a laugh in every solitary line. A song that will keep your audience moving and screaming at every step as well as scorching them.

A new novelty rag by the same boys

wrote "Jubilee in My Old Kentucky Home," introduced for the first time this week with sensational success.

"ON THE GOOD SHIP WHIPPOORWILL"

Words by COLEMAN GOETZ

Musical by WALTER DONALDSON

THE OVERNIGHT SONG HIT

"While The Wedding Bells Were Ringing"

A Beautiful and Impressive Ballad By TED RELLY

"I FALL FOR EVERY GIRL THAT COMES MY WAY"

A Comedy Screen Song By "ZIT"

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This Week (Oct. 4) Keith's Cincinnati
Next Week (Oct. 11) Keith's Indianapolis

son Avenue the first half with other outlying "splits" to follow. On his Palace debut the newspaper critics chided the fighter considerably. Bill Forman, sporting writer, Herald, said Packey needed 10 years' training before he would become a vaudeville star. Forman also branded Joe Coffey's introductory speech as the "rottenest ever heard in Chicago."

AUDITORIUM (Bernard Ulrich, mgr.).—Boston Grand Opera Co. Opened season this week.

BLACKSTONE (Edwin Wappler, mgr.).—"Polyanna" (6th week) continues to draw good business.

COHAN'S GRAND (Harry Ridings, mgr.).—(6th week) "It Pays to Advertise," getting big returns.

COLONIAL (Geo. L. Bowles, mgr.).—(7th week) "Birth of a Nation." Still very popular.

COLUMBIA (William Roche, mgr.).—"The Tourists."

CORT (U. J. Hermann, mgr.).—"Inside the Lines." Started this week.

CROWN (Edward Roland, mgr.).—"The Sacrifice."

ENGLEWOOD (Louis Quitmann, mgr.).—Burlesque.

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

GAITY (R. C. Schonecker, mgr.).—Burlesque.

moments when the show whizzed along with the momentum regularly expected of a "big time" entertainment. It was not the fault of the acts perhaps as an important percentage of the bill was from the veteran school and disporting themselves on the stage had long since ceased to be a novelty. For instance McIntyre and Heath were in the headline position and are unquestionably prime favorites but after their old skit, "Waiting At The Church" had consumed about 15 minutes, the Monday afternoon audience manifested signs of having had enough, yet laughed heartily at the old blackface conversation in the parson's sanctum. McIntyre and Heath received an enthusiastic reception and worked hard to please. The show does not sport a weekly film series of current events but instead at the opening offered what the program terms "Orpheum Circuit Travel Weekly," which consisted of colored views of wild birds and flowers. Pleasing to the eye but had no tendency to quicken the pulse of the incoming coupon holders. The Three Mori Brothers opened the vaudeville section nicely. These Japs have a corking good routine, work it up to bully advantage and also get considerable out of their barrel tossing comedy bit. Parillo and Frabito show more confidence than they had some weeks ago in New York and they made an excellent impression up to the closing number. These Italian street entertainers, one playing the

accordion, received big applause on "Song of Songs" but the closing selection did not gibe with their routine. Walter LeRoy, Emily Lytton and Co., (the Co. taking in Walter Booth, Jr. as Master Henry West) had a breezy little skit entitled "Neighbors." This sketchlet requires very little acting but the exchange of patter does demand emphatic expression of cues. As LeRoy and Miss Lytton extracted laughter where others less experienced would have failed. Wilbur Mack and Nella Walker have their present turn up to the minute and brimful of snappy, pungent talk. Miss Walker never looked better and though retaining her familiar style of wardrobe still makes sure it is along modern and fashionable lines. They had no trouble in scoring a clean hit. Alice Els and

The Fall Fashion Show and Society Circus, booked at St. Joe, Mo., by the Fair Department of the Western Vaudeville Managers' Association, which proved such a big success financially and otherwise for a full week, has resulted in two similar affairs being offered next year, one in the spring and the other during the summer.

McIntyre and Heath, the Majestic toppers this week, are switching their work around. Instead of presenting one sketch during the entire week they offered "Waiting at the Church" Monday and Tuesday, "The Man from Montana" Wednesday and Thursday, and "The Georgia Minstrel" the remainder of the engagement. Otto T. Johnson is still with the minstrels.

When queried as to the immediate prospect of feature films being booked for the pop houses in Chicago, running either in the middle of the bill or at the tail end of the show, several prominent managers and agents expressed the unanimous opinion that it would be some time before the f. f. thing was adopted here. They said the combined features and vaudeville shows as locally presented would not harmonize when the box office returns were compared with the operating expenses.

Edward Marsh, general manager of the Fair department of the W. V. M. A. here does not sever his official connections with the Association when Fred Barnes becomes affiliated with the department Nov. 1. The latter will act as general director of the Fair's department, with Marsh continuing his present duties. One of Barnes' last "independent" jobs was the booking of the show at the Hip for the Texas State Fair at Dallas, Oct. 16-31, inclusive. Marsh is placing the entire show at the Coliseum.

When is a "try out" not a "try out?" That's the question A-B-C offices propose answering by getting a line on all the new acts or turns that they have not seen in review by booking what will be styled "merit showings" at the Victoria (Logan Square) which the Affiliated has arranged with Manager Harry Howard for that sole purpose. The Victoria inaugurated the new A-B-C new act regime this week and as one of the affiliated men put it, "the acts are being paid so the sting of 'try out' will be taken away." The Victoria at one time played vaudeville from the W. V. M. A. books and of late has been offering pictures.

Having safely banked the \$17,000 so easily picked up with his recent "pleasant" encounter with Mike Gibbons in New York, Packey McFarland, following his week at the Palace, continues to bag some easy money in his old home town. Packey's at the Wil-

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GARRICK (John J. Garrity, mgr.).—"The Passing Show of 1915." Started off to big business.

HAYMARKET (Art H. Moeller, mgr.).—Burlesque.

ILLINOIS (Augustus Pitou, mgr.).—(5th week). "Watch Your Step." Doing tremendous business.

LA SALLE (Harry Earl, mgr.).—Dark this week, opening Saturday night with "The Girl of Tomorrow."

OLYMPIC (George L. Warren, mgr.).—(8th week). "Kick In." Nearing close of successful engagement.

POWERS (Harry Powers, mgr.).—Opens Oct. 18 with William Faversham in "The Hawk."

PRINCESS (Sam P. Gerson, mgr.).—(2nd week). "Just Boys," doing only fair.

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

STUDEBAKER (George Sammis, mgr.).—Triangle pictures.

VICTORIA (Howard Brodski, mgr.).—"Thorns and Orange Blossoms."

ZIEGFELD (Alfred Hamburger, mgr.).—Pictures.

MAJESTIC (Fred Eberts, mgr.; agt., Orpheum).—Speed was conspicuous by its absence in this week's bill and there were few

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The continuous vaudeville policy which went into effect a few weeks back at the Empress is pulling good box office receipts. The Wigwam with its dramatic stock policy continues to do a very good business.

Of late there has been several reports that it's rather hard for coast-farmer shows to get routed over the good one-night-stand time. Previous bookings or pictures is the cause of this condition.

ATLANTA.

BY LOUIS COHEN.

FORSYTH (George Hickman, mgr.; ast., U. B. O.).—Lou Anger and Sophie Barnard in their revue, "Safety First," score the hit of the bill; Conner and Foley, pleased; Malvern, good; Boothby and Everdean, very good; Emmet Devoy and Co., applause; Roney La Rocca, went over big.

ATLANTA (Homer George, mgr.).—The attractions this week are "Damaged Goods" and "The Only Girl."

BIJOU (Jewel Kelly, mgr.).—The Jewel Kelly Stock Co. still holding the boards to big business.

LYRIC (Jake Wells, mgr.).—"Carmen" with Geraldine Farrar as the star is the attraction at this theatre, which has been closed for the past two seasons. Business good.

BALTIMORE.

BY FRANCIS D. O'TOOLE.

FORDS (Charles E. Ford, mgr.).—The largest audience in this house for some time saw the premiere production of George Broadhurst's newest play, "What Money Can't Buy."

MARYLAND (Frederick C. Schanberg, mgr.).—Ralph Herz, always a favorite here, is the drawing card in a bill which is by far the best of the season. By himself Herz would make the show good, but combined with Victor Morley in the lively musical skit, "A Regular Army Man," and the two singing favorites, Irene and Bobbie Smith, the program is above the average. Charlie Grapewin and Anna Chance in their "Poughkeepsie" depend chiefly on the dialogue rather

than the plot for the fun they create. Hoey and Lee, give a good humorous imitation of two Yiddish politicians. Gallagher and Martin present a singing and dancing act. Ward, Bell and Ward have a good acrobatic turn, the toe dancing of Miss Bell in this turn being especially of note. White and Clayton appear in a bit of good eccentric dancing. The four Bolts conclude the bill.

AUDITORIUM (Edw. Renton, mgr.).—The Auditorium Players present "Ready Money" this week in a pleasing fashion. The attendance in this stock house has shown a steady increase each week and bids fair to surpass the records set by the Poli Co. Lynne Overman, as "Stephen Baird," and Berton Churchill, as "Jackson Ives," are splendid, leaving nothing to be desired in their performances. The female roles are in capable hands; Miss Edna Hibbard returns here this week as a regular member of the company. Next, "The Trail of the Lonesome Pine."

ACADEMY (Tunis Dean, mgr.).—The San Carlos Opera Co. open this theatre for the season with a week of grand opera repertoire. A well filled house was present Monday evening at the presentation of Verdi's "Rigoletto." This organization gave a spirited and most agreeable presentation of this immortal work. Emanuel Salazar, a Spanish tenor, sung the role of Duca Di Mantova; this is his first appearance in this city and he created a very good impression. The "Rigoletto" of Battistini is very good, he showing much originality and initiative in his presentation. Maria Fara, the new Gilda, handled the difficult role with ease and assurance.

COLONIAL (Charles F. Lawrence, mgr.).—The Colonial Players made their initial bow to the public this week at the Colonial. "Tess of the Storm Country" is the attraction and as this type of play has always been popular here it proved to be a very good beginner. Miss Margaret Lotus and Roy Walling play the leads.

HIPPOTROME (H. M. Gurlach, mgr.).—The amusing antics of a troupe of trained monkeys, who conduct a theatre in miniature, is the leading act this week at the Hipp. The Ogden Quartet have a meritorious singing act. Danny Simmons entertains with his mono-

logue and eccentric dancing. Clever impersonations and good singing are given by Kammerer and Howland. The Two Holdsworths play selections on the banjo. An aerial act of more than average daring is given by Blanche Sloane. The Western Maids, with Delaine and DuPont, conclude the bill.

GARDEN (Geo. Schneider, mgr.).—A one-act musical comedy presented by Henry Becker and Co., carries off the applause hit. The seven girls are really pretty and dance and sing with spirit, the two men have a new line of humor which makes a hit here. Harry Gilbert relies upon real wit to make his act get over. Harry Gibbs and Co., present a sketch; La Belle and Williams have a good dancing act; Ethel Vale, funny; the performance closes with tricks by Werner's horses.

VICTORIA (H. G. Keene, mgr.).—"Kid-land," presented by Al White's Co., carries off the hit of the bill. This is the second engagement of the act. The new attraction, Harry Burnett, comedian, good; Flying Barlett, have a novel aerial act; Wheeler and Gold-er, clever; Barrett and Eare, mechanical doll act, were entertaining; Bobby Burns and Ward Fay complete the bill.

PALACE.—"The Gay New Yorkers."

GAYETY.—Hughy Bernard's burlesquers.

BUFFALO.

BY CLYDE F. REX.

TECK (John R. Oisher, mgr.).—Chicago Tribune war film taken on German battlefields. Return engagement, yet played to big business. Next, "Sherman Was Right."

STAR (P. C. Cornell, mgr.).—Julian Eltinge in "Cousin Lucy," biggest hit of season at local playhouses. Fashionable audiences throughout week were delighted with performance. Should have successful road tour. Coming, "It Pays to Advertise."

GAYETY (Charles Taylor, mgr.).—Fred Irwin's "Majestic" to good business. 1. Bob Manchester's Own Show.

SHEA'S (Henry J. Carr, mgr.; ast., U. B. O.).—Bonnie Glass headlined with success; Sam Mann and Co., big hit; Kenneth Casey, appearing at the special attraction, scored; Arthur Sullivan and Co., great; Marie Fitzgibbon, is good; Dingle and Corcoran, do well; Hubert Dyer and Co., novel; Lynch and Zeller, pleased; pictures close.

GARDEN (Wm. Graham, mgr.).—Continuing with burlesque stock at popular prices to best business house has enjoyed in seasons. Bobbie Walther appearing special attraction, big success. Next, "Southern Belle," with electric player board for world's series, which will be featured each afternoon.

ACADEMY (Julius Michaels, mgr.).—First half, Robinson and Fremont, headlined; Mack, Albright and Mack were big hit; Pol-lard is fair; Markoe Bros., good; Marion Gould, pleased; Larus and Richmond, ap-please; pictures added to complete two-hour

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FAMILY (Paul Fensweary, mgr.).—From musical comedy to pictures exclusively. Business but fair.

OLYMPIC (Bruce Fowler, mgr.; ast., Sun).—Three Cook Sisters, capably headline; Joseph Morrison, real artist; Altus Bros., rare entertainers; Chas. Hasty, good comedy; the Four Xylophonds, big applause; the Four Richards, big sensation; unusually good bill, film added to complete two-hour show at popular prices. Big business.

LYRIC (H. B. Franklin, mgr.).—Doing big business with seven-act show and feature movies. MacDonald and Co., feature; Joe Bernhard and Co., get over big; Musetta, dainty violinist; Urma and Dunbar, clever; Wilbur and Harrington, good; Chapman Bros., funny; "The Galloper," big attraction.

MAJESTIC (John Laughlin, mgr.).—"Mutt and Jeff in College," played to capacity on opening night and did well through remainder of week. Fairly well assembled show, which will improve with the season advancement. Next, return engagement of "Little Lost Sister."

Seventy-fourth Regiment band featuring Sunday movie program at Victoria theatre in residence section has proved a big card. House packed at two performances.

Margaret Woodrow Wilson and assistants appearing at Elmwood music hall Tuesday evening drew fashionable audience, which were well entertained with musical program of exceptional merit. Miss Wilson, daughter of the President, was a big attraction and will be entertained during remainder of week by prominent Buffalonians.

Passing show of 1915 to be attraction at Teck early in October.

CINCINNATI.

BY H. V. MARTIN.

GRAND (John H. Havlin and Theo. Aylward, mgrs.; ast., K. and E.).—"The Girl from Utah," 11, Elsie Ferguson in "Outcast."

LYRIC (C. Hubert Heuck, mgr.; ast., Shubert).—"A Full House," 10, Joseph Santley in "All Over Town."

OLYMPIC (Harry Hart, mgr.; ast., Columbia).—"The Winners."

"PEOPLE'S" (Ed. Shafer, mgr.; Independent burlesque).—"Motor Girls."

KEITH'S (Jack Royal, mgr.; ast., U. B. O.).—Pielert and Soefield; Monroe and Keller; Six Musical Gormans; Felix Adler; Nora Hayes; McConnell and Simpson in "At Home," Four Janleys.

EMPRESS (George Fish, mgr.; ast., S-O).—Pantzer Duo; Madge Malfand; Tom and Stasia Moore; Link and Robinson; Freeseott

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GERMAN (Otte E. Schmid, mgr.; stock, Sunday nights only).—"Wallenstein's Lager" and "Klein Eva."
MUSIC HALL.—6, Chicago Tribune war pictures.

The first attraction in the artist series at Music Hall will be Geraldine Farrar, who appears on the night of Oct. 15. Amato is booked for Oct. 23 and Kreisler Nov. 5. Prices, Farrar, \$1 to \$3; Amato, 75 cents to \$2.50; Kreisler, same.

Manager George Fish, of the Empress, in-

stead of using a display ad. for this week's bill wrote a letter from one friend to another, describing the show.

Under the management of Ike Libeen, who also conducts several other big movie houses, the Walnut will be opened next Saturday as the home of motion pictures. A \$20,000 organ has been installed.

S. Gerschanek, historian in the New York public library, it is reported, will become scenario editor of the Highland Film Corporation, a local concern, and his wife will write special music for the pictures.

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Charles Buxton, aged 46, a cabaret singer, married Anna Falk, aged 18, last week.

After other officials had declared the street fair and carnival given by the Court Street Welfare Association cheapened Cincinnati, Mayor Spiegel revoked the permit for the exhibition, Friday. The Mayor said he was misled by the promoters, and found that the show was not being given for the welfare of Court street, but for the personal gain of a coterie of politicians. To add to the trouble, George Reynolds, manager of the Reynolds Carnival Company, who ran the street fair, was arrested on a Federal warrant, charging that some of the shows had not paid Uncle Sam the war tax of \$10 each. Reynolds was bound over to the Federal Grand Jury, but it is understood the case will be dropped, as he paid the taxes later.

The following cast has been engaged by Director Karl Dietz for the Little Playhouse, and will present "The Red Robe," October 19, 20 and 21: Harold Heaton, Leo Murray, Rosalie De Beck, Chicago; Horace V. Noble, Minnie Stewart, Frederick Stanley, of New York; Gertrude Lane, Philadelphia; Caroline Gage Thomas, Kansas City, and others. Top admission will be \$1.50. Season tickets for the six projected plays will be sold at \$6.
Heaton was formerly cartoonist on the Chicago Tribune. He will take the role of Mouzon in the "Red Robe."

DENVER.

ORPHEUM (Max Fabish, mgr.).—Joan Sawyer, feature attraction. Others, Aliman and Dody, Carlisle and Romer, Kingston and Ebner, Albert and Irving, Bicknell, and "Studies in Marble Art."

EMPRESS (George H. Greaves, mgr.).—Lew Platel and Co., McIntosh and Musical Maids, Charles and Sallie Dunbar, Billy Broad, Florida Duo.

DENHAM (Woodward-Homan Co., mgr.).—Woodward Stock in admirable presentation of "The Seven Sisters." Eva Lang and Carl Anthony will cast in the leading roles. Business quite satisfactory.

TABOR GRAND (Peter McCourt, mgr.).—Theodore Lorch stock continues to attract houses of very satisfactory proportions. The bills given are up to the minute and well presented in every particular. Cecil Fay is proving a leading woman of surprising ability, as well as versatility. "The House of Lies" is delighting good sized crowds this week.

The regular season of the Tabor Grand will commence Oct. 8 with "On Trial" as the attraction.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Edwin Stevens, splendid; Dorothy Jar-

don, hit; Delro, encored; Al Rover and Sister, opened; Ward Bros., laughs; Hallen and Fuller, pleased; Ameta, good dancer; Avon Comedy Four, well liked.

MILES (George A. Harrison, mgr.; A. B. C.).—Phasma, good novelty; Six Southern Belles, entertaining; Bill Dooley, good, Seabury and Price, pleased; Venetian Four, hit; Bush and Robinson, good.

ORPHEUM (C. H. Miles, lessee; agent, Loew).—Ten Fashion Girls, good tableau; Emma and Alton, hit; "Winning a Widow," good sketch; "The Bathroom Mystery," well received; Kariton and Klifford, pleased; Merritt and Mack, pleased.

DETROIT (Harry Parent, mgr.).—Margaret Livingston in "The Lie." Next, Ethel Barrymore.

GARRICK (Richard H. Lawrence, mgr.).—"The Blue Bird." Next, William Faversham. LYCEUM (A. R. Warner, mgr.).—Herman Timberg in "School Days." Next week, "Mutt and Jeff."

CADILLAC (Sam Levey, mgr.).—"The Big Review." AVENUE (Frank Drew, mgr.).—Melodramatic stock.

GAYETY (John M. Ward, mgr.).—Harry Hastings "Big Show." Next, "Star and Garter."

HONOLULU.

By E. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.).—Pictures. EMPIRE (J. H. Magoon, mgr.).—Pictures. HAWAII (J. H. Magoon, mgr.).—Pictures. POPULAR (Henry Bredhoff, mgr.).—Pictures. YE LIBERTY (J. Pedrick, mgr.).—Pictures.

The Bijou was well attended on the evening of Sept. 15, when the Honolulu Ad. Club, and Honolulu Lodge of B. P. O. Elks 616, together with the Honolulu public, gave a benefit for Jane O'Roark, of the O'Roark, Broderick, O'Farrell Co., who were compelled to close their engagement at the Bijou owing to the illness of Miss O'Roark. She is still at the Queen's Hospital, but on the road to recovery.

J. C. Cohn, of the Consolidated Amusement Co., has returned from his trip to San Francisco.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (Nelson Trowbridge, mgr.).—Bird of Paradise, all week. 11, "The Only Girl." ENGLISH'S (Ad. Miller, mgr.).—4-6, "Daddy Long Legs"; 8-9, Elsie Ferguson. LYCEUM (Phil Brown, mgr.; S. A. H.).—4, "Uncle Toms Cabin"; 11, "On the Yukon." KEITH'S (Ned Hastings, mgr.; agent, U. B. O.).—Harrison Brobank and Co., Morris Cronin and Co., Ernest Ball, Haydn, Borden

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"The new program is calculated to be even more far reaching than its predecessors. 'Stolen Magic' is one of the best comedies that has yet reached the screen." —*New York American.*

"'The Coward' draws an audible gasp from the audience." —*New York Times.*

"'Old Heidelberg' struck a high mark in scenic and photographic art." —*New York World.*

And by this time you know that both Philadelphia and Chicago newspapers have glowingly concurred in the New York verdict.

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S. Rachmann Routed Sylvester Schaeffer over the Loew Circuit

SEE FOLLOWING PAGES

Affidavit

Borough of Manhattan
City of New York
County of New York
State of New York

} ss.

S. RACHMANN, BEING DULY SWORN, DEPOSES AND SAYS THAT HE IS A RESIDENT OF THE CITY AND COUNTY OF NEW YORK, AND THAT HE IS A THEATRICAL MANAGER WITH OFFICES SITUATED IN THE FITZGERALD BUILDING, 1482 BROADWAY, IN THE CITY OF NEW YORK.

THAT BEFORE SAILING FROM EUROPE IN JULY, 1914, HE HAD MADE AN ARRANGEMENT WITH LEO BARTUSCHEK, ONE OF THE DIRECTORS OF THE ADMIRALSPALAST AKTIEN GESELLSCHAFT, WHICH OWNS AND CONTROLS A THEATRICAL ATTRACTION KNOWN AS BARTUSCHEK'S ICE BALLET, NOW PLAYING AT THE NEW YORK HIPPODROME, UNDER WHICH HE WAS TO HAVE THE MANAGERIAL DIRECTION OF THAT ACT IN AMERICA.

PRIOR TO THE TIME OF SAILING IT WAS FURTHER AGREED THAT THE ACT WAS TO BE BROUGHT TO AMERICA BY HIM, BUT LATER, ON HIS ADVICE, IT WAS DEEMED ADVISABLE THAT HE FIRST VISIT THE UNITED STATES AND LEARN FACTS REGARDING THE THEATRICAL CONDITIONS IN THIS COUNTRY BEFORE THE ACT CAME OVER.

ON HIS ARRIVAL HERE HE DID TAKE UP THE QUESTION OF BOOKING THE ACT WITH ONE H. B. MARINELLI, WHO IS THE PRESIDENT OF H. B. MARINELLI, LTD., A VAUDEVILLE BOOKING AGENCY. AT THAT TIME IT WAS MUTUALLY AGREED THAT BOTH (RACHMANN AND MARINELLI) SHOULD SHARE IN WHATEVER PROFITS WERE TO BE DERIVED FROM ANY BOOKINGS WHATSOEVER THAT MIGHT BE SECURED IN THE UNITED STATES AND CANADA FOR BARTUSCHEK'S ICE BALLET.

THAT THE RESULT OF HIS TALK WITH MARINELLI WAS DULY TRANSMITTED TO LEO BARTUSCHEK IN BERLIN, SO THAT WHEN A REPRESENTATIVE OF THE MARINELLI LTD. COMPANY APPROACHED HIM WITH A VIEW TO BRINGING THE ICE BALLET TO THE UNITED STATES, BARTUSCHEK BELIEVED THAT THE BOOKINGS HAD BEEN ARRANGED FOR BY THE MESSRS. RACHMANN AND MARINELLI, AND FOR THAT REASON ONLY DID BARTUSCHEK CONSENT TO HAVE ANY BUSINESS TRANSACTION WITH THE REPRESENTATIVE OF MARINELLI.

THAT H. B. MARINELLI STATES THAT HE ALONE WAS RESPONSIBLE FOR THE ADVENT OF BARTUSCHEK'S ICE BALLET IN THIS COUNTRY AND REFUSES TO RECOGNIZE THE CLAIMS OF THE DEPONENT.

THAT IN SEPTEMBER, 1914, THE SAID RACHMANN APPROACHED THE MESSRS. SHUBERT AND LAID BEFORE THEM THE SCHEME OF BRINGING BARTUSCHEK'S ICE BALLET TO THIS COUNTRY TO BE MADE PART OF ONE OF THEIR PRODUCTIONS, AND THAT HE REPEATED THE PROPOSITION TO THE SHUBERTS IN FEBRUARY, THIS YEAR. MEANTIME HE HAD MADE A SIMILAR OFFER TO THE ABORNS, WHO WERE THEN MANAGERS OF THE CENTURY OPERA HOUSE. SYLVESTER SCHAEFFER AND LEO VON SINGER KNEW AS EARLY AS OCTOBER, 1914, THE SAID RACHMANN CONTEMPLATED BRINGING THE ACT TO THIS COUNTRY. ANOTHER WITNESS TO THE FACT THAT ALL OF THE ABOVE ARRANGEMENTS WERE KNOWN TO EXIST IS MISS ELSE TREBST, AT PRESENT THE REPRESENTATIVE OF THE BARTUSCHEK ICE BALLET.

THAT THE SAID RACHMANN WOULD HAVE PROPOSED THE IMPORTATION OF THE ICE BALLET TO CHARLES DILLINGHAM, HAD NOT THE SAID MARINELLI STATED HE WOULD PUT THE DEAL THROUGH, ALSO ASSERTING THE SAID RACHMANN AND MARINELLI WOULD BE EQUALLY CONCERNED AND INTERESTED IN ALL DEALINGS, TOGETHER WITH THE PROFITS OF SUCH TRANSACTIONS, AS MARINELLI MIGHT MAKE WITH MR. DILLINGHAM OR OTHERS IN CONNECTION WITH FOREIGN NOVELTIES THE SAID RACHMANN SUGGESTED.

SWORN TO BEFORE ME THIS
4TH DAY OF OCTOBER, 1915,



NOTARY PUBLIC, BRONX COUNTY, NO. 25
CERTIFICATE FILED IN NEW YORK COUNTY.



EXTRACTS FROM THE CORRESPONDENCE BETWEEN S. RACHMANN AND LEO BARTUSCHEK

ADMIRALSPALAST

Aktengesellschaft Direktion

Berlin, 25.2.15.

Lieber Rachmann:

Ihr schreiben vom 4. Feber habe ich erhalten. Ich muss Ihnen aber jetzt schon mitteilen, dass nur die Rede von einem kleinen Ensemble sein kann, denn ersten ist der Eispalast im vollen Betriebe und giebt es nicht so viele Eislaeufer um zwei grosse Ensembles zu bilden. Mein Vorschlag ist, eines meiner Ballett als getanztes Buehnballett aufzufuehren und nur einen Akt auf der kuenstlichen Eisbann. Das waere eine grosse Attraktion und sicher kann ich Charlotte mitbringen. Ich werde Sie verstaendigen, wenn ich genaues weiss. Bestens gruessst.

(Signed)

LEO BARTUSCHEK.

OFFICE OF S. RACHMANN

New York, 8 Marz, 1915.

Mein lieber Bartuscheck:

Ihren lieben Brief vom 24 Feber habe ich mit grosstem Danke erhalten. Die Anfrage, die Sie kuerzlich erhielten, ging natuerlich von mir aus, ich hatte Marinelli beauftragt Ihnen zu kabeln. Bitte mir also eine genaue Aufstellung wieviel Geld dazu benoetigt wuerde und alles andere zu schicken. Ich wuerde dann die Sache einfach auf meine Rechnung engagieren. Ich bin der Ansicht, dass wir dann mit Anfang der naechsten Saison beginnen koennten. Mit herzlichen Gruessen verbleibe ich Ihr

(Signed)

S. RACHMANN.

OFFICE OF S. RACHMANN

New York, am 15 Marz, 1915.

Mein lieber Bartuscheck:

Ich habe mich mit Herrn Marinelli dahin geeinigt, dass wir die Eispalast-sache zusammen machen wollen. Sie muessen mir auf alle Faelle mitteilen, wie viel die ganze Sache eingebracht hat, wie viel Geld ich nach Deutschland anweisen muss u. dgl. m. Dann naech wer alles mitkommt, Charlotte natuerlich auf alle Faelle. Ausserdem, wer die Sache hier leiten soll und wie lange die Kuenstler Kontrakt haben muessen. Ich erwarte Ihre diesbezuergliche Nachricht und verbleibe mit besten Gruessen Ihr

(Signed)

S. RACHMANN.

ADMIRALSPALAST

Aktengesellschaft Direktion

Berlin, am 13.3.15.

Lieber Herr Rachmann:

Ihr Schreiben vom 15.2. zur Hand. Inzwischen habe ich auch von Marinelli—Charles gehoert, wie Sie und Marinelli sich die Sache denken. Es giebt nur zweierlei: 1. Entweder man baut einen Eispalast (die Maschinen kosten ca. 250,000 Mark in Berlin). 2. Oder man fuehrt ein regulaeeres getanztes Ballett auf mit einer Einlage auf kunstlichem Eis, auf der sich ein Dutzend sehr guter Laeufer produzieren, wie ich es Marinelli proponiert habe. Ich halte diese letztere Proposition (Marinelli hat die Details) fuer ausserordentlich zugkraeftig und wirkungsvoll.

Mit besten Gruessen,

(Signed)

LEO BARTUSCHEK.

OFFICE OF S. RACHMANN

New York, am 5 April, 1915.

Mein lieber Bartuscheck:

Ich werde die Sache jedenfalls auf die eine Weise durchfuehren. Sobald ich naecheres darueber weiss, werde ich Ihnen wieder Nachricht zukommen lassen. Ich werde dann die Sache mit Marinelli durchfuehren.

Mit den besten Gruessen verbleibe ich,

(Signed)

S. RACHMANN.

ADMIRALSPALAST

Aktengesellschaft Direktion

Berlin 8.24.15.

Lieber Rachmann:

Ihren Brief vom 15/3. habe ich erhalten. Ich habe fuer Buehnen Marinelli eine Offerte gemacht u. zw. mein Ballett "Flirt in St. Moritz." Ich wuerde 27 Leute mitbringen, wovon 12-14 Schlittschuhlaeufer und noch 43 amerikanische Dance Girls dazu engagieren. Ich hoffe Charlotte engagieren zu koennen.

Besten Gruss.

(Signed)

LEO BARTUSCHEK.

OFFICE OF S. RACHMANN

New York, 27 April, 1915.

Lieber Herr Bartuscheck:

Ihren liebenswuerdigen Brief vom 8.d.M. habe ich bestens dankend erhalten. Meine Idee war natuerlich hier einen richtigen Eispalast Veu gruenden und dazu moechte ich, dass Sie mir eine Rentabilitaetsberechnung machen. WENN NATUERLICH EIN EISPALAST NICHT ZU STANDE KOMMEN SOLLTE DANN MUESSEN WIR UNS AUF EIN EISBALLETT BESCHRAENKEN, WAS ICH NATUERLICH MIT HERRN MARINELLI ZUSAMMEN MACHEN WUERDE.

Ich verbleibe mit den besten Gruessen Ihr,

(Signed)

S. RACHMANN.

(Translation)

ADMIRALSPALAST

Aktengesellschaft Direktion

Berlin, Feb. 25, 1915.

Dear Rachmann:

Received your letter of Feb. 4th and at the present time it would be impossible for me to consider more than one company. The Ice Palace is now open and there are not enough skaters to form two large companies.

My idea is to use one of my ballets for stage dancing with only one appearing on the artificial ice.

That would be a great attraction and I am sure that I can bring Charlotte with me.

I will let you know as soon as I learn the details.

Kind regards,

(Signed)

LEO BARTUSCHEK.

OFFICE OF S. RACHMANN

New York, N. Y., March 8, 1915.

My dear Bartuscheck:

Your kind letter of Feb. 24th received, for which accept my thanks. The request you made was of course suggested by me. I had Marinelli cable you.

Please send me a complete statement of how much would be needed and all extras. I will take the show at my own risk and think that I could open it the beginning of next season.

With hearty regards, I remain,

Yours,

(Signed)

S. RACHMANN.

OFFICE OF S. RACHMANN

New York, N. Y., March 15, 1915.

My dear Bartuscheck:

I have agreed with Mr. Marinelli to cooperate on the Ice Palace matter. You must let me know under all circumstances how much it has drawn and how much I must send to Germany.

What people are coming? Charlotte under all circumstances. In addition to that, who will manage the show and for how long are the artists under contract?

Expecting your answer, I remain

(Signed)

S. RACHMANN.

ADMIRALSPALAST

Aktengesellschaft Direktion

Berlin, March 13, 1915.

Dear Mr. Rachmann:

Your letter of Feb. 15th at hand. In the meantime I have heard from Charles, Marinelli's Berlin representative, regarding what you and Marinelli think about the case.

There are only two conditions: that we build an Ice Palace (the machine costing 250,000 Marks in Berlin) or produce a dance ballet with a ring of artificial ice, on which a half dozen capable skaters can give exhibitions as I proposed to Marinelli.

I think this latter proposition attractive and of good drawing power.

With best regards,

(Signed)

LEO BARTUSCHEK.

OFFICE OF S. RACHMANN

New York, N. Y., April 5, 1915.

My dear Bartuscheck:

I will push the matter through some way anyhow. As soon as I get further details I will let you know. I will close the deal with Marinelli.

With best regards, I am,

(Signed)

S. RACHMANN.

ADMIRALSPALAST

Aktengesellschaft Direktion

Berlin, April 8, 1915.

Dear Rachmann:

Your letter of March 15th received. I have made Marinelli an offer for the stage for my ballet, "Flirting at St. Moritz." My company will include 27 men, of which 12 or 14 will be skaters, and will engage 43 American dancing girls. I hope to be able to engage Charlotte.

Best regards.

(Signed)

LEO BARTUSCHEK.

OFFICE OF S. RACHMANN

New York, N. Y., April 27, 1915.

My dear Bartuscheck:

Your kind letter of the 8th at hand, with many thanks. My idea was to have established a real Ice Palace here, and therefore wish you would give me a complete statement of the profits. IF, HOWEVER, AN ICE PALACE COULD NOT BE BUILT I WOULD USE THE ICE BALLET FOR STAGE WORK, FOR WHICH I WILL MAKE ARRANGEMENTS WITH MARINELLI.

I remain with best regards,

(Signed)

Yours,

S. RACHMANN.



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Emma Carus

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NEW YORK

and Haydn, Ethel Hopkins, Jolly Johnny Jones, Leo and Mae Jackson.

LYRIC (H. K. Burton, mgr.; agent, U. B. O.).—Menlo Moore's "Dream Girls," Arthur Rigby, Dunn and Dean, Vernie Kaufman, Wartenburg Bros.; last half, The Halkings, Norwood and Norwood, Jessie Hayward and Co., Mabel Harper, Steiner Trio.

FAMILY (H. Hollenbeck, mgr.; agent, J. L. & S.).—Johnson Bros. and Johnson, Geo. Stanly, Virginia, Yamato Troupe.

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

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

COLUMBIA (Sam Davis, mgr.).—Stock burlesque, "The Motor Girl."

MAJESTIC (G. E. Black, mgr.; American Wheel).—"September Morning Glories."

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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr., U. B. O.).—Charles E. Evans and Helena Phillips, big laugh; "Tango Shoes," well-received; Harrison, good; Salon Singers, entertaining; Mrs. Leslie Carter, repeated successfully; Willie Solar, clever; Harry and Eva Puck, pleasing; Eva Shirley, enjoyable.

HIPPODROME (Lester Fountain, mgr., Western States).—Week 27: North Dakota Drill Team, cleverly done; La Salle Opera Co., entertaining; Brown and Byler, big hit; Gregorys, novel turn; Taylor Triplets, remarkably good; Mendel and Nagel, well liked; Rae Snell, artistic dancer.

REPUBLIC (Al. Watson, mgr., Levett).—Week 27: William Burnell and Co., very good; Mae Josephine Bennett, big hit; Damon and Lawrence, well received; George de Alma, entertaining; Joe Bennett, went well; Taylor Triplets, pleasing.

BURBANK—"Sadie Love."
MOROSCO—"Nobody Home."
MASON—War pictures.
CENTURY—Burlesque.

Gertrude Workman, a local girl who gave up society a year ago to go on the stage in New York and who has been visiting her parents here, has gone to Northampton, Mass., to appear at the Municipal theatre there.

Robert M. Yost, Jr., Morosco's western representative, is in the north doing the publicity for "So Long Letty."

Vaudeville patronage here is increasing every week. The Orpheum receipts have jumped 10 per cent. in the past two months.

Frank Egan opens the Little theater on Oct. 11 with "Snowwhite," with Blanch Hall in the star role.

Nat Goodwin and wife, Marjorie Moreland, leave shortly for the East to resume their tour in "Never Say Die."

MONTREAL

By ARTHUR SCHALEK.

ORPHEUM (C. H. Preston, mgr.; agent, U. B. O.).—Sophie Tucker, hit; The Bank's Half Million, excellent; Al. Herman, laughing hit; Booth and Leander, good; Largay and Snee, pleasing; Ray Dooley Trio, hit; Wm. and Margaret Cutty, excellent; The Kerville Family, big novelty.

HIS MAJESTY'S (H. Quintus Brooks, mgr.).—Geo. Driscoll's Players presented "St. Elmo" and were warmly received by large audience. Next, "The Light that Failed."

ARENA (Abbie Wright, mgr.).—"The Birth of a Nation," to big business.

FRANCAIS (M. B. Slesinger, mgr.; agent, J. H. Alon).—Ward Sisters, big novelty; Dick Burton, good; Alrose and Price, sensational; McGrath and Yeoman, pleased; Kelly and Catlin, amused; Gonne and Livsey, big hit; "Justice," excellent sketch.

GAYETY (Tom Conway, mgr.).—"The Social Males." Next, "Sporting Widows."

IMPERIAL (H. W. Conover, mgr.).—International Four; Miss Gordon and pictures.

SCALA (Oliver McBrien, mgr.).—W. H. Foster's Musical Comedy Co., good; Burbank and Danforth, pleased.

FAMILY (Maurice West, mgr.).—Broadway Musical Comedy Co. to good business.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Belle Baker swept everything before her Monday evening, employing seven numbers and towering above the bill in point of approbation. Schreck and Percival are clever, but should shorten their act. Mme. Donald Ayer's voice is rich and powerful; Comfort and King, landed solidly; Joseph Roberts and Rose Gardner stood out in Seymour Brown's "The Bachelor Dinner." Mysteria, novel; Claude and Fannie Usher, thoroughly entertained.

GREENWALL (W. E. Tyler, mgr.).—Manager Tyler leaned on the rail in the rear of the Greenwall's orchestra Sunday afternoon, meditating. "If it's a good show I win, and if not, I lose," those closest to him heard him say. Taken at his word, he ought to win. The bill isn't extensive or expensive, but it satisfies. Much of the satisfaction is furnished by the James B. Stanton Musical Comedy Co., a miniature aggregation with James B. playing the role of a tout in a story that deals with a financially needy father who is saved from ruin by the winning of a horse race. Denny and Morrison



IF BRAINS DEPRESS
A MAN, AND KILL HIS SENSE
OF HUMOR, — MAY MY
DOME REMAIN FULL OF
VACUUM.

IDEAS ARE LIKE WOMEN —
WHILE YOU ARE DECIDING THAT THEY
ARE WORTH WHILE, — SOME OTHER
GUY HOPS IN AND GRABS 'EM.

WALTER WEEMS.

EXPLORING NEW ZEALAND.

added to the playlet a rendition of an aria from "Trovatore" that stood out as its best feature. The Guatemala Marimba Band, just arriving in this country from the tropics, furnished a delightful interlude with adept playing of the marimba, that haunting instrument which fairly breathes the air of Central America. Trilzie Delvoe's "single" is quite conventional. Trilzie has probably seen Frances Clare and Ida May Chadwick. Tom Smith evidently was the straight man in a two-act. His work as a comedian suggests just that.

TULANE (T. C. Campbell, mgr.).—"A Pair of Sixes."

CRESCENT (T. C. Campbell, mgr.).—Baldwin Players in "The Divorce Question."

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

Mrs. Patrick Campbell comes to the Tulane next week. "The Only Girl" follows.

Blackface Eddie Ross and Billy Beard are scheming to put out a minstrel show next season.

The storm that visited this city last week did very little damage to the theatres. The Orpheum lost its skylight, the Greenwall its roof ventilators, while the Tulane and Crescent escaped absolutely. Due to the velocity of the winds no performances were given on Wednesday.

OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.).—Gus Edwards, with thirty-five, in a new song revue, headed the bill, and Bert Melrose, Lucy Gillett, Britt Wood, Allan Dinehart and Co., and Bryant Cherebert, together with the Orpheum Travel Weekly, helped get over a very good all-around program.

EMPRESS (Wm. La Deux, mgr.).—Young Hackenschmidt topped the first half show, and Madam Blachette's "Visions de Art" was the feature. Other acts were Bill Pruitt, Gordon and Rice, The Klitties and Cole and Davis. This house is operating on a 9 a. m. to 12 p. m. basis during the two weeks of the "Ak-Sar-Ben" celebration.

BOYD (W. J. Burgess, mgr.).—Al Jolson and "Dancing Around" split a week to capacity business, and "Maid in America," while not getting over as well, looked like big money the opening night of a seven-day run.

BRANDEIS (Crawford, Pilley & Zehrung, mgrs.).—Edward Lynch and his stock in "What Happened to Mary" playing the biggest business of continuous Omaha run of nearly fifty weeks.

GAYETY (E. L. Johnson, mgr.).—Frank Finney and the "Bostonians" played to S. R. O.

STRAND (H. M. Thomas, mgr.).—"The Chalice of Courage" and "Regeneration."

PHILADELPHIA.

By HORACE J. GARDNER.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Fritz Schell, the brilliant prima donna, and Bertha Creighton, making her debut in vaudeville, divided honors at Keith's this week. Miss Scheff proved her right to the head line position at a light opera star. Miss Creighton celebrated her primary bow to vaudevillians in a very propitious manner. She delighted lovers of clean comedy in the sketch "Our Husbands." From the ballet of the Metropolitan Opera House there appeared a sextet of pretty exponents of the terpsichorean art, who danced themselves into the hearts of the spectators. An amusing skit, entitled "A Native of Arkansas," presented by Al Lydell and Co., was a distinct hit owing to its originality. Comedy prevailed throughout the evening's entertainment. Williams and Wolfus proved their class, as did Leo Beers, who made his first appearance here with some new songs and music. Frankie Heath and George Perry created a favorable impression with songs and chatter, and The Four Londons rounded out the delightful bill.

CHESTNUT ST. OPERA HOUSE.—The

Triangle opened here Tuesday night. Excellent music marked the auspicious opening and a bevy of Philadelphia girls attired in bloomers acted as ushers. The opening is further commented upon elsewhere in this issue. LYRIC.—Final week of "The Lilac Domino." Has been well received. "Hands Up" opens Monday.

ADELPHI.—"The German War" film continues to attract. FORREST.—"The Birth of a Nation" for several more weeks. Turning them away nightly.

BROAD.—With the opening of the Broad Monday, the last of the city's theatres to begin the show season is now on in full sway. "Daddy Long Legs" is a very charming play, and is one of the local comedy hits of years. GARRICK.—"Punch & Perimutter" closing successful run this week.

METROPOLITAN.—The opera house opened Saturday night under the management of the Shuberts, with a picture policy. WALNUT.—Edith Tallaferra and Earle Brown in "Polly of the Circus," to well filled houses.

NICKERBOCKER.—"Bought and Paid For."

PEOPLES.—"Bringing Up Father," well presented and skillfully staged.

TROCADERO.—"The Americans." Fanita featured in an Oriental dance.

GAYETY.—"Tip Top Girls."

CASINO.—A regular musical comedy was presented this week at the Casino. "The Gypsy Girls" is the brightest and cleanest burlesque show presented in this town. The two-act piece called "On the Trail" is delightfully played by Will J. Kennedy and Jack Muller, principally supported by Shirley Lawrence and Harry P. Kelly.

This week has been designated as "Baseball Week" at a number of the theatres. Unusual sales of tickets for Friday and Saturday shows are traceable to the interest displayed in the world series, which will be shown on the electric score boards.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—28-2, "The New Henrietta."

BAKER (Milton W. Seaman, mgr.).—28-2, "The Fortune Hunter."

ORPHEUM (Carl Reiter, mgr.).—28; Aurora of Light, opened; Eugene Diamond, pleased; Beaumont and Arnold, good; Bessie Brown, clever; Rooney and Bent, hit; Walter C. Kelly, laughs; Long Tack Sam & Co., closed a splendid bill.

PANTAGES (J. A. Johnson, mgr.).—27; Will and Kemp, open the bill; Tom Kennedy and Ethel Burt, entertaining; Paden and Read, hit of bill; Wheeler and Gray, good; Lady Betty, many laughs; Ober and Dumont, good dancers; Little Miss U. S. A., good.

EMPRESS (T. R. Conlon, mgr.).—28; Snyder and Hines, fine skaters; Hicks and Seymour, good; Ambler Brothers, do some good stunts; Alhambra Four, good; St. Paul, Hall and Lorrain, pleased few; Bertie Herron, hit; Owen Wright, laughs; Little Caruso and Co., pleased immensely.

The National returned to motion pictures exclusively Sunday, Sept. 26, offering in the future a program composed of first run features.

S. Morton Cobb, Portland vaudeville magnate, is back in the city after a seven months' absence.

ST. LOUIS.

By M. BERNAYS JOHNSON.

COLUMBIA (H. D. Buckley, mgr.; Orph.).—Laughlin's Canine, pleasing; Harris and Manion, good; Mme. Beeson, fine; Tracey and Stone, very clever; Morton and Moore, comedy hit; Henrietta Crossman, excellent; Ryan and Lee, good comedy; Romas Troupe, entertaining; Traveling, pretty.

GRAND OPERA HOUSE (H. G. Wallace, W. V. M. A.).—Bud Snyder and Co., clever;

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Train”*** *with*

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THIS WEEK (Oct. 4), COLONIAL, NEW YORK
THIRD APPEARANCE THIS SEASON

NEXT WEEK (Oct. 11), PALACE, NEW YORK

Two Stars, pleasing; Lane and O'Donnell, comedy; Herbert and Denis, good; Max Ford and Gertrude Dolan, very good; Fox and Steward, good comedy; Jewel Comedy Trio,

well received; Eller's Animals, entertaining; Jellers and Rogers, fair.
OLYMPIC (Walter Sanford).—"Birth of a Nation," last week. Good business.
AMERICAN (H. G. Wallace).—"While the City Sleeps."
SHUBERT.—"The Only Girl."
PARK (Jas. Tillman).—"Overnight." Good business.
SHENANDOAH (Wm. Zepp).—"Little Boy Blue," fine.
STANDARD (Leo Reichenbach).—"Broadway Bells." Good.
GAYETY (Don Stuart).—"Follies of the Day." Excellent business.
NEW GRAND CENTRAL (G. L. Seavers).—Pictures.

The union boycott has been called off on the New Grand, Duchess and the Grand Duchesse, both houses putting in full union crews.

"Mary Ellen," the trained elephant that gored Chas. LeRoi last week, has been attached and held by LeRoi's lawyers to satisfy a claim of \$2,000 for damages for his injuries. LeRoi is doing nicely and all danger is passed.

This week is Velled Prophet Week and the fairs and cafes are doing big. Three big cabaret reviews are in full swing.

ST. PAUL

By O. J. BENHAM.

ORPHEUM (E. C. Burroughs, mgr.).—Mile. Nazimova, Norton and Lee; Reine Davies; Hans Hanke; Ben Meyer and Co.; Garinetti Brothers; and the Orpheum Travel Weekly.
EMPRESS (Gus S. Greening, mgr.).—A very pleasing bill. "Original Act Beautiful" was highly endorsed; Happy Jack Gardner, liked; Seymour and Robertson, pleased; Ollie Carew, appreciated; Mumford and Thompson; Photographs.

NEW PRINCESS (Bert Goldman, mgr.).—"Auld Lang Syne" by the Joe Bannister Players was very pleasing; Fred and Eva Mozart, well received; Walsh and Phink, pleased; Abbott and Mills, drew hearty applause; pictures; 2d half billed with the 5 Satauda Troupe; Burke and Burke; Purcello Bros.; De Lea and Orma; pictures.

STAR (John P. Kirk, mgr.).—"The Follies of Pleasure" opened to a packed house Sunday and were successful in pleasing.

SHUBERT (Frank Priest, mgr.).—Ernest Fisher Stock Co. is presenting "Time, Place and Girl" this week.

METROPOLITAN (L. N. Scott, mgr.).—Joseph Santley in "All Over Town" was a hit with the first nighters.

AUDITORIUM.—Oct. 8, U. S. Marine Band.

TORONTO, ONT.

By HADLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"The Birth of a Nation" commenced the third and last week of its engagement to the usual capacity business. Next, "Tonight's the Night."

GRAND (A. J. Small, mgr.).—Thurston opened to large attendance. Next, Julian Eltinge in "Cousin Lucy."

SHEA'S (J. Shea, mgr.; U. B. O.).—Herman Shone and Co., strongly received; Lloyd and Britt, entertaining; Falfrey, Hall and Brown, amused; Ralph Dunbar's Bell Ringers, artistic; Amoran Sisters, good; Burnham and Irwin, held interest; Werns and Preston, laugh producers; Mignon, versatile.

LOEW'S YONGE STREET (J. Bernstein, mgr.).—Julia Nash and Co., a success; Musi-

cal Spillers, entertaining; Brown, Harris and Brown, pleased; Lillian Watson, endorsed; Rose and Ellis, novel; Ben and Hazel Mann, good; Three Bartos, sensational.

SHEA'S HIPPODROME (A. C. McArdle, mgr.).—Master Gabriel, very amusing; Smith and Farmer, excellent; Mimic Comedy Four, fine; Sensational Koster, good; Leclair, Sampson and Co., clever; George B. Alexander, entertaining; Quinn and Lafferty, pleased.

MASSEY HALL (Norman Withrow, mgr.).—A crowded auditorium greeted Madame Melba Monday night when she gave a recital in aid of the Red Cross Fund.

GAYETY (T. R. Henry, mgr.).—Bob Manchester's Burlesquers with Mollie Williams. Next, Harry Hastings' Big Show.

STAR (Dan F. Pierce, mgr.).—"Cherry Blossoms." Next, "Parisian Flirts."

STRAND (R. S. Marvin, mgr.).—Pictures and music.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (October 11)

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 where route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A
Abeloe Edward Variety N Y
Abram & Johns Variety San Francisco
"Act Beautiful" Orpheum Salt Lake
Adler & Arline Variety N Y
Alexander Kids Keith's Toledo
Allen & Francis Variety N Y
Ankers Three Keith's Washington
Armstrong Will H Variety N Y
"Aurora of Light" Orpheum San Francisco

AMETA

Direction, H. B. MARINELLI

ERNEST R. BALL

Direction Jennie Jacobs

Ball & West Orpheum Omaha
Beaumont & Arnold care Morris & Feil N Y C
Berzac Mme Jean Variety Chicago
Bimbo The Pantages Tacoma
Blondell Edward Variety N Y
Booth & Leander Dominion Ottawa
Bowers Walters & Crocker Variety N Y
Brinkman & Steele Sis Variety San Francisco
Brice Olive Princeton Hotel N Y C
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Sincere thanks to MR. EDWARD V. DARLING, MR. ROBERT LARSON, MR. HARRY JORDAN, MR. MICHAEL SHEA, MR. CHARLES LOVENBERG, MR. FRED SCHANBERGER and others for their co-operation and suggestions

OCT. 4, PHILADELPHIA, then Prospect, Bushwick (return engagement), Colonial, Orpheum, Baltimore, Alhambra, Providence, etc.

Direction, **ALF. T. WILTON**

LONDON PAPERS PLEASE COPY

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Curtis Julia Columbia St Louis
D
Dares Alex & Gina Variety Chicago
De Dio Circus care Tausig 104 E 14th St N Y C
Deiro Temple Detroit
De Lyons 3 care F M Barnes Chicago
Demarest & Collette Variety N Y
Devine & Williams Orpheum Sacramento and
Stockton
Duprez Fred Variety London

E
East George Co Keith's Washington
Egan Thomas Majestic Washington
Eis & French Majestic Milwaukee
Ellmore Kate & Williams Sam 802 Palace Bldg

F
Fern Harry Variety N Y
Flemings The Orpheum Seattle
Florence Ruth Variety San Francisco
Fred & Alberta Orpheum New Orleans
G
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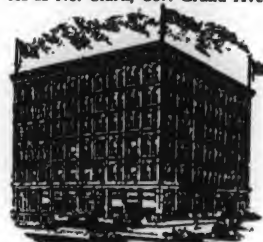
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 Abbott Charles (P)
 Abarbanel Lina
 Alberg Harry

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 Andrews Cecil

Arthur Jack
 Ashley Ruth
 Atwell Roy (C)

B
 Baker Lotta
 Baldwin Earl (C)
 Barnes Whitney
 Barron Paul
 Bates Clyde
 Bell Family (C)
 Bell Jessie (C)
 Black Vera
 Blaylock Robt (C)
 Birch Alice
 Blondell Edward
 Bloom Edw L
 Bostwick Fred R (C)
 Brach Katherine
 Brandt Nelson
 Burke John & M (C)
 Burke Florence
 Burkner Malda

C
 Carleton Eleanor
 Carl Prof
 Campbell Billie
 Celby Miriam

Chamberlin (C)
 Clifford Tarry
 Clive Guss
 Chiyu Mrs
 Clark Doty
 Clark Marie
 Collins Guy (C)
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 Converse George
 Cook Joe
 Copland Carl (C)
 Corinne Miss
 Cork Frank
 Courtney Pauline
 Cowen M A (P)
 Cog Lanzo (C)
 Craig Florence
 Creighton Fred (C)
 Creighton J (C)
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 Fenton John
 Filinn Kitty
 Florence Helene (C)
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 Foo Lee Tong (C)
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 Follette & Wicks
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 Frank Elsie
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G
 Gallagher Dan (C)
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 Garrison Sydney (C)
 George Geo M
 Gormelne Mr
 Gladdings Helen

Grant Miss F
 Granville Jack
 Gray Walter
 Gregory Frank
 Guilette Chas

H
 Hall Howard S
 Hamel Rosa
 Hamilton Gene
 Harbin Elmer
 Harding Richard E
 Harrington & Chubby (C)

Harris Elenor (C)
 Hart Miss M
 Hart Tom
 Hawley & Hawley
 Haydn Tom
 Heeley Wm F (C)
 Henry John (C)

Hedder Jack
 Hills Molly
 Hill William
 Hoffman Dave (P)
 Holly G A (C)
 Holmes Laura
 Horne Phill
 Howard & White (C)
 Howard Sam
 Howard E W
 Howell J (C)
 Hufford Pat (C)
 Humphrey Grace L

J
 Jackson 'Edd M
 Jason Isabel
 Johnson Ber Co (C)
 Johnson Norman
 Jolly Edward

K
 Kaufman S J

Keate Harrison (C)
 Kemp Mr A

L
 LaBianco Lee J
 Lake L M (C)
 LaMar Harry (C)
 Lane Effel
 Lang Bros (C)
 Lang Karl
 Langdon Florence
 Laraine Carrie
 La Toy James (C)
 Lawrence Vivian
 Lee Edna
 Lee Joe
 Lee Lillian
 Leonard James (C)
 Leonard & Alvin

Leonard & Walker
 Leva Joe (P)
 Lewis Beatrix
 Lewis Harry C
 Lewin Eva
 Lewis Sam
 Lipole (C)
 Livingston Mrs R J
 Lloyd Madge (C)
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arshall Selma	McDonald Thomas	Milton Frank (C)	Moss Dick
athews H & M (C)	McGood Chas (C)	Minus Bud	Moss Richard
ay Evelyn C (C)	McKlennan Kenneth	Monahan Mr P A	
ay Evelyn C	McMahon Jim	Moore Frank (C)	N
cCag Noller (C)	Meagley M M (C)	Moore Ollie	Newbold Rob (C)
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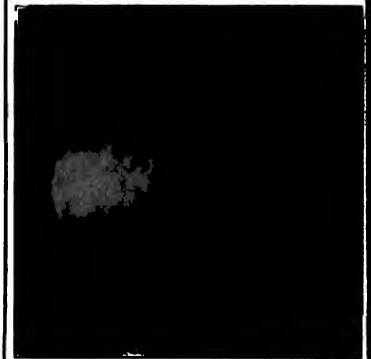
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JUDGE AND GAILE

Bushwick, Brooklyn, Week of (Oct. 4th)
Direction, GEORGE O'BRIEN
(Harry Weber Office)

O	Rogers Dolly (P)
Oveling Choppie	Romaine Julia
Overholt Tommy	Rosen Dave H
P	Rose Harvey
Paulette Louise	Royal Jack
Peabson Walter	
Pearce Harry	S
Perkins Bert	Sanford Mr R H
Petrie Mr W F	Santwire James
Phillips Homer (C)	Santry James (C)
Philbrick Robert N	Schallar Jack
Phillips Joe	Seymour Lillian
Phillips John R	Sharp Minnie
Price Al	Sibley Homer W
Q	Simpson Grant M (C)
Quirl Billy (P)	Sinal Norbert
	Spencer Helen T
R	Spencer Thomas
Ramsey Stella	Spooner Mr F E
Rayfield Florence (C)	Spuk Mr
Reynold Frank (C)	Stanley & LaBrack
Reynolds Pink	Steele Herbert
Rialto Mrs	Sterling Klity
Rhane Jack (C)	Stone & Hayes (C)
Richard John	St Claie Mae
Richie Texas	St Elmo Leo
Richmond Dorothy	Still Lulu E
Robertson Catherine	Straight Charlie (C)
(C)	Stravitz Mr D

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T	V
Tabor Harry (P)	Vadette Villa (P)
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Townsend Beat	Van & Pierce
Tracey & Vincent	Van der Veer Mr D
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ORPHEUM CIRCUIT

THIS WEEK (Oct. 4)

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RENIE DAVIES

One could search vainly through the ranks of vaudeville for a more charming personality than that of Renie Davies whose single offering has been universally acclaimed one of the profession's artistic successes.

Miss Davies, accompanied by Harry Piano, has an unusually well picked routine of numbers in which Irving



Berlin's "Araby" is particularly featured with gratifying results.

The above photo is a striking resemblance of Miss Davies who fairly entrances her audience upon her initial entrance. With a splendid voice, a stage appearance unequalled and "Araby," Miss Davies is meeting with tremendous success throughout her current vaudeville tour of the larger cities.

EVELYN CUNNINGHAM

Beauty, grace and artistic talent seldom travel in company, but the exception is found in Evelyn Cunningham, one of vaudeville's daintiest attractions.

For two years Miss Cunningham has been presenting her specialty to the patrons of vaudeville in and around New York, her popularity necessitating return engagements everywhere. Miss Cunningham, while working "straight" carries a wardrobe that in



itself is an attraction and has constructed a routine of the best numbers available, including "When I Get Back Home in Tennessee" and "Floating Down the Old Green River," which has never failed to bring the desired returns.

Carrying all the essentials for a musical comedy career, Miss Cunningham will bear continual watching.

A HEART TO HEART TALK !!!

The popularity of a published song is generally gauged by the public's demand for it. This demand is made known through the music trade proper that deals direct with the music consumer and the proportion of this demand is accurately figured by the publisher's sales.

At times the popularity of certain numbers is restricted to certain portions of the country while occasionally a number becomes universally popular. While the latter instances are decidedly in the minority, we feel safe in the announcement that in the past seven years, about 75 per cent of the world's biggest hits were published by Waterson, Berlin & Snyder.

The general profession, however, is fully aware of the professional and trade standing of Waterson, Berlin & Snyder and a lengthy report in detail on the whys and wherefores of this condition would be superfluous.

The point we wish to make plain is that a universal hit is doubly valuable to a professional singer's repertoire, particularly while that universal hit still carries its "wallop" and before it has outlived its professional usefulness. We have listed in our catalogue any number of big hits, but the one that stands out and the one that leads in actual sales and is selling more and more daily is the number we strongly urge for immediate attention.

You have probably heard the number and every reader of VARIETY is familiar with its title, but have you listed it in your repertoire? And if not, why not?

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The song that opened up a new lyrical field and provided competition with a few new ideas.

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HARRY JOLSON

"The highest salaried blackface artist" in burlesque is the billing accompanying Harry Jolson's paper with the Dave Marion show where he is establishing new records for applause and laughter with his incomparable style. Jolson for many years has been acknowledged as one of vaudeville's ablest entertainers, having held down headline honors throughout the country with his specialty. Blessed with a splendid voice and a style of delivery that in itself is a valuable asset, he stands out conspicuously in burlesque



and has become established as one of the star principals in that branch of the profession.

In selecting his repertoire, Mr. Jolson consulted the professional department of Waterson, Berlin & Snyder and consequently is supplied with the season's best songs, including "Floating Down the Old Green River," already recognized as the market's best comedy song.

ROBERT FERNS

From a point of singing ability, general stage appearance and the essential talent to register with a popular song, Robert Ferns stands out conspicuously as one of the profession's leaders.

Mr. Ferns possesses, in addition to his unique style, a perfect enunciation and a singing volume that in itself is a valuable asset to his refined offering.

For several seasons he has been constantly engaged fulfilling attractive vaudeville engagements, but this winter is on the Columbia circuit, having been engaged as a feature attraction with a burlesque aggregation.

Mr. Ferns, who is noted for his progressiveness, is enrolled on the books of the Waterson, Berlin & Snyder song studio as a constant applicant for new material and with his usual sagacity selected "When I Leave the World Behind," "Tennessee" and "Floating Down the Old Green River" in the construction of his excellent repertoire for the current season.



TEN CENTS

VARIETY

VOL. XL, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 15, 1915.

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IN AS MUCH as certain performers still persist in **Choosing, Purloining or Otherwise Appropriating** the **Choicest "Bits" of Comedy Business**, "ad lib" Remarks, and assume to imitate the several little **"Mannerisms," "Aside" Speeches**, and, notwithstanding, those who have deliberately **"Lifted" the Title**, and those who built their present **Sketch, Act, Specialty** or **"Original Monologue"** from the idea suggested by **"THE STREET FAKIR."** Also, those to whom I have approached, either personally or by letter, requesting that they discontinue using my original material:

To All Such Persons, and All Others, Read On

Any Performer, playing so-called "Big Time," "Small Time," "Split Time," "Intermediate Time," "Shredded Time" or any other kind of Time yet to be developed, **HAS MY PERMISSION HERewith** to use any part of my Specialty, **"The Street Fakir,"** any "prop" or any piece of comedy business. You may copy the character in **Dress and "Make-up,"** carry on the **Barrel with Gasoline Torch**, use the **whisk broom business**, **"Swat the flies,"** do the **"three shells,"** tell the **"Blowing out the candle"** story, use the opening song, the **"Smoke goes up the chimney"** song, the **"Rhine wine telescope"** song, with all the "business," "locals," "topics" and comedy sayings that go with it. In fact, you may use any of the methods I use to secure laughs, no apologies necessary.

All I ask is, that you drop me a line, a postal card will answer—**One Cent**—stating briefly the material you used, name the theatre, city, and if not too much trouble, kindly mention the date. This gives me an opportunity to rearrange my routine, substituting other original matter for those particular theatres and cities. Thus avoiding the very unpleasant situation after the second or third day of my engagement to be informed by the leader, stage carpenter, or (as sometimes happens) the hotel clerk, that "So and So" told "Such and Such" "joke," or did several of my sure-fire points last week, the week before, or two months ago.

If you must use my material, then kindly notify me, as stated

So go to it, and go as far as you like.

Why pay big money to vaudeville writers when you can get all the "stuff" you need for one cent?
AVAILABLE for Vaudeville, Musical Comedy, Burlesque or Any First-Class Attraction.

THIS WEEK (Oct. 11), NEW GRAND OPERA HOUSE, ST. LOUIS, MO.

FORT DEARBORN HOTEL, CHICAGO, ILL., October 18th and Later

CHARLES KENNA, the Original "Street Fakir"

VARIETY

VOL. XL, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 15, 1915.

PRICE TEN CENTS

HIPPODROME REACHES \$60,000 IN WEEKLY GROSS AT \$1.50

Remarkable Receipts at Charles Dillingham's Big House. Advance Sale Around \$50,000 Continually. "Hip Hip Hooray" Did \$52,000 Last Week. Mark Luescher's Money Saving Pass-Scheme.

The New York Hippodrome, in this, its second full week under the direction of Charles Dillingham, will take in at least \$60,000 at the box offices. "Hip Hip Hooray," the Hip's mammoth attraction, drew in \$6,000 for the Tuesday (Columbus Day) matinee, when night prices reigned, as they do also at the Saturday matinee. The Tuesday gross receipts for the two performances exceeded \$12,000, an enormous amount for the top admission price, \$1.50.

The Hippodrome has an advance sale approximating \$50,000, and has held around that mark since shortly after opening. Lines form to the box offices early in the mornings on clear days, and there is a steady demand for advance tickets, made more extraordinary through the Hip seating around 5,200 people at every performance. The Hip's advance sale at the scale would be equal to an advance of \$200,000 for an attraction of equal drawing power in an ordinary theatre at a \$2 scale.

Last week "Hip Hip Hooray" did a gross business of \$52,000. This is said to include the Sunday night receipts for the Sousa concert. This coming Sunday night the Hippodrome besides presenting Sousa and His Band with the accompanying soloists, will feature as extra attractions Orville Harrold, Belle Storey, the Marimba Band and Nat Wills, giving the Hip's next Sunday night concert the aspect of a varied all-star program.

Through a clever system inaugurated by the Hip's Chief of Publicity, Mark A. Luescher, the abuse and misuse of press passes have been abolished and the issuance of this necessary press recognition reduced to the minimum, which means a great deal added to the money gross, considering how

that department of the huge house was manhandled in the past by the smaller publications outside New York.

Mr. Luescher's plan is a card of identification, which must identify the applicant as entitled to the courtesies through a valid connection with the editorial or reportorial staff of his paper. In order that attempted fraud may be investigated, applications for Hip passes through newspapers must be filed one week in advance of the performance the free seats are requested for. So far, according to account, the Hippodrome has held down the pass privilege to 100 pairs of seats weekly.

VARIETY, for the first time since it published ten years ago, was quoted in the theatrical advertising section of the New York dailies through its Hippodrome review. The Hip received a wealth of rosy praise for all of its departments directly attendant to the attraction, as well as the show itself. The notices were so uniformly fulsome the Hip management decided to use the word "overwhelming" to describe them, but changed this decision when VARIETY's review appeared, quoting in last Sunday's ads, "'Hip Hip Hooray' Is a Musical Comedy Whale, and for \$1.50."—VARIETY.

MIDGLEY-CARLISLE REUNION.

Following a professional separation of eight years, the once famous "kid team" of Midgley and Carlisle have reformed for vaudeville. They open Monday at Proctor's, Schenectady, N. Y.

Since breaking up their popular combination Sager Midgley and Gertie Carlisle have appeared in several turns and productions.

HELP THE SISTERS.

The Dominican Sisters of the Sick and Poor are holding a benefit performance at the Amsterdam opera house on West 44th street Oct. 21, the proceeds of which will go toward a hospital fund.

The Sisters, who have been visiting the sick poor in the tenement districts for the past 36 years, are making a public request to the profession in an effort to secure a bill of talent.

Those who care to volunteer their services for the event can make arrangements through J. A. Donnelly, 444 West 57th street.

COL. MACCAULEY DOOMED.

Louisville, Ky., Oct. 13.

Colonel J. T. MacCauley, manager and owner of MacCauley's theatre, is seriously ill with little hope held out for his recovery. The doctor has placed a time limit upon his life.

The Colonel is one of the best-known of the southern theatrical managers and one of Louisville's biggest citizens.

BANQUETING CRITIC.

Detroit, Oct. 13.

A big banquet and testimonial will be tendered George P. Goodale on Friday evening, to celebrate the 50th anniversary of his assumption of the post of dramatic editor of the Free Press.

The affair has partaken somewhat of the nature of a national event, due to Mr. Goodale's popularity in the theatrical and newspaper world.

DRY CHICAGO.

Chicago, Oct. 13.

The reform wave that closed all of Chicago's saloons last Sunday for the first time in years did not extend to the theatres in any way, with the result the theatrical managers feel secure, unless the liquor men should attempt to agitate against the show places in an attempt to "get back."

JUMPING FROM COAST.

Los Angeles, Oct. 13.

The local engagement of "Sinners," scheduled for the Mason, has been cancelled for some unaccountable reason, the company having been notified New York will be the jump following San Francisco.

CLASH OVER ANNA HELD.

Immediately after VARIETY reported last Friday Anna Held had sailed for New York and would probably be placed in vaudeville here by H. B. Marinelli, came a clash over the official representative for the French woman, in America.

Harry Klein (Globe theatre) is said to have presented credentials to the big time vaudeville powers in proof of his assertion he was the sole authorized Held rep. for this side. Marinelli was called in to show what authority he had to place Miss Held under a theatrical contract, and the affair is reported to have been left standing, pending Miss Held's arrival.

LEONCAVALLO WILLING.

Vaudeville can secure Leoncavallo and 25 musicians, if it will pay the price, \$2,000 weekly. That is the eminent foreigner's valuation of his act for vaudeville, transmitted to M. S. Bentham.

Leoncavallo has appeared in the London halls, and his debut was the beginning of a tide of well known composers across the pond who heretofore had remained aloof from the variety bills.

COMEDY DARK.

"The Bargain" will move from the Comedy Saturday and next week will be found at the Manhattan opera house, following the war pictures there. The Comedy, a Shubert house, will remain dark for the present.

Forrest Winant will leave the "Bargain" cast Saturday to begin rehearsals with the new Harrison Grey Fiske production in which Rita Jolivet is to be starred.

SOME RECORD!

For the eight performances of "Chin Chin" last week, in its second season at the Globe, just 18 seats were unsold.

"Melville Ellis' Own Fashion Show."

Melville Ellis is to have a special booth at the coming Electrical Show, in which he will have models of his latest creations. The exhibit is termed

IN LONDON

London, Oct. 11.

Business on the whole at the variety and legitimate theatres has been extremely good this autumn, but it remains to be seen what effect the increased darkening of London will have upon places of entertainment; not only are streets to be further darkened, but the lighting of the fronts of theatres and shops is to be reduced to a minimum.

It may seem strange that good news from the front should have a bad effect on theatres, but when it is remembered the victories are won at a frightful cost it will be understood hundreds of thousands of people are anxiously awaiting to know if their loved ones are safe, and although the news has given a general exhilaration, they do not care to visit a place of amusement until they learn of the safety of their dear ones. The Zeppelin raids also hurt the theatres.

Revue has come to stay, and numerous new attractions are in preparation, particularly for the provinces, many of which are elaborate productions, far beyond what was previously considered good enough for touring.

"Bric-a-Brac," at the Palace, with its gorgeous production and clever artists, in spite of a want of comedy, caught on at once and standing room only is the order of the day. Such favorite revues as "Watch Your Step" at the Empire, "Push and Go" at the Hippodrome, "More" at the Ambassadors and "Shell Out" at the Comedy are playing to capacity, as is the Coliseum with its long program of star turns; but the vaudeville houses relying on variety alone are not so happily placed.

Two more London legitimate theatres will shortly revert to this form of popular entertainment, viz., the Garrick, where a French revue is running with little success, will shortly be opened by Walter de Frece and George McLellan with an English revue, while Andre Charlot will join forces with Frank Curzon for the production of a revue at the Playhouse, and there are rumors of others to follow.

"Forty Winks," described as a "mystifying spectacle," will be produced at the Penge Empire Oct. 11 by Henry Tress. Great interest is evinced, as it will serve as a medium for the introduction to the stage of Tod Sloan, the American jockey, who will appear in association with Charles Morritt, the clever illusionist. Harry Day will present the touring version of "Shell Out" at the Empire, Liverpool, Oct. 11. The cast includes George Miller, Ambrose Thorne, Clara Bernard, Lynne Rossiter and Elsie Hamblin. George Foster's revue, "The Radium Girl," will be produced at the Theatre Royal, Plymouth, on the same date. The book is by Wor-ton David, music and lyrics by Bennett

Scott and A. J. Mills, produced by Larry Ceballos.

Oswald Stoll will shortly publish an elaborate treatise on national credit, upon which he has been engaged for some years. This will not be Mr. Stoll's first appearance as an author, for some time ago he published a study of Spencerian philosophy.

Adeline Genée will be seen at the Coliseum Oct. 11, in a new ballet by Dora Bright, entitled "The Dancer's Adventure."

With regard to the legitimate theatres, arrangements have been made by which practically all the London theatres will be in full swing before the end of October, with the exception of the Drury Lane, which will not reopen until Christmas.

H. B. Irving reopens the Savoy Oct. 14 with "The Case of Lady Camber" by Horace Annesley Vachell.

The Kingsway theatre, temporarily relinquished by Granville Barker, has reverted to Lena Ashwell, who on Oct. 16 will produce a new play, entitled "Iris Intervenes," written by an untried playwright, John Hastings Turner. "Stop Thief," an American play, is down for production at the New theatre on the same date by Percy Hutchison.

Mme. Emjlie Lindey will commence a season of French plays at the Court theatre Oct. 18.

Sir Herbert Tree produces Louis N. Parker's "Mavourneen" Oct. 23, which will mark Lily Elsie's return to the stage since her marriage. Sir Herbert takes no part in the play.

At the Criterion James Welch, by arrangement with Sir Charles Wyndham and Mary Moore, will produce, Oct. 27, a new farce by Walter Ellis, entitled "A Little Bit of Fluff."

CHAPIN KILLED IN ACTION.

London, Oct. 13.

Harold Chapin, a brilliant actor, playwright and producer, was killed in action in France, having sacrificed his life in an effort to save an officer who was wounded.

Chapin was born in America and was the son of Alice Chapin, an American actress, now living here.

Left One for Another.

London, Oct. 13.

It is understood that Robert Hale, who recently withdrew from the Alhambra during the rehearsals of the new forthcoming revue, has been secured by Alfred Butt for that manager's English production of "Chin Chin."

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

SAILINGS.

London, Oct. 13.
Pedersen Brothers and Mr. Kahn sail from Rotterdam Oct. 18.
Sept. 16, Lily Langtry (St. Paul).

San Francisco, Oct. 6.

Sept. 28 (for Australia) Nolan and Nolan, Jim and Marion Harkins, Lee Harrison, Walter James, Coy De Trickey, Hazel Moran, Jack Haskell, Dave Jones (Sonoma).

HARE'S DEBUT NOV. 15.

London, Oct. 13.

Sir John Hare's first vaudeville appearance occurs Nov. 15 at Finsbury Park Empire in "A Quiet Rubber." It is the sketch presented by him at Royal Command at Sandringham on the first evening of the actor's knighthood.

LILY LANGTRY DUE.

London, Oct. 13.

Lily Langtry sails Saturday on the St. Paul under an American contract to star in "Mrs. Thompson," by Sydney Grundy, directed by Klaw & Erlanger. She begins her season in New Orleans.

LONDON REVIVALS.

London, Oct. 13.

"The Christian," altered and improved, was revived Oct. 7 at the Lyric with Derwent Hall Caine as John Storm.

"The Prodigal Son" was revived at the Aldwych Oct. 9 and had a favorable reception.

STILL AFTER ROY BARNES.

Albert deCourville is still after Roy Barnes and wants the comedian to sign a contract to go to London and appear in the next Hippodrome production. Barnes is still holding off and refusing to take the ocean trip.

"Romance" Called Commonplace.

London, Oct. 13.

"Romance" was produced at the Duke of York's Oct. 6 and proved a most commonplace entertainment. Doris Keane, however, scored a personal success, though at time inaudible. The piece will not be a money-maker here.



VAN HOVEN

"THE MAD MAGICIAN," who has been successful in making England forget about the war while he is handling ice.
(It's not the same ice Van Hoven met while playing for Gus Sun.)

WATERSON IN SOFT.

Henry Waterson (of Waterson, Berlin & Snyder) demonstrated another instance of his business sagacity last week when he was elected president of the Phenix Chemical Works, a newly-formed company, capitalized for \$2,500,000.

The Phenix Co. was organized to manufacture intermediate products for the pigment and color industry and has procured a secret formula for the manufacture of barium products used for dyestuffs. Because of the European war, the American dye market has been practically at a standstill, but the Phenix concern will reopen the trade. The company has already received a large order from the J. P. Morgan Co. for a French shipment. It leased a plant in the upper part of the city.

Mr. Waterson practically cinched a fortune when he landed the controlling interest in the Little Wonder phonograph records which retail at 10 cents, the demand having necessitated a day and night staff to manufacture them. He also has various other profitable enterprises besides his music publishing interests.

COULDN'T TAKE BIG TIME.

The big time opening at the Bushwick for this week, which Bierre and King had been booked for, could not be accepted by the team through the Loew Circuit declining to release them from eight weeks yet to be filled on its contract with the turn.

Bierre and King had a double page advertisement in VARIETY a few weeks ago. In it were mentioned they were "The only big time act that had never played the big time." Immediately after the appearance on the streets of VARIETY with the display advertisement (which contained no address) agents commenced phoning to locate Bierre and King. The big-time opening date was booked, but the act will have to postpone its initial appearance in a Keith theatre until the Loew contract runs out.

THEATRES SUNDAY NECESSITY.

Salem, Ore., Oct. 13.

The Supreme Court here in a recent decision upheld theatres with doctors' offices, drug stores, etc., as Sunday necessities, claiming the theatres were needed for mental diversion.

CANADIANS TAKING CHANCES.

Toronto, Oct. 13.

A rather unique proposition was offered Bob Carlin, of the vaudeville team of Gallagher and Carlin, this week; in view of the European war and the local dislike for practically anything German.

A Canadian film concern tendered Carlin a contract for a complete season, offering to feature him in a series of one-reel comedies in his "Schultz" character. Since the Canadian managers are somewhat backwards in sponsoring the presence of German comics or, in fact, anything German in the amusement line, the proposition extended Carlin is thought to have been made with a view to future exploitation.

PROTECTION FROM "CHOOSERS" UNIQUELY SOUGHT BY ARTIST

Charles Kenna Invites Profession to Help Itself to His Original Material, Asking only He Be Notified of Matter Taken and Places Used. Will Substitute New Material, to Avoid Accusations.

The first recognized standard act to seek a unique method of protection for his material against the influx of people into vaudeville who avail themselves of the best material without permission from the owner or the espionage of managers is Charles Kenna, favorably known for years as "The Street Fakir."

Mr. Kenna, in an advertisement in this issue of *VARIETY*, informs the profession it is at liberty to "choose" such matter as may be wished from his large store of original stage material that Mr. Kenna has made his "Street Fakir" famous through. Mr. Kenna is evidently acting on the theory it is as well to give permission as to see his material stolen without leave just as freely as though permission had been granted, and he requests only in exchange for his gift that acts taking advantage of the offer inform him what has been taken and where used.

Mr. Kenna's request is for the purpose of securing advance information in order that he may substitute material when following an act into a city where the act used some of Kenna's turn.

Mr. Kenna admits he has grown tired of hearing local people inform him of other turns employing the Kenna material, and the presumption is that Kenna has been often angered, as is frequently the case where an artist of origination or progressiveness hears another act is claiming stolen material as its own.

"Charles Kenna in 'The Street Fakir'" has been well-known billing for years. Mr. Kenna created an amusing stage character that was a faithful reproduction of a type known all over the land. In the Kenna act has always been a mass of original dialog and business in association with the character.

Whatever the real purpose of the Kenna advertisement, also whether it was written seriously or in a sarcastic vein, Mr. Kenna has exactly hit off a vaudeville condition doubtlessly many other standard artists of the Kenna calibre feel as bitter about.

IRENE DIDN'T WANT TO.

Irene Franklin came very near passing up the opening performance in Philadelphia of "Hands Up," as a result of the constant battling which she and Florence Walton have been indulging in ever since Miss Franklin joined the show and was acclaimed the life saver of the production by the critics. Monday at 1 o'clock Frederic McKay, Miss Franklin's manager, and Lee Shubert were at their wits' ends to discover some means to persuade the comedienne to open with the show in

Philadelphia. Finally, after an hour's talk she consented to remain with the company for this week, but fainted during the opening performance and left the cast.

It is said that Elizabeth Marbury, who has Maurice and Walton under her management, has a new vehicle in which she will exploit the dancing team after "Hands Up" is laid to rest.

Mr. McKay also has a piece for Miss Franklin and Burton Green and as soon as she closes with the present show preparations will be in order for the new production. In the time before the actual starting of rehearsals it is possible that a few weeks of vaudeville will be played by Franklin and Green.

If the "Hands Up" show continues Juliette may be placed in Miss Franklin's role. The young woman was held in waiting early in the week, it was reported, Miss Franklin's retirement being daily looked for.

Funny tales of "inside stuff" on "Hands Up" have been rolling along Broadway since the show was proposed, to exploit Maurice and Florence Walton as dancing rivals to Mr. and Mrs. Vernon Castle. The Walton-Maurice combination was said to have "dug up" the capital to put on the production, a Boston man coming across with the necessary amount. Having found the backing, the story ran, the dancers thought they might just as well finish the job through running the entire outfit, something they started to do immediately. One of their first breaks was to bring guests from the Hotel Biltmore to watch the raw rehearsals of the show at the 44th Street theatre, long before it opened there.

When "Hands Up" left town Franklin and Greene also left, to everyone's surprise, and remained with it much longer than those who knew the inner workings had suspected they would.

MONACO WITH AN ACT.

Jimmie Monaco, the Chicago song writer whose sensational leap from obscurity to fame is one of the records of the music business, has decided to accept a vaudeville offer and will begin rehearsals in a few weeks with a male partner, Monaco attending to the musical portion of the turn.

NO MORE GRACE LEONARD.

Grace Leonard ceases to exist after the publication of this issue of *VARIETY*, having decided to be professionally known hereafter by her own name, Eunice Howe.

Several Grace Leonards in vaudeville prompted the move.

AHEARN RETURNS TO WORK.

After confinement in Ludlow Street Jail for about ten days, Charles Ahearn, the comedy bicycle rider, adjusted the matter of alimony with his wife, discontinued all suits a lawyer had started in his name and will resume playing with his act on the big time.

Mr. Ahearn voluntarily surrendered himself into custody Oct. 4, under a commitment issued by the Supreme Court for failure to pay alimony as ordered.

CHANGES IN "TOWN TOPICS."

Manna Zucca is out of Ned Wayburn's "Town Topics" at the Century. In cutting down the show there was not enough left for the prima donna to do and an amicable arrangement was arrived between her and the management.

Clifton Webb and Eileen Molyneux, the professional dancers, who have been with "Town Topics" since it opened (receiving \$400 weekly) are reported as early departures from the Century troupe.

MISS WAKEFIELD MARRIED.

The marriage of Willa Holt Wakefield and Arnold Foster took place Tuesday noon at the Waldorf-Astoria.

Miss Wakefield is the pianologist in vaudeville. Mr. Foster has represented an automobile concern. His wife intends continuing upon the big time routes.

CARR ACCEPTS \$1,100.

Alexander Carr has accepted \$1,100 weekly from the United Booking Offices for his sketch, "April Shower," and will open with it next week.

Since playing the piece at the Palace, New York, the act and booking offices have been dickering, Carr asking \$1,200, and offered \$1,000.

BILLY'S MISSING LINK.

Cincinnati, Oct. 13.

Billy Link, on the Empress bill this week, reported to the police his son, Billy, Jr., 22 years old, disappeared two weeks ago and may be in this city. The story got a good play in one of the papers.

SWANSON IN VAUDEVILLE.

William H. Swanson, well known in film circles, has purchased from Howard Thurston the vaudeville act known as "A Mile a Minute."

Anthony and Ross Trial in Chicago.

Cincinnati, Oct. 13.

William Anthony, of Jersey City, and Pat Ross, of Cincinnati, known to vaudeville as Anthony and Ross, will be tried in Chicago instead of here by the United States Court on a charge of stealing a trunk containing furs in interstate transit.

The men were rearraigned before U. S. Commissioner Adler in this city several days ago and bound over to the Federal Grand Jury. Each furnished \$2,000 bond. The alleged theft was committed at Chicago.

Harry Levine, charged with receiving the stolen goods, will be tried by Cincinnati authorities.

MOSS TAKES TRIANGLE.

The B. S. Moss Circuit of pop vaudeville theatres in Greater New York will probably engage to play the Triangle feature film service with first run privilege in its several neighborhoods covered by the Moss houses.

Heretofore in the rivalry between the Loew and the Moss Circuits for first run pictures, the Loew people have usually won out through being enabled to offer 60 days for a picture, whereas the Moss people are limited to about 20 days. This gave Loew the advantage in the picture end of the two circuits' pop bills. B. S. Moss believes the annexation of the Triangle service to his vaudeville bills will counter-balance the condition in the future.

It is reported the Moss people are paying a large price for the Triangle service on a long contract.

CHORUS GIRLS SCARCE.

Chicago, Oct. 13.

If the word of some of Chicago's busiest agents can be taken as positive truth, there is a chorus girl famine here at present. Two agencies last week reported that there was an urgent cry for 150 girls.

Most of the "chorus girls wanted" slips come from the tabloid producers. One agent says the girls are getting from \$18 to \$22.50.

LIGHTS' "YELL."

The society of professionals called "The Lights," with headquarters at Freeport, L. I., has adopted the following "yell," written by Val Trainor: Raz-ma-taz, hoke and jaz! Slap stick, grease paint, wigs and tights, Spot light, star light, day light, moon-light!

Who are we? Long Island Lights! Lights! Lights! L-I-G-H-T-S! Lights up!

Birmingham Programs Increased.

Birmingham, Ala., Oct. 13.

The Lyric, playing a split week with the Princess, Nashville, intends increasing the playing value of its programs, commencing next week, when Lew Dockstader will be the big name on the bill.

LUBOWSKA.

The cover page of this issue of *VARIETY* carries a likeness of Lubowska, the 18-year-old Russian dancer, featured on the Palace, New York, program this week.

Lubowska is successful because she is different, her originality including the designs of her costumes as well as her individual dances, among which the "Peacock" and the "Black and White" dances stand out conspicuously.

Lubowska is an ardent student of her art, having delved deeply into the mysteries of Egyptology for first-hand information anent the dancing proclivities of the Pharaohs. She went into the psychology of the dances from which she evolved a story of Egyptian moods and sentiments, told in pantomime, and surrounded with a repertoire of highly artistic terpsichorean efforts.

Lubowska will be at the Maryland theatre, Baltimore, next week.

PICTURE FILM SUPPLANTS BILLS ON POLI HOUSES, ONE WEEK ONLY

Takes "Birth of a Nation" for Week Stand in Each of Poli Vaudeville Theatres, Increasing Admission Scale for Occasion to \$2. Playing Film on Shares.

Through Louis Mayer of Boston who controls the rights to "The Birth of a Nation" for the territory affected, the Poli Circuit has arranged to play the feature film for one week in each of its towns. The film will wholly displace the vaudeville policy while in the Poli theatres, and the admission scale for the occasion is to be raised to \$2, top.

This week the "Nation" film is showing at Poli's, Hartford. Next week it is due at Poli's, Worcester.

The picture is playing the Poli houses on sharing terms.

U. B. O. HEARING ON.

The suit for damages under the Sherman Anti-Trust Law instituted by Cliff Fisher and Charles Bornhaupt against the United Booking Offices, The Vaudeville Promotion Company, H. B. Marinelli, Ltd., Martin Beck, A. Paul Keith, J. J. Murdock and E. F. Albee came up for trial in the Federal Court before Judge Hand Wednesday morning. The greater part of the morning was spent in selecting a jury to hear the testimony and the opening addresses by the counsel for both plaintiffs and defendants.

When the cases were called Wednesday it was decided to hear the case of the Cliff Fisher complaint first. He was represented by Max D. Steuer as trial counsel. The defendants were represented by former U. S. District Attorney Henry A. Wise, who was assisted by a formidable array of legal talent including Maurice Goodman, the U. B. O. attorney.

After the selection of a jury was completed Mr. Steuer addressed the jury for about 25 minutes, outlining the case of his client. He stated that the U. B. O. and the Vaudeville Promoting Co. were a combination controlling exclusively the higher class of vaudeville entertainment in this country. He stated that in this case he intended to prove it and show that the U. B. O. and the Vaudeville Promotion Company entered into a contract with H. B. Marinelli, Ltd., in violation of the Anti-Trust Law, and did give Marinelli the exclusive right to book all foreign acts. He further stated there was in existence such a contract and also a "blacklist." He also made reference to the fact Attorney Wise was the Marinelli lawyer on the other side of the fence when the latter started his case against the U. B. O.

Henry A. Wise in reply informed the jury there wasn't any "blacklist" in existence and his clients were not a combination in restraint of trade, as the phrase is applied in law.

Mr. Wise said he was not in court on this occasion to try the Marinelli case.

After speaking for a little over 15 minutes, he closed by stating he moved that the Court dismiss the complaint. Judge Hand then adjourned court until 1:45.

At the beginning of the afternoon session the attorneys wrangled for almost an hour and finally Martin Beck was called to the stand by Mr. Steuer. The general manager of the Orpheum Circuit went on and opened the show. During examination Mr. Beck admitted the business of the Orpheum Circuit, the Vaudeville Promotion Co. and the United Booking Offices of America were conducted in the same offices in the same building, and that the former two concerns were represented by him and their business was conducted in one office. The case was adjourned until Thursday and may be continued over until today.

The witnesses summoned to appear include many in show business in the neighborhood of Times square. Oscar Hammerstein, Frank Bohm, Morris Rose, Edw. V. Darling, Frank Vincent, Sam Hodgdon, Arthur Klein, Max Hart and Doc Steiner were on hand to tell what they knew, but did not get an opportunity Wednesday.

Arthur Hammerstein and William Morris dropped in and gave the proceeding a look Wednesday but did not remain long. Princess Rajah was the only woman present at the beginning of the trial.

New Playing
WHO IS TO BLAME
For This
SHORT SIGHTEDNESS?



The Biggest Novelty in Vaudeville
M. S. BENTHAM.

MAYBE TO SEE PANTAGES.

Chicago, Oct. 13.

The departure from this point of Marcus Loew and Aaron Jones for an extended western trip, ostensibly on pleasure bent, is reported here as having, in part at least, an intent by the eastern managers to interview Alexander Pantages while they are on the Coast.

Pantages is booking his own circuit in the west direct from his branch agencies in Chicago (James C. Matthews) and New York (Louis Pincus).

Since Loew discontinued the operation of the Sullivan-Considine Circuit, the Loew activities have been confined east of Chicago (including the Jones, Linick & Schaeffer houses). The agreement with Pantages for a mutual booking arrangement would give the Loew office added time for its route, and might be looked upon by Pantages as an advantageous move, in view of the reported restriction placed against big time acts (that play for Pantages) by the Orpheum Circuit.

Today the report of a possible Pantages-Loew-Jones affiliation is rapidly growing in volume around the Middle West. Nothing definite can be gleaned however from the offices of either of the principals.

SHEEDY'S TWO-A-DAY.

Two more houses were added to the books of the Sheedy Vaudeville Agency this week, when it was announced the Strand, Halifax, and the Hartford opera house, Hartford, Conn., were taken over by that organization. Charles F. Cook will look after the placing of bills for the new houses. The policy will be four acts and pictures, playing a full week, opening Saturdays, with two shows a day. Frederick B. Mack will look after the managerial end.

The Hartford house opened Monday with four acts and pictures. It plays three shows daily.

FIRST "REQUEST" WEEK.

Next week at the Prospect, Brooklyn, the first "Request Program" will be presented. It is claimed by the management the "Request" bill is as nearly in conformity with the votes of the patrons, as could be gathered.

Most of the B. F. Keith vaudeville theatres around New York have been carrying a program insert since the season opened, inviting the audience to suggest the program for a special bill, that to be called "Request Week" and selected from amongst the names receiving the majority of ballots.

Charlotte Discontinuing Vaudeville.

Charlotte, N. C., Oct. 13.

The Piedmont theatre will discontinue its vaudeville policy this Saturday.

Hip, Rochester, Twice Daily.

The Hippodrome, Rochester (formerly known as the Baker), has been completely remodeled and will open next week with a vaudeville program supplied by the Al Root Agency. It will play two shows daily.

NEW ACTS.

Stanley and Stanley, new act. James T. Gallagher (O'Neil and Gallagher), black face single.

Howard Kibel and Herbert (formerly of Bell Boy Trio) (Rose & Curtis). Duff and Templeton in a comedy two-act in "one."

Miller and Vincent in "The Cool of the Evening," by Tommy Gray.

Ed. and Jack Smith have dissolved their vaudeville partnership. Jack Smith will do a single in the future.

Annette Woodman (Woodman and Livingston) with Billy Tracey and Jack Daly, in three-act.

Ida Lawrence and Willie Burroughs (Willie and Josie Burroughs), two-act.

"A Tango Land Revolution," by Lew Williams and Al Brown; 10 people, special scenery.

"The Screen Girls," with William Seigal and Helen Bancroft featured. (B. G. Berg).

Creamer and Wright in "The Lady from Paradise," Greenpoint first half next week. (Harry Weber.)

"The Highest Bidder," by Everett Ruskay, with three people. (Max Hart.)

Hal Crane and a company of three in a dramatic sketch, "The Lash," "Loveland," juvenile miniature musical comedy, with four girls. (Ann Wilson.)

Lina Abarbanell, now laying off with the "Molly and I" show, originally announced to appear next week at the Palace, Chicago, has been switched to the Majestic where she opens Monday.

"Phantoms," a mechanical novelty in four scenes produced by J. A. Van Slant with nine people, including Cliff Dean, Etta Herbert, S. P. Scholkow, John Edwards, Violet La Velle, Bertha Solsky, Gene Davis.

Lorraine Buchanan and Co. (five people), comedy sketch, "Gloria's Gamble."

The Ford girls of the Four Fords are working, but not together. Mabel, who has been in a double dancing act with her brother, Max, is now doing a single. Dora Ford is also single.

IN AND OUT.

McMahon and Chappell replaced Mack and Walker at Keith's, Dayton, this week.

Billy Link and Co. are out of the McVicker's, Chicago, bill, Nixon, Bowers and Nixon replacing them. Powers and Joyce were taken out and Gerard and West substituted in the same show.

Eva Tanguay was forced to retire from the program at the Bushwick, Brooklyn, this week because of a sudden attack of laryngitis, for which she finally decided to journey to Chicago, for immediate treatment by Dr. Pitt, a Chicago specialist on throatal disorders. She was replaced by Anna Chandler after the first performance, Barnes and Crawford doubling at the Orpheum and Bushwick for the initial show.

Crawford, Montrose and Dolan also left the Bushwick bill Monday, an absence forming on Miss Montrose's face.

Sophie Tucker was out of the bill at the Orpheum, Montreal, during the latter part of last week. Miss Tucker was ill.

CABARETS

The music copyright was to the fore this week, when Shanley's received a notification on behalf of F. Ziegfeld, Jr., to have one of its singers stop using "Hello Frisco," a Ziegfeld "Follies" song. Through previous court decisions upon the copyrighted song, where it was held by the court copyrighted music on public sale could be sung without permission when not done so for gain, Shanley's ignored the notice. The decisions on this point were rendered in cabaret matters, at the time the music publishers combination attempted to enforce a royalty payment from restaurant orchestras for playing copyrighted numbers. Shanley's does not charge admission.

The uptown "Little Hungary" restaurant, scheduled to open within a month or so at the southeast corner of Broadway and 48th street (in the basement) is under promotion by one Meyerowitz, said to be a brother-in-law of Levy Schwartz, the latter largely interested in the original "Little Hungary" of Houston street. The Houston Restaurant Co., which operated the downtown table d'hote eating place, sent out a denial it would be the sponsor for the proposed uptown restaurant of similar name.

The Arena Skating rink at Broadway and 48th street had its formal opening last night. The rink is doing business, most of it with skaters before 11:30. Henry Morton, the manager, has about concluded to discontinue the roller skating after 11 at night, using the floor for dancing from that time until closing hour. The rink opens at 11 in the morning, with instructors on hand during the day. Admission to midnight is 25 cents, with an additional 25 for use of skates and the floor. The Arena has a liquor license.

Dancing in restaurants has retained its grip in public favor from the indications since fall set in. The Broadway restaurants having dance floors are drawing almost capacity nightly after theatre, with the crowds remaining much longer than they were accustomed to last winter. Shanley's still continues as a cabaret-restaurant purely, without dance attachment, and is drawing the same capacity crowds of diners. Shanley's seems so supreme in its own class it makes few changes in the cabaret entertainment.

The Midway Gardens, Chicago, closed last week under foreclosure by the Chicago Title and Trust Co., receivers taking possession. The Trust company had been trustee under bonds, the interest for which had long been overdue. Heavy expenses and bad business are given as the reasons for closing. The members of the present dancing revue were not informed of the closing, with many having salary due for several weeks. Edward C. Waller and Charles H. Matthews are the heads of the Gardens company.

A cabaret agent stated Tuesday he had secured summonses for 36 entertainers who had been furnished with engagements through his office, but had failed to pay the five per cent. commission on the salary received. The commissions were long overdue, according to the agent, who claims other agencies with the same complaint intended taking a similar course.

Several brewing concerns are understood to be backing producers in forming cabaret revues for places outside of New York City where the revue idea has not been brought into use as yet. A few of these have opened to date with the backers satisfied with their ventures.

The Welcome Inn, Huntington, Long Island, saw its first light this week when Max Rogers placed a show there. The entertainers are Regina Lorenz, Helen Crawford and Buddy Farrell.

The road houses felt the chill weather last week as much as the usual mid-winter brings. Several places cut their staffs and trimmed down for the regular cold season.

E. H. Wood, formerly manager of Tate's, Seattle, is assuming charge of the entertainment at Melsheimer's, St. Louis.

The Schultz Cafe on Broadway will open shortly with a female orchestra which will furnish vocal entertainment as well as instrumental.

Dorothy Woodruff, of the Delaware (Chicago) cabaret, has started suit for \$50,000 against Paul Ulrich, a rich grocer, for alleged breach of promise.

Leah La Ray and Hazel Wilbur joined the cabaret at the Nankin Gardens, Newark, this week, placed by Billy Curtis.

Kennedy's, on 38th street, has as the entertainers there Hazel Graham, Florence Handman, Irving Glusk and Leo Ford.

Buffalo, Oct. 13.

Buffalo has finally been reached by the vice crusade sweeping through the country, the police during the last week having succeeded in closing practically every local resort, under the supervision of the complaint department. The Alamo, where for years Jimmie Purvis reigned supreme, became dark last week, and the Frontenac, operated by Jack Rose also closed down. This leaves Buffalo with mighty few after-hour places, the best of the cabaret parlors being Nate Fenton's new place on Broadway. Fenton opened last week and has been doing capacity business ever since. Violini, a former vaudeville soloist, is heading the musical department, with several girls in support.

WITH THE WOMEN

By The Skirt.

There is a saying that "everything comes to him who waits," and after waiting many years Alexander Clark has at last succeeded in being funny on the stage. In "Princess Pat" at the Cort theatre, Mr. Clark as a small town sheriff is excruciatingly comical. Another member who convulsed the audience, but with no grease paint, false nose or any of the accessories usually resorted to by our present-day comedians, was Sam B. Hardy. Al Shean is always the same enjoyable German comedian. The real substantial applause was given to Riggs and Witchil, well known in vaudeville as dancers, and they are that also in this \$2 show. Eleanor Painter as the Princess Pat was charming. She has looks and a voice quite above musical comedy. In the first act a black velvet riding habit was worn by Miss Painter. A gown of white net with panels of crystal and a green chiffon mantel was chosen by her for the second act. This was followed by a quaint creation in pale blue charmeuse trimmed in lace and pink roses. Eva Fallon was well dressed in a white net made on flounces and having a silver belt. A large coral velvet hat added to it. Chinchilla, squirrel, net and satin were combined for her second dress. Eight girls are the chorus and in the first act they wore good-looking dresses, but not one could carry them. Are all of our good-looking girls swallowed up in the choruses of "The Follies" or Ziegfeld's "Frolic"? The dances were staged by a woman—and they looked it.

It isn't difficult to imagine what would happen to "Miss Information," now at the Cohan theatre, had it been in other hands than Charles Dillingham's and Elsie Janis'. Out of very thin material this musical comedy has been made amusing. That is, Elsie Janis is amusing; so much so the company laughs at her as well as the audience. As a London Johnnie, Miss Janis was at her best. In a very frilly white net edged on silver she was sweet. Irene Bordoin is a little beauty. A charmeuse green taffeta edged on moleskin and a tiny hat were lovely as worn by Miss Bordoin in the second act. For the restaurant scene a dress of cerise, green, orange and crystal was a marvel. The dressing of the chorus had Melville Ellis written all over it. One set of girls wore evening gowns of velvet and fur. There were greens, mauves and pinks, all made very full and banded at the bottom of the skirts on lynx. And the girls of the chorus spelled class.

The Fontaine Girls (with T. Van) (on the Loew Circuit) wear pink charmeuse coats trimmed in white cat with large hats faced in black. Underneath were illy made dresses of apricot silk over lace pantaloons. Ada Gordon (Nevins and Gordon) is a pretty miss with a petite style. A brown dress having ermine collar and cuffs was discarded for an orange silk

with crystal tunic edged on fur. Elizabeth Cutty was pretty in a neat white brocaded charmeuse trimmed on chiffon and crystal fringe. It had one fault, being a few inches too long. Miss Cutty's lovely hair was simply parted at the side, pulled over the ears and hung in a long plait down the back.

"What Money Can't Buy" at the 48th Street theatre would make a better book than it is a play, and a summer book at that. Or it might work out as a comic opera, with its king and queen and prince and princess. The queen, as played by Mrs. Russ Whytal, was a gem. Anne Meredith, the princess, did not look it. Miss Meredith wore an effective evening dress in white net, which seems to be the material for gowns this season. Mrs. Whytal in a pink brocade was charming. Also her white afternoon frock was good looking. Edith Walker was stately in a purple charmeuse. (Miss) Sydney Shield was dressed girlishly in a white silk and mulle.

The opening act at the Palace this week is called the Baggesens and the woman chewed gum as fast as she juggled. Anna Arline (Adler and Arline) did look nice in a crystal dress, covered in cerise and white meline. Lubowska, the freak dancer from Rector's, pleased the Palace audience with her eccentric costumes and poses. The first costume consisted of baggie bloomers over which was a hooped skirt. Her "Vanity Dance" was appropriately dressed as a peacock. Then came "The Fashion Show," which may be seen in any large shop. Men bored to distraction wandered out, never to return. The styles were gorgeous, but very extreme. Some of the dresses were so piled with trimming it would take some nerve to wear them. Emilie Lea, featured in the act, is a kicking dancer without the style or figure to show off the clothes.

The costuming of the Billy Watson and Ed Lee Wrothe show at the Columbia this week is very much the same as last season. The chorus look well and they are a lively crowd, busy every minute. One set of dresses was especially pretty, very short skirts of yellow, the bodices in white and black. The larger girls looked well in yellow dresses made Spanish in style. A green satin costume made in points and wired was hung from the shoulders by ribbon straps. Ethel Marmont, a tall brunette, was stunning in a silver dress made empire. Hazel Woodbury wore a dress, beautiful and unique. It was a blue taffeta smock, the smock being wired at the hem, without sleeves, over a double petticoat of lilac tulle. Another good looking dress worn by the same young woman was a crystal robe made with a double tunic. Estelle Colbert dresses nicely in soubret costumes. One of bright red was flashy. A pink in all shades of meline was dainty.

The record of the present season in New York so far as burlesque theatres are concerned would seem to justify the conclusion that outside of the Columbia and Hurtig & Seamon's and possibly Miner's, Bronx, there is no encouragement for the hope of profitable business. While it is true the Olympic thrived as long as indecent shows that included cooch dancers were allowed, it is apparent satisfactory returns cannot be obtained at that house with clean performances. Efforts to gain patronage at Daly's have met with but feeble response, and the experiment at the Garrick is left in doubt just now.

The fact that this form of amusement was abandoned at the Murray Hill proves that it had ceased to be profitable there. At the beginning of the season at the Yorkville, there were indications of at least sufficient business to warrant the continuance of the burlesque policy. But theatre goers of that section have not shown any growing desire to include burlesque in their amusements in any very considerable numbers.

The fault mainly lies with the quality of the performances that have in a majority of cases been given. This conclusion is compelled by the experiences of the past several weeks, and the men in control are confronted with the necessity of meeting the conditions by the adoption of measures that will bring relief to all concerned.

Obviously a majority of the producers on the American Circuit have signally failed in their efforts to secure attractive shows. This is peculiarly disappointing because during the summer when the companies were being formed there was every reason to believe that the new circuit was proceeding along lines that forecasted success. But apparently underlying their preparations was the short-sighted determination to "get by" as cheaply as possible, a policy that has always in the past brought disaster to all who practiced it.

And it is a regrettable condition for the reason so well understood by all close observers in burlesque that a show bad at the beginning of the season is quite likely to remain bad to the end. The directors of the Columbia Amusement Co. in good faith and with reliance upon the ability, the judgment and the industry of the men to whom they entrusted the formation of the American Association opened the way to success and if the disappointing outcome of their plans for the establishment of profitable theatres for that circuit in New York is paralleled elsewhere, the only blame that can be attached to them is their failure in the choice of operators, both in the executive and in the producing ends of the concern.

As the situation stands at present there is tremendous work ahead if the mistakes already revealed are satisfactorily corrected. Indifference to the necessities of the moment will only

make matters worse. The important, serious question is at what point and by whom shall the work of reconstruction be begun.

WATSON-WROTHER SHOW.

The general scheme of burlesque improvement is not benefited by the performance given by the "Sliding" Billy Watson-Ed Lee Wrothe combination. These are the days of progress, and any undertaking that fails to get in step with the march toward better things cannot be looked upon with perfect approval.

It was a shrewd business move upon Joe Hurtig's part to bring together in one cast two such widely known and popular burlesque stars. This has been amply demonstrated in the business they have drawn, and to this extent only may Mr. Hurtig be said to have contributed to the good of the present season.

As to the performance itself at the Columbia this week, there is really nothing remarkable. Mr. Wrothe appears in the first part only, giving his familiar race track scene without the alteration of a line or an incident. To those who have never previously witnessed his performance Mr. Wrothe scores very strongly, and there are enough of these to give the impression by their hearty laughter that the show is registering a strong hit. It is safe to say, however, there is a large percentage of those in front, representing the regular weekly clientele of houses on the circuit, who fail to find satisfactory entertainment.

And the same may be said of the second part, which is given over entirely to Mr. Watson's old patent office scene. If this producer had secured a new book and had brought Watson and Wrothe together in the same scenes, and had given the performance the value of their joint appearance, his achievement would at least have been regarded as a novelty. As it is, the best that may be said of the entertainment is that its salient elements embrace to all intents and purposes a monolog for each of the stars in which they are fed by a number of clever people, with musical numbers interspersed at regular intervals.

The same principals appear in both acts and are in the main wholly satisfactory. Ethel Marmont, in the leading position among the women, makes her strongest hit by the charming manner in which she leads numbers. Estelle Colbert, the soubret, who is this season appearing for the first time in burlesque, proves the desirability of bringing new talent into these shows. Miss Colbert is decidedly pleasing in appearance and methods, and her clear, young voice is heard with delightful effect in several appropriate and perfectly rendered melodies. Owen Martin plays with his customary skill, making his greatest impression as the "dope" in the first part. Hazel Woodbury is deserving of commendation for her careful performance of the ingenue and for effectively leading several numbers. Jack Howard, a ponderous individual, wearing the uniform of a policeman in the first and appearing as a

grand opera singer in the second, displays a remarkable tenor voice.

Others in the cast who render efficient service are Max Fehrman, Jr., Al Dupont, Thomas A. Brooks, Nellie Greenwood, Maudie Harris and Joe Daly.

The chorus work is all exceptionally good.

GIRLS FROM THE FOLLIES.

The Garrick, once the permanent home for Richard Mansfield's productions, is now a burlesque house. And what's more, its destinies are presided over at present by Walter Rosenberg. On entering the lobby you are cordially greeted by Walter and requested to buy him a cigar. If you comply with the "hold-up," you are jeered at for being a "fall guy." If not, you are dubbed a "tightwad."

It's a peculiar audience, not a characteristically burlesque one. Just where they are drawn from no one seems able to tell, not even Walter (who generally knows everything).

The attraction this week is Strouse & Franklyn's "Girls from the Follies," featuring Harry Steppe. The name has as much connection with the entertainment as is usual in burlesque. But that doesn't alter the fact it is a very good show, carrying 16 girls and eight principals. The book is by Harry Steppe, music by J. B. Earley, staged by Dan Dody. The costuming, while inexpensive, is neat, clean and effective. There are eight lively broilers, backed up by eight Amazons.

Mr. Steppe is a Hebrew comedian of no mean talents and is an indefatigable worker. He is seldom off the stage and when in view never stands still for an instant. Much of his work is, necessarily, horseplay, and occasionally he resorts to "blue" gags and bits of "business." He really could make good without it. The show has a prima donna who is probably the best soprano in burlesque. Hers is a well-trained voice and she is a statuesque blonde. She doesn't stack up so well in tights, but at that her figure will stand comparison with many women who trade on their physical charms as their main asset on the stage.

There are two other comedians, George Martin, eccentric, and George Ward, "Dutchman." They make a capable pair of assistants to the star's nonsensicalities. Laura Houston, plump and spry, is the soubret. She has plenty of "pep" and what she lacks in voice is made up in footwork. Harry Van is an acceptable tenor, but his clothes are not "smart" enough. In this respect he is overshadowed by Hedge Holmes, who does "straight" in a satisfactory manner, while Gertrude Ralston is equally competent in the female end of the "feeding."

There is no olio, the important specialties being introduced in the roof garden scene which forms the background for the second part. Judged by the standards of the circuit upon which it is touring, "Girls from the Follies" is a first rate burlesque show.

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

THE "COOCH" SITUATION.

It is said business at the Olymco on 14th street has fallen off fully 20 per cent, since the enforced withdrawal of "cooch" dancers. According to the same authority, instead of playing to around \$4,000 on the week, the gross has dropped to an average of about \$3,200.

Likewise business at the Casino, Philadelphia, has taken a marked upward turn since the elimination of the same objectionable feature from the Gayety and Trocadero.

Walter Leslie, manager of the Casino, was quick to take advantage of the situation created by the North American's warfare against indecent shows by securing widespread publication of the fact that nothing but clean performances had ever been permitted on the stage of his theatre.

It is said the North American is keeping a constant close watch upon offending burlesque houses in Philadelphia with the ultimate object of submitting conclusive evidence of infractions of the law to the proper authorities with a view to demanding the revocation of their licenses and the punishment of those persons responsible.

HIP, BALTI, LOEW'S.

Baltimore, Oct. 13.

Commencing Monday the Loew Circuit took over the local Hippodrome, which it had been only booking up to that time.

The Hip last week smashed all records with Singer's Midgets, the house playing to about \$10,000 on the week with its pop vaudeville policy and scale. The Hippodrome holds 2,800 people and was continually packed during the Midgets' engagement. It was well advertised here with much ballyhooing. N. T. Granlund, of the Loew press department was in charge of the local publicity work.

Frank Bohm, who has the management of the act, placed it at the Hip on a Loew show. It is said Mr. Bohm has been in negotiation to play the Singel group at F. Nixon-Nirdlinger's houses in Philadelphia, which are weekly booked through the United Booking Offices.

"MAIDS" RECORD.

"Maids of America" succeeded in capturing the season's record for business at Hurtig & Seamon's, 125th street house.

Recent changes in this company have very materially improved the performance. Although as given at the Columbia in August the show was regarded as satisfactory, it has been strengthened in many important particulars, notably in the personnel of the organization.

ASBURY'S NEW HOUSE.

Asbury Park, N. J., Oct. 13.

Ground was broken last week for the Oxford theatre, seating 2,300, to be built by Walter Rosenberg. It will play a pop vaudeville policy, replacing the present Rosenberg house, Savoy (seating 1,400), which is to become a straight picture theatre after the Oxford opens.

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Mort Singer and Karl Hohlitzelle graced Broadway this week.

Grace Carlyle will be the leading woman with Marie Tempest.

Ruth Robinson is leaving the Keith stock at the Royal, Bronx, this week.

Estelle Beaugeaud has replaced Jeanne Darys in "The Only Girl."

John Claxton Ripley was successfully operated on for appendicitis this week.

Ralph Renley has engaged for the Poli stock, Washington.

Julian Street is writing a sketch for Elsie Ryan, which has been tentatively placed in vaudeville by M. S. Bentham.

Irene Osier joined the stock company at the Walnut Street, Philadelphia, this week, as leading woman.

Ernie Young and Pearl Mandel, a Memphis girl, were married last week in Chicago.

Will H. Fox ("Nature's Little Gentleman") arrived from the other side this week.

Billy Van has recovered from his recent illness and is preparing a return to the rostrum.

W. B. Sherman, the Canadian theatrical manager, was married last week to Marjorie McCullum.

Albert Brown has been engaged for "The Eternal Magdalen" by the Selwyns.

Mr. and Mrs. Joe Morris (Morris and Campbell) became the parents of a boy Oct. 8.

The Trenton theatre, Lynchburg, Va., is playing straight pictures, under the direction of James F. Jackson.

Louise Levy, of the Jules Levy Family, is recovering from an attack of polio poisoning in Chicago.

"A Full House" has been reorganized and will be sent on tour again. David Howell Lindley is in the cast.

Jean Thomas is to be the leading woman with Olga Petrova in "The Revolt."

Max Lowe of the H. B. Marinelli agency leaves today for Chicago, after having spent a fast vacation for a little while in New York.

Charles Berkell, manager of the Empire, Rock Island, fractured his right arm last week while cranking up his automobile.

Harry Powers, Jr., has been appointed treasurer of the Blackstone, Chicago, with Mooney replacing him in the box office of the Powers'.

Joseph Parsons is singing "The Land of Love and Roses" at the Hippodrome, not Harry Griffiths, as mentioned in VARIETY's review of that show.

The Grand opera house, Brooklyn, is playing Sunday concerts booked by the Loew office. It holds stock during the week.

Laura Nelson Hall has received contracts over the Orpheum Circuit for the sketch she lately introduced herself into vaudeville. Miss Hall opens at the Orpheum, Kansas City, Oct. 24.

Ed R. Salter has placed May Robson under contract for five years, she to play her former success, "The Rejuvenation of Aunt Mary," this season. A tour to the coast has been arranged.

Collier, Thompson and Niblo's, "A Wise Woman," will take to the road Oct. 16, opening in Bethlehem, Pa., on that date. A one night route has been laid out for the piece.

Ray Myers, of the Orpheum Circuit booking office, is away on a vacation of three weeks. Upon his return Cal Griffith, in the same office, will leave for his delayed summer rest.

Mrs. Geo. A. Binns, professionally known as "Jerry" Melville (Melville Sisters), was discharged from the Red Cross Hospital this week after suffering from injuries received in an auto accident.

The "Robin Hood" company, when playing Petersburg, Va., had to sleep in a Pullman over night. Petersburg has a boom through the prosperity of the DuPont powder works and the city is overcrowded.

The Century is yet undecided whether to permit smoking in the house during the week. It is allowed Sundays.

The Imperial, Montreal, will discontinue its vaudeville shows commencing next week and introduce a straight picture policy, housing a 20-piece orchestra.

Phil Hunt has in completion a five-reel feature play for the Universal, starring King Baggot. Four other pictures of smaller dimensions have already been accepted by that company from Mr. Hunt's pen.

Mike Bloom and Mike Kallet, both of Syracuse, N. Y., have taken the one-night privilege for "Some Baby" and are organizing a company. Jeff De Angelis goes with the "No. 1" road company of the same show, the latter put out by the Harris Estate.

The ticket speculators may unanimously agree to wear mourning. The season is nearing the day of Thanksgiving with only four shows in town that are giving them anything to work on. The specs look for better times when the weather becomes more settled and more of the New York successes reach town.

Mrs. Hugh MacIntosh, wife of the Australian amusement magnate, is in New York on a visit. She is accompanied by Mrs. Holman, wife of the Premier of New South Wales. They leave today (Friday) to pay their respects to President Wilson and start West immediately thereafter, sailing Oct. 24 on the Niagara from Vancouver.

The Hammersteins vs. United Booking Offices matter on the question of the U. B. O.-Hammerstein franchise covering the 44th Street theatre was adjourned for argument in the Supreme Court. It has been decided that regardless of the outcome of the legal proceedings, William Morris, who is also interested in them, will open the Harry Lauder tour in that house Nov. 15, with Lauder's own show, if he should not then be a part of the regular vaudeville program.

E. P. Churchill, at one time general manager of the Western Vaudeville Managers' Association, and later connected theatrically in several middle west towns (particularly in Kansas City, where he established the Garden theatre), spent several days in New York this week, preparatory to journeying west to Chicago, where he proposes to establish a producing firm. Churchill will confine his production efforts to vaudeville, having arranged for a booking franchise with the "Association."

Houdini, while at the Orpheum, Winnipeg, received information from Harry Hanson, of Cape Town, that one Adrian Beresford had been arrested there on a charge of burglary. Beresford has called himself in South Africa "Houdini, the American Handcuff King." Mr. Hanson advised Houdini to prosecute and the U. S. Consul General at Winnipeg coincided with this advice, which Houdini is following. The same person annoyed the American on the other side once before when using the name of Houdini upon being charged with child-beating and obtaining money under false pretenses.

Pete Mack stuck to business in the United Booking Offices and so missed the World Series games. About Tuesday Pete had gone the limit. His friends told him the Phillies needed a player like Pete Mack to hold up their end, and while Pete didn't fall for that, it added to the agony of remaining away from the ball grounds. Every time Pete's imagination conjured up the diamond his heart moved toward his neck. About noon time Tuesday Pete commenced to think he had a sore throat and said he swallowed with difficulty. But the Gus Sun representative kept on the job, and when the booking men failed to ease over a date for one of Pete's turns, he would place his hands on his stomach, ask if they knew of a good hospital and remark he would just like to clean up that one route before getting rid of his walking typhoid. After Pete had placed about ten routes some one asked him about the typhoid and Pete replied he must have walked out on it looking for time.

TOMMY'S TATTLES.

By Thomas J. Gray.

There is absolutely no chance of getting any sense out of any one connected with the show business until after the world's series has been decided.

This is the time of the year that all the nice looking college boys have their makeups changed trying to make the football team. But then think of all the chorus girls they will be allowed to buy dinner for when the training season is over.

What has become of all those little girls and boys who were doing those "Society Dancing" acts?

See there is a race horse by the name of "All Smiles." It must have been named after Mose Gumble.

What wonderful makeup rags the Palm Beach suits are going to make for the boys this winter.

Maybe when some of our leading comedians see themselves in pictures they will realize that after all one has to have an author's lines to be really funny.

If strings of pearls are not fashionable this winter it can't be because they have not had enough stage advertising.

It's a good thing Greece isn't going to go to war. Can you imagine what would become of the candy business in America?

A New York college has a football player named Howard Cann. What a great name for a small time vaudeville manager.

The convicts in a Western prison are to appear in pictures. You're not safe from the camera even in jail.

And what has become of the Music Board of Trade that was not going to pay singers.

ARTISTS' FORUM

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

Seattle, Wash., Sept. 27.

Editor **VARIETY**:

Permit me to register in **VARIETY** a protest against the repeated theft of my stories for cartoon purposes by Bud Fisher, the cartoonist.

That an artist of his stamp, who is in vaudeville himself, should stoop to such practices is a sad commentary on his claims to originality.

Walter C. Kelly.

Brooklyn, N. Y., Oct. 9.

Editor **VARIETY**:

In the current **VARIETY** I read an unfavorable criticism on Craig Campbell. I do not know Mr. Campbell, but had the good fortune to hear him Monday night and enjoyed his excellent performance very much. I consider that he is the best cultured singer I have heard on the vaudeville stage for many years. I am a lover of music and think that I know talent when I hear it.

It seems a pity that such papers as yours that wield a power should employ poor critics. Geo. H. Elliott.

Stockton, Cal.; Oct. 5.

Editor **VARIETY**:

Read **VARIETY**'s review on Alexander Carr's act "April Shower." Did you ever see David Warfield in "The Auctioneer?" Did you see the finish of the second act where Warfield takes his basket out of the cupboard and starts out to sell toys again? Carr uses the same situation, only changing it to the selling of umbrellas. In fact, his whole act is stolen from "The Auctioneer," and you make no mention of it. If an actor playing a picture house, how quickly **VARIETY**'s critic would tell the entire profession where he got his idea. Foreman and Frost.

New York, Oct. 9.

Editor **VARIETY**:

The enclosed excerpt from **VARIETY** (Oct. 8) by your critic(?) who hides his identity under the nom de plume of "Fred" is full of false insinuations.

The enclosed article might enlighten your ignorant critic(?) concerning me and my professional duties. I was in the city at the time he mentions and the person spoken of (Craig Campbell) was my pupil. Mr. Campbell has been my pupil for the past four years, and has not learned his art from the Victor machine, even accepting your critic's(?) high praise of his splendid imitative powers of such great artists as Caruso and McCormack.

I established my home and school in Paris in 1913, taking pupils with me. Only the war made me return last fall to New York, to remain during its duration only.

Your critic(?) is entitled to his personal opinion of Mr. Campbell's efforts,

although he does not agree with your Washington correspondent, who made the enclosed comment in the report from that city in **VARIETY**, June 18.

Kate Rolla.

"LETTY" OPENS BIG.

San Francisco, Oct. 13.

"So Long Letty," the Oliver Morosco musical comedy which ran so long in Los Angeles, opened at the Cort Sunday night to a \$1,500 house. Monday night the piece drew about \$1,200. With the Sunday night performance and the extra holiday matinee it looks as though the gross on the week will be about \$12,000.

Oliver Morosco has had something of a misunderstanding with the Shuberts through whom he has booked all of his attractions into New York theatres and in the future, according to an announcement which was issued by his office, his attractions will play Klaw & Erlanger houses on Broadway.

The "Letty" piece is scheduled to come to New York about the first week in December. At present there isn't a house decided on, but the Cohan theatre is mentioned as the one likely to house the production.

GOOD "SHERMAN" COMEDY.

Buffalo, Oct. 13.

The Harry H. Frazee production of "Sherman Was Right" opened at the Teck Monday night for its first public showing, and immediately was pronounced the best comedy in this city for years.

The piece is laughable throughout and excellently casted. Hale Hamilton and Maude Bourne have the leading parts, both scoring. Sam Sidman, formerly of vaudeville, also makes a distinct hit.

"Sherman Was Right" will be brought without delay into New York, it was reported Wednesday, and will likely land at the Fulton theatre.

HILLIARD WITH C. & H.

It is now definitely arranged Cohan & Harris will manage Robert Hilliard in his new play, which goes into rehearsal next week. Kathleen MacDonnell will be Mr. Hilliard's leading woman.

Ed. Price, Hilliard's former manager, will be associated with Klaw & Erlanger in another amusement enterprise.

WOODS SHOW IN LYRIC.

"Potash and Perlmutter" in Wall Street" is to be the next attraction at the Lyric theatre. The piece is to open there Thursday night next week.

"Two Is Company" will close on Saturday, bound for the storehouse.

SHOWS IN CHICAGO.

Chicago, Oct. 13.

While it was unusual for Chicago to have its saloons closed Sunday, it was also unusual for every Chicago theatre to register capacity or sell-out. That's what happened here Sunday. The closing of the bars had its manifest influence on the show business, which may best be deduced by the sale of 100 or more gallery seats for both "Kick In" (Olympic) and "It Pays to Advertise" (Cohan's Grand) over the preceding Sunday.

The new Joe Howard show, "The Girl of Tomorrow," was a complete sell-out Saturday night, and Sunday night only seats in the last row were obtainable.

There were no openings this week, but what's on hand has "Inside the Lines" (Cort), "It Pays to Advertise," "Watch Your Step" (Illinois) and "The Passing Show" (Garrick) doing the best business. "The Birth of a Nation" at the Colonial continues big, with the biggest increase noticeable at the matinees. Last Saturday the afternoon returns were past the \$800 mark.

"Sinners" opens next Monday at the Princess; William Faversham in "The Hawk" (Oct. 18), Powers, and "The Battle Cry of Peace" (film), Olympic (Oct. 18).

Just how long "Pollyanna" stays at the Blackstone, where the matinees only show any results, will be determined this week by George Tyler, who is in Chicago. This was the only show that did not profit by Sunday's generally big business at the other houses, the Blackstone being dark that day.

SHOWS IN NEW ORLEANS.

New Orleans, Oct. 13.

Mrs. Patrick Campbell in "Pygmalion" is countenancing very little response here, the piece being considered tedious and somewhat commonplace, while Mrs. Campbell's role in the play is totally unsuited to her style of work.

The Baldwin Players, in the last week at the Crescent seem to be drawing fairly well. Stock burlesque at the Dauphine, in its initial week, is pulling big crowds.



ELSIE AND GEORGE ST. LEON. EQUESTRIANS

Of the ST. LEON FAMILY, who are now making their initial vaudeville appearance. The ST. LEONS are assisted by MR. JOHN GILBERT, their acrobatic ringmaster. They have just closed a season at the Panama-Pacific Exposition, San Francisco, and can be booked through PAUL DURAND (eastern representative) and SIMON AGENCY (western representative).

SHOWS IN LOS ANGELES.

Los Angeles, Oct. 13.

Blanche Ring, in her fourth week at the Morosco with "Nobody Home," is doing big business. The cast of principals has been almost entirely changed about since the opening.

The Little theatre opened under the direction of Frank C. Egan and is carrying Blanche Hall, a former local stock favorite, in "Snow White" which had a prosperous run at the Little theatre in New York. The opening night's house was sold out. This is Egan's final attempt to make the theatre pay.

Frances Ring made her stock debut at the Burbank this week in "Under Cover" and gave a fine performance Sunday evening. Oliver Morosco may star her in a new play within the next few months.

SHOWS IN 'FRISCO.

San Francisco, Oct. 13.

Fritz Kriesler, the concert violinist, played a matinee engagement at the Cort last Sunday and drew a gross of \$3,300, with prices up to \$2.50.

The Vaughan-Lytell stock company at the Alcazar is doing well, but Margaret Anglin at the Columbia in her second and final week with "A Divine Friend" opened to a light house this week. This is Miss Anglin's fifth week here.

3-STARS STICKING.

Cincinnati, Oct. 13.

Julia Sanderson, Joe Cawthorn and Donald Brian, co-stars in "The Girl from Utah," will not part company next season.

Alf Hayman, of the Charles Frohman office, arrived here and informed the trio, who are playing at the Grand, that their next season show will be "The Sibyl." He brought with him Victor Jacobi, an Austrian, composer of the music.

"HUMAN SOUL," FULL PLAY.

"The Human Soul," originally produced by its author, Dr. J. Schwenk, in vaudeville, has been enlarged to a full play of the same title. Two companies are at present playing in the west, with another to be launched this month.

LEVEY'S POP NEXT?

Los Angeles, Oct. 13.

The Majestic, which has been playing pictures for some time, became dark this week, the policy being credited as a big loser for the management.

Bert Levey is negotiating to reopen the house with a pop vaudeville show at 10 cents admission.

U. B. O.'s Western Bookings.

Chicago, Oct. 13.

The Chicago branch of the United Booking Offices has arranged to supply the new Wallace theatre, Peru, Ind., starting tomorrow, the Wallace franchise calling for four acts.

The Gaiety, Kankakee, Mich., takes five acts weekly from U. B. O. beginning with the current week.

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

MANAGERS' CUT RATE DEAL WOBBLY ON BOTH THE ENDS

Some Managers Reported Attempting to Induce Cut Rate Ticket Agency to Handle Its Coupons. Agencies Claim Agreement Not Being Lived Up To. Joe Le Blang Notifies Managers He Wants Square Deal.

At a meeting of the New York theatre managers Wednesday afternoon in the New York theatre building, each ticket broker in town was summoned. The meeting was in session for several hours and all of the theatres represented. At the close no one would make any comment regarding the inside talk. William A. Brady, chairman of the ticket committee, referred every one to Marc Klaw.

Mr. Klaw stated the meeting was but a routine one, to straighten out the "kinks" in the distributing system. The brokers were on hand to register complaints against the managers for not seeing they got the seats they felt they were entitled to. All of these matters are to be taken under advisement by the managers.

After all the brokers had left Joe LeBlang, of the Public Service Ticket Agency, remained. He, it is understood, had delivered an ultimatum to William A. Brady several days ago. The managers at the time of entering the agreement offered to give LeBlang the first choice of the cheaper seats for all of the houses providing he discontinued the cut-rate practice. This the broker said he would do, but as soon as the hits came into town the balcony seats for LeBlang were cut out.

He is reported to have told Mr. Brady unless the managers kept their agreement with him he would immediately return to selling cut rate seats again. After Wednesday's meeting it was said a truce had been patched up with the cut rate man.

In keeping "tab" on the LeBlang establishment one night last week it was learned he was being offered cut rates from some of the houses in town, but that he was refusing to handle them. One man with a pass and two coupons calling for two seats in the orchestra at a theatre supposedly housing a hit were offered over the counter to the LeBlang agent at \$1.50 for the pair. It was stated that through an underground source 20 pairs of seats were offered for a certain theatre for the matinee Wednesday at a cut if LeBlang would handle them. These were also turned down.

The managers are to meet again next week for a further talk on the question.

TYPICAL "HOWARD SHOW" LIKED.

Chicago, Oct. 13.

The new Joseph Howard and Mabel McCane show, "The Girl of Tomorrow," had its premiere Saturday at the La Salle. The house was all sold out, and the principals, particularly Howard and Miss McCane, were lavishly showered with bouquets.

While it's a Howard show primarily, the real hit and honors went to Conroy

and Le Maire. They carried off the newspaper notices, doing their old bits and the automobile scene from "Fads and Fancies."

James J. Morton is amusingly effective. Jack Gardner deserves special mention. Howard and Miss McCane got the most on their songs and dances.

The book and lyrics to the show are practically nil, but tuneful, jingly melodies and the funmaking of Conroy and Le Maire and Jim Morton may likely carry the show through the season.

The costumes for both Miss McCane and the chorus were a feature, especially designed and made for the show by Mme. Rosenberg, of New York.

FILLING IN AT NATIONAL.

Chicago, Oct. 13.

A specially engaged company is rehearsing "The Argyle Case" to be presented at the National next week. Harry Minter will have the former Robert Hilliard role. The National management is putting on the show to fill in open time, a similar policy being in sway last week when "Help Wanted" was produced. The latter is playing the Crown this week as there was no Stair-Havlin attraction booked in.

John Barrett, who formerly managed houses in East St. Louis and Detroit, is looking after the National management.

It's settled the Crown, which Ed Rowland has taken under his wing, will continue playing Stair-Havlin combinations.

Ed Rowland, Jr., has been installed as house manager.

The Imperial, controlled by Klimt & Kaufman, is not going to play pop vaudeville.

They decided last week not to relinquish the Stair-Havlin franchise held by the former lessee and road combinations will be the policy for the season.

"PAT" DOING CAPACITY.

The Victor Herbert-Henry Blossom light opera, "The Princess Pat," has been doing capacity at the Cort, since John Cort placed his newest production at that house.

About \$1,580 is the full amount the house can hold at each performance. The show did around \$12,500 last week.

"NATURAL LAW" CLOSING.

"The Natural Law" with Crystal Hearn will end its tour in Jersey City Saturday.

Miss Hearn may enter vaudeville under the management of Frederic McKay in a war playlet.

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K. & E.'s SILENT CLOSING.

"The Moloch," the production at the Amsterdam theatre in which Klaw & Erlanger and George C. Tyler were jointly interested, closed quietly last Saturday night after a run of but a few weeks.

The play was generally conceded having a punch too gruesome, and the business prior to the closing was decidedly off. The exception was Saturday, when the Amsterdam did capacity. The production has been shipped to the storehouse and the Amsterdam will remain dark until "Around the Map" (to open in Washington Oct. 25.).

FRAZEE'S PARK?

It was rumored on Wednesday H. H. Frazee had closed to take over the management of the Park theatre on Columbus Circle and open the house with "Sherman Was Right."

LIKELY RECORD FOR RING.

Los Angeles, Oct. 13.

Blanche Ring, now in her fourth week of "Nobody Home" at the Morosco, threatens to equal, and possibly beat, the record set by Charlotte Greenwood and Sydney Grant in "So Long Letty" at the same theatre.

The play has been much improved since the opening and the cast bolstered up in spots. Miss Ring's songs are going over big and Charles Winninger and Walter Catlett have bully good roles, contrary to the statement in VARIETY of two weeks ago which, through a telegraphic error, stated the two men had "sad parts."

Miss Ring's next play is "Honor Bright," and in this the star, it is believed, will score her greatest triumph.

ANOTHER ZIEGFELD.

Baltimore, Oct. 13.

O. C. Ziegfeld, a local business man and a cousin of Flo Ziegfeld of "Follies" fame, is about to enter the legitimate field with a company of young actors in a piece called "The Stayaways."

O. C. Z. has been connected with a local dramatic organization for some time and is a musician of note. He will act in the piece.

MUSICAL SHOW OFF.

It is said William Harris, Jr., has called off his proposed production of the musical piece written by Jack Hazard, Percival Knight and A. Baldwin Sloane.

"Frame Up," New York Possibility.

Chicago, Oct. 13.

"The Frame Up," a new play controlled by A. Milo Bennett, Fred A. Byers and Cato F. Mann, may be produced in New York before the holidays. A. H. Woods, Oliver Morosco and H. H. Frazee are negotiating for the piece.

Crescent Taking in Combinations.

New Orleans, Oct. 13.

The Baldwin Players conclude their engagement at the Crescent this week, when the house adopts its regular policy of travelling shows at popular prices.

Walter Baldwin will take his company on the road with a production of "The Divorce Question."

48TH ST. SHOW SLATED.

Tuesday morning it was pretty generally conceded that George Broadhurst's new play, "What Money Can't Buy," which opened at the 48th Street theatre Monday night, was a failure and preparations were immediately made for succeeding it with "The Eternal Magdalen."

All reports from Baltimore, where the play opened last week, were favorable and the New York verdict was a surprising reversal of form.

Tuesday evening, to the surprise of the management, business was more than good, and the final verdict was postponed.

PETERS AT IT AGAIN.

Mason Peters, press agent, politician, traveler and star member of the 42d Street Country Club, is back in the show business again, this time as publicity pusher back with the Pavlowa-Boston Opera Company, which is to come into New York Oct. 25 for two weeks at the Lexington avenue opera house.

During the last presidential campaign

Mason was the press agent for the Wilson Theatrical Club in New York and as such worked wonders for the present President. Later he went to Chicago and promoted a cure for hog cholera until the Government thought that his serum was causing the hoof and mouth disease, confiscating his cure and forbidding him making any more of it.

Two One-Nighters Close.

Chicago, Oct. 13.

Frank Wade's "A Modern Cinderella," with Herbert Carter, closes this week in Indiana, while one of Merle Norton's "Freckles," touring the northwest, winds up Saturday.

OBITUARY.

Chas. W. Kaufman, late of "The Merry Widow," died this week at a Harlem sanitarium following an operation for appendicitis.

August P. Dunlop, for many years a theatrical press agent and publisher of "Dunlop's Stage Names," died Oct. 8 in New York. He was in his 77th year.

Menso (Lem) Lydle, superintendent of the Cort, Chicago, for five years, died Oct. 3 from a complication of diseases. A widow and son survive.

Thomas J. McMahon, 48, died in Bellevue Hospital Oct. 3, of septicemia. His stage appearance was in vaudeville with "The Inspector."

Mrs. Etta Reed Payton, wife of Corse Payton, died last week in the Hampden Hospital, Springfield, Mass. She was her husband's leading lady in his various stock company enterprises.

Edwin A. Bull, for 40 years treasurer of the old London theatre on the Bowery, died last week in his home in Brooklyn. He was 74 years old and is survived by a widow, whom he married last year.

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BILLS NEXT WEEK (October 18)

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" and "A-B-C" following name (usually "Empress") are on the Sullivan-Considine Affiliated Booking Company Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"M." Managers Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.), James C. Matthews (Chicago).
VARIETY'S Bills Next Week are as reliable as it is possible to be at the time gathered. Most are taken off the books of the various agencies Wednesday of the current week published.

New York
PALACE (orph)
Evelyn Nesbitt
"Fashion Show"
Ray Samuels
Lyons & Yocco
Imhof Conn & O
Harry Bros
Everest's Monks
Wiley & Ten Eyck
Flying Martins
COLONIAL (ubo)
Adonis Co
Phyllis Pell Co
"The Bride's Shop"
Quirgo
Mason & Keeler
Doyle & Dixon
Dorothy Jordan
Billy Gould
Kerville Family
ALHAMBRA (ubo)
Coria & Dimes
Ward & Cullen
H. Hayward Co
Craig Campbell
Wm & Wolfus
Gillingwater Co
Fox & Dolly
Arco Brothers
SIST ST (ubo)
1st half
Billy Johnson 3
Mullaby Pingree Co
Ernie & Ernie
Colonial Five
(Others to fill)
2d half
"Masked Athletes"
Tyler & Karlos
John R. Gordon Co
Brown & Bristol
(Others to fill)
PROCTOR'S 125TH
Whitell
Moscrop Sisters
Emma Frances Co
C & M Cleveland
Song Doctors
Demorest & Collette
Eugenie La Blanc
Cummin & Seeham
2d half
Lexey & O'Connor
Chauncey Monroe Co
Marion Saunders
Geo & Lillie Garden
Byron & Langdon
Graham & Randall
Wood Brothers
PROCTOR'S 58TH
Wilson & Aubrey
Lexey & O'Connor
Chauncey Monroe Co
Geo & Lillie Garden
Geo McFadden
Byron & Langdon
2d half
Whitell
Larue & Richmond
Phillipi Four
Kitty Frances Co
C & A Wilson
Cycling Brunettes
AMERICAN (loew)
Cooper & Ricardo
Webb's Seals
Edith Helena
S. Miller Kent Co
Catilina & Felber
King & King
(Three to fill)
2d half
LaVelle & Jacine
Port & DeLacey
Kane & Herman
Chas L. Fletcher
3 Wheelans
"Dream Dancers"
Herman Sells
Kulliver Bros
(One to fill)
DELANEY (loew)
Port & DeLacey
David S Hall Co
4 Singers
Juggling McBanans
(One to fill)
2d half
Felber & Fisher
Elliott & Mullen
"The Secret"
Capt Barnett & Son
6 Navigators
(One to fill)
NATIONAL (loew)
Reed & Reed
Copeland-Draper Co
American Comedy 4
(Three to fill)
2d half
Elizabeth Cutty
Schwartz Co
Keefe Langdon & W
Nianche Sloan
(Two to fill)
7TH AVE (loew)
Melody 4
Jenkins & Covert

Francis Renault
Kane & Herman
"The Manicurist"
2d half
Field Bros
De Vere & Malcolm
S. Miller Kent Co
Eddie Foyer
(Two to fill)
GHEELEY (loew)
Frances & Holland
Harnes & Robinson
"When it Strikes H"
Pearson & Goldie
Masetti Troupe
(One to fill)
2d half
King & King
Wilkins & Wilkins
Fox & Mayo
"The Tamer"
American Comedy 4
(One to fill)
BOULEVARD (loew)
Kulliver Bros
Fox & Mayo
"The Tamer"
"Dream Dancers"
Bob Hays
2d half
Mario & Trevette
Telegraph Trio
Ethel Clifton Co
Golding & Keating
Masetti Troupe
LINCOLN (loew)
Caro Damann Tr
Chas Daly
Walter Percival Co
DeLisle & DuPont
Green Mch & Deane
2d half
Rose & Ellis
Jenkins & Covert
Morris & Wilson
Tabor & Green
4 Singers
ORRHEUM (loew)
3 Wheelans
Frank O'Brien
Ethel Clifton Co
Nevins & Gordon
Equillo Bros
(One to fill)
2d half
Frances & Holland
Ben & Hazel Mann
Dorothy Herman
"The Manicurist"
Catalina & Felber
Paul Gordon
Brooklyn
ORPHEUM (ubo)
Meehan's Dogs
Weston & Clare
"Cranberries"
Otto Gygi
Mr & Mrs Barry
Hunting & Francis
O Hoffman Co
PROSPECT (ubo)
The Seabacks
Burns & Lynn
M. Montgomery
Marion Weeks
Eddie Leonard Co
Harris Girard Co
I & B Smith
Cantor & Lee
J W Fitzpatrick Co
Dooley & Sales
"ango Chief"
BUSHWICK (ubo)
Kartell
Vet. Bros
Charlotte Parry Co
Chas Olcott
Hyams & McIntyre
Fred V Bowers
Julian Rose
Harnes & Crawford
Loyal's Dogs
(One to fill)
LATBUS (ubo)
Redford & Winchester
Von Shillage
Volant
S. Sully
Haviland & Thornton
Aubrey & Rich
Vette
Ave of Light
DE KALB (loew)
Morris & Wilson
Rawson & Clare
Elliott & Mullen
Sylvester Schaffer
(One to fill)
2d half
Rogers & Wood
Nicoll & Robinson
Ethel Mae Hall Co
Harnes & Robinson
Sylvester Schaffer
PALACE (loew)
Seymour & Seymour
Henry Frey
4 Navigators
(Two to fill)
2d half
Cooper & Ricardo
Webb's Seals
Gabby Bros & Clark

(Two to fill)
FULTON (loew)
Mario & Trevette
"Soldier Men"
Dorothy Herman
Tabor & Green
Rose & Ellis
(One to fill)
2d half
The Holdsworths
Kay & Vernon
Frank O'Brien
Walter Percival Co
Nevins & Gordon
Damann Troupe
WARWICK (loew)
Ward & Schubert
DeVere & Malcolm
The Holdsworths
(One to fill)
2d half
Seymour & Seymour
Wanda
(Two to fill)
BIJOU (loew)
Felber & Fisher
Wilkins & Wilkins
Chas L. Fletcher
Eddy Bros & Clark
(Two to fill)
2d half
Chas Daly
Edith Helena
Julia Nash Co
Green Mch & Deane
Juggling McBanans
(Two to fill)
Albany N. Y.
PROCTOR'S
Arnold & Florence
Allie White
Minerva Courtney Co
Dainty English 3
Rucker & Winifred
"Board School Girls"
2d half
Cook & Sybil
Rogers & Hart
Richard Pittman Co
Midglet & Carlisle
Tower & Darrell
LaFollette
Albany, Pa.
ORPHEUM (ubo)
Walman
Gabel Co
Kolb & Harland
Frear Baggett & F
2d half
Reynolds
Bixley & Lerner
Mr & Mrs Frell
Tom Mahoney
Carl Co
Alton, Ill.
HIPPODROME (wva)
Tom Linton Girls
2d half
Corr Thomas 3
Altoona
ORPHEUM (ubo)
Harry Cutler
Anderson & Burt
Bixley & Lerner
"Miniature Revue"
2d half
Bell Onri
Carmello & Ponzella
Dan Burke Co
Toney & Norman
Amherst, N. Y.
LYCEUM (ubo)
Dorothy Mether
Rafayette's Dogs
(One to fill)
2d half
Joe Lannigan
Cunni & Leaban
"In the Trenches"
Aucunda, Mont.
REEL (wva)
Reed & Gibson
Arthur Valli & Sis
2d half
Leo & Chapin
Haines & Dean
Ann Arbor, Mich.
MAJESTIC (ubo)
Willing & Jordan
Vera Mercereau
Al Fields Co
Wolga & Girle
(One to fill)
2d half
Allman & Nevins
Lefmngwell & Gale
Dave Ferguson
"Trained Nurses"
(One to fill)
Appleton, Wis.
BIJOU (wva)
F & M Waddell
(Two to fill)
2d half
Le Roy & Tozier
Holla Rutland
5 Romerans
Atlanta, Ga.
FORSYTHIE (ubo)

Schrock & Percival
Hope Vernon
Italian Musketeers
Walter Brower
H. Crossman Co
Buras & Kissen
Werner-Amorco
Atlantic City, N. J.
KEITH'S (ubo)
Sansone & Dellah
F & A Astaire
Stanley & Gold
(Four to fill)
Auburn, N. Y.
JEFFERSON (ubo)
Helen Lease
Rawls & Von Kaufman
Joe Lannigan
Chung Hwa Comedy 4
2d half
Roberts & Roden
"White Blackbirds"
Dorothy Mether
Rafayette's Dogs
Austin, Tex.
MAJESTIC (inter)
Knapp & Cornelia
Mystic Bird
Great Howard
Crichton Bros & Bel
Alan Brooks Co
Willing Bentley & W
August Family
Baltimore, Md.
MARYLAND (ubo)
Moore O'B & McC
Bert Levy
Hussey & Boyle
Wilton Lackaye Co
Hills Trio
Vanderbilt & Moore
Loubowska
Young & April
HIP (loew)
4 Mus Kleeses
Haywood Sisters
Ergott's Lilliputians
Hills Schues
Jas Grady Co
Brown Harris & B
Conroy's Models
Battle Creek, Mich.
BIJOU (ubo)
F C LaTour
Katherine McConnell
Sarah Padden Co
Coakley Hanvey & D
Musical Gowns
2d half
"Tickets Please"
Bangor, Me.
BIJOU (ubo)
Lewiston split)
1st half
Woods Musical 3
Ruby Wallace
Felix & Harry Girls
Doc O'Neill
Rosa Lens 3
Bay City, Mich.
MAJESTIC (ubo)
Adams & Gilbert
John Geiger
"4 Jacks & A Queen"
Smith C & Brandon
Roy & Arthur
2d half
Victoria 4
Leo Cook
J C Lewis Jr Co
Burkhardt & Kelso
Fanton's Athletics
Billings, Mont.
BABCOCK (scabc)
(19-20)
Ames & Corbett
Seymour & Robinson
Oille Carew
Act Beautiful
Jack Gardner Co
Mumford & Thompson
Hinghamton, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Lew Dockstader
Earl & Curtis Co
Smith & Austin
Amy Lesser
Fred & Albert
Winghamton, N. Y.
STONE O H (ubo)
Earl & Bartlett
Capitol City 3
"Song Doctors"
2d half
Manning Girls
Killian & Francis
Helress & Munny
Bloomington, Ill.
MAJESTIC (wva)
Mabel Florence Co
Jewel Comedy 3
Jay Circus
(Two to fill)
2d half
Mrs Gno Hughes Co
Billy McDermot

Ford & Hewitt
(Two to fill)
Blanchfield, W. Va.
(ubo booked)
1st half
Jean Verne
Selbini & Grovini
(One to fill)
Boston
KEITH'S (ubo)
Love & Wilbur
Burnham & Irvin
Chas Mack Co
Dorothy Toye
"Woman Projoses"
Watson Sisters
Mercedes
Al Herman
The Haggensons
GLOBE (loew)
Romaine & Roberts
Kay & Vernon
Kane & Thomas
"Dairy Maids"
Herman Sells
(One to fill)
2d half
Schrodes & Chappell
Jennings & Evers
David S Hall Co
Willie Smith
Pichlanni Troupe
(One to fill)
2d half
Briere & King
Rockwell & Wood
Vaude in Monkeyland
(One to fill)
Boseman, Mont.
LYRIC (wva)
Leo & Chapin
Haines & Dean
2d half
Pepper Twins
Cavanaugh & Shaw
Bridgeport, Conn.
POLLS (ubo)
Westworth Vesta & T
Grace De Winters
"Highest Bidder"
The Skatells
Loney Haskell
William Weston Co
2d half
The Balkins
Dalin O'Maly
"When We Grow Up"
Pierce & Burke
Anna Chandler
"Right of Way"
PLAZA (ubo)
Adroit Bros
Tracy & Vincent
Philbrook & De Fore
Turner's Symphony
2d half
Valentine Vox
Moore & Jenkins
Two Kerns
"Kidland"
Buffalo
SHEA'S (ubo)
Hugh Herbert Co
Gautier's Toy Shop
Ameta
Bert Wheeler 3
Leo Beers
Hallen & Fuller
Kirkamith Sisters
(One to fill)
Leonardi
Gillroy & Coriel
Empire Comedy 4
Maxime Bros & Bob
(One to fill)
2d half
Lockett & Waldron
Fox & Stewart
Old Soldier Fiddlers
Cycling McNutta
(One to fill)
AVENUE (wva)
Leonardi
Gillroy & Coriel
Empire Comedy 4
Maxime Bros & Bob
(One to fill)
2d half
Lockett & Waldron
Fox & Stewart
Old Soldier Fiddlers
Cycling McNutta
(One to fill)
AMERICAN (wva)
"Dress Rehearsal"
2d half
Wm DeHollis Co
Geo Roemer
Will J Ward Girls
Clarke & McCullough
Olympia Des Valles
WINDSOR (wva)
Raymond Sisters
John Small & Sisters
Mrs L James Co
Bobbe & Dale
Ralph Bayle Co
2d half
4 Maxims
Clinton & Rooney
Joe Tinker
Clarke & Verdi
Maxime Bros & Bob
HIPP (wva)
Webber Melody Flenda
Arthur Rigby
Nichol Nelson Tr
Heanann & Shirley
Harry Bestre
Mallot rio
Maricre Downey Co
Mozarts
Richards Wally Co
Alber's P Bears
Embs & Altons
(Three to fill)
Cincinnati
KEITH'S (ubo)
(Open Sun Mat)
Tucano Bros
H Lester Mason
Married Ladies Club
Julia Blanc Co

Emmett Devoy Co
Ben Smith
Chattanooga
MAJESTIC (ubo)
Barrett & Opp
Rory La Rocca
Leon Sisters Co
(One to fill)
2d half
Fred & Albert
Berling
Ward & Faye
(One to fill)
Chicago
MAJESTIC (orph)
Lina Abrabanel
Geo Damarel
Tighe & Barnett
Harry Fern Co
Ball & West
Bell Ringers
Hess & Bosse
Provost & Brown
Hill & Sylvania
PALACE (orph)
Nasimova
Ward Bros
Eddie Carr Co
F & L Bruch
Norcross & Holdaw'h
Al Rover & Sister
Selma Braats
McVICKER'S (loew)
Kalma Co
Lillian Watson
"Mysterious Will"
Hart Kirk 3
Gallagher & Carlin
(One to fill)
ACADEMY (wva)
Victorine & Zolar
Ted & Uno Bradley
L & E Drew
Fred Rogers
Corr Thomas 3
2d half
Bert Wiggins Co
Doc Baker
(Three to fill)
WILSON (wva)
Reno
Hufford & Chain
"Belles of Seville"
Newhof & Phelps
"Style Revue"
2d half
Freeman & Dunham
Mrs L James Co
Chris Richards
Austrian Choppers
(One to fill)
LINCOLN (wva)
Dalin Carey Co
"After the Wedding"
Burt Melbourne
Cycling McNutta
(One to fill)
2d half
Vernon Co
De Gray 4
Raymond Sisters
Bernie's Circus
(One to fill)
KEDZIE (wva)
Ford & Dolan
Angelo Ward & Dacey
Lucier Follette & W
Frank Terry
Austrian Choppers
2d half
Kremke Bros
Owens McGivney
Hufford & Chain
"Belles of Seville"
(One to fill)
AVENUE (wva)
Leonardi
Gillroy & Coriel
Empire Comedy 4
Maxime Bros & Bob
(One to fill)
2d half
Lockett & Waldron
Fox & Stewart
Old Soldier Fiddlers
Cycling McNutta
(One to fill)
AMERICAN (wva)
"Dress Rehearsal"
2d half
Wm DeHollis Co
Geo Roemer
Will J Ward Girls
Clarke & McCullough
Olympia Des Valles
WINDSOR (wva)
Raymond Sisters
John Small & Sisters
Mrs L James Co
Bobbe & Dale
Ralph Bayle Co
2d half
4 Maxims
Clinton & Rooney
Joe Tinker
Clarke & Verdi
Maxime Bros & Bob
HIPP (wva)
Webber Melody Flenda
Arthur Rigby
Nichol Nelson Tr
Heanann & Shirley
Harry Bestre
Mallot rio
Maricre Downey Co
Mozarts
Richards Wally Co
Alber's P Bears
Embs & Altons
(Three to fill)
Cincinnati
KEITH'S (ubo)
(Open Sun Mat)
Tucano Bros
H Lester Mason
Married Ladies Club
Julia Blanc Co

Elizabeth Murray
Safety First
Diamond & Brennan
5 Statues
EMPRESS (scabc)
Techows Cats
Musical Hunters
Marie Dreams
6 Southern Belles
Kumry Busch & Rob
Phasma
Cleveland
HIP (ubo)
Paul Lavan & D
Henry Rudolph
"Ships in Night"
Corcoran & Dingle
Lulu Glaser Co
Sophie Tucker
5 Belmonts
GORDON SQ (scabc)
(Liberty split)
1st half
Hearn & Butler
4 Juvenile Kings
Marriott Troupe
Dr Royal Raceford
(One to fill)
MILES (loew)
3 Bartos
Gerard & West
Harnes
"Real Mr Q"
Abe Attell
"Lonesome Lanes"
Columbia, Mo.
STAR (wva)
The Kitties
Winchester & Claire
Dave Rafael Co
2d half
Du Bois
Bogard & Nicoll
(One to fill)
Columbus
KEITH'S (ubo)
Winers & Burke
Heath & Raymond
Geo Howell Co
Marie Nordstrom
"The Coward"
Harry Cooper Co
Le Grohs
Dallas
MAJESTIC (inter)
Vandhoff & Loule
Altoff Sisters
Jack Kennedy
Eddie Ross
9 White Hussars
J & B Thornton
Steiner Trio
Danville, Ill.
LYRIC (wva)
Rome & Kirby
Helen Primrose
Willy Zimmerman
King & Harey
Lee Diodatis
2d half
Stroud Trio
McGowan & Gordon
Keystone Trio
Collaway & Elliott
Onlap
Davenport, Ia.
COLUMBIA (wva)
"Dream of Orient"
Gordon Eldrid Co
"Radium Spectre"
(Two to fill)
2d half
General Ed Lavigne
Charles Sla & H
Camille Trio
Dorothy Brenner Co
Roach & McCurdy
Dayton, O.
KEITH'S (ubo)
L & M Jackson
Parilla & Fabritra
Kelt & DeMont
Besie Clayton Co
Donovan & Lee
Oxford Trio
(One to fill)
Decatur, Ill.
EMPRESS (wva)
Milo Asoria
Chabot & Dixon
"Live Wires"
Yates & Wheeler
The Rials
2d half
Visions De Art
Hester Denniss
John P Wade Co
Libonati
Little Nap
Denver
ORPHEUM
Mrs Leslie Carter
Willie Solar
Eva Shirley
Harry & Eva Puck
Act Beautiful
(Others to fill)
Des Moines
ORPHEUM (wva)
Gus Edwards
Melnette Twins
Hans Hanke
Nip & Tuck
2d half
Gus Edwards
Gardners Manlacs
Reed & Wood
James Cullen
Detroit
TEMPLE (ubo)
Emma Carus Co
Travato
Carridin's Animals
Dayton Family

Haydn Borden & H
Arthur Sullivan Co
Cecille 3
Holmes & Bucharan
MILES (scabc)
Powells Minstrels
Marimba Manlacs
Singing 4
Billy Clark
Carroll Troupe
ORPHEUM (loew)
Toletti & Bennett
Andia & Miller
Durd & Mosey
Nell McKinley
Lewis Belmont & L
Costra Troupe
Dubuque, Ia.
MAJESTIC (wva)
Mitch & Mitchell
Jessie Hayward Co
James H Cullen
Camille Trio
(Two to fill)
2d half
Austrian Creightons
Burnham & Yant
Gray & Graham
Howard Chase Co
Jones & Johnson
(One to fill)
Duluth
GRAND (wva)
Byam York & Faye
Durd & Mosey
Lex Neal
Huling's Seals
2d half
Fears & Homer
Princeton & Yale
Mabelle
Ladelle Comiques
East St. Louis, Ill.
EBBERS (wva)
Rust & Kitty Henry
Black Bros
George Fisher Co
Bud Snyder Co
2d half
Will Morris
Mae Curtis
Browning & Dean
Tom Linton Girls
Eau Clair, Wis.
ORPHEUM (wva)
Le Roy & Tozier
Baby June
Flye Romeras
2d half
Sadie Fondeller
Lane & Harper
De Vol & Livingston
Edmonton, Can.
PANTAGES (m)
"Girls of Orient"
John & Mae Burke
Frances Dyer
Porter Sisters
Morgan & Gray
Elgin, Ill.
GRAND (wva)
1st half
Jeter & Rogers
Dean Dorr & Dean
Lora Deana Fantons
Kitty & Galvin
3 Rianos
Elmhurst, Ind.
ORPHEUM (ubo)
Montrose & Sardell
Sid Lewis
Stroud Trio
Bernads Circus
2d half
Art Browning
Unada & Irving
Murray Love 3
Tun Chin Troupe
Elmhurst, N. Y.
MAJESTIC (ubo)
Manning Girls
Killian & Francis
Howard Kibel & H
Sig Franz Troupe
2d half
Earl & Bartlett
Rawls & Von Kaufman
Chung Hwa Comedy 4
Kelley Bros Co
Elgin, Pa.
COLONIAL (ubo)
Dora Ford
3 Vagrants
Chas Grapewin Co
Chief Capociani
Rogers P & R
Balzer Sisters
Evansville, Ind.
ORPHEUM (wva)
Amoroso Mulvey
Louis London
Thos Swift Co
Bowman Bros
Adelaide Herman
2d half
"The Night Clerk"
Fall River, Mass.
BIJOU (loew)
Rockwell & Wood
Vaude in Monkeyland
(Two to fill)
Golet Harris & M
Fret Twins
(Two to fill)
Fargo, N. D.
ORPHEUM (scabc)
Mizpa Seibin Co
Wiesner & Reiser
Cleora Miller
2d half
Hodge & Howell
Hill's Society Circus
(One to fill)

- Filist, Mich.**
MAJESTIC (ubo)
Victoria Trio
Leo Cook
J C Lewis Jr Co
Burkhardt & Kelso
Fanton's Athletes
2d half
Adams & Gilbert
John Geiger
"A Jacks & A Queen"
Smith & C. Brandon
Roy & Arthur
Fred Du Lac, Wis.
IDEA (wva)
Mapes & Murray
Belle Rutland
2d half
Bella Belmont
Murphy & Klein
Ft. Dodge, Ia.
PRINCESS (wva)
Rosella & Rosella
Silbur & North
Elice & Francis
Kapoli Co
2d half
Grace Ayres 3
Ed & Jack Smith
(Two to fill)
Ft. Wayne, Ind.
PALACE (ubo)
Terry
Ethel Hopkins
Mr & Mrs N. Phillips
Patricia & Myers
Matthews & Shayne
La France & Bruce
(One to fill)
Fort Worth.
MAJESTIC (inter)
Gordon Highlanders
Barto & Clark
Claude & F. Usher
Harry Hing Co
"Bachelor Dinner"
Spartan Barnes
Hanson Bros Co
Fresno, Cal.
WHITE (orph)
2d half
(Same bill as Sacramento this issue)
Galesburg, Ill.
GAIETY (wva)
Parkers
"Springtime"
Ray Conlin
Wartenburg Bros
2d half
Juc Quong Tai
Billy Foster Co
Norris Baboons
(One to fill)
Gary, Ind.
ORPHEUM (wva)
La Petite Elva
Antrim & Vale
(Three to fill)
Glendale, Mont.
ORPHEUM (wva)
Howard & Howard
Electric
2d half
G & E Forrest
Oneta
Glens Falls, N. Y.
EMPIRE (ubo)
2d half
Jimmy Lyons
Symphony 4
Moran Sisters
Gleeverville, N. Y.
GLOVE (ubo)
Jeanette Childs
"Girls North & South"
2d half
Arthur Lytton
Murray's Dogs
Grand Forks, N. D.
GRAND (scaboo)
Hodge & Lowell
Hill's Circus
(One to fill)
2d half
Missah Seibin Co
Wiesner & Reeser
Cleora Miller 3
Grand Rapids, Mich.
EMPIRE (ubo)
Joie O'Meers
Jond & Casson
Harry Holman Co
Kramer & Morton
Clara Morton
Sam & Kitty Morton
Great Falls, Mont.
PALACE (wva)
Wagner & Graves
Judson Cole
2d half
Dresler & Wilson
Ollie & May Fulz
Green Bay, Wis.
ORPHEUM (wva)
Scott & Wilson
Reno
Neal Able
"Style Revue"
Hancock, Mich.
ORPHEUM (ubo)
Jessie Duo
4 Old Vets
Hannibal, Mo.
PARK
"Night in Heidelberg"
2d half
2 Stars
Silver & Gray
Murray & Ward
- Hartford, Conn.**
PALACE (ubo)
Alvin & Kenny
Rube Simon
Dan Kusel Co
Welsh M. & Montrose
Minnie Allen
"Darktown Revue"
2d half
Adroit Bros
Adair & Wyant
The Statists
"Highest Bidder"
Ernie & Ernie
"The Honey Girls"
Helena, Mont.
ANTLERS (wva)
Pepper .wins
Cavanaugh & Shaw
2d half
Wagner & Graves
Judson Cole
Hoboken, N. J.
GAIETY (ubo)
Silver & Gray
(2d half, 14-16)
Von Cello
Phyllis Pell Co
H & A Turpin
Yvette
McKay & Ardine
5 Martells
1st half, 18-20
The Playboys
Browning & Morris
Mr & Mrs Murphy
Weston & Love
Marlette's Manikins
LYRIC (loew)
The McIntyres
2 Keltons
Marie Russell
Cunningham & Marlon
(One to fill)
2d half
DeLisle & DuPont
Ogden &
Copeland Draper Co
(Two to fill)
Hennston
MAJESTIC (inter)
3 Lyres
Edwin George
Hippodrome 4
Alleen Stanley
Rigoletto Bros
Morrissey & Hackett
Merle's Cockatoos
Harmon, S. D.
GRAND (wva)
Clare & Fie Gould
2d half
Housch & Lavelle
Idaho Falls
REX (wva)
The Nellies
Cook & Oatman
2d half
Burton & Josephine
Tierney & Stella
Indianapolis
LYRIC (ubo)
The Olmsteads
Fern & Zelle
Keystone Trio
Geo Rosener
Prince Charles
2d half
Dix & Dixie
Mills & Williams
"Enchanted Forest"
(Two to fill)
KEITH'S (ubo)
(Open Sun Mat)
Kathleen Clifford
Morton & Glass
Bert Flizgibbon
Pauline
Fraser Girls
Tumbling Demons
(Opener to fill)
Ishpeming, Mich.
THACA (ubo)
Johnstone Sisters
2d half
The Freshman
Ithaca
STAR (ubo)
Roberts & Roden
"White Blackbirds"
2d half
Rice & Franklin
Sig Frae Troupe
Jackson, Mich.
BIJOU (ubo)
Allman & Nevins
Lefingwell & Gale
Dave Ferguson
"Trained Nurses"
(One to fill)
2d half
Willing & Jordan
Vera Mercereau
Al Fiddle Co
Wolcott & Girle
(One to fill)
Jacksonville, Fla.
ORPHEUM (ubo)
Singer & Ziegfelds
Denny & Boyce
Krogh & Francis
Cleo Gasoline
B Williams & Swthrt
Joliet, Ill.
ORPHEUM (wva)
2d half
Jeter & Rogers
Dean Dorr & Dean
Dora Deans Fantons
Kelly & Galvin
3 Rianos
Joplin, Mo.
ELECTRIC (wva)
Gregorie & Elmira
2d half
Alexander Bros
- Kalamazoo, Mich.**
MAJESTIC (ubo)
"Tickets Please"
Frank & C. La Tour
Katherine McConnell
Sarah Padden Co
Cockley Hanvey & D
Musical Gormans
2d half
Kankakee, Ill.
GAIETY (ubo)
Monde & Sells
Unada & Irving
Payne Childs
McFar Love Trio
Sufragette La Carte
2d half
Rosini Duo
4 Wabellies
(Three to fill)
Kansas City, Kan.
ELEORIC (wva)
Georgalis Trio
Silver & Gray
2d half
Dave Rapheal Co
Kenny & La France
Kansas City, Mo.
ORPHEUM
Joan Sawyer Co
Carlisle & Romer
Ball & West
Bernard & Phillips
Altman & Dody
Albert & Irving
Klingston & Ebner
GLOBE (wva)
Broslus & Brown
John P Reed
Spissell Bros & Mack
2d half
Georgalis Trio
McManus & Carlos
Chartres Sis & Hol
May & Kilduff
Tetsuwarl Japs
Kenosha, Wis.
VIRGINIAN (wva)
2d half
Chuck Haas
Smith & Hunter
L. E. Drew
Walton & Brandt
Aki Trio
Knoxville, Tenn.
(ubo booked)
Beryina
Ward & Faye
(One to fill)
2d half
Roxy La Rocca
Barrett & Opp
(One to fill)
Kokomo, Ind.
SIPB (ubo)
Art Browning
Keno & Green
Musical Matinee
(One to fill)
3 Weber Girls
Sid Lewis
Vernon Co
Toots Paka Co
La Crosse, Wis.
OPERA HOUSE (wva)
King Sauls
Abbott & Mills
Tom Davies Co
Alice Hamilton
Creole Band
2d half
Ellier's Animals
Taylor & Brown
Jessie Hayward Co
Sumika Co
(One to fill)
LaFayette, Ind.
FAMILY (ubo)
All Girl Revue
2d half
The Rials
LaPetite Elva
Leonard & Willard
Victoria 4
0 Water Lillies
Lansing, Mich.
BIJOU (ubo)
Reddington & Grant
Josephine Lenhart
The Langdons
Connolly Sisters
Dunbar's Ding Dong
2d half
"Sunnyside of Bway"
Lewistown, Me.
LEWISTON (ubo)
(Banker split)
1st half
Clinton & Beatrice
Williams & Segal
Camille Piersen Co
Sylvester & Vance
Honey Boy Minstrels
Lewistown, Mont.
MYRTLE (wva)
Dresler & Wilson
Ollie & May Fulz
2d half
Mahr & Evans
McDonald & Evans
Linoles, Neb.
ORPHEUM
1st half
(Colorado Spr split)
Pekin Mysteries
J C Nugent Co
Thomas Egan
Rex's Circus
Bolger Bros
LYRIC (wva)
Allen's Minstrels
Gardners Maniacs
2d half
Huch Bros
(One to fill)
- Logansport, Ind.**
COLONIAL (ubo)
Dix & Dixie
The Valdes
3 Weber Sisters
2d half
Dolly & Mack
Al Abbott
Cavanaugh Duo
Los Angeles
ORPHEUM
4 Marx Bros
Wilson & LaNore
Alice Lyndon
Doll
Brown & McCormick
Pillfax & Pano
Payne & Niemeyer
PANTAGES (m)
Scoville Dancers
Will Armstrong Co
Lamar & Dale
Gasoline
Aronson & Carr
HIPP (scaboo)
Orbassany's Cockatoos
Joan King 4
Victorson & Forest
Hugo Lutgens
Stevens Troupe
Louisville
KEITH'S (ubo)
(Open Sun Mat)
Pierlot & Scofield
Frank Muliane
Bancroft & Bronaki
Chas Ahearn Tr
Kennedy Nobody & P
Felix Adler
4 Jahnaleys
(One to fill)
Lowell, Mass.
KEITH'S (ubo)
Mills De Pina
Dick & Alice Moss
Klitting's Animals
Ralph Smalley
May Brooks Co
Richards Kyle Co
"Fashion Shop"
Madison, Wis.
ORPHEUM (wva)
Vernon Co
Prince La Mon Kim
Which Shall I Marry?
Clarke & Verdi
General Ed Lavigne
2d half
"The Night Clerk"
Manchester, N. H.
PALACE (ubo)
Gaston Palmer
Harvey Devore 3
Usher 3
Big City 4
Nerveids Monk
2d half
Alvin & Kenny
Morris & Clark
J K Emmett Co
Mimie 4
(One to fill)
Marquette, Mich.
OPERA HOUSE (ubo)
4 Old Vets
2d half
Harris & Kress
Mason City, Ia.
REGENCY (wva)
Quigg & Nicholson
2d half
Mile Gillis Co
Ethel Mae Barker
Memphis
ORPHEUM
McIntyre & Heath
Roebanara
Mr Hymack
Frances Nordstrom Co
Van & Schenck
Julia Curtis
Hupke & Walsh
Miles City, Mont.
MILES (wva)
Ott & Oliver
Brantford & Dunn
2d half
Howard & Howard
Electric Co
Milwaukee
MAJESTIC (orph)
Mme Calve
Ruth Royce
Alexander Kids
Travers & Douglas
3 Keatons
Sisters Natalie
Meyakos 4
Minneapolis
ORPHEUM
(Open Sun Mat)
Ballet Divertissement
Mmes Campbell
Joe Cook
Lucy Gillette
Mme Donald Ayer
The Volunteers
Allan Dinehart Co
PALACE (m)
Knox Wilson Co
1st half
3 Kelsey Sisters
Jarvis & Harrison
Rice & Davis
UNIQUE (scaboo)
Hoyt Trio
Bill Dooley
Chas Tertia Co
Fitzsimmons & Camer
Earle Nympha
(GRAND (wva)
Mack & Williams
Becker & Adams
Musical MacLarena
Carl Stautzer
Missouri, Mont.
LYRIC (wva)
Tlorney & Stella
- Burton & Josephine**
2d half
Arthur Vail & Sis
Redd & Gibson
Montreal
ORPHEUM (ubo)
CHIEF Bailey
Bernard & Scarth
Edwin Stevens Jo
Kenneth Casey
Louis Simon Co
Ida Brooks Hunt
Calif Orange Packers
(One to fill)
Mt. Vernon, N. Y.
LOEW
Cycling Brunettes
Holmes & Wells
Beatrice Diamond
J C Mack Trio
Tom Gillen
Kitty Frances Co
2d half
Johnson & Tromeey
C & M Cleveland
Emma Frances Co
Monte Trio
Demorest & Collette
Joe Welch Co
Muscatine, Ia.
ORPHEUM (wva)
Harry Sterling
B & D Davies
Agnes Kane
Grace Ayres 3
2d half
Fern & Zell
Church Sisters
Ed Gray
Swain's Cockatoos
Nashville, Tenn.
PRINCESS (ubo)
(Birmingham Split)
1st half
Davies Family
Bauer & Landers
"The Fall Guy"
Sharp & Turek
De Pace Opera Co
Newark, N. J.
MAJESTIC (ubo)
Rogers & Wood
Nicoll & Robinson
Ethel Mae Hall Co
Elizabeth Cutty
Capt Barnett & Son
Bellocleaire Bros
(One to fill)
2d half
2 Kiddies
"Soldier Men"
Meredith & Sngocor
Pearson & Goldie
(Three to fill)
New Haven, Conn.
POLI'S (ubo)
Musical Kids
Farrell & Farrell
Wayne Warren Girls
Anna Chandler
"The Honey Girls"
(One to fill)
2d half
Wentworth Vesta & T
The Doughertys
Mallaly Pingree Co
Minnie Allen
Loney Haskell
Will Weston Co
BIJOU (ubo)
Valentine Vox
Moore & Jenkins
"Female Clerks"
Ward & Howell
2d half
Maestro
Lulu Coates Co
Turner's Symphony
Morrell Revue
New London, Conn.
LYCEUM (ubo)
Adlon Co
Gruett & Gruett
Sari Sisters
Irving Childs
Harold Brown
"Dream Pirates"
New Orleans
ORPHEUM
Morton & Moore
Belle Blanche
Mme Beeson Co
Paul Choncas
Tracey Stone
Harris & Maynon
Gertrude Long
New Rochelle, N.Y.
LOEW
Blanche Sloan
Keefe Langdon & W
Schwarz Co
2d half
Equillo Bros
"When It Strikes H"
Bob Hall
Norfolk, Va.
ACADEMY (ubo)
(Richmond Split)
1st half
Dickinson & Deagon
Lida McMillan Co
Helene Davis
(Two to fill)
North Adams, Mass
EMPIRE (ubo)
Chas Ledekar
Walter Walters
"Dream Pirates"
2d half
Murray's Dogs
Hurst & Hurst
Bob Fukura
N. Yakima, Wash.
EMPIRE (scaboo)
Henry & Adelaide
- Harry & Etta Conly**
Bonnie Sextet
Arthur Denning
"He Chaplin"
B & S Allen
Francis & De Mar
Oakland
ORPHEUM
(Open Sun Mat)
"Aurora of Light"
Eugene Diamond
Devine & Williams
Navasars Girls
Rosen's Monkeys
Williams & Warner
PANTAGES (m)
Little Miss U S A
Ober & Dumont
Gray & Wheeler
Kennedy & Burt
Will & Kemp
Ogden, Utah
ORPHEUM
Chas Howard Co
Violinsky
Chas & Fannie Van
Jed & Ethel Dooley
Lohae & Sterling
Queenie Dunedin
PANTAGES (m)
"Stars of Movies"
Emmy's Pets
Lala Seibin Co
Sullivan & Mason
Inness & Ryan
Joe Roberts
Oklahoma City, Ok.
LYRIC (inter)
Pearl Davenport
Norval & Ertle
Sobers & Keefe
Lady Alice's Pets
Bell & Eva
2d half
Marsh & Lawrence
Whipple Houston Co
Lantry Bros
Bense & Baird
Boudlin Bros
EMPIRE (wva)
Manhattan 4
(One to fill)
2d half
Russell & Meally
Theresa Miller
Omaha
ORPHEUM
(Open Sun Mat)
Wm Morris Co
Moore & Haeger
4 Melodious Chaps
"Society Buds"
Comfort & King
Tom Criggs
James Teddy
EMPIRE (wva)
Harrison Stewart Co
Billy Hall Co
Joe Daniels
Tetsuair Japs
2d half
Johnson & Day
Rosella & Rosella
John P Reed
Claremont Bros
Oshkosh, Wis.
MAJESTIC (wva)
Murphy & Klein
Bella Belmont
2d half
Mapes & Murray
J & M Waddell
(One to fill)
Ottawa, Can.
DOMINION (ubo)
The Brightons
Rae Ellnor Ball
Frank Taylor 3
Mary Melville
Scott Loda & Lassies
Frank North Co
(One to fill)
Peoria, Ill.
ORPHEUM (wva)
Skipper K & Reeves
Mrs Gene Hughes Co
Roach & McCurdy
(Two to fill)
2d half
Mabel Florence Co
Jewel Comedy 3
Jay Circus
(Two to fill)
Peru, Ind.
WALLACE (ubo)
Monde & Sells
Payne Children
Saulbury & Price
"Suffragettes La C"
Philadelphia
KEITH'S (ubo)
Morin Sisters
Lloyd & Britt
Colonial Bolles
Henry Lewis
Geo East Co
Violat Dale
Wm Courtleigh Co
McKay & Ardine
The Schmiettans
H'WAY (ubo)
Stevens Bordeaux Co
DeMichele Bros
McDevitt Kelly & L
Seven Brackets
(Two to fill)
NIXON (ubo)
Farn Biglow 3
Murnack Farrell
Helen McCall Co
Rawson & Clare
(Two to fill)
GRAND (ubo)
Musical Chef
Powder & Chapman
Lucas & Lucille
Thos P Dunne
Nemha Bros
(One to fill)
- WM PENN (ubo)**
Stanley & Le Brack
"Beauties & Spot"
Claude Golden
Hyman Adler Co
Castano & Wilson
Reed Bros
COLONIAL (ubo)
Love & Wilbur
Harry A Turpin
Archer & Belford
Roy Mikels
Variety Four
Hoy's Minstrels
ALLEGHENY (ubo)
Swan & Swan
Joe Towle
Arnold Bros
Dugan & Raymond
Ebert & Parker
Ward Sisters Co
ALHAMBRA (loew)
Mus Seminoles
Ogden 4
Golding & Keating
4 Casting Nelloes
(One to fill)
2d half
Chas Thompson
Anthony & Adele
Rawson & Clare
Marie Russell
"Cheyenne Days"
Pittsburgh
HARRIS (ubo)
Napoli Duo
Loew Green Chapron
Robt O'Connor Co
Fagg & White
"Moon Girl"
Smith & Farmer
Mason Wilbur Co
ORPHEUM (wva)
Winchester & Glair
DAVIS (ubo)
Myrl & Delmar
Emerson & Baldwin
Lightner & Alex
6 Am Dancers
Alex Carr Co
(Four to fill)
HARRIS (ubo)
(One to fill)
Long Green & Chapin
"Girl in Moon"
Fagg & White
Mason Wilbur & J
"Stick Up Man"
Smith & Farmer
Napoli Duo
Plainfield, N. J.
PROCTOR'S
Murphy & Foley
Roma & Matthews
John T Gillen Co
Knox Bros
Hoey & Merrow
"Earl & the Girl"
2d half
Frank Gordon Co
Beatrice Diamond
Francis & Kennedy
Holmes & Wells
Franklin & Eames
"Song Doctors"
Portland, Me.
KEITH'S (ubo)
Dancing Lavars
Warren & Conly
Nayon's Birds
Daniels & Conrad
Bertha Creighton Co
Hawthorne & Ingils
Beeman & Anderson
Portland, Ore.
ORPHEUM
(Open Sun Mat)
Carolina White
The Flemings
Mack & Vincent
Margo Francis
Gardiner Trio
Musical Johnstons
Willie Weston
PANTAGES (m)
Bottomley Troupe
Howard & White
Salsucci Trio
Charlie Case
Lombard Quintet
The Bimbos
EMPIRE (scaboo)
Cabaret Dogs
Evelyn Dare
Eldon & Clifton
Orpheum Comedy 4
Vinos Models
Zegnanoff Troupe
Providence, R. I.
EMERY (loew)
Brierle & King
Andy Lewis Co
Soleil Harris & M
Frey Twins
(One to fill)
2d half
Florenzi
Kane & Thomas
"The Fixer"
Reed & Reed
"Daisy Maids"
Quincy, Ill.
ORPHEUM (wva)
Diamond & Grant
J Foolish Fellows
Juc Quong Tai
Bill Foster Co
Herbert Germaine 3
2d half
Wartenburg Bros
The Parkers
"Springtime"
Ray Conlin
(One to fill)
2d half
Davenport's Models
Ruth & Kitty Henry
Gen Fliker Co
Angela Weir & Dacey
Nemha Bros
Nemha Bros
(One to fill)
- Neal Able**
Sebastian Merrill Co
2d half
Cornelia & Adele
Norwood & Norwood
Tom Davies Co
Carson & Willard
Les Diodattis
Reading, Pa.
ORPHEUM (ubo)
Reynolds
Fern & Wayne
Tom Mahony
"Mile Minnie"
2d half
The Peers
Harry Cutler
Emmett & Tonge
"Mile & Minute"
Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
Burt Shepherd Co
4 Solis Bros
Willard & Bond
Equestrian Lion
(One to fill)
Roanoke, Va.
ROCKE (ubo)
Louis Grant
Georgia Earle Co
Grace DeMar
Merry Makers
2d half
Connors & Foley
Hayes & Thatcher
(Two to fill)
Rochester, N. Y.
TEMPLE (ubo)
Stone & Kallias
Milo?
Raymond & Caverly
Al Lydell Co
Augusta Glose
Four Danabes
Cole & Denahy
White & Clayton
LOEW
Field Bros
Ben & Hazel Mann
Julia Nash Co
Al Rochester
(One to fill)
2d half
Knowles & White
Andy Lewis Co
Henry Fry
LaDella Comiques
(One to fill)
Rockford, Ill.
PALACE (wva)
English Girls
Scott & Wilson
Old Soldier Fiddlers
The Volunteers
Olympia Des Valls
2d half
Prince La Mon Kim
Snyder & Buckley
Frank Terry
(Two to fill)
Rock Island, Ill.
EMPIRE (wva)
Johnson & Day
Ed Gray
Onalp
2d half
Keno & Wagner
"After the Wedding"
Rice & Francis
Creole Band
ORPHEUM
Sacramento
1st half
(Fresno split)
"Telephone Tangle"
Beale Browning
Mr & Mrs Kelso
Weber & Elliott
Chyo
Mr. Mrs Connolly
Beaumont & Arnd
EMPIRE (scaboo)
Little Caruso Co
Owen Wright
Stansfield Hall & L
Harron & Arnsman
Amber Bros
St. Louis
FRANKLIN (ubo)
"Sunnyside of B'way"
2d half
Reddington & Grant
Josephine Lenhart
The Langdons
Connolly Sisters
Dunbar's Ding Dong
St. Louis
COLUMBIA (orph)
Beale Wynn
Mary Shaw Co
Chick Sile
Moore Gardner & R
Whipple Huston Co
Marie Bishop
Van & Bell
GRAND (wva)
La Gracia Alex & G
Dunn & Dean
Harry Tauda
Gordon & Day
Merle & Hark
Boris Fridkin Tr
Lee & Cranston
Belle Oliver
"School Days"
EMPIRE (wva)
Visions De Art
Lockett & Waldron
Owen McGleney
Correll & Gillette
(One to fill)
2d half
Davenport's Models
Ruth & Kitty Henry
Gen Fliker Co
Angela Weir & Dacey
Nemha Bros
Nemha Bros
(One to fill)

(Continued on page 22.)

NEW ACTS NEXT WEEK

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

Phyllis Pell and Co., Colonial.
Billy Gould, Colonial.
J. W. Fitzpatrick and Co., Prospect.

"Fall Fashion Show."

Dress Display.

57 Mins.; All Over the Stage.
Palace.

This "Fashion Show" thing appears to be the greatest discontent breeder ever thought of, for the stage. It's about the only place in the world where a woman can land her husband, and tell him what she would like! The men are sore either because they can't or won't buy everything in sight, and the women are just as sore because they can't have it. Everything probably looks so pretty, to a woman. The stage seems like a reproduction of the Fifth avenue signs and the program reads like a business directory. The first "Fashion Show" or "Fashion Parade" may have been enough for New York. Maybe it's still a go for Syracuse, where they would like to see what New York is wearing, but the second trip around will prove that. It ought to be a cheap act for the house, unless the shops want wear and tear upon their garments while exposing them to an audience, regardless of the double free advertisement. This latest "Fashion" collection has been put together by May Tully, who threw the first one into sight. Miss Tully's credit must be AI or she keeps her word to return goods, for the Fifth avenue firms have allowed her to amass all the clothes and jewelry that could be held in one taxi. There they are, on the Palace stage, covering girls, this week. You can see them all if you have the patience to sit through it. Emelie Lea is the centre of a "Cinderella" story that carries the exhibit along. Emelie is a poor working girl who got an invitation to a ball. So she fell asleep instead and dreamed the fairy queen came around and put her over the clothes jumps for the limit. So probably Emelie did most of the wearing. Somebody called Princess Olga Olonova is listed to wear \$750,000 worth of jewels within the time limit. If you don't believe that Princess title, hike for the Blue Book. Her name is almost funny enough to find out if it is spelled backwards. The "Fall Fashion Show" may please the women. That can't be guessed by a man whom it can't interest. And what chance has a poor guy with a bum bank roll, but a nice girl, got after a flash at that 57 minutes of unattainable wealth. To a hen-pecked husband watching this thing with his wife it must be like living in a death cell. There are two kinds of "girl acts" in vaudeville now, with and without clothes. One will draw the men and the other will keep them away. Both will draw the women—maybe; so figure it out yourself. But for a tightwad with a flash spouse, a "Fashion Show" spells trouble. *Sime.*

Edward Abeles and Co. (2).
"Self Defense" (Dramatic).
16 Mins.; Five (Library).
Palace.

George H. Broadhurst wrote "Self Defense." It calls for quite some degree of pantomimic art to convey the story as illustrated in dumb action by a mute boy (Edward Abeles), and at the same time hold an audience unversed in finer pantomime. That Mr. Abeles did both is as greatly to his credit as it is to Mr. Broadhurst's that he could develop a vaudeville sketch of those possibilities. Notwithstanding, however, the bare description of a triple murder the mute tale involves, it approaches too closely to the gruesome, especially for a matinee audience, and this is heightened toward the finale by the articulate cries of the mute in his growing excitement as he re-enacts the murders. The gruesomeness should be offset quite some by the sympathetic note written in but not as fully carried out by Mr. Abeles. This point seems to be a matter more of dress and make-up than anything else. The cold stoniness of Mr. Abeles' dumb boy in a plain street suit does not beget him anything beyond the ordinary sympathy of the house, which follows his silent recital through closely, showing but little emotion, although the sketch is one readily calculated to grip. The scene is the district attorney's office. An assistant assigned to the murder trial of an Italian boy steps into his chief's private room and says he believes the boy committed but one murder of the three done; that although the circumstantial evidence strongly points to the lad's guilt, the assistant persists the one murder he committed was in self-defense. The assistant receives permission for the boy to come into the office to tell his story. An Italian, of whom the boy was a brother-in-law, had returned home one evening, drunk. His record was bad and that condition was not uncommon with him, when he would beat his wife. This evening the wife was there, with her little baby in the cradle, while the wife's brother, who could hear but not speak, sat in a corner. The drunken husband demanded his supper. The wife laid the baby in its cradle and hurried to set the table. Finishing that task, she picked up the baby to nurse it, when the husband dashed the child to the ground, killing it, and afterward stabbed his wife to death. About to leave, he discovered his brother-in-law hiding behind the chair. Again taking up the knife, he was about to stab the boy when he stumbled, and the boy, seizing the knife, killed the brute, in self defense. This being brought out by the mute's pantomimic illustration, the district attorney consents to the dismissal of the charge against him. Mr. Abeles receives excellent support for what little has been given him by Roy Fairchild as the assistant district attorney. Frank J. Wood is the district attorney. The Palace audience Tuesday night gave the company several curtain calls. *Sime.*

Claude Gillingwater and Co. (5).
"The Decision of Governor Locke"
(Dramatic).
24 Mins.; Full Stage.
Colonial.

Claude Gillingwater's return to vaudeville is celebrated with the introduction of a dramatic skit indirectly conceived through the prominence of the Mann (White Slave) Act, but cleverly constructed around the ties of family life and carrying a dramatic "wallop." It's a story of the political aspirant whose nomination for the executive office of a western state is combatted by a ring of grafting politicians headed by one Boss Corrigan (Geo. Thompson), who eventually uncovers the inevitable skeleton and confronts the candidate with a proposition to withdraw immediately or suffer the shame of having an episode in the life of his wife published broadcast. It's a rather tense situation when the wife (Stella Archer) is led to a confession, admitting her relations with Corrigan, but vindicating the deed in the eyes of her husband, since it was a necessity to procure sufficient funds to send him west in search of health. The dramatic denunciation at the finale where in Governor Locke learns the Mann Act became a reality one day prior to the deed and practically threatens Corrigan with punishment, at the same time refusing to withdraw, makes a splendid climax and brought the curtain down on a silent house. The opening provides a fine entrance for Gillingwater, but with all due respect to the efforts of Miss Archer it should be restaged to bring the principal on immediately or allow sufficient action to hold the house interested. This portion came perilously near crimping the turn Monday night, but Gillingwater gradually worked up the early dialog and had established the story before the tension found an opportunity to lag. Thompson is the typical machine politician at every angle. Frederick Forrester as the secretary was acceptable, and Gillingwater a distinct surprise. While Miss Archer, who is featured in the type, was sufficiently emotional and made a capable principal, Edith Lyle, who has become identified with Gillingwater's offerings, was generally missed. The affair needs pruning in spots, particularly in the opening, and then again Corrigan might be provided with an exit speech. *Wynn.*

Elizabeth Cutty.
Musical.
12 Mins.; One.

Few in the audience at a Loew house one evening late last week seemed to recognize one of The Musical Cuttys in Elizabeth Cutty, when she first appeared, but they liked her for herself alone by the time the finish of her violin-singing act was reached. Miss Cutty is the pretty blonde violiniste of that formerly famous musical turn. She plays nicely upon the instrument, almost wholly straight, and sings pleasantly. These accomplishments, with her appearance, makes Elizabeth Cutty safe for small time as a "single." Her opening number could stand substitution for something faster to start with. *Sime.*

"Cranberries."
Comedy Sketch.
16 Mins.; Full Stage (Special Set).
Colonial.

A light comedy skit employing three people, written by Everett S. Ruskay. Neil Pratt is delegated to handle the principal portion of the dialog which runs into crossfire channels and carries any number of good laughs; but Marion Day, who works opposite Mr. Pratt, has a tendency to talk on the latter's laughs, an inexcusable error, unless the company is not as yet familiar with the various laugh-producing points. The big time audiences will appreciate the quiet humor contained in "Cranberries," for Mr. Ruskay has ingeniously constructed his story to lead up to several separate comedy situations with the appropriate accompanying dialog; and with Pratt's delivery the turn is safe practically anywhere. Frederick Karr is acceptable as the financier, although his appearance is hardly convincing; but this is a minor defect and eventually becomes lost in the action. "Cranberries" is the style of sketch that has an appeal of its own to big time patrons. *Wynn.*

William Gaxton and Co. (3).
Comedy Sketch.
20 Mins.; Full Stage.
Fifth Avenue.

A comedy with a trivial plot. William Gaxton is a pleasing juvenile playing in this light role, and he registered. What there is to the story hinges around a diamond robbery. Gaxton, the son of a millionaire, is a gentleman loafer. He is in love, but his sweetheart's father will not tolerate him. The father is a detective. He is in search of a diamond stolen before the action starts. The boy decides to become a detective. He finds the diamond and wins the girl. Gaxton follows closely lines of "nut" comedy, and it holds up the turn. The girl is an attractive blonde who gets into the general swing and does some enthusiastic work. The detective is played rather listlessly, with the character of the English Colonel figuring inconspicuously.

Maryland Singers (5).
Songs.
18 Mins.; Full Stage (Special Curtains).
Fifth Avenue.

A girl quartet with a lone male banjoist. The songs consist mainly of old-fashioned numbers which these girls aid greatly. One of the young women sings at the piano, with the remaining three handling solo numbers during which a sweet soprano and a strong contralto come to light. The man does good work on the banjo, supplying plenty of pep with it. Among the numbers are "Kentucky Home," "Mocking Bird," "Old Black Joe," "Get Aboard," with "Maryland" for a closer. A neat introductory bit is offered with each of the girls giving a little song story as to their identity, all mentioning Maryland as their home. The act is well dressed. The Maryland Singers' turn abounds in pleasing singing and has appearance that easily puts it over.

Lubowska.
Dances.
13 Mins.; Full Stage (Curtains).
Palace.

After vaudeville has been deluged with classical and "modern" dancing, following the hard shoe furore, there seems but one sort to arrive after the rest. That is freak dances, and freak dances compose the act of Lubowska, at the Palace this week for her entry in vaudeville. The girl attracted attention while dancing at Rector's ballroom for some weeks. On the ballroom floor, close to her audience, the freaky dressing, particularly of the "Egyptian Dance of Mourning," was more effective, but this same dance, No. 2 on Lubowska's Palace repertoire of three numbers, was her biggest success Tuesday night. In it the girl wears a gown, if it may be called that, and a head dress, giving her the general appearance of walking out of the Sphinx. Her motions while dancing, mostly gestures with her arms, are always at right angles, and in formations everything is a square, perhaps peculiar to the Egypt. That is freaky, though, and that is new, besides which Lubowska is graceful, and of that odd type termed as odd, therefore able to get away with much that others could not even attempt. She is of pale face, irregular figure under her dress, it seems, and fits the role, which may have been the primary cause for the suggestion which brought forth this dance, also a "Futurist" number opening that meant little other than pretty, although the pose at the finish was typical. Her closing number is "The Soul of Vanity," another "conception." The program dissects descriptively on each, but that is immaterial. There is a certain appeal in this young woman's ideas. Two girl assistants are employed, to precede her with the scheme of each dance, before she reappears, which also nicely provides sufficient time for her costume changes. The act has been laid out very well and is worthy of booking as a novelty, for Lubowska, like other unusual dancers before her, has the prestige of being the first in this effort. And there is no incense burned in the Lubowska act. Allah be praised!

Sime.

Marlette Manikins.
Full Stage (Special Set).
Columbia (Oct. 10).

The Marlette Manikins is said to be a western act. It seems to be manipulated by a woman and runs through a miniature variety bill with its diminutive figures, securing greatest value from string-worked dummies in the boxes to the side of the customary stage. These figures include a "drunk" and "rube" among others. They do "comedy" in various ways, and it is liked by the audience since new to this sort of turn. At the finish, the act lets down somewhat, but should do nicely about "No. 3" on the small-time bills. It opened the show at the Columbia.

Sime.

"When It Strikes Home."
Dramatic Sketch.
15 Mins.; Full Stage.
American Roof.

"When It Strikes Home" is programmed as a comedy dramatic playlet by Richard Warner and this immediately marks it as one of the Roland West productions. The theme is the "sop" small time audiences like. In dramatic construction and dialogue the sketch is utterly impossible from a better time standpoint. The cast is about as impossible as it could be with the exception of the reporter. The story tells of a central office man and a reporter who are on a mysterious shooting case. They have a room in a hotel. The occupant of the adjoining room is the girl from the small country town, who shot the wealthy city chap because he ruined her. She is heard weeping and finally is cajoled into entering the room of the men. Here she lets slip she did the shooting. The cop tries to corner her and a confession is secured under the promise she will be permitted to go free. After the signature is obtained the detective starts to take her to Police Headquarters, but the reporter holds him up. Then it develops the girl is the copper's sister and when a phone call from the hospital announces the man is out of danger, she is allowed to go. Just small time mush.

Fred.

"Five Beauties and a Spot."
Girl Act.
20 Mins.; Full Stage.
Jefferson.

A girl act with five girls, selected for their attractiveness. At present the turn is way behind on new songs. One girl plays the piano, with the remaining four acting as a chorus. The sixth member is a comedian in messenger boy uniform part of the time, with two other nondescript costumes also used. His comedy fits in. Three attractive changes show the girls off, with the turn as a whole standing up well as a small time feature, relying more on class than numbers.

Four Windmoutens.
Cyclists.
10 Mins.; Full Stage.
Jefferson.

A man and woman doing straight riding, with two men handling comedy, one as a tramp, other as a clown. The former employs a breakable bicycle and makeup similar to that used by others. The second comedian figures but occasionally, riding freak wheels. The man and woman with their trick riding fail to impress, with the exception of the man's big finish. A small time turn of this order.

Six High School Boys.
Acrobatic.
10 Mins.; Full Stage.
Jefferson.

A sextet of male tumblers appearing in cheap costumes, plain white gymnasium suits. The name might suggest this gym costume thing, but it hardly seems that it is worth keeping down on appearance for a title. Pyramids, ground tumbling and Arab twirling make up the work. A small time closer.

Fox and Senna.
Songs.
15 Mins.; One.
Jefferson.

A male two-act with one of the members at a grand piano, the other singing. Following "World Behind," used to open, is a character number, with the singer doing an old "hick." It could be worked up a trifle better than at present. A "cissy" bit failed to get very much, although the Jefferson audience Tuesday night was inclined to take to the thing by whistling their appreciation. "America, I Love You" used to good returns as an encore. Ability seems to be present in this turn but could be better utilized.

Capt. Barnett and Son.
"At the Little Men's Club."
11 Mins.; Two.
American Roof.

Capt. Barnett and Son are offering a clever little comedy skit entitled "At the Little Men's Club," which is really worthy of being headlined, or at least featured on any small time bill. The two midgets (as father and son are) present the little double crossfire talk prepared for them while they were with Ziegfeld's "Midnight Frolic," and with small time audiences it is a riot. There are a lot of laughs at the opening and the little tango at the finish with the son made up as a girl gets over.

Fred.

Turner's Symphony Rollers (9).
Skating, Music and Songs.
17 Mins.; Full Stage.
Royal.

Roller skating, music and singing. A couple do the fancy skating. The turn needs much rearranging. A comely little woman handles the two song numbers. The orchestra, of seven pieces (five girls and two men), is formed in a semi-circle, allowing room for the skaters. The music is about the best in the act. Opening the show at the Royal, the turn did fairly well.

ROYAL.

The unlimited succession of thoroughly good shows Manager Egan is showing at the Royal is largely responsible for the capacity his house is getting. Tuesday evening was "gift" night, and the theatre was packed to the doors.

Dr. Carl Herman, and McKay and Ardine were the headlines displayed out front. From a laughing standpoint the former easily cleaned up in that division. Dr. Herman has wisely enough secured "plants" who force the laughter. As a showman, he also stands out conspicuously. New mechanical apparatus has been installed to good effect.

McKay and Ardine, away down on the bill, did not have as easy a time as some of the other turns, but they secured a limited amount of applause.

Turner's Symphony Rollers (New Act) opened the show to fair returns, followed by Edmunds and Farrell, two boys who have entertaining talk. Both speak with an Italian accent, the comedian corraling results on his typical character. A burlesqued dancing "bit" for the finish registered them early as a substantial success.

The sketch offering was Arthur Havel and Co., presenting "Playmate" away from the stereotyped sketch offerings. Havel scored individually. The finish could be strengthened by substituting dialog for the song numbers. A single reel comedy broke up the bill here, but was good for a couple of laughs, after which Manager Egan distributed the "tips" to the holders of lucky numbers.

The show got back on its way with Walter Brower, a monologist, who's talk is not of the best, but through a genial personality Mr. Brower succeeded to the limit. He talked of marriage and other things, eliciting laughter from the women and wound up with a recitation, "The Color Sea," a futuristic color puzzle, closed the vaudeville portion, a picture concluding the evening.

PALACE.

A funny running program at the Palace this week. It read as though an over amount of confidence has been placed in "The Fall Fashion Show" (New Acts) that lasted nearly an hour, closing the performance Tuesday evening. Monday the same turn was placed second after intermission, which would have killed the two acts billed to follow it.

The Palace held capacity, but not that sort of capacity that would have packed the rear of the orchestra rail if the "Fashion" display was the draw expected. It should take the dressmakers of Greater New York alone three or four days to get all of the exhibit, crowding the house before the regulars got a chance. But maybe the dressmakers read "Vogue"; also. Out of all these "Fashion Parades" "Vogue" appears to have way the best of it in an advertising issue. The "Fashion" thing at the Candler the other day, with a \$2 charge, drew two front rows in the orchestra. The laughing bit of the bill came out in the persons of Hussey and Boyle, next to closing, following with but one turn intervening, Ellmore and Williams, the two acts resembling each other in general layout.

The applause hit of the bill was Ciccolini, if you believed Ciccolini, for this single continued taking encores unearned until he wound up with "Mother Macbrree" when he got a real one. The program says, "I consider Ciccolini the world's greatest tenor." Melba? Why argue with Melba over a tenor? Still it does recall that story when Henry Bergman remarks to Gladys Clark, "Do you know I am considered the best dancer in the country?" and Miss Clark replies, "You may be—in the country." Ciccolini (pronounced Chick-o-lena) started off with an accompanist, then sang with the orchestra, returned to the accompanist, held his right hand often on his pleated white shirt, pointed to his throat, took an exit and stole an encore, placed his hand on his shirt again, then once more at his throat, and then disappeared. This is his second week at the Palace. Never mind in a case like this what Melba said—if you can put Chick over as a headline, it's good work and it's just as well that he should be headlined—that's about the best way to make them believe it in a case of this sort. But pity goes out to those tenors who try and are not headliners.

Jack Boyle for instance is not a headliner this week—and his name sounds Irish, but still he sang "Song of Songs" so well that if he and Chick entered a song singing contest, it might be just as well to place your money on Jack. Jimmy Hussey kidded in Yiddish and language, so the two things together won out for them.

Ellmore and Williams did their "Hunting" act, doing well enough, though much of their material sounds too familiar now, and the "83" bit if memory is right, was first used by the late George Evans.

At the beginning The Baggesens, a foreign comedy juggler, appeared and held his side after an absence of several years. Meanwhile plate breaking has grown cold over here, so the male Baggesen experienced a lot of trouble in starting anything like real laughter. The characters taken by the two, one as a butler and the woman as a maid, fail to set off the act, particularly the woman in it.

"No. 2" fell to Adler and Arline, who did well enough in view of their position that called for talk on top of walk-ins, the Palace filling up late. Lubowska (New Acts) came after, then Ciccolini. Edward Abeles and Co. closed the first part.

Second after intermission were Mlle. Maryon Vadie and Company, six lightly clothed lithe young women who danced to various airs, starting with the "Blue Danube" waltz, and about as sure fire for a "Spring Song" outfit as could be selected. Mlle. Vadie herself is something of a ballet dancer, with personality in her work that makes it attractive. Although carrying but seven people in all, the turn received more favor than many a larger one of the same style.

It was a very quick first half this week the intermission coming at 9.20. *Sime.*

JEFFERSON.

The trouble with the Jefferson at present is the same material. Tuesday (Columbus Day) the Jefferson gave four shows, the last starting about nine. Eight acts and three reels of pictures comprised the holiday entertainment. The vaudeville division started with the Four Windmoutens (New Acts). Saille Stember and Ardine held "No. 2." This is the spot generally allotted to a single woman, but one was evidently not on hand so Saille got the spot. Her acrobatic material found listeners and the general kidding was liked. The Four Musical Avolos came next with a routine that has not been changed in a decade.

The sketch of the evening was "Mysterious Mr. Russell," that secured remarkably good results. The piece has a new cast, with the heavy man not getting the results as yet compared to the little chap who formerly played the part and held the act up through his work. A more realistic safe has also been secured since last seen. Fox and Senna (New Acts).

The big act was "Five Beauties and a Spot" (New Acts), a girl act with plenty of class. The man who can furnish a book for girl acts that has a punch finish will be doing the girl act producer a big thing.

Gonne and Livsey, next to closing, proved lively entertainers, with the results coming fast when Lillian Gonne brought her whistle into use. The whistling finish is getting good results, although this could not claim its origination. Six High School Boys (New Acts) closed.

COLONIAL.

A combination of good vaudeville and good weather is gradually returning the Colonial to its former standing, the attendance Monday night running somewhat close to capacity without any extraordinary attraction on hand to accept credit for the reversal. The bill is well arranged with but two familiar turns and with practically every number adding to the speed. It ran along in splendid form.

Fox and Dolly headline, with Claude Gillingwater and Co. present as an added feature. The former couple were in next-to-closing spot and were, as usual, one of the evening's hits. Some new numbers have strengthened the specialty and the patter routine has been carefully thinned. Fox could strengthen his encore finale to some extent, the bit with the stage hand corraling innumerable laughs, but the tug line is not sufficiently strong to follow the preceding material. Regardless of this, though, Fox and Dolly, in addition to being the feature of the Monday matinee, were unquestionably the hit of the program from every angle.

Mr. Gillingwater is offering a dramatic vehicle called "The Decision of Governor Locke" (New Acts), introducing the principal in a serious role somewhat foreign to his former vaudeville efforts. The other sketch is "Cranberry" (New Acts), a light comedy skit with some excellent dialogue and a fair cast of players. Meehan's Dogs opened the bill and actually had the house shouting when the greyhounds proceeded to jump. Meehan still uses the stereotyped system of jumps and might show a spark of progressiveness by introducing a hurdle that would be raised automatically and at the same time show the actual height in figures. It would eliminate the presence of the stage attendant and add a little class to the general appearance. Meehan's aggregation scored in the initial spot.

Natalie and Ferrari, the former exceptionally pretty and the latter a nimble footed splicer, held the second position well, the satire on the modern Fox Trot carrying them somewhat away from the beaten path. They dance with the best and the girl's personality adds that touch generally missing in a specialty of this brand.

Craig Campbell is programmed as a distinguished tenor, the origin of the classification being problematical for Campbell's name, for some unexplainable reason, is not common in the list of tenors who have earned distinction in the profession. Mr. Campbell is accompanied by a pianist and offered five selections, including the prologue from "Pagliacci" with a quartet of ballads following. Campbell might qualify one whirl around the circus in an early spot, but he readily answers the requirement of a distinguished tenor nor did he reap the results at the Colonial.

The Sharrocks with their comedy mind reading specialty were a natural bit, the novelty of the turn bringing it somewhat away from the usual style of introduction.

Willie Holt Wakefield opened the second section with her refined pianology, working before a special orchestra and accompanying herself on what was programmed as a \$5,000 piano. Miss Wakefield jockeyed the applause into a hit, but might have lengthened her specialty proper before encores. A few new numbers are introduced with a speech added to allow the audience to select their favorite for a closer.

Delmore and Lee in their familiar ladder turn closed with scarcely any winks, the majority sitting close for the weekly review which terminated the show. Wynne.

PROSPECT.

While nobody is to blame—not even the booking office, which usually stands the brunt of all kicks—the bill at the Prospect this week is an unsatisfying one—not unsatisfying, but unsatisfying. If one tried to figure out just wherein the blame should rest he would find it a rather difficult task; hence, nobody is to blame.

The Luncheon Sisters were first turn, following the Pathe Gazette, which preceded the vaudeville. The man operating the machinery used for the whirling was perfectly visible from the side seats, which destroyed the picture. Lulu Coates and her three colored boys made a lively second act and their acrobatics gave a strong finish.

Imhof, Conn and Corene make you laugh whether you want to or not. Marguerite Farrell is a neat singer of songs, with a clear diction. The story of one of her numbers, which calls for the first verse to be sung in a crinolene dress and with a cozier dialect, is a trifle hazy. The two don't quite jibe. Charlotte Parry in "Into the Light" is making her first appearance in the cast this week, and is now billed as a "single," the "and company" being omitted. Her return debut was marred Monday night by the premature shutting off of her light just as she had entered upon her big plea, due to a new electrician mistaking his cue. While the audience was not aware of the error, the full strength of the act wasn't brought out.

Gladys Alexandria and Vivian Murray are doing the former Stewart and Alexandria comedy dramatic sketch of chorus girl life, "Broadway Love." That section of Brooklyn doesn't altogether "get" that phase of life, for the gallery became a little obstreperous at the cruelly pathetic moment.

The Frankie Heath-Grove Perry singing, dancing and talking turn was really the first lively act on the program to make 'em sit up. They "got" their audience by Miss Heath's kidding of the lines of the previous turn. She is full of that indefinable thing called "magnetism" and has developed into a first-rate "hot" comedienne, and her three best-laid "chats" on the current day's news were appreciated. Incidentally Miss Heath

puts over a sentimental, raggy ballad with a plaintive note in her voice that places her in a class with the best women in vaudeville. Mr. Perry, who has the courage to advertise himself as "dashing debonnaire," lives up to the self-imposed indictment and gallantly subordinates himself by confining most of his work to "feeding" his new partner. It's a good act.

Riddle Leonard is the "essence of minstrelsy" and an undoubted favorite in Brooklyn. His pianist is also an artist. He plays so well you can even forgive his rugging of such classics as Rachmaninoff's Prelude and Humoresque to the accompaniment of the banjos. Loyals Dogs, an especially clean-looking turn with well-trained canines, made an entertaining closing number, holding the entire house long after eleven o'clock. Jolo.

FIFTH AVENUE.

Plenty to amuse on the Fifth bill the first but with a show of seven acts five containing comedy of some order. In addition to the vaudeville comedy portion of the entertainment picture comedians held their share to figure strongly in the laugh column. Billie Ritchie in a single reel comedy and Charlie Chaplin in his latest two-reeler, "Shanghai'd," supplied plenty of laughs.

The Nance Brothers, two young men who try to disguise themselves as Japs at the start, opened with songs, later going into acrobatic work with one acting merely as an announcer, his partner being a capable acrobat, ending up with walking upstairs on his head, he claiming to be the originator of this. It put them over nicely. Hartley and Peran brought out their former husband and wife fight talk, getting it over to sure results. The girl does a capable crying bit in this. William Gaxton and Co. (New Acts) furnished some good laughs.

The Chaplin comedy at this point followed by Maryland Singers (New Acts), then Frank Morrell with his ever welcome voice fared satisfactorily all through the singing and turfs his "kidding" also got good returns. Laughs were recorded for Haviland and Thornton in a nonsensical skit.

Cola Santo and his band with the aid of Magda Dahl brought the entertainment to a close. Santo gets real results from his med. Miss Dahl has a high soprano nicely suited for the operatic numbers selected.

CITY.

Give to them as they shall seek and they are certain to fall may be an adage adhered to by Fox's City theatre. Eight acts and a couple of films made up Monday evening's entertainment, worth while the trip to 14th street.

The City's management likewise showed good judgment in procuring two distinct features for its first half bill in Caesar Rivoli. In protean offering, and a condensed tabloid version of Mascagni's "Cavaleria Rusticana." The former was advantageously placed on the program. The City liked Rivoli. The operetta turned proved one of the biggest hits of the evening. "Santuzza" was in splendid voice and worked hard to please, scoring high. The tenor was also in good voice and added tremendously to the little offering. This company is sufficiently talented to elevate any small time bill with singing above the ordinary.

Exchanging one turn the remainder was a laughing success. The sketch position was bestowed upon Lee Rogers and Co., who did remarkably well, gathering a number of laughs from the bright dialog. The theme is sustained throughout and has a good moral. Enough funny situations made the little playlet one of the early hits of the evening.

Following a daily plot of the night came Lewis and Nance, another laughing hit. The man worked easy with a complicated song melody, and got right to his audience. A little too much talk follows, with both seated on a bench, without a song to break the monotony. Though the dialog is sufficiently strong enough, and funny, eight minutes' continuous talk is too long for a house like this. A successful recitation and a neat little dance finished them well.

Chinko and Co. in the juggling specialty closed to applause though he missed a couple of his tricks, while Minnie Kaufman, a little little cyclist, opened, succeeded by Sidney and Townsend, "No. 2," getting laughs. A five-reel feature concluded.

AMERICAN ROOF.

The American Roof show the first half, with Schaeffer Schaeffer as the headliner, drew a capacity audience for the night form. The latter offered 30 minutes of his regular turn, cutting the shooting, horsemanship and heavy lifting for the Roof performance. (It was said these were included in his performance down stairs.)

But the Roof audience were perfectly satisfied with what the versatile German performer showed and evidenced their approval with frequent applause. There was much more enthusiasm on the part of the audience at the American Monday night over Schaeffer's performance than there was at the Palace a few weeks ago. It is safe to predict this act will easily attract enough business to the Loew houses to pay for itself.

Briere and King, just ahead of Schaeffer, first brought the show around to a big time touch that made it easy for Schaeffer to

follow up. Incidentally Briere and King were the first real hit of the bill. This team is a sure fire bet for a production. The man has a pleasing voice and a very likable manner of putting his material over the footlights. Miss King is a most versatile little girl, who sings, dances, displays a comedy vein in a little character number she does and one of the best of the turn. Frank O'Brien with a tramp monolog opened the second half of the show. He is framed for small time and did fairly.

Frances and Holland, in their dual female impersonation offering opened the show, just about getting by. Seymour and Seymour, a two-man cabaret turn, followed. "When it Strikes Home" (New Acts), a melodramatic sketch, filled the fourth spot, and from the applause it got the indication is that it is good for small time.

Jolly and Wild were next to closing the first part and scored with their comedy. The English material they are using does not seem to take with the small timers as it did with the better audiences, but the Cobanques number "Not a New Beneath the Sun" got over in great shape.

Capt. Barnett and Son (New Acts) closed the first part and pulled lots of laughs from the audience. The two midgets doing a double talking act is a novelty worth headlining over the small time.

The sixth installment of a serial closed the show. Fred.

SHOWS LAST WEEK

ROYAL.

Thursday night last week the Royal had a show that was by far the best ever seen at the house. Besides the regular show, two well known big timers appeared as "surprises." Seymour's Happy Family (dogs), put through a rather slow routine of tricks, opening. Lack of speed is noticeable and when this remedied it will no doubt be considerably. The announcing could also be improved. Mabel Russell and Jimmie Hughes, a new combination, held the next spot, deriving a good deal from so early a position. The dialog carries a new idea, but that is about all. Very few amusing lines are heard, and were it not for the eccentric dancing of Hughes, the turn would probably not have gone so well.

Catherine Hayes and Co. had a comedy sketch, "A New Profession," and the laughing hit of the evening. The playlet appears to be in much better shape than when last seen, although a change in the cast would help in a number of ways. Joe Towle, with about the best collection of original "gags" heard around in some time, was closed behind Miss Hayes for the comedy honors. Mr. Towle should have a chance on a big time program. His comedy bit at the piano for a closer is immense.

"The Betting Betty," although following a row of successive hits, worked their way to an applause finish. This "girl act" has a well trained chorus of six girls and a young woman who appears far from capable to handle the lead. It is worked at different angles than others of its kind. Percy Chapman does well in his comedy bits and song numbers. Slowness in running is a handicap. When this is overcome, also a reconstruction of the song department, the act should be kept high. The Saxophone Sextet, with Johnny Parks (formerly of Morris and Parks) as a new addition to the turn, did not do so well, perhaps through Parks not yet being accustomed to his partners. He needs training in the present act, for often it seemed he was undecided what to do next. The act remains the same, but needs a little playing before it is in shape with the new partner. The Imperial Ballet closed the show.

FIFTH AVENUE.

The last bill of the current week at the Fifth Ave. was particularly strong on comedy. The latter half of the show was a riot and had the earlier portion contained any one with marked ability the bill would have stood as the best entertainment of the season for this house.

Tim McMahon and Blanche Chappell, and the Saxophone Sextet evenly shared the head-line honors of the evening. The latter turn, framed on the lines of the six Brown Brothers, received flowers at the conclusion of their performance. A rather novel opening for this team was the instruments projected through the drop in "two." They opened with "Araby," following by solos and classical selections to end with a routine.

The Irish division McMahon and Chappell topped off. Bright dialog and jokes made the most austere laugh. They finished with a "coon" number after the talk. Eight curtain calls spoke volumes for their efforts. The show was opened with "Gold Dust," an "educated" mule, after the usual run of pictures. This turn found the house comfortably filled and it had an easy time on applause returns. It was followed by Stanley and Gold, one of the quiet spots of the earlier portion. Miss Gold is a stately woman, and knows how to wear clothes, though it was hard to conceive why she should sing only the choruses of a few popular numbers, when one good song might be just as well, if properly handled. Stanley's strict imitation of Liddle Cliff registered. Andrew Kelly, a monologist, had a number of good Irish stories, and was accepted enthusiastically. His brogue is an asset that should gain him a place.

Redford and Winchester, who properly started the best half of the bill, were a hit. The comedian drew instantaneous applause. The straight did some wonderfully clever juggling, and was well rewarded. "No Flirt-

ing Allowed" was the picture interruption, getting laughs at different intervals.

McCormack and Irving adequately dressed were a regular success in their refined little offering. "Norway" and "Don't Blame Me For What Happens in the Moonlight" were in their song repertoire that added a punch to their offering. The dialog might have been tacked up for better results. After the Saxophone Sextet, and the McMahon and Chappell acts, Odiva closed the show.

AMERICAN ROOF.

The American Roof bill the last half of last week ran light and fast, but with too many holes in it to reach the designation of a "good show."

The Schwarz company in "The Broken Mirror" was the feature, and easily held that position. Their remarkable demonstration of nearly perfect synchronism of human movements amazed the audience before the turn finished. The Schwarzs (two) seem to have this "mirror work" as close to fully perfected as two persons could reach.

Elizabeth Cutty in the next-to-closing spot did very well (New Acts). Closing were the King Brothers, in a "strong act" that holds a big finish for a turn of its kind. An exhibition of muscular development is given in an entirely new manner, and it is probably the first of its kind ever seen upon a vaudeville stage. The younger and lighter fellow of the two makes deliberate jumps upon the stomach of the underlander, while the latter is lying flat upon his back. The act did nicely closing. Downstairs the same evening it opened the American show, but was too big for that position. The first run of the Pathe "Wallfordford" serial (Film Reviews) closed the show.

Closing the first part were Walter Percival and Co. in a comedy sketch. Opening the second part were Billy Devere and Sid Malcolm, a new two-act from the former Cabaret Trio. One of the boys had a cold and it interfered with the entire act, which got over, however, mainly on the "drunk" number, although a singing impersonation of Bert Williams was also used.

Yamada, a Jap, started the show, followed by Tommy Van and Fontaine Girls, who let up somewhat with their closing number, while Beth Stone and Ralph Hughes, in songs and dances of the classical sort, passed away to silence and should lay off until they are in possession of a regular turn, if they are capable of handling it.

Nevis and Gordon in the "No. 4" position caught about the bit of the show with their finish, the handling of Ada Gordon by Chas. Nevis much in the style Helen McMahon first made known. Miss Gordon is a very good looking girl and rather tall, which adds to the value of this bit. She could stand stronger handling and it would make the finish even bigger. The black man worn by her might be thrown aside for some headgear more natural. The opening talk where Miss Gordon is typist did nicely, Nevis securing many laughs on the points which he steadily got over. The turn deserves a spot in second half of any small time bill. Sims.

SUNDAY CHARGE DISMISSED.

A summons for a violation of the Sunday law, served upon the treasurer of the Winter Garden, was dismissed when heard in the 54th Street Police Court Thursday of last week.

The summons had been issued for the Winter Garden's Sunday night performance of Sept. 25.

At the new subway cave-in in front of the Casino and Knickerbocker theatres, it is said one of the Shubert brothers became involved in an altercation with Police Commissioner Woods, after Inspector Dwyer had ordered the Casino closed for the evening, to prevent a further possible accident. Shubert resented the order of the Inspector and is said to have requested the Commissioner, who was then standing at the brink of the cave-in, to countermand it. Not alone did the Commissioner, according to the report at the time, refuse to interfere, but he is said to have informed Shubert he was thoroughly in accord with the Inspector.

This led to remarks by Shubert which caused the Commissioner to walk away from him. The following Sunday night the summons was left at the Winter Garden, and since then the Garden has been giving a "straight" Sunday night vaudeville performance.

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

AMERICAN FILM IN LONDON

Sir George Riddell, proprietor of the "News of the World," and with big interests in other London journals, has taken a financial interest in Pathe's serial "The Exploits of Elaine." His paper, "News of the World," with over two million weekly circulation, will be used to boost the serial. At present Pathe's are paying for space and the paper is publishing the story.

Frank Brockliss is doing well with the Billy Reeves Lubin comedies,—a sure sign the British exhibitor is getting fed up with C. C. Opinions differ as to the Reeves comedies, however. The editor of one of the trade weeklies saw some of them and declared they were too rotten to write up,—and as a rule the British trade papers will write up anything. Still Frank Brockliss should worry, for he has sold eighty-one prints of the first Reeves release.

Apropos of Charlie Chaplin there was a protest meeting of the Exhibitors' Association at the Holborn restaurant the other day. About four hundred people attended, representing a goodly percentage of British exhibitors, and a resolution was passed condemning the Essanay's policy. The exhibitors present also attacked the London trade papers, saying that they were backing Essanay up in their policy. Note the woeful ignorance of the lay press on this side. The "Express" talks of several hundred thousand British exhibitors. Of course there are less than 4,000 British exhibitors at the present time, the average mailing list being 3,200.

Whilst on the subject of the ignorance of editors, I may mention the editor of "Pearson's Weekly," a leading periodical circulating about one million copies weekly. He told me today he had never heard of D. W. Griffith, and did not think any information about him would interest his readers.

And before we quit the subject the editor of the "Kinematograph Weekly" deserves a good roasting. In this week's issue he says the film Sarah Bernhardt will appear in is "The Guillotining of Tristan Bernhard." Poor old Tristan Bernhard, who wrote "Jean Dore," will likely be writhing in his grave these days.

The release date for the Universal serial, "The Broken Coin," has been fixed for Nov. 29. It will be the last Universal serial and is to run twenty-two weeks as in America.

Hepworth, who is doing badly, is getting quite frantic in his advertising of late. After begging the public to protect British films against cut-throat American competition, he now comes out with a plea that "in view of the

strained relations between England and America it is not wise to purchase American films." Oddly enough, Hepworth's publicity man, who is one of the smartest in the British trade, is himself an American.

Hall Caine, a past-master in the art of self-advertisement, has been well to the fore in regard to the picture "The Eternal City." He is turning away no interviewers, and he has also written a warm letter of praise to J. D. Walker, who represents Paramount in England.

The Broadway Universal Feature, "Judy Forgot," has been put upon the shelf along with all those other German background pictures which no one will look at here these days.

It was the British censor the other day who banned "Hypocrites" because of the nude figure of Truth therein. Sometimes he is very critical and at others he is most lax. He recently cut a scene out of the American film "Baby" which showed a man in bed beside his wife. It was a perfectly harmless scene, but out it had to come. Many manufacturers don't trouble to send their films to the censor now—or they only send him what they know he will pass. At times, too, they cut out "doubtful" scenes, get the picture passed, and then re-insert them. So that the censorship is a farce. By the way, films depicting Russian anarchists, Siberia, etc., are not allowed, and several American features have been stopped because of this rule.

There's a fortune waiting for the man who starts a real moving picture weekly over here. The present ones are filled with cheap advertisements and cheaper reading matter, and they have very little trade influence. Many big firms and agents such as B. Nichols, of the M. P. Sales Agency give them practically no support, for their worthlessness has been proven again and again. A page advt. in any of the three leading weeklies costs anyone of standing in the trade \$12.50.

Much money is being spent over "The Birth of a Nation," which opens at the Scala on Monday next. It is being advertised in all the newspapers and all the illustrated periodicals and lithographs have been posted everywhere. The cheapest seats at the Scala will be 25 cents and the price ranges up to \$1.50. With the cleverly-engineered press campaign behind the Griffith masterpiece it should get by.

There are so many Chaplin prints knocking around just now that after the eighth run customers they fetch next to nothing for hire. "Champion Charlie," released only a few weeks back, can now be hired for \$3 for three days, and it is a two-reeler. Single-reel Chap-

lins of recent release can be had for \$1.75 for three days' hire.

Charlie Cochrane is offering \$5 through the "Evening News" for the best scenario suitable for a film featuring Delysia. This is all part of the "Evening News" British film ramp. Cochrane declares that Delysia will prove a star of stars.

Features based on suggestive novels are the biggest money-pullers at the present time. "Five Nights," by Victoria Cross, is carrying all before it, although the film is harmless in comparison to the play. Grant Allen's "The Woman Who Dared," has been filmed, and rights have been secured on some of Hubert Wales' books, including his suppressed work, "The Yoke." Another big money-maker has been Eleanor Glyn's "Three Weeks." These films have mostly been barred at a good many of the provincial towns, which have helped to advertise them considerably.

Barker's production of Conan Doyle's "Brigadier Gerard," with Lewis Waller and Madge Titheradge, is a fairly effective production. Neither Miss Titheradge nor Waller were quite at home before the camera, but the "names" will put the picture over here.

Sir Herbert Tree has been busy lately denying the rumor that he intends to act for the films. Rumor had it that he had signed on with an American concern, but Tree is emphatic in his denials.

Ten thousand dollars was the offer recently made by the Kalem Company to Sir Arthur Conan Doyle for a series of twenty detective stories for them to make into pictures after the style of their "Girl Detective Series" and "Mysteries of the Grand Hotel." Doyle refused the offer as he is filling all his spare time with a Volunteer training corps. Doyle, who was a war correspondent, is very keen on soldiering, and trains and drills with a corps near his home at Crowborough, Sussex.

Lupino Lane, the dancer and comedian from "Watch Your Step" at the Empire, is being featured in a series of films. The first was bad, owing to very amateurish directing, but Lane has the makings of a first-class film comedian if rightly handled.

Some of the British and American agents here are at last waking up to the fact that a trained advertising man is of some use in the booming of films. Pathe's are using Charles Higham, the advertising expert, to conduct their "Exploits of Elaine" campaign, and Higham has also been working on "Cabiria." Now Essanay realizing that they have a tough fight before them, have retained G. Drain, a clever professional advertiser. Drain conducted the publicity for the Ambrose Wilson magneto belt swindle, which is still in full swing.

ENGLISH MARKET AFFECTED.

London, Oct. 5.

The tax on imported films will be one-third ad valorem, and the agents of the American manufacturers are cutting down expenses all they know in anticipation of a lean time. Reductions in staff are being made and advertising is to be cut in nearly all cases. Most of the big firms bring out a weekly house organ, some paying as much as \$250 a week in printer's bills alone, so it will be seen there is room for saving. This cinema tax has been brought about largely through the "Evening News" agitation.

The new import tax has certainly dealt the death-blow to the English open-market. The latest Treasury decision is to fix the tax at eightpence a foot on all negative and a penny a foot on all positive. Raw stock will be taxed a half-penny a foot.

Obviously agents here cannot afford to pay this tax on open-market negatives where it is always a gamble whether even one print will be sold. Immediately the tax was made known the American agents showed signs of worry. B. Nichols, of M. P. Sales' Agency, stopped his open-Market programme with Biograph and Kalem immediately as he has no open-market negatives on hand.

The Trans-Atlantic, English branch of Universal, who have hitherto been the strongest supporters of the open-market, took a very significant step in deciding to make "The Broken Coin" serial an exclusive. All previous A.-A. serials have been open-market. They are also, for the time being, putting out a curtailed programme.

Staff reductions have been rife everywhere, and last week notices were handed to many employees at several of the American agencies. The English trade papers, by the way, have all along been declaring that the open market is a necessity, but a change of tune may now be looked for, as it is certain their most influential advertisers will soon be shouting for exclusives. The open-market is safe for a few weeks at least as most agents have on hand a good supply of negatives that will not be taxed. The English manufacturers are crowing, but in the long run they are not going to gain much by the tax as exclusives are booked more on merit than cheapness.

COMEDIAN IN TROUBLE.

Philadelphia, Oct. 13.

A well known Broadway musical comedy comedian, who came over here recently to pose in moving pictures, has run counter to the minions of the law. He has been arrested, charged with a criminal assault upon a fifteen-year-old girl. Unusual efforts are being made to keep the affair out of the papers, and thus far his friends have succeeded.

DIRECTOR RECOVERING.

Bert Angeles, one of the Kleine staff of directors, has been ill for several weeks with a slight attack of pneumonia, and under the care of Dr. Melvin Wolk is recovering and will be out in about a week.

PETTY JEALOUSIES WILL MAKE FILM COMBINATION IMPOSSIBLE

So Says Lewis J. Selznick, Who Had the Plan in Mind. Now Working on Scheme To Revolutionize Regular Program Releases. Has the Assistance of Commercial Brains. Wall Street Said To Be Interested.

Chicago, Oct. 13.

Telegrams have been received here to reserve accommodations at several hotels for 100 members of the executive staff of the World Film Corporation of New York, for several days, commencing Nov. 1. It is understood the heads of all the branches in the United States and Canada of the World company will be here on that occasion.

Lewis J. Selznick has been inaccessible the past few days. The only information vouchsafed at his offices being that he was "down in Wall Street—will return later."

A VARIETY representative succeeded in locating him at lunch the other day and on pressing him as to his plans, could not elicit any information other than some general remarks. He said:

"My ambition was to work out a consolidation of film interests, but I soon found that impossible, owing to the petty jealousies existing, so I am compelled to build from the bottom. With the assistance of commercial brains—not film brains, mind you—I am working out a plan for revolutionizing regular program releases. I am organizing a separate company for the release of such features of ours that we feel are not up to standard and by this means will be able to offer to the users of ordinary programs good features at a price that will permit the exhibition in popular priced moving picture houses of what would ordinarily be beyond their reach. I would have liked to have done this some time ago, but did not wish to be in the position of violating certain existing agreements. This plan will be put in effect very shortly.

"I know that my competitors have 'knocked' me, and with very good reason. They are so narrow-minded they cannot see the situation as I do. If they knocked me 1,000 times more than they have it would be equivalent to an actor being applauded 1,000 times. All I will add to what I have thus far stated is that I will shortly explode a bombshell in their midst. Wait and see."

PARAMOUNT EXPLAINS.

H. E. Spaulding, advertising counsel for the Paramount, explained certain statements which have recently appeared in print concerning the Paramount's advertising campaign. He said:

"It is perfectly correct that one paper in a city will be used. That holds for the present only. It is also correct that the New York Times was

the selection made in New York City, but the estimate of \$20,000 to be used in that publication is exaggerated by one-half. As to confining our advertising to the Saturday Evening Post and the Ladies Home Journal, this is wrong. Our advertising does appear in these two papers, but it also appears in The Ladies World, Woman's Home Companion, the American Sunday Magazines. The 24 sheet is also used all over the country, and many other forms of publicity other than newspapers and magazines. In fact the Paramount national campaign is the largest of its kind ever attempted in the film business, and the answer to the whole thing is the wonderful increase in the Paramount business."

PATHE SECURES ARROW FILMS.

The Arrow Film Corporation has effected an arrangement by which it will release its output through the Pathe service. Their pictures will include productions of from one to five reels, the latter the Gold Rooster brand.

The Arrow Co. has secured the exclusive services of Howell Hansell as director-in-chief. His principal assistant will be A. F. Mayo. Albert S. LeVino, secretary and treasurer, in addition to his other duties, will have charge of the scenario, advertising and publicity departments.

The Arrow's five-reel comedy drama, "Right Off the Bat," which introduces Mike Donlin as a screen star, has been bought outright by the All Feature Booking Agency. This concern has reserved for itself the booking of the picture in New England and New York territory.

BLINN'S NEXT PICTURE.

Holbrook Blinn's next picture will be called "McTeague of San Francisco," written by the late Frank Norris, author of "The Pit." It is a novel and was never produced on the stage.

COLLIER GOES WEST.

William Collier, accompanied by James Montgomery, leaves today (Friday) for Los Angeles to commence work on the picturizing of a series of manuscripts. Collier takes with him over 2,200 pounds of excess baggage, mostly in plots for the films.

Frank Tannehill starts for the same town on Nov. 1, having accepted the post of advisory director to Thomas Ince and the New York Motion Picture Co. He will be in charge of Ince's scenario department.

SCREEN CLUB SQUABBLE.

As an aftermath to the annual election of officers at the Screen Club last week, Dallas Fitzgerald has been notified by registered mail to appear before the Board of Governors on Oct. 26 at 8 P. M. to answer to the charge of having hurled a vile epithet at King Baggott.

Fitzgerald threatens countercharges against his accuser, alleging Baggott had declared the successful candidates were "a pack of bar flies." Guy Hedlund, a friend of Fitzgerald's, has joined with the latter and announced his intention of associating himself with the countercharges.

JIM CORBETT FEATURE.

James J. Corbett will head the cast selected for the film version of "The Other Girl," the Augustus Thomas play selected for a coming feature of the Raver Film Co.

It will be Corbett's first appearance in a picture of any importance and will reveal many interesting incidents in the early life of the ex-champ.

The scenario was prepared by George Proctor.

JACOB WILK RETIRES.

Jacob Wilk, press agent for the World, will retire from that position on Saturday and devote his entire time to the Authors' Associated Agency, which deals in moving picture scenarios and screen stars. In the near future the concern's activities will be enlarged, when they will act as sales agents for manufacturers of features who desire to dispose of their output through selling state rights. J. Allan Boone, former publicity director for Lubin, will be associated with Wilk.

AUTHOR'S SECRET UNCOVERED.

The name of "Capt. Wilbur Lawton," which appeared on the press matter of the Fox release, "The Wonderful Adventure," was a fictitious one. The author wished to keep his identity a secret but it leaked out this week. It was none other than "Jack" Goldfrap, head of the advertising department of the Fox Films, who wrote the story, but he modestly did not wish to have the fact generally known.



LEONARD HICKS.

The popular proprietor of the HOTEL GRANT, CHICAGO'S professional headquarters.

"BIRTH" BUSY EVERYWHERE.

A. H. T. Banzhaf, attorney-at-law for the Epoch Film Co., which handles the "Birth of a Nation" for the Griffith interests, returned to New York Monday after a flying trip west to acquaint himself with the local censorship conditions. As it stands, children are barred from attending any performance of the "Nation" through a censorship statute which forbids anyone under 21 from patronizing a film under such jurisdiction.

Banzhaf is going to make a determined, quiet effort to have the ban lifted, as the press and public of Chicago have so strongly manifested their open approval of the film as to warrant the youth of this section in being admitted.

When Harrison was mayor, the "Nation" permit was issued, and it was further sanctioned by the present mayor but under no condition could the picture management permit any children to see the film. So far, Manager Bowles has lived strictly up to the mandate and has turned down at least \$25 worth of tickets a day.

Mr. Banzhaf informed a VARIETY representative that he did not come here to wage a bitter fight but would try and point out to the Board of Censors divers reasons why the children of Chicago should be permitted to see the film.

Chicago, Oct. 13.

No efforts have been made so far to book "The Birth of a Nation" in any of the Ohio centers, and it is local belief that none will be attempted until the censorship conditions there have been relieved from their present tension.

The impression prevails among picture exhibitors adjacent to Chicago that sooner or later the "Nation" will be turned loose for their exhibiting discretion. This is being denied by the Chicago offices of the Epoch Co., which plans to show the big film at the Illinois here until next spring at the latest.

The Epoch has one offer for certain states in the middle west amounting to \$100,000, but this offer is still hanging fire.

San Francisco, Oct. 13.

"The Birth of a Nation" began its seventh week at the Savoy last Monday with business holding up remarkably well considering the film had a long run divided between the Cort and Alcazar prior to opening at the Savoy. For a long time the local managers have been afraid of the Savoy, but the "Birth" film has demonstrated beyond a doubt that first-class attractions can make money in the Savoy.

COOK SECURES BACON.

George Veaux Bacon has been engaged as assistant press representative for the dissemination of publicity for "The Battle Cry of Peace," in association with Charles Emerson Cook. The alliance between Cook and Bacon should make for a palatable dish.

A PLEA FOR HIGHER STANDARDS OF FILM CRITICISM

By B. P. SCHULBERG.

The growth of the motion picture industry has been so phenomenally rapid that it would be strange indeed if all the subsidiary interests connected therewith should correspond with the development. Unfortunately for the welfare and advancement of filmdom as a whole, that adjunct which has been least progressive in its relation to the elevation of the screen is the art of film criticism.

The province of the critic, whether his activities concern the stage, the motion picture, or indeed, any product of art, is to give his opinion of the merits or demerits of the subject of his consideration—and, what is more important, to give the reasons for his beliefs. And therein lies the crux of the matter.

For, with a few notable exceptions, the motion picture critics of today are not qualified by temperament or by specific knowledge to judge with discretion and discernment the elements which constitute the cardinal points of success or failure in a motion picture. Before proceeding further, it is merely just to pay tribute to a number of gentlemen who, in the trade papers and other similar media, review motion pictures with commendable justice and judgment. They regularly display appreciation of artistic accomplishment or effort, and a general sympathy with the higher purposes of the better film producers. They dignify their calling as they bestow upon both manufacturer and exhibitor a service of infinite value. Not with this type of critic is this article concerned. It is rather directed to the trade and newspapers who do not yet know that the motion picture has attained sufficient distinctiveness as an agency in the modern world of art to deserve serious and dignified consideration.

Years ago, when the motion picture strove only for action and recognized as its essential function only the presentation of spectacular effects, criticism of the screen was restricted to a literal description of the plot and a description of the merits or inferiority of the photography. But the advent of the Famous Players Film Company, the pioneers in the adaptation of dramatic successes to the screen, and the presentation of such unprecedented feature productions as Sarah Bernhardt in "Queen Elizabeth," James K. Hackett in "The Prisoner of Zenda," Mrs. Fiske in "Tess of the D'Urbervilles," marked a new era. Yet, with this broader progress of the screen in effect, with a tremendous advancement which it represented in the acting, direction and construction of the photoplay, many of the critics continued to criticize motion pictures on the basic principles of their crude origin.

Today there is a great deal of thought and labor devoted to settings, costumes, and the influence of

extraneous things upon the story on the screen. The producers of the Famous Players, for illustration, give as much attention to the background of a scene as to the action that occurs before it, on the justifiable theory that emotions can be obtained from the scenery and the surrounding atmosphere as well as from the elementary qualities of the action. But how often are these undercurrents of drama entirely overlooked by the screen critic? How often are the underlying aspects of the story, almost as important to the total effect as the action itself, invisible to many of the film critics? How often, oh, how very often are the efforts to exert a subconscious effect upon the mind of the spectator unapparent, while an inconsequential prop in the wrong place, the accidental buttoning of a waistcoat—which might possibly happen in life—or the lighting of a dead cigar, are pointed out with zealous emphasis.

Whether this is a matter of distorted perspective, carelessness or ignorance on the part of that type of critic for which this article is intended, it would be difficult to establish. The function of the critic, if properly understood and wisely administered, is a valuable asset to the motion picture producer, the trade and the public. But the only criticism worthy of its name is constructive, and not destructive, in its intent. When a picture has flaws, they should be revealed by the critic, but in a helpful, rather than a prejudicial manner. Let the statement of facts, whether unfavorable or eulogistic, be couched in phrases that are worthy of the dignity to which an industry involving the investment of millions of dollars and the devoted services of hundreds of true artists, is justly entitled.

To the film critics who chance to read this, the writer wishes again to offer assurance that the statements made above are not prompted by even the smallest degree of individual resentment, but are written entirely in the abstract. The foregoing is but a plea to use the third eye, to look beneath the surface down into the purpose of the photoplay as well as the superficialities of it. And give us in the reviews of the screen the same dignity and seriousness, the same sincerity and integrity which we are trying so hard to associate with the things we place on the screen.

TO SUE STOCKHOLDERS.

Samuel Strashourger, trustee in bankruptcy of the Kriterion Film Corporation, is about to commence an action against various of the stockholders of the said corporation to enforce payment by them of the par value of the stock issued to them. The trustee hopes, as a result of this action, to secure considerable funds for distribution to the creditors.

OHIO EXHIBITORS BACK UP.

Cincinnati, Oct. 6.

An ordinance now pending in Council providing that a stage hand must be engaged at every picture house is creating dissension. The union representatives contend that as regular theatres must have stage hands to prevent fire, the extra help is necessary in the movie houses. Moving picture theatre owners argue there is no scenery in their places, which have been constructed in strict compliance with the building code, making fires on the stages almost an impossibility. "If the ordinance is passed," said their attorney, John Weinig, "we will be compelled to hire a man to watch scenery that does not exist, to guard against fires that cannot occur—we will simply have to pay a man for doing nothing." Several owners say they will have to close their theaters if the law is passed.

COPYRIGHT CASE.

Cincinnati, Oct. 13.

Max Glass, a resident of Cincinnati, announces his intention of suing the American, charging it with a violation of the copyright law in copying a copyrighted play in the first three chapters of "A Diamond from the Sky."

Glass alleges he is the author of a piece entitled "The Two Changelings," having written it eight years ago. Not having it produced, Glass claims he sent it to the American, which rejected it, but charges the film concern used his play as the underlying plot to their serial. Glass communicated with Roy McCardell, who is credited with the authorship of the picture scenario, and McCardell advised him to take the matter up with the American.

HELEN GARDNER WITH U.

Helen Gardner has been placed under contract by the Universal and will first appear in a five-reel feature entitled "The Iron Fabric of Fate," which was written by Charles Gaskill, who will direct the picturization.



HOWARD HANSEL,

ARROW-PATHE DIRECTOR IN CHIEF. Under his direction and supervision will be made the ARROW FILM CORPORATION production to be released under PATHE'S GOLD ROOSTER BRAND.

Mr. Hansel will also supervise the direction of the ARROW'S one, two and three-reel pictures, to be released through Pathe.

SELWYN'S PICTURE DEAL.

Selwyn & Co. are seriously contemplating stepping into the picture manufacturing field with a list of the productions for which they hold the rights. The deal will naturally include some sort of an arrangement with the American Play Company which company was conducted by the Selwyns in conjunction with their producing business, before an affiliation was made with the several other play brokerage concerns that now constitute the American Play Company, Inc.

The Selwyns have a number of successes under their control which will lend themselves admirably to motion picture adaptation. Edgar Selwyn has been on the coast and appeared in pictures for the Lasky Company and through that association has a more or less intimate knowledge of the technical side of picture making.

It is rumored the producers have already made a connection with one of the releasing exchanges to market their output and it is possible that the Pathe may be the company.

GETS SALARY RAISED.

There have been numerous reports in print of late that Florence La Badie, star of the Thanhouser pictures, was about to quit that organization and sign up elsewhere. A quietus was put to all these rumors last week by the entering into a new contract between her and the Thanhouser corporation for two years. Incidentally, it may be stated, Miss La Badie will receive a \$100 raise in salary.

TWO DIRECTORS LEAVE.

Rex Ingram, who was a scenario writer and director for William Fox, has resigned, and Frederic Thomson, who is at present finishing a picture for the Fox people will quit after he has finished the feature.

The fact that Ingram has retired from the Fox forces has been generally kept quiet by the firm. The author and director will not talk regarding his differences with his former employers, but there are many stories current along the street regarding his retirement.

Director Thomson announced his intention of quitting over the telephone to Sam Kingston one day early this week. He had been held up for several days in his work because owing to a difference of opinion on the expenditure of a certain sum of money for a scene.

MAKING TALKING PICTURES.

Chicago, Oct. 13.

Charles Knap Creiger, head of a phonograph corporation holding exclusive patents on a machine that provides perfect synchronism for a cinematograph and phonograph, has leased the old Essanay studios and will soon start to manufacture talking pictures.

DE HAVEN UNDER CONTRACT.

Carter De Haven left this week for the Coast to commence a year's engagement in the pictures, under contract to the Universal. The agreement is the aftermath of De Haven's "trial wallop" for that company.

FILM FLASHES

Work has begun on the addition of the Popular Plays and Players studios at Fort Lee, N. J., under the supervision of Herbert Blache and Mmie. Alice Blache.

Carl H. Pierce, special representative of Bosworth, Inc., who has been in Columbus, has been recalled to the studios at Los Angeles, for a short meeting.

"The Adventures of a Madcap" is the title of a four-reel drama by Balboa, to be released by Pathe the week of November 3rd, featuring Jackie Saunders.

William D. Taylor, who directed "The Diamond from the Sky" serial, has been engaged by Pallas Picture Concern. The title of the first release has not definitely been decided.

Miss B. Mabel, for some months connected with the Lubin force, is now acting in the capacity of representing Anna Wilson in the Fitzgerald building.

The film adaptation of Henry Arthur Jones' "The Musqueraders" made by the Famous Players, with Hazel Dawn in the stellar role, will be released Oct. 28.

Pete J. Schmid, press agent for the Oliver Morosco Photoplay Company, was nominated for sheriff of Grantwood, N. J., by a party of Socialists of that town.

A six-reel feature, "The Black Heart," has just been completed by the Liberty Film Company, for the Associated Program. Miss E. O. Lindblom is one of the principal leads.

Carl W. Geenan, a member of the Rolfe-Metro studios, will represent that company in the roller skating event, which is to take place October 31st at the Arena.

Another artist of pronounced ability was added to the formidable array of David Horsley's. Her name is Mabel Van Buren, and recently connected with the Jesse L. Lasky Feature Film Company.

Frank Dazie, connected with the scenario staff of the Metro Picture, Inc., is in the Berkshire Mountains to complete a couple of scenarios, and to select some location for picture work.

Mabel Van Buren is the latest acquisition to the already formidable array of David Horsley's stars. Miss Van Buren was recently with the Jesse L. Lasky Feature Film Company.

"A Quarter Century and Susie" is the title of one of the Ben Coban's comedies, being directed by Allen Curtis. The cast includes Max Asher, Gale Henry, William Francis, Milburn Moranti and Lillian Pearce.

"Sally's Blighted Career," featuring Edna Aug, is near completion at the Universal City studios. Eddie Lyons and Lee Moran also appear in the production. The picture is in five reels.

Victor Patel, smiling Billy Mason and Jane Bernoulli are among those who will appear in a one-reel comedy directed by Roy Clements, director for the second Joker Company. The title has not as yet been decided.

E. H. Getchell was in Chicago last week making arrangements for the showing of Triangle films in his city, Des Moines, Iowa. Getchell will play the Triangle program, changing his bill twice weekly.

Clara Whipple will be starred in a new picture by the Equitable written by Frances Marion, author of "The Fisher Girl," in which Miss Whipple and Roy Appligate have busily engaged in the making of late.

Edwin Brewer Hesser, who is considered to be the youngest publicity man in the amusement field, has accepted a position as director of publicity for the Metro Picture, Ltd., at their branch in Montreal.

Work is being continued on the "Broken Coin" serial, featuring Grace Cunard and Francis Ford. The present production makes the eighteenth episode, with but five not in completion, which will end the serial.

Carl H. Pierce has been temporarily called away from the "Hypocrites" controversy which has arisen in Ohio, owing to plans which his company has in mind, needing his special attention.

Bill Stinger, who recently recuperated from an injury sustained while at work in a comedy, "The Movie Nut," for the Associated Program, is back at work at the Banner studio in San Mateo.

After the showing of "The Coward," featuring Frank Keenan, the producer immediately signed Mr. Keenan to a two year contract which calls for his exclusive service for the Triangle Film Company.

King Grey, a cameraman for the Universal, was severely cut about the hand while photo-

graphing a scene from "The Masked Substitue," a two reel picture which William C. Bowman was directing.

George E. Hall's "Tainted Money," a five reel feature, starring Hobart Bosworth, has been started upon by Ulysses Davis, former Vitaphone director. The majority of scenes will be made at the Universal City studio.

John T. Kelly, one of the earliest comedians and funmakers, has joined the Vitaphone forces. From reports Mr. Kelly has proven his worth, not alone as a funmaker but by his versatility for character parts as well.

Louise Emerald Bates late feature of the Winter Garden, has joined the Thanbouser forces and will henceforth appear in Falstaff comedies with Riley Chamberlain, Arthur Cunningham, Claude Cooper and Frances Keyes.

Fayette Perry has signed to appear as the next star in the Gaumont "Astro All Star Comedies," on the Mutual Program. Her first venture will be the lead in a farce comedy entitled "Ethel's Romeo."

A 600 foot film has recently been turned out with Charles Brickley, the former Harvard football star. In it Brickley demonstrates the various phases of football, giving a demonstration of all the rudiments of the game.

On Sunday October 17, and continuing throughout the week, a showing of the "Wheel of Life," by Vernon Castle, featuring himself and wife, will take place at the Globe theater, under the auspices of the Authors' Film Co., Inc.

D. L. Burke, president of the Deer Film Company, dealing on the Associated Program, left for Los Angeles last Monday to make arrangements for increasing the capacity of his studios, for his four new comedy companies.

During the production of "The End of the Road," a Mutual masterpicture a clever piece of work was performed by Director Thomas Ricketts, it being the breaking of a huge dam, of which some thrilling scenes were secured.

"Barbara Frietchie," a five reel feature, adapted from Clyde Fitch's dramatization of that war poem, in which Mary Miles Minter is to be starred, and Guy Coombs featured, and which is being produced at the Popular Plays and Players studio at Fort Lee.

"The Rose of the Misty Pool," featuring Beatrice Michelena, is shortly scheduled to be released by the California Motion Picture Corporation. The picture rights were recently purchased by this concern from the author, Arthur Milton Boyle.

For the first time in her career as a producer and director in the motion picture world Mmie. Alice Blache has just finished directing a woman star, "My Madonna," a Metro feature, produced at the Popular Plays and Players studio, featuring Olga Petrova.

Ella Hall will play the leading feminine role in Robert Leonard's latest three reel drama titled "Idols of Clay." Mr. Leonard himself will play opposite Miss Hall, and the picture will be produced at the Universal's Pacific coast studios.

Portland, Ore. At a showing of "Damaged Goods" at the National theatre here, the biggest house in the city, three thousand people were turned away from the doors. The film has curtailed the endorsement of local and state officials, and has proved a sensation.

During the first two weeks of November, Pathe will release a number of pictures depicting the analysis of motion. This is the third of its kind ever released by any film manufacturers. "Analysis of Motion" was the first of this type, released by Pathe about two years ago.

Roy Appligate, the Equitable "heavy man," is an ardent admirer of the newspaper business and hopes, after he has made enough money acting, to buy a newspaper of his own. Appligate has been put under contract by the Equitable for a year, with an option on his service for a longer term.

Confirming Variety's exclusive announcement last week of a huge shake-up in the personnel of the Eastern Film Corporation of Providence, it is now given out that W. P. Barrette has been appointed business manager and George Lessey chief of productions for that company.

C. R. Macauley, whose cartoons have been known for a quarter of a century, has invented a method of reproducing his work in motion pictures. Within the next few days his work will be shown on the screens throughout the country, in what he calls "Epic Cartoons."

W. E. ("Bill") Browning, former vaudeville, has been a picture actor since last December and likes it so well he says he will remain in it. He has finished an engagement with the Triumph, his last role being the "heavy" in support of Leonora Ulrich in "The Better Woman."

Beverly Bayne has just arrived in New York from Hollywood, Cal., where she played opposite Francis Bushman in "Pennington's Choice." Metro has arranged for her to appear indefinitely in numerous pictures with Mr. Bushman, that will be produced in New York.

Barbara Tennant will not be starred in the film adaptation of "The Rack" after all. It is now designed to star Alice Brady in it. Miss Tennant has been assigned to the leading female part in "The Gray Mark," supporting Edwin Arden. It is based on Charles Wadsworth Camp's story that ran in Collier's.

"Stanley's Search For a Hidden City," founded on Explorer Stanley's trip through Africa, with Captain Jack Bonavita and a collection of Horsey wild animals featured, is being put into a screen drama. It will shortly be released by the Centaur brand on the Mutual program.

Raymond L. Schrock, formerly head of the scenario department of the U., is at present directing. His first picture will be "Mother," a two-reeler. At present he is working nights taking the picture, there being but three stages at the Imp studios and seven directors are busy there.

President John R. Freuler, of the Mutual, is now employing a new system for keeping accurate reports on every picture going out on the new program. Reports are kept on file that are forwarded by every exhibitor using the service, thereby keeping an individual report on every picture.

At the first regular meeting of the Motion Picture Board of Trade, which was held on October 7th at the executive offices, 18 East 41st street, New York City, the board of directors were greeted by several cameramen from the motion picture weeklies, who were on hand to film them as they alighted from their cars before the office building.

A friendly rivalry has sprung up between Hugh Ford and James Durkin, directors of the Famous Players. It was brought about by Ford's playful intimation that he (Ford) knows more in a moment about Art (with a capital A) than Durkin will ever assimilate. Wagers and counter-wagers galore are being rung.

J. Warren Kerrigan, just returned to Universal City, has started work under the direction of Otis Turner, in the title role of Meredith Nicholson's serial story, "Pennington's Legacy," a five-reel feature. In the cast supporting Kerrigan are Bert Garaby, Lois Wilson, Maude George, Harry Crosby, G. A. Williams and Mary Talbot.

William Adler, cameraman in charge of the cinematography laboratories at the Quality-Metro studios in Hollywood, claims to have discovered a new process in color photography. Mr. Adler expects to show a few scenes demonstrating his new process in the coming Metro release, "Pennington's Choice," in which Francis X. Bushman will appear.

Carter DeHaven has been placed under contract for two years by the Universal. The contract includes the services of his wife. The first DeHaven picture is "The College Orphan," which was finished several weeks ago; the work of the DeHavens in this picture led to the signing of the long term contract.



MOLLIE KING

In her first feature film, "THE CODE OF THE MOUNTAINS," directed by K. F. THORNBURY, and to be released Oct. 17 on the WORLD'S program.

Lawrence Grant is due to arrive in New York shortly with a series of pictures he has been making in Brittany, the Pyrennes and the Republic of Andorra, the President of which issued a manifesto to President Wilson at the beginning of the war. The first of Mr. Grant's travel talks will be given at the Princess theatre at a date to be announced later.

The officers for the newly organized Mirror Film Co., of which Captain Harry Lambart is the founder, includes Clifford B. Harmon, president; Frank S. Hastings, treasurer; Richard G. Hollaman, director; Andre de Sgeroia, art director; William J. Hoggson, second vice-president; Captain Lambart, first vice-president and general director.

The new Charles K. Harris picture "For Sale, a Baby," which was produced by Perry N. Vekroff at the Kinemacolor studios at Whitestone, has been released through the World Film. The cast and directing forces consisted of representatives of four different countries. The cast includes Arthur Donaldson, Emilio Martini, Camille Dalberg, Florence Hackett, Gazele Marche, Dora Adamas, Jack Johnston and George Henry.

A few of the prominent stars of the World Film fall program, are Clara Kimball Young, Robert Warwick, Holbrook Blinn, Alice Brady, Vivian Martin, George Beban, Barbara Tennant, Edwin Arden, Frederick Lewis, and Ethel Gray Terry. Among Mr. Turner's releases for the fall will be "The Rack," featuring Holbrook Blinn and Alice Brady, and "The Gray Mark," with Barbara Tennant, and Edwin Arden.

Novelty advertising is in vogue throughout the country by the exhibitors of moving pictures. One incident points to the showing of "The House of a Thousand Candles," a V-S-L-E feature at the Orpheum theatre, Franklin, Pa., when the manager of that house, completely filled a huge show window with candles and his doing so attracted a large number of people to his house, by the display.

Otis Turner, the oldest director, in point of service, with the U., and one of the first directors in the picture field, is to direct J. Warren Kerrigan in the future. The first picture to be made under Mr. Turner's direction will be the Meredith Nicholson story, "Pennington's Legacy," which is appearing in Collier's. When this picture is completed the series of "Terrace O'Rourke, Soldier of Fortune," will be continued.

A picturization of Booth Tarkington's familiar drama, "The Gentleman from Indiana," featuring Dustin Farnum, is the subject with which the newly organized Pallas Pictures will make its debut to the patrons of the Paramount theatres throughout the country. Playing opposite Mr. Farnum will be Winifred Kingston, the balance of the cast including Herbert Standing, Joe Ray, C. Norman Hammond, Signor Juan de la Cruz, Howard Davies, Page Peters and Elsie Cort.

Clara Kimball Young will shortly be seen in a film version of one of the important stage classics to be produced by the World under the direction of Albert Capellani. Secrecy is being maintained as to the name of the offering for fear some other producing company may attempt to anticipate them. When completed, it will be followed by "The Spirit of the Joss House," by Rex Ingram, in which Miss Kimball will be called upon to impersonate a Chinese girl.

The Arthur Hotelling Comedy Company of Lubin Players, which has been working at Jacksonville, Fla., has disbanded. Hotelling, Mae Hotely and other notables connected with the company, have departed for other fields. Edgar Metcalfe has been assigned to direct comedies with Billie Reeves, Orma Hawley, of Lubin's, who has been under Metcalfe's direction for several years, and was the oldest leading lady in the point of service, has resigned.

The signature of Lionel Barrymore was attached to another contract to appear in the stellar roles for the Rolfe Photoplays, Inc. The title of the play from which the picture is to be adapted has not as yet been decided, but it is thought that a play with action and tense situations would be selected and one that would be especially adapted for Mr. Barrymore's dramatic abilities. He is also to play the leads in several other productions which will be released through the Metro program.

The present congested condition in the picture field, and the overflow of features, is causing film brokers to stop at nothing to get their goods sold. Recently a theatre, in which a booker had hoped to land his production on a certain date, found the manager had taken a picture of a rival concern. The day before the showing was to have occurred the booker called the rival exchange on the phone and representing himself as the manager of the theatre asked for the cancellation of the next day's feature. This was done with the manager going to the exchange the following day to be told they had no picture for him and that there was not a hint of the shelves which he could have. This caused a hurry call being sent out for a feature with the booker who had turned the trick being in the vicinity getting his feature booked on the day he wanted it.

J. RUFUS WALLINGFORD.

"The Hungaloo Bungalow."
 "The New Adventures of J. Rufus Wallingford" is the title of the latest serial launched by Pathe. The first chapter, subtitled as above, appeared in the Low New York houses for the initial run. Principally among the cast are Max Pigman, Lolita Robertson and Burr McIntosh. The two leading characters of course are Wallingford and Blackie Daw. This "Wallingford" picture is an extension of the stories begun on the scenario table that appears to have for its base the attempt by Wallingford to recover a large sum of money two orphans were robbed of by the man who became president of the railroad through the stock he secured from their inheritance. This stolen sum, it would appear in the opening chapter, was divided at the railroad president's death among several people, and it looks as though the intention is, chapter by chapter, to disclose how Wallingford secured the return of the girl's money from its various holders through his several "promotion" schemes. As the first episode closed, the girls marked the name of the man who had just passed \$145,000 to the Wallingford gang on a long list of names she held. The several parties meet on a moving train, which is held up by an accident. The son of the president is aboard and becomes engaged in a battle with the conductor through the delay. Wallingford and Daw (who previously had accidentally met in a parlor car when the young woman immediately explained how they had been robbed) grew acquainted with the son by stopping the fight. The young man was about to organize a portable hungaloo company. Wallingford became interested in the model and invested \$10,000 on the spot. The scene shifts to the shop of the newly organized company, that is, that time has not a customer. Wallingford suggests improvements in the form of patented devices to the board of directors. They refuse to buy, when Daw, disguised as a rube, appears, saying he would take 500 of the houses if they were ornamented in the exact manner Wallingford had proposed. The company thereupon buys the patents from Wallingford for \$125,000. Daw pays \$20,000 deposit on his order, to be delivered by a certain date. On that day "Onion" Jones, another Wallingford confederate, appears, representing himself as the attorney for a "competent" portable house firm. He accuses the Wallingford company of infringing its clients' patents with the very devices Wallingford sold it. On top of his call returns Daw, who demands a delivery at once or the return of his deposit. The attorney stated he has attached the carload of houses consigned to Daw. Wallingford inquires of the lawyer if he will release his company from liability upon turning the completed houses over to it. This is done, the \$20,000 given back to Daw, who hands it to Jones, and then comes the name scratching. There is no appeal whatsoever in the first "Wallingford" episode for women or children. It's too commercial and the attempt at comedy in the film does it more harm than good to the men who understand it. Women, as a rule, go to pictures have no head for inclination for "business." The "Wallingford" "promotion" of the first two reels doesn't nearly run as well before the camera as the original stories did in type. If succeeding chapters are to follow along the same lines, and under the same direction, believing in forced broad comedy that can't possibly act over in connection with the "Wallingford" story, then there's mighty little in prospect for the latest Pathe serial. *Time.*

THE SPENDER.

The Pathe scenario department overbalanced the splendid impression registered with its two initial Gold Rooster productions when it slipped over "The Spender" under the same trade-mark. From a standpoint of general construction this five-reeler is an incurable weakness, but even if this were overcome it deals rather carelessly with a great national movement to ever be of any material aid in the popularization of what originally was called a promising series of features. The author dabbles a bit familiarly with organized labor (despite the subtitled apology) picturing the side of capital in this instance with a broadly exaggerated Celtic character, a type entirely inconsistent with the accompanying situations. To make matters more binding the whole is surrounded with a chain of idiotic episodes that at times and in tune burlesque and drama. The photography is notoriously poor, the majority of the interior scenes developing so dark that whatever value was contained in the expressive work of the principals was entirely lost. Much of the opening reel is superfluous depicting the circumstances leading up to the story proper wherein the son of a wealthy Englishman is disinherited and determines to journey to America in the guise of a Prince to marry into the wealthy family of McCabe. The latter is east as a prosperous manufacturer who has retained for his castle the proverbial clay pipe and woolen socks of his younger days when hod carrying was classified as an art rather than a trade. McCabe and his wife have also lifted to the height of aristocracy and manners and "broke" of former times, the conversational sub-titles gathering occasional laughs, but coming as they do from an exaggerated character, they can hardly be construed as legitimate. The ceremony results in the severance of more family ties and the young man, thrown on his own resources, secures the household and subsequently saves McCabe's life when the striking employees burn the buildings and come peril-

ously near killing McCabe. The latter is locked within a small shed around which the strikers pile combustibles and the fatality is averted with the arrival of the troops. This scene trends dangerously near forbidden territory, for organized labor deserves at least a certain amount of respect if not serious consideration, particularly in a product of emotional distribution. The fire scene was undoubtedly a section clipped from a weekly review, but the mob scenes were realistic and reasonably well handled. The idea of a small army of frenzied strikers and rough-necks making careful preparations for a human barbecue when a few of them could have wrecked the shed wherein the victim was hiding, is too ridiculous to comment on. And while the arrival of the troops was scheduled for a dramatic climax, they came on in semi-darkness and the expected screaming was avoided, although one of them staged a murder in order to make it interesting. George Probert played the principal role and suggested an effort to follow Clifton Crawford's style, but Probert and Crawford are two different types. Alma Martin, Paul Panzer and Sam Ryan were also somewhere in the cast, but individual characters were played the usual to any extent, and while the players apparently followed directions, they could have done much better without instructions. As a feature attraction "The Spender" is weak. *Wynn.*

THE FLASH OF AN EMERALD.

Lucius Waldeck.....Robert Warwick
 Victoria Allison.....Dorothy Fairchild
 Sonia Mercer, her chum.....Jean Stuart
 Mrs. Watson.....Julia Stuart
 Madeline, the granddaughter.....
 Georgia May Fursman
 Marie, Mrs. Weston's maid.....Clarissa Selwynne
 Phillipa Ford.....June Elmer
 Morton Conover.....Paul Gerson
 A Shubert (World) feature starring Robert Warwick in a character totally away from the usual heroic "leads" with which the public is wont to see that excellent picture actor. For the first time he is cast for the part of a heavy villain, with no redeeming traits, but this is discounted by the employment of a frame in which the melodrama is laid. It opens with a scene in the office of director Albert Capellani. Enter Warwick. Herr Director says (via caption of course): "How would you like to play a wicked villain?" Warwick declines, but is persuaded to look at the manuscript. Change of scene, starting the melodrama proper. Warwick is dressed in a frame of a dress-suit heavy with chloroforms, robs and even murders. His methods are modern and ingenious, patterned along the lines of "Arsene Lupin," "Raffles," etc. Eventually he comes to grief and kills himself, when the camera flashes back to the office of the director, showing Warwick finishing the reading of the script and exclaiming: "I wouldn't play that contemptible scoundrel for \$10,000." Intense suspense interest well acted throughout and absolutely redeemed by the opening and closing, which saves Warwick's reputation as a "matinee idol." Will do anywhere. *Jolo.*

NEAL OF THE NAVY.

"THE CAVERN OF DEATH."
 The sixth portion of this Pathe (Baibon) serial can be safely compared with its several predecessors in the quest for action. Neal, a young man of great interest, the "kick" resting solely in the destruction of a small shack by explosives, a stunt that has been repeatedly introduced to climax single reels. In this episode the smugglers finally secure possession of the map of Treasure Isle after following Annette (Lillian Lorraine) and her party of friends to a levee being given in her honor by an old acquaintance. Neal feared something would happen and followed her to the spot, but being handicapped by a broken arm he was easily overcome by the brute man and his evil associates. With the map in their possession the smugglers next determine to rid themselves of Neal (Wm. Courtleigh, Jr.) and Annette. They are led to a cave which is connected electrically with a shipment of dynamite which is hidden in an adjoining field releasing the current. The smugglers very kindly give them one hour to live and retire for dinner. During their absence the couple release each other and regain their liberty by swimming to a craft used by sponge fishers. Incidentally, a strip of the celluloid shows the sponge fishers in action, which adds a bit of variety, but might little more. The finale shows the couple minus their coveted map, but consoled to some extent because of their miraculous escape. The brute man still wobbles around, apparently too weak to shoulder his burden and still unshaven, but nevertheless a brute man. The American flag is conspicuous, but even the flag is losing its applause winning power for the silence that greets the "Cavern of Death" was quite noticeable as the fact that now very few walkouts are registered after the run of "Neal," the probable reason being that very few are following the affair up. Unless something is injected into this serial to create more interest, it looks like a dead one. *Wynn.*

A GIRL OF YESTERDAY.

"A Girl of Yesterday," with Mary Pickford as the star, is a five-part Famous Player (Paramount) feature. The picture might well be termed a double Pickford, for Jack Pickford plays the role of brother to sister. In the picture which is so arranged to give Mary Pickford an opportunity to display a lot of kowls and the fact that she can play a little girl, is a good sailor, is not afraid to go up in an airship and, last, but not least, it

gives the public another opportunity of looking at this little queen of the screen. It makes no difference just what the feature is, so long as Mary Pickford is announced as appearing in it. That will be sufficient to attract the picture and the rest is over. The story in this particular case is simple enough and because of its simplicity is all the more attractive. Mary and her brother play the role of Jane and Jack Stuart, two orphans, who have been reared by an aunt. Aunt is rather old fashioned, and the kiddies are brought up accordingly. There is none of the latter day advanced ideas in the upbringing and all of the sports, such as tennis, golf, motoring, etc., are far distant from their minds. Their neighbors are a progressive family who also have a son and a daughter, but because of Aunt's old-fashioned ideas there is a barrier between the two houses that is as broad and as high as the stone wall which marks the boundaries of the grounds of each. Finally Mary receives a lot of money that is left her by an uncle and she and brother immediately blossom out as social lights. Mary falls in love with the son of the neighbor, and Jack lets his heart warm toward the daughter. It is a mixed foursome from here on, with a happy ending. Of course there are a few hitches in the affairs before the happy ending arrives, but this is only to prove that true love does not run smooth. All in all, it is a most pleasing feature that will attract on the strength of the Pickford name. *Fred.*

PARDONED.

Brent, the Governor.....Harry Von Meter
 Paul, his son.....Harold Lockwood
 Ernest, physician.....Charles Bartlett
 Kathie, Hart's lovely daughter.....May Allison
 Lora, a chorus girl.....Eugenie Forde
 Hart, self-made political autocrat.....William Stowell
 Basil.....
 A Clipper (Mutual) three-reeler with Harold Lockwood essaying a dual role—one a good man and the other a weakling. The weakling commits murder and the strong man is sentenced to death for the crime. The good man loves the girl the weakling is engaged to. Eventually the strong man comes into his own with the death of the other. Well played throughout, making an excellent feature for a popular-priced program. *Jolo.*

YOUTH.

Vitagraph (Broadway Star Features) three-reeler, produced by Capt. Lambert and worthy of elaboration into a very high-class five-part feature. The whole thing breathes "class" and employs a pertinent "problem" subject. A successful sculptor marries a young woman who is essentially wild about her. "You shall be my model—my inspiration," he cries. Ten years later, wife suggests he compete for a prize offered for the best allegory of "Youth." She makes ready to pose for him. "I need a younger model for this subject." Her heart is broken when she realizes that she is getting on in years. "I was my Youth," she laments. "I have lost it." A young, vivacious daughter of a friend, wants to become an artist and is sent by her mother to visit the couple, thinking thereby the girl will learn from the sculptor. At dawn, she steals out upon the lawn and dances bar-leaked, breathing the spirit of youth, which is just the thing he is seeking. Gets the girl to pose for him, with the inevitable result—they become infatuated with each other. Former suitor for wife calls. Proposes they go off together. She wavers and promises him to do so the following day. Wife tries to kill herself, but former suitor takes pistol away from her. Wife goes off by herself, leaving the regulation matter for butler, artist and wife. Realizes it is the soul of wife in the body of one that he loves. Enter lone and he tells her she must leave for home at once. She reprimands: "I have made you famous and now you want to cast me off." He replies: "There is but one woman for me—my wife." Smashes statue of Youth. Montage in which seeing visions of lone and wife. Realizes it is the soul of wife in the body of one that he loves. Enter lone and he tells her she must leave for home at once. She reprimands: "I have made you famous and now you want to cast me off." He replies: "There is but one woman for me—my wife." Smashes statue of Youth. 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(Continued from page 13.)

St. Joe, Mo.
ELECTRIC (wva)
Rhe Sully & Scott
(One to fill)
2d half
The Gaudsmiths
Fiske & Fallon
"CRYSTAL" (inter)
Gordon & Roca
Olga Mishka 3
(Two to fill)
2d half
Fontain & Fletcher
Seaton & Press
Gordon & Roca
(Two to fill)

St. Paul
ORPHEUM
(Open Sun Mat)
Bert Melrose
Mexican Orchestra
Cameron & Gaylord
The Causinos
Editt Wood
Booley & Rugel
3 Steindel Bros
EMPRESS (sc&abc)
3 American Girls
Lawthorne Maids
Rossini
5 Casting Campbell
Orchestra
PRINCESS (wva)
Fears & Homer
Princeton & Yale
Mabelle
Baader LaVelle 3
2d half
The Siders
Mitchell & Mitch
Dunbar & Turner
Ladele Comiques
Salt Lake
ORPHEUM
(Open Sun Mat)
Brunelle Sile Co
"Harango Shoes"
Salon Singers
Brown & Spencer
Rives & Harrison
The Grazers
PANTAGES (m)
"Birthday Party"
Maude Leon Co
Spencer & Williams
Parisian Trio
Hanson Dean & H
San Antonio.
MAJESTIC (inter)
Page Hack & Mack
Venita Gould
Stanton & Annis
Willard
Geo Primrose Co
Harry & Wolford
Horell Family
San Diego
PANTAGES (m)
"Haberdashery"
Winch & Poore
Iow & Dow
Tondas Trio
Harry Von Fossan
San Francisco
ORPHEUM
(Open Sun Mat)
Nellie Nichols
Walter C Kelly
Hooper & Cook
Brooks & Bowen
Harry Burford Co
Long Tack Sam Co
Hooney & Bent
Dudley Trio
PANTAGES (m)
Ze Zendas
3 Pattersons
Lady Betty
Lewis & Chapin
Melody Six
E J Moore
EMPRESS (sc&abc)
Smilletto Bros & M
(Carlotto Stockill)
Martine & Valerio
Emily Greene Co
Maley & Dayton
5 Greens
Saratoga, N. Y.
BROADWAY (ubo)
Jimmy Lyons
Symphony 4
Moran Sisters
2d half
Jeannette Childs
"Petticout Minstrels"
Schenectady, N. Y.
PROCTOR'S
Cook & Sylvia
Rogers & Hart
Mickley & Parlick
Mickley & Parlick
Tower & Darrell
Johnson & Toomey
2d half
Potter Hartwell Co
Mills & Moulton
Miferva Courtenay C
Fidel & Deards
Hicksville Minstrels
Sylvia Loyal Co
Scranton, Pa.
POLI'S (ubo)
Roser's Dogs
Richards & Montrose
Symphonic Sextet
Foney & Norman
Kalmar & Brown
Andy Rice
(One to fill)
2d half
Lawton
Niblo & Nugent
Bessie & Irene Clair
Pisano & Bingham
"School Playground"
Corbett Sheppard & D
(One to fill)

Toledo
KEITH'S (ubo)
The Gladiators
J. W Keene
Metro Dancers
Petite Mignon
F. Ardath Co
Bradley & Norris
(One to fill)
Topeka, Kan.
HIPPODROME (wva)
Dorsch & Russell
Theresa Miller
2d half
Rice Sully & Scott
(One to fill)
NOVELTY (inter)
Creighton Girls
Hertle Fowler
Flynn Minstrels
Ruth Page
"Black & White"
2d half
Duncon & Holt
Olga Mishka 3
Hense & Baird
(Two to fill)

Toronto
SHEA'S (ubo)
Toyo Troupe
Monroe & Mack
Scott & Keane
Lord Roberts
A & F Steadman
Le Hon & Dupreese
(One to fill)
HIP (ubo)
Henington Sisters
Ray & Hilliard
John F Clark
Sherman & Johnson
Valentine & Bell
YONGE ST (toew)
Zelaya
Hal Stevens Co
Marshall & Tribble
"Fired from Yale"
Gertrude Barnes
A & G Terry
(One to fill)

Troy, N. Y.
PROCTOR'S
Potter & Hartwell
Evelyn Cunningham
Hutchinson & Sadler
Allen & Francis
Hicksville Minstrels
Sylvia Loyal Co
2d half
Arnold & Florence
Aili White
Walsh Lynch Co
The Angelus
Rucker & Winnfred
"Board School Girls"
Tulsa, Okla.
EMPRESS (inter)
Marsh & Lawrence
Whipple Houston Co
Boudini Bros
Landry Bros
Bensee & Baird
2d half
Lyric Quartet
Art Adair
Florence Rayfield
Manchurlans
Gordon & Rica
Vancouver, B. C.
PANTAGES (m)
"Broadway Revue"
Prince & Deerie
Alexander & Scott
Willis & Hassan
King Thornton Co
Vinton & Buster
Victoria, B. C.
PANTAGES (m)
Hardeen
Howard Fields Co
West's Hawaiians
The Longworths
Patty Brothers
Washington, D. C.
KEITH'S (ubo)
Albert Cutler
Lampert & Frederick
The Sharrocks
Ryan & Tierney
T Granville Co
Whitfield & Ireland
G & S Opera Co
(One to fill)
Waterbury, Conn.
POLI'S (ubo)
Bland Marsh Co
Murray & Lochmar
John O'Mally
Nevins & Erwood
"The Cabaret Girl"
(One to fill)

2d half
Sylvester
Philbrook & De Fore
Tuxedo Trio
Farrell & Farrell
Vand & Howell
"The Cabaret Girl"
Waterloo, Ia.
MAJESTIC (wva)
Hammans's Pets
Senator Murphy
Willie Bros
(One to fill)
2d half
6 Military Dancers
Gordon Eldrid Co
Empire Comedy 4
Quigg & Nickerson
(One to fill)
Watertown, S. D.
METROPOLITAN
(wva)
Herbert Germaine 3
(One to fill)
2d half
Clare & Flo Gould
3 Loretas
Waukegan, Wis.
BIJOU (wva)
Williams & Fuller
2d half
Keough Sisters
Wichita, Kan.
PRINCESS (inter)
Lyric Quartet
Art Adair
Florence Rayfield
Manchurlans
(One to fill)
2d half
Creighton Girls
Hertle Fowler
Flynn Minstrels
Ruth Page
"Black & White"
Wilkes-Barre, Pa.
POLI'S (ubo)
Lawton
Marie Payet
Niblo & Nugent
Irene & Bessie Clair
Corbett Sheppard & D
Capt Socho Co
2d half
Roser's Dogs
Richards & Montrose
Symphonic Sextet
Andy Rice
Capt Socho Co
(One to fill)
Williamsport, Pa.
FAMILY (ubo)
Bell Onri
Lang & Coulter
Dan Burke Co
Pietro
2d half
The Fayeves
Goldsmith & Hoppe
Anderson & Burt
Crawford & Broderick
"Miniature Revue"
Winnipeg
ORPHEUM
Annapolis Boys
Olga
Glen Davies
Glen Ellison
3 Leightons
Ben Beyer Co
PANTAGES (m)
Imperial Opera Co
Laura Winston Co
Laurie Ordway
Alice's Bears
Big Four
STRAND (wva)
Purcell Bros
Burke & Burke
De Lea & Orma
Midor Family
Worcester, Mass.
PLAZA (ubo)
Maestro
Lulu Coates Co
Tuxedo Trio
B Morrell Revue
2d half
Kurtis' Roosters
Ed Dowling
Tracey & Vincent
"Female Clerks"
Yonkaton, O.
HIP (ubo)
Vera Sabina
Lynch & Zeller
McCormick & Wallace
J. & M. Hunk
Blanche Walsh Co
Santley & Norton
Mori Bros
(One to fill)

COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, Oct. 8.

Virginia Foitz, now Mrs. Virginia Martin, has gone into the movies with Pallas Pictures. Miss Foitz was a stage favorite but retired from the stage after her marriage two years ago.

Edwin J. Brady and Lillian West, both of the Balboa Co., are the latest to join hands for life.

Joe Jackson and Bert Clark have started in their first pictures at the Keystone.

Edgar Moore, of the Balboa, has been spending his vacation at the Exposition in San Francisco.

A number of the Fine Arts Films players participated in the annual Fine Arts day entertainment given in honor of the Knights Templars of California held at Seal Beach, Cal.

Rhea Mitchell, recently an Ince star, has been engaged by the Fine A. F. Co.

Mae Marsh has an attack of pleurisy; she is now under the care of a doctor.

Douglas Fairbanks is preparing to depart for New York to start rehearsals in his new play for the Fine A. F. Studio Co.

Sadie Lindblom, owner and leading lady of the Liberty company at San Mateo, Cal., is here gathering artists for her company.

Helen Holmes is back at work again at the Universal.

Hobart Henley, leading man at the Universal, is making a success at photoplay writing.

H. B. Warner has arrived at Inceville.

William Wolbert is a newcomer at the Vitagraph, where he will produce dramas and comedies.

The former home of Ruth St. Denis, "Denishawn," has been leased by Lillian and Dorothy Gish, which will be their residence in the future.

Frank Champeau has been re-engaged to play his second film part in the silent drama.

Douglas Fairbanks has left for New York to work at the New York studio after signing a long term contract with Griffith.

Thomas H. Ince has purchased a 12 acre tract at Culver City, where he will erect a new \$30,000 studio.

Raymond Wells, who closed a season as leading man of a Spokane stock organization, has joined the Fine A. F. Co.

A school for children players has been established in Hollywood.

Olga Grey was recently taken ill with pneumonia but is gradually recovering.

John Emerson goes east soon to direct for the Fine Arts.

Robert Brunton arrived this week and is now expediting his duties as chief technical director under the supervision of T. H. Ince.

Bruce McRae received a letter from his cousin, a major in the British army, and it contained a pitiful plea for woolen mittens and sweaters to help keep his soldiers warm in the trenches. Mr. McRae is now getting a box of woolen materials ready to ship to the front.

Wyndham Standing, one of the famous brothers of that name, has arrived at Inceville under contract with Ince.

Director John B. O'Brien is planning to spend his three-months' vacation automobiling from California to New York.

Hugh C. MacLung reports the recent addition of an eight-pound boy to his household. Mother and son doing fine.

Bill Campbell hitched up his sliver last week and is somewhere up in the mountains fishing and hunting.

Tom Chatterton is spending most of his time at the dentist nowadays. While playing in pictures his horse threw him and knocked over several of his teeth.

George E. Cummings has a fractured ankle, but is now resting nicely in a hospital, where he will be for some days.

William D. Taylor will join the Bosworth Incorporated forces to produce Pallas features as soon as the "Diamond from the Sky" serial is completed.

John Mackenzie, motion picture cameraman, has returned from London to the Balboa studio.

Daniel Giffether, of the Balboa, is spending his vacation at San Francisco.

Helen Ware is considering a brilliant offer made her by the Fine Arts to continue playing star parts in Triangle screen productions.

Elliott Dexter, leading stock actor, has joined the moving picture forces.

Thomas Dixon, Jr., author of "The Clansman," is a visitor in Los Angeles.

Mae Marsh, fully recovered from her sudden attack of pleurisy, has gone to the mountains for a brief vacation.

Francis Ford has returned from visiting the Exposition at San Francisco.

Seigmund Lubin is here paying a visit to the various studios.

Miss Gawley of Rockford, Ill., is visiting Mrs. Rich.

De Wolf Hopper, with the Fine Arts, entertains his supporting cast with some of his famous recitations, one being his "Casey at the Bat."

Douglas Fairbanks has left for New York to do two feature pictures and then will return to the California studio.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

JACK JOSEPHS in charge

MARK VANCE, also of Chicago staff.

Allice Kennedy has severed connections with the local Remick forces.

Joe Tinker is at the Windsor the last half of this week.

The Albany Park, a new picture house in construction in Albany Park by Alfred Hamburger, opens Dec. 9.

Harry Chappell, formerly manager of the Blackstone, is managing the legitimate theatre in Madison, Wis.

George Rosener has a number of new vaudeville acts, which he has submitted to several local agents for approval.

Selig via its publicity department is laying in a large stock of Selig pennants, which will be used for an advertising dodge.

The picture houses did a big business Sunday. The closing of the bars on the Sabbath are reported to have been a big help.

CORRESPONDENCE

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

Joe Pilgrim is on deck as manager of the Academy, reopening Monday night with W. V. M. A. vaudeville.

Walter Stanton (the Giant Rooster) is now offering a new act with girls, the latter as rabbits, geese and chickens.

Marie Caldwell, after a six days' illness and operation, rejoined the Joe Howard show this week.

Amy Butler is back in the old town and doing some special boosting for the late ones from the W-B-S song folios.

LAMBART SECURES STUDIO.

Captain Harry Lambart's new moving picture company, the Mirror Films, Inc., announced this week the purchase of a studio at Glendale, Long Island, which is now undergoing reconstruction. The building was not built as a studio, but as a dance hall and casino, and was used for that purpose for some time. All that is required to make it a modern studio is the replacing of the tile roof with glass and remodelling the interior in certain instances.

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24 Weeks	65.00

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RELEASED OCTOBER 18TH

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

Most of the picture engaging in this town goes direct, although Harry Sheldon and A. Milo Bennett do quite a bit of the jobbing.

Jake Sternad is just as big a baseball fan as ever. During the Chicago series he near froze in catering to his hobby.

Habette joined the Max Spiegel "Tourists" here at the Columbia. There may be another important change or two before many weeks.

Hazel Spencer, alto, and Robert S. Stark, basso, of the Jean King quartet, were wedded in Portland, Ore., during their recent engagement at the Empress there.

The Chicago Little theatre opened Oct. 12 with a double bill, the second half of the bill being Audrey's "The Pretty Sabine Women."

Fred R. Strubel, now city salesman for the Remick Co., was discovered in a church at Peoria, his singing landing him a permanent berth with the song publishers.

Frank Q. Doyle entertained a party of 35 agents and managers at his Oak Park home Saturday night. There was a special feed and the usual greeting of the dawn.

Chicago ticket specs guessed right on the Joe Howard opening and got a nice little profit on the first night performance, Oct. 9. Standing room was at a premium.

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NEW YORK CITY

M. C. LaRue, who runs the Clarendon, has a big room at his inn transformed into a rehearsal hall which he permits his guests to use free of charge.

Burton Holmes came to Chicago this week and opened his 23d season with his travelogues at Orchestra Hall. Holmes is now using the United States for his series.

The Birdsall's new policy at Des Moines, which gives three days (Sunday, Monday and Tuesday) to burlesque, breaks the wheel (Columbia) jump between Chicago and St. Paul.

C. J. Smith is busily engaged in getting Haddon Powell's new tab, "This is the Life," ready for its premiere Oct. 18. Smith is Powell's right-hand bower.

William Gray, now managing the Crystal, Milwaukee, was sent on by the Marcus Loew offices in New York when they took over the S-C time to manage one of the western stands.

A. E. Livingston, operating the Henry Boyle theatre, Fond du Lac, Wis., came in last week to settle which agency will book his house and the A-B-C got it.

There was a time when the Wellington Hotel absorbed all the circus talk. Now it's the Grand-Pacific and some of the circus folks are beginning to show up there.

Harry Jansen, who toured the world a few seasons ago with his own show, is getting a new company together of circus, vaudeville and magic acts which he will take on a tour through South America within the next three weeks.

Norman Kissack, of the A-B-C, is planning another inspection trip of the circuit. By the first of the year the A-B-C banks on having more than 25 weeks on its books. It's past the 22 mark now.

The Auditorium, Galesburg, Ill., will open Oct. 18 with a five-act show booked by the A. B. C. with the Auditorium, Newport, Ky.,

opening Oct. 17 with the same length show. Three-act bills will open at the Rex, Oshkosh, and Fond du Lac, Wis., Oct. 17.

"While the City Sleeps," Rowland and Clifford's show playing S-H time, is not closing as reported. The show is laying off until resuming week stands on its former route. R-C brought in their "Rosary" company Oct. 2. Pittsburgh was its last stop.

The cheapest seat during the "Watch Your Step" engagement is 75 cents. This goes for the top gallery, which sells for less during other legitimate shows at the Illinois. The "seventy-five" price also prevailed during the Montgomery and Stone and Elsie Janis engagement.

George Kingsbury is back on his old stamping ground again. Kingsbury, who for a long time managed the old Chicago opera house, is here in charge of "Inside the Lines" at the Cort. J. J. Donnelly is also of the official staff with the company.

The old Globe at Wabash avenue and Seventh street (about a stone's throw from the Blackstone), remodeled and renamed the Strand, opens as a picture house Oct. 15. The Strand Theatre Co., controlling the Strand (Globe), closed its picture policy at Orchestra Hall last Saturday night.

Howard Stillman, with "Safety First," now in rehearsal for a tab tour, Madge Carson, with William Bar's act; Pacie Ripple, with "Pollyanna" (Blackstone); Walter Robinson, with Ann Hamilton's act, were engagements A. Milo Bennett made last week.

George S. Van framed up the complimentary show the W. V. M. A. tendered the Fort Sheridan public and soldiers Oct. 8. The bill comprised Namba Japs, Lombardi Quintette, Six Military Dancers, Five Musical Byrons, Three Leightons, La Graciosa and Five Belmonts.

Some of Chicago's busiest dramatic centers avow play piracy is going on with unusual activity in the wild and woolly and that reports that fit in from time to time show that some of the biggest Broadway successes are being used with reckless abandon.

Inquiry finds that Harry Hamlin, now in his 50's, spends most of his time at his mountain home in the Catskills; George Hamlin is an established operatic singer and Herbert Hamlin is practicing law in the Windy City. The Hamlins own the Grand theatre building, but the site is under a 99-year lease.

Charles T. Earl is in Chicago. So is his brother-in-law, Ed. Townsend. Earl is the boy who was at Tillyou's Steeplechase, Coney Island, for a long time in charge of the

aquatic events. He originated the Diving Lilies' act. Townsend also has Six Diving Lilies. Earl and Townsend do not speak as they pass.

Lella Shaw, former eastern stock star; Willis Hall, western stock lead, and Almsworth Arnold have been cast for Ralph Kettering's new allegorical act, "Which One Shall I Marry?" Kettering has also written a new one, "It's A Long Lane," which George Drew Mendum, Horace Noble and Jack Marvin are heading.

A serious accident was narrowly averted here last week when an auto containing Paul Goudron, his wife and sister-in-law, G. C. Goudron and Walter Downey was caught between the gates at a railroad crossing when a freight train approached. G. C. Goudron was slightly hurt, with the others escaping unharmed.

Jack Bessey is quite a stock impresario, and that's going some for Bessey, who has been in the show business, particularly the stock end, for the past 15 years. The Bessey stock, with Bessey and Nell Paul, playing leads, is now enjoying prosperity from all reports on week stands throughout Illinois and Indiana. Bessey's rep includes eight to ten pieces on each stand.

Frank Clark and Morey Stern keep a bid report daily on every act in Chicago that uses a song. That goes for cabarets, burlesque, vaudeville, revues, tabs, etc., and incidentally keeps the Waterson-Berlin-Snyder staff here posted to the minute just where their songs are being used and how they are being received. It's work, but the results have been well worth the efforts.

When Ralph Kettering, press representative for the Jones-Linck-Schaeffer, turned loose the story a gigantic big picture house, costing \$300,000, called the Strand, would be built on State between Jackson and Van Buren streets, one of the Chicago dailies branded it a palpable press stunt, but the plans and specifications are being drawn and the building (the stories) is expected to become a reality by Aug. 1, 1918.

When "Coming Thro' Th' Rye" was produced some years ago, with Nena Blake and Frank Lalor featured, the backers were the Largey brothers, who dropped \$285,000 in their show venture. Creighton Largey and wife, Ursula March, are now in pictures and the other brother, Sellers Largey, is believed to be somewhere in the west, engaged in the banking business. At one time the latter was the youngest bank president in the United States, the head of the biggest bank in Butte, Mont.

A Three Reel Mustang Star Feature



MUTUAL PROGRAM

Mutual Film Corporation Announces

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Interpreting C. E. Van Loan's
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ON THE NEW
EIGHT MILLION DOLLAR
MUTUAL PROGRAM

Harry LaMack is ahead of Robert Sherman (eastern) "Within the Law," now playing Wisconsin and Sherman McVann's back. With the western company Claude H. Long's in advance and Frank Hawkins managing, the show now playing Iowa. Sherman also operates three stocks—(A) Grand, Elgin; (B) Fox, Aurora; (C) LaSalle theatre, LaSalle, Ill. The Sherman players appear Monday, Tuesday and Wednesday each week at Aurora and the last half at Elgin. The bills at LaSalle change twice a week, being an all-week stand. Manny Newman is managing the LaSalle house.

Dwight Pepple's new tab, "All Girl Revue of 1915," made its Chicago debut at the Lincoln Sunday and opened a three days' engagement at the American Monday. Among the principals are the Transfield Sisters, Frankie Siegel, Isetta, Olga De Baugh, Louise Elliott, Raymond Sisters, Bertie Fowler, Mosaic Merritt. The opening is an order of a minstrel act, the old semi-circle being used. Misses Siegel and Isetta are the end women, in black-face. A special full stage garden and lake setting is carried for the first part. Specialties are offered by Raymond Sisters, Bertie Fowler, Isetta, Merritt and Transfield, Louise Elliott and Victoria Webster.

Abe Jacobs did a friend a favor and thereby hangs a tale. Jack Campbell, a stage hand with the Orpheum road show last season, became ill and in need of immediate funds, got \$100 from Jacobs, Campbell's sister negotiating the loan and giving Campbell's diamond ring as security. Campbell recovered and started a raffle of the ring. Last Friday he met Jacobs, gave him the one hundred and got back his ring. As the impression goes Jacobs is supposed to have the ring and his friends are buying tickets and have bought chances on that supposition. Abe is now starting up nights to keep faith with his friends that he has nothing at all to do with the raffling scheme. Abe's word is good as his bond, but he washes his hands of the Campbell raffle.

AUDITORIUM (Bernard Ulrich, mgr.).—Boston Grand Opera Co. Business good (second week).

BLACKSTONE (Edwin Wappler, mgr.).—"Pollyanna." Nights off, matinees big (seventh week).

CORAN'S GRAND (Harry Ridings, mgr.).—"In Praise of Avertise." Season stay assured (seventh week).

COLONIAL (Geo. L. Bowles, mgr.).—"Birth of a Nation." Business away up (eighth week).

COLUMBIA (William Roche, mgr.).—"The Rosey Posey Girls."

CURT (U. J. Hermann, mgr.).—"Inside the Lines." Capacity (second week).

CROWN (Edward Roland, mgr.).—"Help Wanted."

ENGLEWOOD (Louis Quitmann, mgr.).—Burlesque.

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

GAITY (R. C. Schonecker, mgr.).—Burlesque.

GARRICK (John J. Garrity, mgr.).—"The Passing Show of 1915." Drawing big (second week).

HAYMARKET (Art H. Moeller, mgr.).—Burlesque.

ILLINOIS (Augustus Pitou, mgr.).—"Watch Your Step." Returns continue big (sixth week).

LA SALLE (Harry Earl, mgr.).—"The Girl of To-morrow" (Joe Howard and Mabel McCane) started off well Oct. 9.

OLYMPIC (George L. Warren, mgr.).—"Kick In" leaves this week, "Battle Cry of Peace" (film) opening Oct. 18.

POWERS (Harry Powers, mgr.).—Opens Oct. 18 with William Faversham in "The Hawk."

PRINCESS (Sam P. Gerson, mgr.).—"Just Boys" closes this week, "Sinners" underlined.

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

STUDEBAKER (George Sammis, mgr.).—Triangle pictures.

VICTORIA (Howard Broalski, mgr.).—"The Sacrifice."

ZIEGFELD (Alfred Hamburger, mgr.).—Pictures.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Nora Bayes is headlining. Miss Bayes is drawing big business to the Palace, and that she is popular was further evidenced by the reception accorded her and the tremendous applause she received after each of her songs. A long medley of her old songs was used to close, and after assuring the audience that the act following her were a nice and clever couple, she was permitted to leave. Ben Ryan and Harriette Lee, next to closing, followed Miss Bayes and more than made good the headliner's promise, and scored the big hit of the show. Van and Belle, boomerang throwers, who are experts in their line, made an interesting opening act, and were one of the big bits of the performance. The bird like explanations of the different objects by the man with a whistle got quite a few laughs. The Three Natalie Sisters were No. 2. The three girls make an excellent appearance and are accomplished musicians, the fault ap-

pearing to be with their routine. They should stick to classical selections, and the one that plays the 'cello could eliminate the song, which would be to the advantage of the turn in general. Harry Holman and Co. in a comedy playlet, "Adam Killjoy," got big laughs with the bright dialog and funny situations. Bonnie Sorra, as the stenographer, ably supported Mr. Holman. The Jewell City Trio are three men who sing and harmonize fairly well. The number at the piano by Reichman received the most applause. Their comedy efforts, while getting laughs, lack originality. Billy McDermott and the Metropolitan Dancing Girls changed places, the former programmed fifth following the dancing turn. The Metropolitan Girls opened with a Hungarian dance well done by the girls, was followed by a solo dance by George La Fevre, which received deserved applause. Though eight members were billed only seven appeared. Billy McDermott seemed to have a hard time getting started, finally getting some laughs and landed safely with his band master impersonation. A line in the parody of "Game of Love" was much too blue. Howard's Dogs did not get much attention. By the time the first dog reached the top of the circular incline the house was nearly empty.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—There is no telling what would have happened to this week's bill at the Majestic if the booking powers that be hadn't listed Bessie Clayton and Co., for it remained for this dancer and her peppery band of musicians to swing the show into favor. The Majestic bill has other women, and two of them are "singles." Louise Gunning was very prominent in the lights. She appeared "No. 5," with Val Cunningham as pianist. She looked quite girlish in the dress worn at the opening but a different style would have been more becoming. Miss Gunning appeared to be in good voice and sang her numbers effectively. Most of them were old but they gave her ample opportunity to bring out all the charm of her voice. The curtain was not in harmony with her hair and complexion, but that did not hamper her vocal exhibition. The other "single" from the feminine contingent was Zoe Matthews, on "No. 2." Miss Mat-

thews worked hard to please but her routine of songs appeared to be a handicap. Miss Matthews depends too much upon her voice and if the songs are not there with the billing (program) which Miss Matthews carries the results are not what she must naturally anticipate. Miss Matthews enunciates pretty clearly and distinctly but she lays too pronounced an emphasis on many of her words. After the show started with the Orpheum picture travel weekly, the Moyakos appeared. There is no need for the man's announcement about what the Japanese girls are going to sing in English after four and one-half years in this hemisphere. The results will be the same. Two Oriental misses follow neat hand-balancing and bending routine with several American songs with dancing steps to match. The Jap boy missed fire with his violin Monday afternoon, the instrument being out of key with the orchestra. This youngster shows decided avidity for the song and dance idea and should be encouraged. It's in him to advance. After Miss Matthews came Fred J. Ardath and Co., in the rural skit with its decided atmosphere, being both amusing and entertaining. The act runs as it did last season with the talk and comedy bits unchanged. There are new stage props and some of the live stock looks new. Trovato may not be new to Majestic regulars, but that made no difference. His music was highly appreciated. Miss Gunning was next with the Three Keatons, just in from a long summer at Muskegon, giving the comedy end a tilt upward that helped. Buster seems to have grown several inches, but in the growing has brought his acrobatics up to a higher grade of proficiency. All the former knock-about and slam-em around didoes have been retained, with several new ones thrown in for good measure. Joe Keaton proved conclusively that none of his anatomical joints have taken on any rust. Harry Cooper dropped into a pretty hard spot but managed to swing them around his way nicely. His kidding reference to Miss Clayton's dancing partner was wholly unnecessary. Emerson and Baldwin closed the show.

MEVICKER'S (J. G. Burch, mgr.; agent, Loew).—The pace set last week may have

been a little too fast, for this week's show goes in its bounds. There appears no let-up in the business. The Jackson Troupe of cycling women and one man made a "flash" and went swimmingly along the old trick routine of wheel combinations. Marnello (?), the female impersonator who worked down east under another moniker (or looks like the impersonator), played the piano well and sang in falsetto voice effectively, but there was not the applause and exclamatory results that should have been Marnello's. He made no change of dress but looked the feminine part desired. There was no excuse for the stage wait between his act and the preceding one. The Three Bartos showed big time "risky" class and made a really good impression without stalling. They have several dandy hand-to-hand lifts and tosses. Gerard and West in "one," did fairly well. The girl displays no grace in her dancing but has a good kick. She should take a little more care in practice. The man could use a good lyrical number. He pleased well with his dancing. A photograph film evoked a little laughter. Nixon, Bowers and Nixon and their rube comedy appealed to those who care for their style of stage comedy, but the opening drags and they depend too much upon the closing. The woman holds interest by her wire work, although a little of what appears in her routine. Act needs speed, a new opening and some talk would help. Admitting the act has played a long time and played everywhere does not alter the fact that times have changed. Barber and Jackson started off quietly and slowly but the tall feller's comedy efforts soon pulled them up to the level. His height and his long legs and long arms would have a better comedy value were they dressed to carry out the contrast gag more decidedly. He has several good parodies and they rang the bull's-eye Monday. His dance also boosted things. The woman did her best work on "When I Leave the World Behind," her singer headed materially by biting the chorus from a box. The act hauled down one of the big bits of the show. "Dugan's Money" was presented by three people, two men and a woman. Of farcical lines it landed in certain sections. The woman affects a noticeable dramatic tone all the way. The principals, however, make each word reach and in a big house like McVicker's that's most essential. It helped "Dugan's Money," which relies wholly on its lines to reach. There are several "My Gods." One is sufficient. After the new "Wallingford" scene came Watson and Delancy and the Ten Fashion Girls. It's one of those musical-comedy skits with a lot of girls and heavy of principals of the juvenile type. There's not much to the plot or story, although one pair of the leads released some snappy crossfire that was refreshingly new and timely. Cast as a whole much better than the average, the dancing and singing of reasonable strength to keep the act working all the time. Some of the quips sound unmistakably similar to those used in the Thompson act, "Burglar's Union." Joseph K. Watson was a big bit, his monolog and parodies bounding over with big returns. Watson found the old gags were a better scoring weapon and he used them fast and heavy.

NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—The Hip show Monday morning proved a better balanced one than the bill at the same time last week by reason of it having more comedy and a more diversified form of entertainment. Business continued strong and Monday the house seemed to enjoy the show immensely. The Three Rooney Girls made a good impression with their tight wire feats, with the girl in the blue tights jumping over a table and later jumping a rope on the wire and another miss in pink burbling a chair and also doing the Girls' ten strictly juggling, but might help the impression by more vivacity and speed. Merritt and Mack talked vocalized a little and danced with Merritt's acrobatic flips and flops rounding up the act to big applause. Ford and Dolan started out all right but lack of rehearsal with the orchestra resulted in Miss Dolan not showing for the last number and her partner doing the steps alone. The pair work well together but it was a pity that the turn was not given in its entirety, as it impaired the results. Miss Dolan dresses well and looked particularly attractive in the poke bonnet and molasses-taffy colored outfit. That Miss Dolan was sore as a wet hen was evident at the close when she refused to come on for a bow. Ford took it alone. Leonard is a violinist and one who doesn't try to do a couch or a Texas Tommy with his playing. He is also forte with the Hawaiian instrument, the Ukulele, and his "River Shannon" number struck twelve. By alternating with the instruments and playing topical numbers Leonard registered a solid hit. Edmond Hayes and Co. may have an act that's considered old, yet with certain picture comedy byplay decidedly popular throughout the land the Hayes turn comes right in line. At the Hip the slangy talk and the rough work of the little fellow sent over the top to crashing results. Hayes put in a little spice that some of the house won't tolerate, but it was just the sort to hit 'em a ripper at the Northern. The Lombardi Quintette, four singers and an orchestra director, scored solidly and substantially. Here is one foreign vocal aggregation that can

A BIG SUCCESS at the AMERICAN and ORPHEUM THIS WEEK (Oct. 11)

CAPT. JACK BARNETT AND SON

WATCH FOR ★ MOLLIE KING ★

Starring in

"The Code of the Mountains"

Released Oct. 31

By the WORLD FILM CO.

wade right into any pop house district and ring up the applause on its operatic program. The singing went over big and deserved it. The prima donna appeared to be in unusually good vocal trim. Bud Snyder, with two assistants dressed up like Joe Jackson and working his pantomimic grin overtime, closed the show with a bang. The cycling exhibition was both daring and interesting. Snyder works harder for a comedy score with the assistants and some of their bits, particularly the ladder monkeyshines, reached their laugh destination.

ACADEMY (Joseph Pilgrim, mgr.; agent, W. V. M. A.).—Where not long ago stood the ruins of the old Academy which went up in smoke today stands a brand new theatre which was dedicated to pop vaudeville Monday night by the Bijou-Academy Co., with a five-act bill furnished by Booker Hoffman of the W. V. M. A. The house was all finished for the occasion, its newness and brightness and electrically lighted front making it all the more attractive. Joe Pilgrim, who formerly managed the Imperial, was there with his ingratiating smile, and everything went through without a hitch. Many of the Association agents were present to pay respects to the new Academy's fresh start on life. Judging from the rush on the box office for both shows the Academy looks ripe for a big, successful season. The new house is now a worthy show neighbor of the Star & Garter. The Academy has a busy little orchestra that's engineered by Eugene L. Wayne, who wasn't a bit afraid to program his selections for the opening. The Klondrome offered a western subject (Kritterion) at the opening, marred by fast operation, and the Ice weekly at the close. Houeely and Nichols started the variety section. The men had on new purple suits a la Tuxedo and scored from the first on their appearance. Their second score was on their music, the brass selections eclipsing the others. The talk and the subdued form of music didn't get anything. Flisk and Fallon, with the woman in per cent. of the act, made some of their comedy land, but the woman's voice kept the act from falling from grace. Flisk and Fallon were the first to use the new house curtains which instead of being a fiery color of velvet

or plush was of the same pattern that decorated the boxes. The idea brought the results. The curtain catches the eye and is a relief from the much used purple boys. The Parla Fashion Shop, also carrying the underline "Maison de la Mode," proved a genuine novelty in the neighborhood. The dialog and comedy are only a secondary consideration, the dressing of two live models by one of the men being the stunt that sent the act over to big applause and bows. The man, doing the French modiste, in quick succession, ease and style, drapes and dresses loose dress material on the women in the most approved shapes, the modes including stylish panner, pantaloons, evening gowns and a wedding outfit of charmeuse. The act has some chic suggestive patter that was very well received in the Academy neighborhood. In fact the act seems to be built for such a neighborhood, long accustomed to the crash of burlesque. This fashion shop offering will prove a novelty anywhere and in the pop houses of the big cities is surefire. Jack Lewis, affecting a Cliff Gordon style of makeup and using Cliff's old monolog, found the going sweet and easy and the laughs were certain. Lewis shows an inclination to shout nearly every other word which tends to make his voice sound harsh and discordant. The Cyling McNutts uncorked a world of speed and some good cycling comedy and ground tumbling that brought big applause. The little girl in the act is a regular stage captain, a good performer and perfectly at home. That brown head to foot of fashion show of hers at the finish not only looked nice but was good for a laugh. Four shows a day will be given at the Academy, with the routine increased for the Saturday and Sunday crowds. The two-jitney admission should send the house over to the credit side.

present at the early hour. Eugene Diamond, an accomplished violinist, was well applauded for his efforts. "The Aurora of Light" held strict attention in the closing spot, few if any walkouts being registered during the run. Kelso and Leighton and the 16 Navassar Girls, both holdovers from last week, successfully repeated, and Beale Browning, who was added to the bill, entertained nicely.

EMPRESS.—The William Fox feature film, "Sin," is being headlined over the vaudeville show, and while it hardly comes up to the standard mark established by preceding films of the same trade mark, it pleased a large house. Stansfield, Hall, Lorraine and Co. offer a tabloid farce labeled "A Quiet Woman," which landed the desired laughs and warranted its selection. Bertie Herron, assisted by Armsman, struck a responsive chord with their rather dainty little offering and might be safely classified as a sure hit. Little Caruso and Co. in a musical turn called "A Night in Venice," held the house in closing spot, the singing carrying the company over nicely. Owen Wright was given the opening spot and did well considering. Hicks and Seymour, with a good routine of singing and dancing, did nicely, and the Ambler Bros., an equilibrium turn, were well liked.

PANTAGES.—"Little Miss U. S. A.," a tabloid musical show, closed the program at the local Pantages house and held the audience interested throughout to the final curtain. It's a well dressed affair and cleverly staged and should please practically any pop audience where this brand of entertainment is favored. Ober and Dunont, two modern dancers, are quite excellent considering the many hundreds of efficient stoppers on the Coast, and were accorded a big applause at the conclusion of their specialty. "Lady Betty" is a trained monk with the stereotyped routine of tricks, but amusing, nevertheless. Gray and Wheeler managed to create a favorable impression, the Chaplin imitation scoring heavily. Will and Komp, a duo of acrobats, held the opening spot and pleased those present. Padden and Reed do a good blackface turn and were especially well liked, while Kennedy and Burt, who completed the program with a repertoire of good numbers, landed with ease.

CORT (Homer F. Curran, mgr.).—"So Long, Letty."

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Margaret Anglin in "A Divine Friend" (second and last week of this new play; Anglin's fifth week here).

SAVOY (Homer F. Curran, mgr.).—"Clansman" film, 7th week.

ALCAZAR Belasco & Mayer, mgrs.).—Stock, Vaughan-Lytell Stock Company.

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

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

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

The Empress has done away with programs.

"The Brixton Burglary" was the offering presented by the Florensia Club recently.

The German players gave the musical comedy, "The Unlucky Thirteen," in the Turn Hall lately.

Exceptionally fine weather (just a trifle too hot) helped the attendance at the Expo, but hurt the matinee theatre business.

Oct. 8 the third and last performance of the "College Hero" pageant was given in the Civic Auditorium, Oakland. The production used 500 costumed players.

Scovell's Dancers got away with the headline honors at Pantages last week. The act not only earned first honors but many flattering newspaper notices as well.

While the baseball series were being fought out back east, three of the downtown variety houses were showing each play during mornings via the mechanical contrivances.

Friday night, Oct. 8, the Stanford University Sword and Sandal Club presented Carlyle Moore's "Stop Thief" at the Stanford Assembly Hall, Palo Alto.

The Yosemite, Stockton, which last season split the week between Orpheum, vaudeville and road attractions, is reported to be playing dramatic stock.

"Hereafter" (said to be formerly Dante's Inferno), a new "Zone" show, has brought forth a protest from the local clergy because the words "Heaven and Hell" are used in billing the show.

The California State Commission has issued an edict all girl shows on the "Zone" must go. The commission alleges some of the shows have been so indecent they would not have been permitted on the Barbary Coast.

One James Keane, when arrested and tried last week for stealing both Taylor's diamonds, said in court: "I couldn't help stealing her jewelry because it looked so nice." This seemed to please the actress, who prevailed upon the judge to dismiss the case.

Duke R. Lee, spicler, actor, broncho-buster and all around showman, applied for a divorce from his wife, Elizabeth (cirrus rider), Oct. 4. Duke alleges that the pair were married in 1915 and shortly after his wife deserted him for another man.

According to the new ruling of the Woman's Conference at the Stanford University, freshmen women are forbidden to participate in college dramatics during their first year. A desire to eliminate freshmen shows is the reason of the action.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Walter C. Kelly, with his satire on a southern judge, heads the current week's bill at the Orpheum, and was a laughing riot. Mr. Kelly established a record for laughs and will probably leave San Francisco to be remembered as the biggest hit of any monologist who ever appeared at the new house. Pat Rooney and Marion Bent landed. Long Tack Sam and his company of Orientals interested the Orpheum gathering and was liberally rewarded with applause. Pipfax and Panio were delegated to hold down the opening position and amused those who were

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FREDERICK PERRY in "THE FAMILY STAIN"
THEDA BARA in "CARMEN"
ROBERT B. MANTELL and GENEVIEVE HAMPER in
"THE BLINDNESS OF DEVOTION"

Tom Terriss

Producing Terriss Features

Hugo Lutgens, who bills himself as the "Evangelist of Laughs" and lives up to his billing, is adding a "Billy Sunday" burlesque to his turn that is a sure fire laugh getter. In time Lutgens will get away from his Swedish preacher impersonations and do laughable versions of well known public reformers.

Because a contracting firm made an assignment it had against Dr. W. H. Leahy and wife for material used in and labor on Tivoli theatre at the time of construction to one Thomas A. Keogh, the Portland Cement Co. has taken steps to have the contracting firm declared bankrupt. At the time the Tivoli was built there was financial trouble.

Edward Vaughan, the well-liked manager of "Stella," the most talked about "Zone" attraction, was among the injured in a collision between a "Jitney bus" and a touring car on the night of Oct. 4. His injuries were not serious and were confined to lacerations of the body. Since the opening of the Expo Eddy has become a sort of a celebrity here.

ATLANTA.

BY LOUIS COHEN.

FORSYTH (Geo. Hickman, mgr.; agent, U. H. O.).—Opens with Slinger Trio, please; Benny and Hoyle, very good; George Howell and Co., scores big; Amy Lesser, good; De Pace Opera Co., singing hit; Stuart Barnes, laughing hit; Barney Williams and his Summer Girls closed the show to big applause.

ATLANTA (Homer George, mgr.; agents,

K. & E.).—"Potash and Perlmutter" and "Daddy Long Legs." Advance sale very heavy.

Gentry Bros. dog and pony show are playing a two-day engagement here to capacity audiences.

The Barnum & Bailey show are booked here for two days next week.

Joe Marrentette, who has been manager here for the past three years for the Consolidated Film Exchange, has resigned to take charge of the General Film Co., offices all over the south, with headquarters in Atlanta.

George Greenwood has just returned from New York where he closed a deal with the Weiss Circuit to book all of their open time with tabs and vaudeville.

BALTIMORE.

BY FRANCIS D. O'TOOLE.

MARYLAND (Frederick C. Schnaberger, mgr.).—"Woman Proposes" and Dorothy Toyé divide the popularity honors this week at the head of a very well balanced bill. The skit is played by a company which manages to make the most of the many clever lines. "The Luck of Totem," presented by Harry Girard and Co., contains some pleasing harmony. Agnes Cain-Brown has a sweet voice and is very acceptable in the role of the girl. The Six American Dancers give an exhibition of clog dancing that is above the average. Edwin Barry, supported by William Richards and company, presents an amusing farce. There is an equilibristic number by the Schmeltz. "A Boardwalk Flirtation" is offered by Bront and Aldwell, and contains some good songs. A travesty on modern piano acts by Williams and Wolfus carries off the comedy hit of the evening. Robert Everett's Novelty Circus, in which the monkeys go through the antics of a circus, and a News-Pictorial conclude the bill.



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NEW YORK

ACADEMY (Tunis Dean, mgr.).—Shubert's new production, "Hands Up," open up the regular season in this house.

AUDITORIUM (Edw. Renton, mgr.).—"The Trail of the Lonesome Pine" is being presented this week by the Auditorium players in an interesting and entertaining manner.

COLONIAL (Charles F. Lawrence, mgr.).—There are thrills aplenty in "A Forbidden Marriage," a play of the old melodrama type which is being presented this week by the new stock company.

HIPPODROME (H. M. Gursch, mgr.).—Singer's Midgates head a lengthy bill this week at the Hip. Martin and Clark, above the average; Wilkins and Wilkins, hit; "The Wrong Guy," a farce-comedy, is presented by Ethel May Hall and Co.; Dorothy Herman brings many new songs; Stanley, Burns and Hall conclude the bill.

GARDEN (Geo. Schneider, mgr.).—For the jubilee week celebration the Garden is offering a bill of seven numbers, of which the "Black and White Revue," a good minstrel act, is the topline. Colonel Jack George, amuses; Cardo and Nell, good; "The Lingerie Shop," full of amusing situations; Musical Lunds give a melange of music; "On the Coast," a scenic production by Captain Kilder and company, and Ferrer and Shannon, comedians, conclude the bill.

PALACE.—Hert Baker and Co. present a clever burlesque, "Copper at 61," which is out of the run of most shows because it has a ghost of a plot. Leo Hoyt, a clever comedian, and Lucille Mannion are the favorites with the audience, according to applause.

GAYETY.—"Girls from Joyland." The Baltimore Press Club opened its fall season Monday at the Fourth Regiment Armory. To add to the gaiety of the occasion the cream of the talent appearing at local houses were corralled.

BUFFALO.

BY CLYDE F. REX.

TECK (John R. O'Brien, mgr.).—"Sherman Was Right," new, commented on elsewhere. Next, Taylor Holmes in "His Majesty Bunker Bean."

STAR (P. C. Cornell, mgr.).—"It Pays to Advertise," opened to capacity, continuing

throughout week to big business. Week 18, Marie Tempest.

GAYETY (Charles Taylor, mgr.).—Bob Manchester's Burlesquers with Mollie Williams.

SHEA'S (Henry J. Carr, mgr.).—Worth and Brice, headline with success; Bell Ringers, feature; Little Lord Roberts, clever; Scott and Kean, do well; Monroe and Mack, fair; Al and Fanny Stedman, please; Toyo Bros., usual; Capitola, and Cathleen, good; fairly well assembled bill.

GARDEN (Wm. Graham, mgr.).—Stock burlesque continuing to big business. This week, Billy Mossey, in "Southern Belle," with "Cleo" and Mitchell and Lorraine as extra attractions. Next, "The Bachelor Girls." OLYMPIC (Bruce Fowler, mgr.; Sun).—Maxmillan, headlining; Campbell and Brady, very good; Viola Guest, good; Bays and Hays, fair; Taylor and Howard, pleased; Ruth Gibson and Co., entertain; pictures close.

MAJESTIC (John Laughlin, mgr.).—"Little Lost Sister," return engagement doing well at popular prices. Next, "Bringing Up Father." LYRIC (H. B. Franklin, mgr.).—Carmen's Minstrels, do well; Cunningham and Bennett, favorites; Kelly Bros., a hit; Ben and Hazel Mann, comedy singing; The Song Review, pleased; Mr. and Mrs. Howard La Coste, good; Ledagar, featured; Wallingford pictures added attraction.

ACADEMY (Jules Michaels, mgr.).—Sylvester Family and Girl from the Sky among feature acts appearing first half to good business; the Six Musical Spillers booked for last half along with five other acts. Coupons being issued entitling lady to seat at half price. Inducement offered to increase matinee business. Bill changed Monday and Thursday. Good business.

Clara Irwin, formerly with Joe Verbie for several seasons, is now located with the McMahon & Dee theatrical agency in this city.

Several of the local play houses are reaping big money from the world's series, the play boards proving a big hit with the fans.

Carnival Court roller rink opens Saturday for winter season.

"Peg o' My Heart" is to play a return engagement at the Teck within a week. Following "A Pair of Silk Stockings" will appear.

CINCINNATI.

BY H. V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. H. O.).—Kelt and De Mont, La France and Bruce, Kathleen Clifford, "Ships that Pass in the Night," Faber Girls, Morton and Glass, Haydn, Borden and Haydn, Tumbling Demons. EMPRESS (George F. Fish, mgr.; S-C.).—

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Tom Powell's Minstrels, Marimba Maniacs, Singing Five, Minstrel Billy Clark, Wright and Davis, Nettle Carroll Troupe.
GRAND (John Havlin, mgr.; Theo. Aylward, business mgr.; K. & E. Elsie Ferguson in "Outcast," 18, Margaret Illington in "The Lie."

LYRIC (C. Hubert Heuck, mgr.; Shubert).—Joe Santley and Frank Moulin in "All Over Town," 17, "Dancing Around," with Al Johnson.

OLYMPIC (Harry Hart, mgr.; Columbia).—"Yankee Doodle Girls."
PEOPLE'S (Ed. Shafer, mgr.; Independent burlesque).—"Sunshine Girls."

MUSIC HALL.—Chicago Tribune war pictures.

GERMAN (Otto E. Schmidt, mgr.; stock).—Sunday night, "Schneider Wibbel."

Attesting the success of the Empress after a return to the S-C policy, Manager Fish announces that nearly 70,000 persons attended during the last three months. Fish says the closing of the Walnut helped his business a lot.

At the Grand the attractions for the week of Oct. 25 will be pictures, "Salvation Nell" and "Salambo," both on the same bill.

Arthur Wilber, former manager of the Lagoon, is doing the publicity work for the Central Avenue street fair.

DETROIT.

By JACOB SMITH.

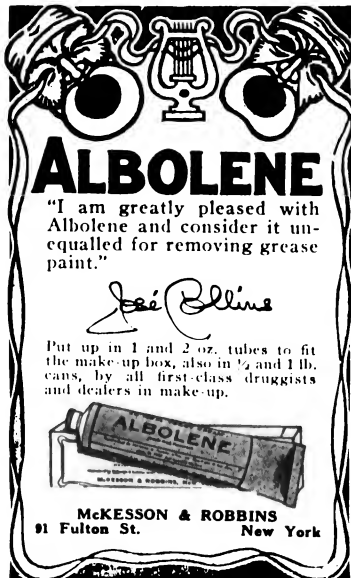
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Stone and Kaliz, good; Milo, clever; Al Lydell, good; Augusta Close, excellent; Cole and Denahy, good dancers; White and Clayton, good; Raymond and Caverley, laughs; Danube Four, acrobats.

MILES (George A. Harrison, mgr.; rehearsal Monday 10).—Melo Moore's "The Enchanted Forest," good tubed; Dr. Royal Raceford, novelty; Adele Oswald, mimic; Tom and Stacia Moore, liked; Adams and Guhl, laughs; Pantzer Duo, good.

ORPHEUM (C. H. Miles, lessee; agent, Loew; rehearsal Monday 10).—Abe Attell, drawing card; "Real Mr. Q." good sketch; Leonard and Willard, entertaining; The Cromwell, opened; Lillian Watson, well received; Four La Dellas, pleased.

GARRICK (Richard H. Lawrence, mgr.).—William Faversham in "The Hawk."

DETROIT (Harry Parent, mgr.).—Ethel Harrymore.



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LYCEUM (A. R. Warner, mgr.).—"Mutt and Jeff in College."

GAYETY (J. M. Ward, mgr.).—"Star & Garter."

CADILLAC (Sam Levey, mgr.).—"High Life."

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (Nelson Trowbridge, mgr.).—"The Only Girl," 18, "The Ragged Messenger."

ENGLISH'S (Ad. F. Miller, mgr.).—John W. Ruskin animal pictures.

LYCEUM (Phil Brown, mgr.; S. & H.).—"St. Elmo," 18, Ben Holmes in "Happy Heine."

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.).—Eleanor Gordon in "The Discovery"; G. Aldo Raudegger, Miniature Review, Hancock and Broske, Felix Adler, Kenney, Nobody and Platt, Pielt and Schofield, 4 Jansleys.

LYRIC (H. K. Burton, mgr.; agent, U. B. O.).—Burton and Burton, King Sauls, Clark and McCullough, Jue Joung Tai, Ernest Alvo Trio; last half, Cornelia and Adel, Harry Sterling, Three Musketeers, Herbert and Dennis, Capt. Treat's Seals.

FAMILY (H. Hollenbeck, mgr.; agent, J. L. & S.).—Philippe Artols, Howe, Barlow and Ginger, Blondell and Bancroft, Frank Morton.

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

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

COLEMAN (Sam Davis, mgr.).—Stock burlesque, "The Mirthful Maids."

MAJESTIC (G. E. Black, mgr.; American Wheel).—"Tango Queens."

Barton and Olson have purchased from Dickson and Talbot the Alhambra, a picture house on one of the city's busiest corners. The amount has not been made public. This gives Barton and Olson three downtown theatres.

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GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.; agt., U. B. O.).—Week 4: Charles Howard Co., hit; Violinsky, well received; Grazers, ordinary; Signor S. R. Valenza, entertaining; Charles E. Evans and Co., big laugh; "Tango Shoes," pleasing; Ralph Dunbar and Co., clever; Rives and Harrison, good.

REPUBLIC (Al. Watson, mgr.; agt., Levey).—Week 4: Laura Winston and Co., well presented playlet; Howard Sisters, well liked; Al. Wright, passable; Maloy and Fulton, fair; Bernice Bernard, entertaining; Atlantic Duo, passed nicely.

HIPPODROME (Lester Fountain, mgr.; agt., Western States).—Week 4: Meredith Sisters, excellent satisfaction; Indian Princess Winona, clever; Allva and Allva, well applauded; Vic Leroy and Mae Call, pleasing; Billy Roder, Walter Ford and George Lashwood, well received; Walsh, very good.

BURBANK.—"The Big Idea."
 LITTLE THEATER.—"Snow White."
 MASON.—Ruth St. Denis.
 MOROSCO.—"Nobody Home."
 CENTURY.—Burlesque.

James Spencer has quit the stage to teach dancing.

George Lask and Harry James are collaborating on several new lyrics for Morosco.

Edmund Lowe has resumed with the Burbank stock after four weeks' vacation.

Allyn Lewis is now under the management of Oliver Morosco.

Maud Fulton has completed her new play, which Morosco is to produce.

Frances Ring is rehearsing "Under Cover" for early productions at the Burbank.

Grace Travers, the actress, is having a vacation.

(Miss) Christian Hill has formed the Pageant Play Co. for the purpose of producing "Joseph and His Brethren."

Blanche Ring gave a "hard times party" for members of the "Nobody Home" Co., playing the Morosco at her beautiful home, the Villa Blanca, Hollywood, at which the guests wore gingham gowns and overalls.

MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (Chas. H. Preston, mgr.; agt., U. B. O.).—Wyatt's Scotch Lads and Lassies, headlined with success; Tom E. Murphy and Co., excellent; the Brightons, novelty; Mary Melville, very good; Hermine Stone and Co. scored; Frank North and Co., very good; Anthony and Mack, good; Leo Zarrell Trio, thrilling, complete.

HIS MAJESTY'S (H. Quintus Brooks, mgr.)—Geo. Driscoll's Players presented "The Light That Failed" for the benefit of the Montreal

School for the Blind. Next, "The Miracle Man."

ARENA (Abbie Wright, mgr.).—"The Birth of a Nation" opened the 3d and last week to good houses.

FRANCAIS (M. B. Slesinger, mgr.; agt., J. H. Alox).—Vardell and Sewall, amused; Three Boyds, good; the Guilberts, good opener; Warwick Trio, pleased; Lloyd and Churchill, good; T. W. Goodwin and Co., fair; Larkins and Burns, laughs.

GAYETY (Tom Conway, mgr.).—"The Sporting Widows" gave a good laughing show to big business. Next, Rose Sydel's Co.

IMPERIAL (H. W. Conover, mgr.).—Daniels and Conrad, good; Genier, pleased.

SCALA (Oliver McBrien, mgr.).—W. H. Foster's Musical Comedy Co., pleasing; large audiences.

FAMILY (Maurice West, mgr.).—Broadway Musical Comedy Co., with Sam Green and Eddie Collins, playing to big houses.

KING EDWARD (E. Lavand, mgr.).—Russ Forth Burlesque Stock Co. and pictures.

CRYSTAL PALACE (Charlton Howarth, mgr.).—Reopens 21, showing Metro pictures.

Starting Monday, Oct. 18, the policy at the Lyric will be changed. Vaudeville will be discontinued and a twenty-piece orchestra will be one of the features. The prices will range from 10 to 50 cents. First-run Metro pictures will be shown.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Winona Winter captured the plaudits Monday evening. Lew Dockstader's Rooseveltian sallies found hearty response. Cressy and Dayne were liked for their naturalness in playing a rural sketch. Fred and Albert finished well. Mae Francis has stunning clothes. Smith and Austin got laughter. Staine's Circus, commendable closing number.

DAUPHINE (Lew Rose, mgr.).—Not since Jack Singer unfurled his Behman Show at the Greenwall for a six weeks' run in the middle of a hot summer and established burlesque history has there been a stock organization revealed locally as good as that which opened at the Dauphine Sunday afternoon. Graced by two large audiences, the skits employed scored unmistakably, uproarious laughter and innumerable encores attesting universal approbation. The producers have not stinted any, the sets, costuming and equipment measuring up to that seen with the better grade traveling shows. There are eighteen girls constituting a chorus that is lively and enervating, besides possessing an essential modicum of good looks. One of the welcome features was that the "bits" used had not too often been touched by the ravages of time. In the comic section, Billy McIntyre, the male principal, established himself as a prime favorite through an unctuous demeanor that easily begot applause. The crowd liked Cy Ardinger's "rube" also. Fred Bulla interposed an amusing Irish characterization. Joe Ward, Fred Mace and Jack Bell handled the work allotted them effectively. Mildred Stoller, a true and tried veteran in the burlesque division, has never done better work here. Miss Stoller is skilled in the art of diffusing broad humor. "Twas a wise lad who insisted that Vivian de Long remain belighted throughout the performance. The audience seldom took its eyes off Vivian. Mae Earle is a clever soubrette, while Mildred Gilmore disclosed a knowledge of the skill required in getting a number over. A young

man, by name Micky Makwood, isn't a bad little actor at all, but Micky with another, softer and more euphonious appellation would seem—oh so much better!

TULANE (T. C. Campbell, mgr.).—Mrs. Patrick Campbell in "Pygmalion" and "The Second Mrs. Tanqueray."

CRESCENT (T. C. Campbell, mgr.).—Last week of the Baldwin Players in "One Day."

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

Calvert G. Stith is again writing the dramatic reviews for the "Item."

"The Only Girl" comes to the Tulane next week. "Damaged Goods" is underlined for the Crescent.

Flora Ascott Sander is dancing at the Cosmopolitan.

Sarah Shields, until recently with Allen Miller and Co., has returned to this city.

Circus manager near here wrote into "Omar the Tentmaker," asking that he quote his best price on two large tents.

The Lyceum has undergone extensive repairs, and now is the finest picture house in the upper section of St. Charles street.

Karl Goldenberg has succeeded William Gunn as manager of the Plaza. "Three Weeks" was playing the house Sunday. Two hicks stopped in front of the house, and one, noting the sign, said to his companion: "Let's go in here, Martin. This picture must be having a run."

Lew Rose is the house manager at the Dauphine for "Diamond" Rube Chisolm and Arthur B. Leopold. Henry V. Ottman is the treasurer, with Victor Meyer as assistant.

Local vaudevillian came home sad and disconsolate to his wife Monday evening. His spouse, noting his dejection, asked the reason. "It's just this way, Annie," he replied. "I've spoken to fourteen different people today, and not one of them would let me talk about my act."

PHILADELPHIA.

By HORACE J. GARDNER.

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.).—The show at Keith's this week was a delightful mixture of dancing, opera scores and of popular songs by talented artists. The three-hour schedule was headed by a Gilbert and Sullivan Revue, elaborately staged and voiced in commendable style. Another pantomimical production which began like "Sumurun," but developed into a skillful acrobatic exhibition, was presented by the Al. Golem Co. Grapewin and Chance received well merited ovations for their sketch, "Roughkeepsie," which was refined and tinged throughout with real comedy. Gertrude Vanderbilt did a vaudeville turn with George Moore as her partner. The Vanderbilt and Moore team was one of the brightest features of the afternoon's entertainment. Albert Cutler, the Yankee billiardist, proved interesting to those familiar with fancy shots on the pool table. Fred and Adele Astaire, two youthful dancers with good looks as their chief asset, opened the show. Webb and Burns made a favorable impression, and Ryan and Tierney exploited some of the newest

and most popular songs. As a whole, the show was above par.

CASINO (W. M. Leslie, mgr.).—Ben Welch has brought to the Casino this week one of the truly "Big Shows" and a more cleverly mixture of music, dancing and clear comedy would be hard to discover.

CHESTNUT STREET OPERA HOUSE.—Second week of Triangle plays.

ADELPHI.—William Hodge in his latest comedy success opened Monday at the Adelphi.

FORREST.—"The Birth of a Nation" opened its sixth consecutive week Monday at the Forrest. It is still very popular.

BROAD.—"Daddy Long Legs," with Ruth Chatterton and Henry Miller, is evidently due for a long and successful run here. Extra Friday matinees are being given.

GARRICK.—"Under Cover" opened Monday at the Garrick.

WALNUT.—"The Vampire" in a new form opened the week at the Walnut with Marie Curtis and Robert Hyman playing the leads.

PEOPLE'S.—"Uncle Tom's Cabin" revived.

TROCADERO.—"Girls From Joyland" with Roseati.

GAYETY.—"Hello Paris."

GLOBE.—Under the management of David Zablotsky, the Globe is presenting nine acts of high-class vaudeville. The best evidence of the merit of the show is the fact that it is playing to crowded houses at every performance. The bill is headed this week by a musical comedy entitled "Pier 23."

LYRIC.—"Hands Up" opened to a full house Monday evening at the Lyric.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—3-10, German War Films.

BAKER (Milton W. Seaman, mgr.).—3-10, "The Arlyle Case." Next, "Help Wanted."

ORPHEUM (Carl Reiter, mgr.).—Hooper and Cook open the bill with a good dancing number; Brooks and Bowen, good; Brunelle Sisters and Harry Stephens, pleased; Fleta Brown and Herbert Spencer, singing hit; Harry Beresford and Co., shared headline honors; Nellie V. Nichols, hit of bill; Jack Dudley Trio, closed; Orpheum Travel weekly.

EMPERESS (T. R. Conlon, mgr.).—Dayton and Maley, big; Marty and Valerio hit; Five Greens, headliner; Emily Greene and Co., laughs; Smiletta Brothers and Mora, good; Morton Jewell Trio, novel club-swinging act; Charlotte Stockdill, pleased.

PANTAGES (J. A. Johnson, mgr.; agt., direct).—Five Normans, good; E. J. Moore, pleased; Concentration, pleased; Lewis and Chapin, good; Nana, oriental dancing; Fong Choy Co., fine.

LYRIC (Dan Flood, mgr.; agt., Webster-Fisher).—Dillon and King. Pictures.

ST. LOUIS.

By M. BERNAYS JOHNSON.

COLUMBIA (H. D. Buckley, mgr.; agt., Orph.).—Burk and Walsh, fair; Julia Curtis, clever; Eddie Carr and Co., pleasing; Frances Nordstrom and Plinkham and Co., very good; Van and Schenck, very fine; McIntyre and Heath, comedy hit; Ruth Royce, fair; Roshanara, novel and good.

GRAND OPERA HOUSE (H. G. Wallace, mgr.; agt., W. V. M. A.).—Grace and Forest, fair; Amoros and Mulvey, pleasing; Grace La Dell, novel; Cummings and Young,

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A SPECIAL MEETING

will be held in the Lodge Rooms, next
TUESDAY, OCTOBER 19, at 11.15 P. M.

The chair will be taken by Big Chief **FRANK FOGARTY**, supported by Past Big Chiefs **FRED NIBLO** and **JUNIE MCCREE**, Little Chiefs Alf Grant and Past Little Chief George E. Delmore

Speaker: **HARRY MOUNTFORD**

(International Organizer of the W. R. A. U. and A. A. A.)

good; Chas. Kenna, pleasing; Mme. Hermon, very good; Princess Minstrel Misses, pleasing; 5 Foolish Fellows, fair; Swain's Rats and Cats, very good.
EMPRESS (Coney Heb, mgr.; agt., W. V. M. A.)—Vaudeville.
OLYMPIC—"Girl from Utah."
GARRICK—"Birth of a Nation."
AMERICAN—"Happy Helne."
SHUBERT—Al Jolson; "Dancing Around."
PARK—"Happyland."
SHENANDOAH—"Overnight."
GAYETY (Don Stuart, mgr.)—"Kissing Girls."
STAL—(Leo Reichenbach, mgr.)—"The Big Craze."
KINGS—Pictures.

The Garrick opened this week with the "Birth of a Nation, transferred from the Olympic, the latter assuming its former policy of musical comedy.

Louis Acado has been appointed treasurer of the Columbia. He has occupied minor positions. His promotion comes as a reward for his services.

TORONTO, ONT.

By HARTLEY.

GRAND (A. J. Small, mgr.)—Julian Ellings in "Cousin Lucy" received a most cordial reception and box office returns indicate big business for the week. Next, "It's a Boy to Advertise."

ROYAL ALEXANDRA (L. Solman, mgr.)—The big English musical comedy, "Tonight's the Night," with a big company of English favorites, opened fine. Next, "Peg O' My Heart."

SHEA'S (J. Shea, mgr.; agt., U. B. O.)—Sam Mann and Co. in playlet highly diverting; Kenneth Casey, versatile; Leonard Gaudier, pleasing; Marie Fitzgibbons, entertaining; Corcoran and Dingle, good; Rawls and Kauffman, fine; Hubert Dyer and Co., good; Bertie Ford, clever.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agt., Loew).—Frank Bush, an old favorite; Lester Trio, laughs; Knowles and White, good; Fields Bros., entertaining; the Kemps, held interest; Al Rose and Price, clever; Gallagher and Carlin, hit.

SHEA'S HIPPODROME (A. C. Mcardle, mgr.; agt., U. B. O.)—The Bungalow Girls, entertaining; Seven White Blackbirds, pleasing; Tossing Austins, novel; George W. Hussey, clever; Velde Trio, good; Siegel and Matthews, hit; Roberts and Groves, pleasing.

GAYETY (T. R. Henry, mgr.)—Harry Hastings' Big Show. Next, Star and Garter Show.

STAR (Dan F. Pierce, mgr.)—"Parisian Fillets." Next, "Military Maids."

STRAND (R. S. Marvin, mgr.)—Pictures and music. The recital given by Madame Melba and Co. at the Massey Hall last week in aid of the Canadian Red Cross Fund brought \$9,000. The Australian diva gave her services free.

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (Oct. 18)

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
Abelso Edward Variety N Y
Abram & Johns Variety San Francisco
Adler & Arline Variety N Y
Alexander Kids Majestic Milwaukee
Allen & Francis Variety N Y
Amata Shea's Buffalo
Ankers Three Maryland Baltimore
Ardath F J & Co Keith's Toledo
Armstrong Will H Variety N Y

AMETA

Direction. H. B. MARINELLI

ERNEST R. BALL

Direction Jenie Jacobs

B
Beaumont & Arnold care Morris & Feil N Y C
Berzac Mme Jean Variety Chicago
Bimbos The Pantages Portland Ore
Blondell Edward Variety N Y
Bowers Walters & Crooker Variety N Y
Brinkman & Steele Six Variety San Francisco
Briscoe Olive Princeton Hotel N Y C

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NOTICE---Endorsed by Managers, Press and Public as being a marked improvement over his former successes

This Week (Oct. 11) Alhambra, New York Next Week (Oct. 18) Prospect, Brooklyn

LARRY COMER

Dashing Larry Comer, the "Beau Brummel of Songland" (as the critics have called him), is meeting with big success in his present single turn.

Aside from possessing a rich baritone voice, Larry has an abundance of



personality and works with a "smile" that never fails to win over an audience.

Mr. Comer offers something new and refreshing in the way of a high class single and does not confine himself to any one particular style of song. At present he is meeting with unusual success with "Tennessee" and has a distinctly individual way of putting the song over.

HATHAWAY AND MACK

The accompanying likeness of Hathaway and Mack hardly does this clever couple credit, for among their many accomplishments, their supreme appearance stands out as one of the greatest assets of the turn.

Their song and dance specialty has been credited by the big time managers as one of the best of its kind in present day theatricals and as a re-



sult the pair are continually in demand. Both blessed with splendid voices and with a portion of the vehicle given over to their terpsichorean efforts, they have constructed one of the most entertaining acts imaginable with Irving Berlin's wonderful ballad, "When I Leave the World Behind," featured in the vocal department.

An Incomparable Catalogue Every Song An Individual Masterpiece

"ARABY"

One of Berlin's greatest. The number that is...

"JUST TRY TO PICTURE ME DOWN HOME IN TENNESSEE"

A southern ditty that stands alone in its class.
A rare applause winner. Don't fail to get it.

"FLOATING DOWN THE OLD GREEN RIVER"

ON THE GOOD SHIP ROCK AND RYE

The country sketch of the song.
The title is self-explanatory.

"DON'T BLAME ME FOR WHAT HAPPENS IN THE MOONLIGHT"

If you want a double number try this one.

The greatest double song ever published with a wonderful melody and a melody that has no equal.

"IN BLINKY, WINKY, CHINKY CHINATOWN"

By the writers of "Chinatown."

Just the song to give your repertoire that excellent touch of variety.
The best Chinese number ever produced and now in its prime.

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Berlin's Best Ballad

The song that will stand as a perpetual monument to his wonderful career.
Words cannot describe its value. Suffice to say it's the greatest song of any kind we have ever listed and the greatest song Berlin has ever written.

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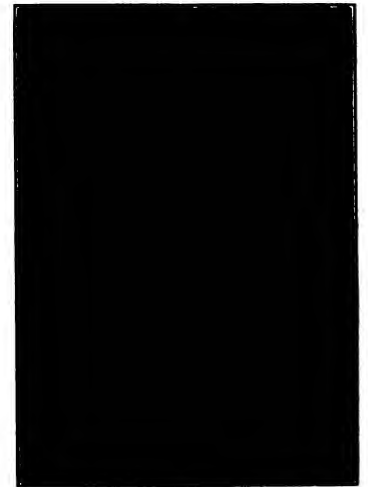
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MARIE RUSSELL

Acclaimed the champion ragtime singer of the Panama-Pacific International Exposition, Marie Russell is the proud owner of a medal, presented to her by the Theatrical Mechanic's Association for her splendid efforts on the Pacific Coast, the ornament carrying a number of jewels from the Tower of Jewels, one of the prominent buildings on the Exposition grounds.

Miss Russell, whose repertoire includes "Kentucky Home," "When I Leave the World Behind" and "Watch



Your Step" from the Waterson, Berlin & Snyder catalogue, has a unique style of delivery and renders every number with the essential "punch" and inevitable results. While she specializes in ragtime, Marie Russell is equally talented in handling ballads, her success with "World Behind" being the best evidence of that.

WEBER, DOLAN AND FRAZER

A trio of entertainers full of "pep" and ginger who have gradually risen to a position in their profession where they stand recognized as one of the best three acts extant. When Eva Tanguay began selecting a high class vaudeville show to surround her road tour, Weber, Dolan and Frazer were among the first engaged and remained with the cyclonic comedienne for a



complete season. Aside from their vaudeville work, the boys are handy artists in the cabaret line, having entertained the patrons of George Whiting's cabaret at Coney Island for two full summer seasons.

In their repertoire of popular numbers, Weber, Dolan and Frazer are featuring several selections from the Waterson, Berlin and Snyder catalogue, among them being "Down Home in Tennessee" and "Floating Down the Old Green River."

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Curtis Julia Orpheum Memphis

D

Dares Alex & Gina Variety Chicago
De Dio Circus care Tausig 104 E 14th St N Y C
De Lyons J care F M Barnes Chicago
Demarest and Collette Variety N Y
Devine & Williams Orpheum Oakland
Dupres Fred Variety London

E

Ellmore Kate & Williams Sam 802 Palace Bldg
Ellison Glen Orpheum Winnipeg
Emerson & Baldwin Grand Pittsburgh

F

Faye Elsie Trio Orpheum Seattle
Fern Harry Majestic Chicago
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Flemings The Orpheum Portland Ore
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Grazers The Orpheum Salt Lake

H

Hagens 4 Australia Variety N Y
Hart Billy Bob Manchester Co
Hart La Bella Marie care Plunkett Palace Bldg
Haydn Borden & Haydn Temple Detroit
Hayward Stafford & Co Variety N Y
Heather Josie Keith's Cincinnati
Herman Al Keith's Boston

Holman Harry Co Variety New York
Howard's Ponies Keith's Cleveland
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Hynes & McIntyre Bushwick Brooklyn

I

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J

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Johnstons Musical 625 S Potomac St Baltimore
Jordan & Doherty Variety N Y
Josefson Iceland Glims Co Ringling Circus
Judge & Gale Keith's Providence

K

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Kartelli Bushwick Brooklyn
Keane Warren J & Co Keith's Toledo
Kelso & Leighton 167 W 145th St N Y C
Kenny Nobody & Platt Keith's Louisville
Kerville Family Colonial New York
Kirkamith Sisters Shea's Buffalo
Krellas The care Irving Cooper N Y C
Kronold Hans Variety N Y

L

Lai Mon Kim Prince Variety N Y
Langdons The Bijou Bay City
Leightons Three Orpheum Winnipeg
Leonard & Willard Variety N Y
Lewis & McCarthy Orpheum Seattle
Lloyd Herbert Pantages Circuit
Lohae & Sterling Orpheum Ogden
Long Tack Sam Co Orpheum San Francisco

M

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McIntyre & Heath Orpheum Memphis
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N

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Rooney & Bent Orpheum San Francisco
Ryan & Tierney Keith's Cleveland

R

Raymond & Caverly Temple Rochester
Reese & Basse Majestic Chicago
Reilly Charlie Variety San Francisco
Rocher's Circus Orpheum Oakland
Rocher's Monkey Music Hall 2 Malden Hill
Gardens Malden Eng
Rooney & Bent Orpheum San Francisco
Ryan & Tierney Keith's Cleveland

S

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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
St Elmo Charlotte Variety N Y
Stein & Hume Variety N Y
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Syman Stanley Variety N Y

T

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Thurber & Madison, Bentham, Palace Bldg, N Y
Tighe Harry and Babette Variety N Y
Tracey Stone Co Orpheum New Orleans
Trovato Variety New York

V

Valdares (Original) Cyclist Variety San Fran
Valli Muriel & Arthur Variety Chicago
Von Hoff George Variety N Y

W

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Beauty Youth & Folly 18 L O 25 Century
Kansas City
Behman Show 18 Gayety Kansas City 25
Gayety St Louis
Ben Welch Show 18 Palace Baltimore 25
Gayety Washington
Big Craze 18 Gayety Chicago 25 Majestic
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Billy Watson's Beef Trust 18 Columbia Chi-
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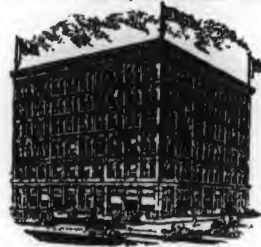
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George Geo M
Germine Mr
Gladdings Helen
Gleeson John R (P)
Gordon Marie
Gregory Wm
Gregory Frank L

H
Hall Billy
Harding Richard E
Harrington Marie
Hart Miss M
Hayden Tom
Hedder Jack
Herbert Victor
Hill Harold
Hills Mrs W
Holden Mae
Holman & John
Howard Jean & R
Huguenot Harry
Huling Ray G

K
Keane Paula
Kemp Mr A
Kinkaid Kitties
Knight Harry

L
Lake Joe
Langdon Florence
Laraine Carrie
Lawrie Arthur
Lawrence Mr L A
Lawrence Vivian
Leach Helen
Lee Joe
Lemley Jack
Leonard J F
Leonard Mr
Leonard & Walker
Lo Roy Vic

CHARLIE

DOT

VAN and HAZEN

Playing Loew Circuit

Direction, M. S. EPSTIN

BUCK PIELERT and SCOFIELD ADDIE

(MR. AND MRS. BUCK PIELERT)

IN THEIR ORIGINAL "HELPING HUBBY"

Booked Solid U. B. O.

Direction, MAX GORDON.

This Week (Oct. 11) Keith's Indianapolis

Doing Nicely

HILDA SCHNEE

DOUBLE VOICE WONDER WHERE QUALITY REIGNS SUPREME.

P. S.—She certainly can sing. Honest opinion of all artists with whom she has played.

Exclusive Direction, JULE DELMAR

N. B.—ED. BELLCLAIRE, top mounter of Bellclaire act for 19 years (yes, boys, some record)—would like to hear from a recognized understander as partner. No Student.—\$0.50 gentleman. Wish to state I was the top mounter which helped to make the name of Bellclaire Bros.

Address ED SPILLANE, VARIETY, New York

EUNICE HOWE

Singing and Talking Comedienne

HOWE? "TIP" and "MIKE" Get Acquainted With "MIKE"
The On', Talking Dog on Earth. Let Him Tell You His Troubles.
UNITED TIME

(Now By HERSELF)

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Starring in
"So-Long-Letty"

the Season's Knock-out — Record Morosco Run in Los Angeles, outdistancing "Peg O' My Heart."

UNDER MANAGEMENT OF
OLIVER MOROSCO
Personal Manager, CYRIL RING

STARRING
in
"SO LONG
LETTY"
and
BREAKING
"ALL
PACIFIC
COAST
RECORDS

ELEVEN
WEEKS
at the
MOROSCO
THEATER,
LOS
ANGELES



S
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NOW
by
HIMSELF

(Under Management, OLIVER MOROSCO)

THOSE VERSATILE ENTERTAINERS



JACK
Kammerer
—and—
EDNA
Howland



JACK KAMMERER
as CHARLIE CHAPLIN

In a combination of songs, dances and impersonations.

Sixteen minutes in "one"

Playing Loew Time

Direction, ABE FEINBERG



BERTHA CREIGHTON

In
"OUR HUSBAND" by Williard Bowman

U. B. O. TIME Direction, JOHN C. PEEBLES

Lewis Harry C
Lewis Joe
Lewis Sam
Lewis Ted
Livingston Mrs R J
Lockwood Ruth
Lovett Eddie
Lynn Mrs D

M
Mack Andrew
Marion Marie
Marques Veronica
Marquis Will
Martin Bradley
May Evelyn C
McDonough Ethel

Monahan Mr P A
Morin Zena
Moran & Wiser
Morris M
Moss Dick
N
Newell Frederic

O
Oveling Chapple
Overholt Walter
P
Parquette Arthur
Paulette Louise
Pearson Walter
Pearce Harry



AERIAL
PATTS

Vaudeville's Cleverest
and
Fastest Trapeze Artists

Opening on W. V. M. A.
Time Oct. 28th

ARTISTS DE LUXE
KARLTON
AND
KLIFFORD

PRESENTING
A Revelation in Art
Address care VARIETY, New York

Pelletiere Pierre
Petrie Mr W F
Prince Al

R
Rely Frank
Reynolds Pink
Richie Texas
Rialto Mrs

Ridge S C
Rizins Louis (P)
Robinson Bill
Rose Harry
Ryan Margaret

S
Santwire James
Saubert Harry

We more than made good on the coast and have gone to Australia with a lot of good stuff to deliver. If inquisitive about us ask NORMAN JEFFERIES.

NOLAN
and NOLAN

(Juggling Comiques)
Tivoli Theatre, Sydney, Australia.

PETE MACK Suggests
FANTASIO
PARISIENNE NOVELTY
POSING SINGING



Leon A. Berezniak

Lawyer to the Profession
185 West Monroe St. CHICAGO, ILL.

Saxton Josephine
Schallor Jack
Schloman E F
Schollen Mr F
Seymour Lillian
Sharp Minnie
Shaw Mr Al
Sibley Homer W

St Kitchi
Silvers Barney
Sinia Norbert
Smith Hazel
Smith Mr L F B
Snow Edyth
Spencer Mr F E
Spulk Mr

LUNETTE SISTERS

IN THE WHIRLING GEISHA GIRLS

Repeated their previous success last week at the Colonial Theatre in their Beautiful, Original and Mechanical Aerial Novelty. Introducing their own conception of the aerial ballet while suspended by their teeth.

This Week (Oct. 11), Prospect, Brooklyn
Next Week (Oct. 18), Grand, Syracuse.
Direction, PAUL DURAND

MCINTYRE AND HEATH || THE CRISPS

are rehearsing a new sketch, entitled

"PEANUTS"

By OTTO T. JOHNSONE

are rehearsing a new sketch, entitled

"Behind the Mask"

Also by OTTO T. JOHNSONE

SEASON 1915-16. THE ORPHEUM CIRCUIT. (BOTH ACTS)

FRANZESKA

(Jackie and Billy)

JACKIE—The bird that knows what he is talking about

MACK and VINCENT

RUSSELL

BLANCHE

ORPHEUM CIRCUIT

Direction, GENE HUGHES

Next Week (Oct. 18), Dockstader's, Wilmington



OH THE KOMIC'S LIFE
IS A WONDERFUL LIFE,
HE CAPERS AND CLOWNS
BY NIGHT,

THO' HIS HEAD MAY ACHE
AND HIS HEART MAY BREAK,
HE MUST ALWAYS BE MERRY
AND BRIGHT.

WALTER WEEMS,

CHAPERONING EDWARD MARSHALL, AUSTRALIA.

IMHOF, CONN and COREENE

ROGER

HUGH L.

MARCELLE

Next Week (Oct. 18), Keith's Palace Theatre, Brooklyn, N. Y.

Booked solid United Time by MAX E. HAYES

JOE FADEN and CO.

Scenic, Singing, Talking, Comedy Novelty, Entitled "Trying Out"

FOUR PEOPLE

If it's a Harold Selman Playlet it's a Success

NOW PLAYING

"Mysterious Mr. Russell"

"1040 West"

"A Classic in Slang"

"All Wrong"

TWO BIG NOVELTIES COMING

"It Works Both Ways" "The Last Banquet"

NOW FEATURING MYSELF

HAROLD SELMAN

And an All Star Cast in

"THE MYSTERIOUS WILL"

PRINCESS KALAMA

Hawaii's Originator of the "WHIRLWIND HULA HULA"

Assisted by Mr. KAO

ADDED FEATURE ATTRACTION

for the season with

Harry Hart's "HELLO GIRLS"

GARCINETTI BROTHERS and MONA

Just finished a circuit of fairs, Oct. 1. Opened Orpheum Circuit at St. Paul Oct. 3. THIS

WEEK (Oct. 11), ORPHEUM, WINNIPEG. Oct. 24, Orpheum, Seattle

Direction, BERNARD BURKE

12--THE SCOVELL DANCERS--12

(Unequaled in Vaudeville)

Headed by the Premier Danseuse

MME. SOOVELL

Under Exclusive Management of JAMES B. MCKOWEN, Majestic Theatre Bldg., Chicago, Ill.

WM. H. SWANSON Presents

"A MILE A MINUTE"

A Sensational Western Comedy Drama with GEO. F. HARRIS and a Cast of Seven People.

Featuring the Great Race Scene from "THE HONEYMOON EXPRESS"

MAURICE DOWNEY and CO.

In "AN IRISH ARDEN"

By FRED J. BEAMAN

Not much of a laughing sketch, but a great CHARACTER ACT, THAT PLEASES THE PUBLIC

JUDSON COLE

Presenting an absolute departure from the stereotyped Magical Offering

Direction JAMES B. MCKOWEN

ALFREDO

Touring New Zealand

H. D. McIntosh



THEY ARE LAUGHING AT

Sam Barton

IN ENGLAND

ARTHUR VALLI AND SISTER

VALLI

In their New and Artistic Novelty W. V. M. A. Time



GEORGE HARADA

WORLD'S FAMOUS CYCLIST

1716 Clybourn Ave. Chicago, Ill.

St. Claire Nae
Steadman Al
Steele Herbert
St. Elmo Leo
Still Lulu E
Stover Mrs P N
Symonds Alfretha

Vannesson Bill

Von Dell Florence
Von Siegfried Carl
Vox Dorothy

W

Wa Dele Leon
Ward Geo H
Ward Prince
Warren Fred
Whitehead Joe

"BOBBY" "HELEN" Woolsey and Meher

IN "THE BLOW OUT" UNITED TIME

STONE and MARION

The Entertaining Duo IN SONGS OF CLASS

THE FAYNES

A CLASSY, FLASHY PAIR Representative, JACK FLYNN

TED AND CORINNE

BRETON

"THE MOVIE MAN"

"General" ED. LAVINE

ORPHEUM CIRCUIT

HARRY WEBER PRESENTS

PARILLO and FRABITO

Original Street Minstrels

SKATERS BIJOUVE

Direction, FRANK EVANS

HUGO LUTGENS

THE EVANGELIST OF "LAUGHS" S. & C. Circuit

Wilken Mr W S
Williams Evelyn
Wixen Nat
Wonda Madam
Wyer Forest G

Y
Yetter Martha
Younger Jack
Z
Zertho

GEORGE CHYO

The Japanese Athlete Extraordinary
Orpheum and U. B. O. Time



Buster Santos and Jacque Hays

The Girls with the Funny Figure in their new act, "The Health Hunters" Touring Pantages Circuit



"The Party from the South"

A guava bears the same relation to fruit that Limburger does to cheese! A trip through Florida now will convince you.

BILLY BEARD

Sailed for Australia to play Rickards time Address

JIM AND MARIAN HARKINS

Tivoli Theatre, Sydney, Australia



FRANCES CLARE AND GUY RAWSON



TRANSFIELD SISTERS

Refined Musical Act With Dwight Pepple's All Girl Musical Revue



HERE'S BERTIE FORD

Dancing a la Tanguay on the wire. This Week (Oct. 11) SHEA'S, TORONTO

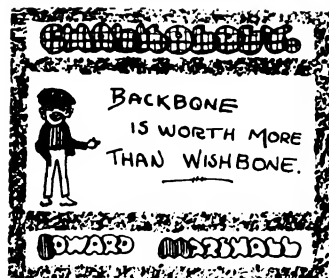


Billy Lloyd and George Britt

In "A Mixture of Vaudeville" By Ned Dandy

Oct. 11—Keith's, Providence.
Oct. 18—Keith's, Philadelphia.
Oct. 25—Keith's, Washington.

Direction, HARRY FITZGERALD.



PAULINE SAXON
THE "SIS PERKINS" GIRL

Holden and Graham

Versatile Novelty Act in Juggling, Dancing, Magic, Cartooning and Shadowgraphy

3 STEINDEL BROS.
ORPHEUM—UNITED TIME

DAN B. ELY presents
"Black and White Revue"

Playing U. S. O. Time

Direction, HARRY RAFF.



McINTOSH and his "MUSICAL MAIDS"

ETHEL CLIFTON AND BRENDA FOWLER

Authors of "THE COWARD," "THE LATE VAN CAMP," "THE SAINT AND THE SINNER," "THE GOVERNOR," "THE SURGEON"

ALL PLAYING Acts Staged by WILL GREGORY

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
Next Week (Oct. 18), Orpheum, Los Angeles
Direction HARRY WEBER Address VARIETY, New York

Welling Levering Troupe

Famous Cycling Comiques

EDMUND LOWE

LEADING MAN
Morosco's Burbank Theatre, Los Angeles

MAYME REMINGTON AND COMPANY
New Act. Booked Solid U. S. O.

MARTYN and FLORENCE
is (Vaudeville's Best Opening Act)

Howard Langford

(Juvenile Light Comedian)
Featured in 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.
Eastern Rep. I. KAUFMAN Western Rep. TOM POWELL

DAWSON, LANIGAN and COVERT

"Those Dancing Phiends"

ORPHEUM and UNITED Dir. EDW. S. KELLER

MANAGERS AND AGENTS—NOTICE!
BEWARE OF OUR COPYISTS. PIRATES KEEP OFF. WE ARE THE ORIGINATORS OF THIS STYLE OF ACT. OTHERS ARE IMPOSTORS.

NELUSCO and HERLEY

"EUROPEAN VERSATILE NOVELTY"
Card Manipulation, Shadowgraph, Rag Painting, Club Juggling, and My Original Chinese Novelty, which is copyrighted.
Direction, AARON KESSLER.

Amoros Sisters

Direction, PAUL DURAND. Management, TONY WILSON

HOUDINI

ORPHEUM CIRCUIT

Next Week (October 18)

ORPHEUM, SEATTLE

Headline Acts

Feature Acts

COMMUNICATE

HARRY A. SHEA

Can Place You for Season's Work

Managing Some of the Biggest
Acts on Popular Priced Time

Booking } **Three weeks around New York
Sunday Concerts**

PERSONALLY MANAGING

The Marcus Loew Club Department

No Act Too Big. Keep Me Posted When Laying Off
WRITE WIRE PHONE

Harry A. Shea Vaudeville Agency

1493 Broadway (Putnam Building, Suite 523) NEW YORK

PHONE 4318-19 BRYANT

TEN CENTS

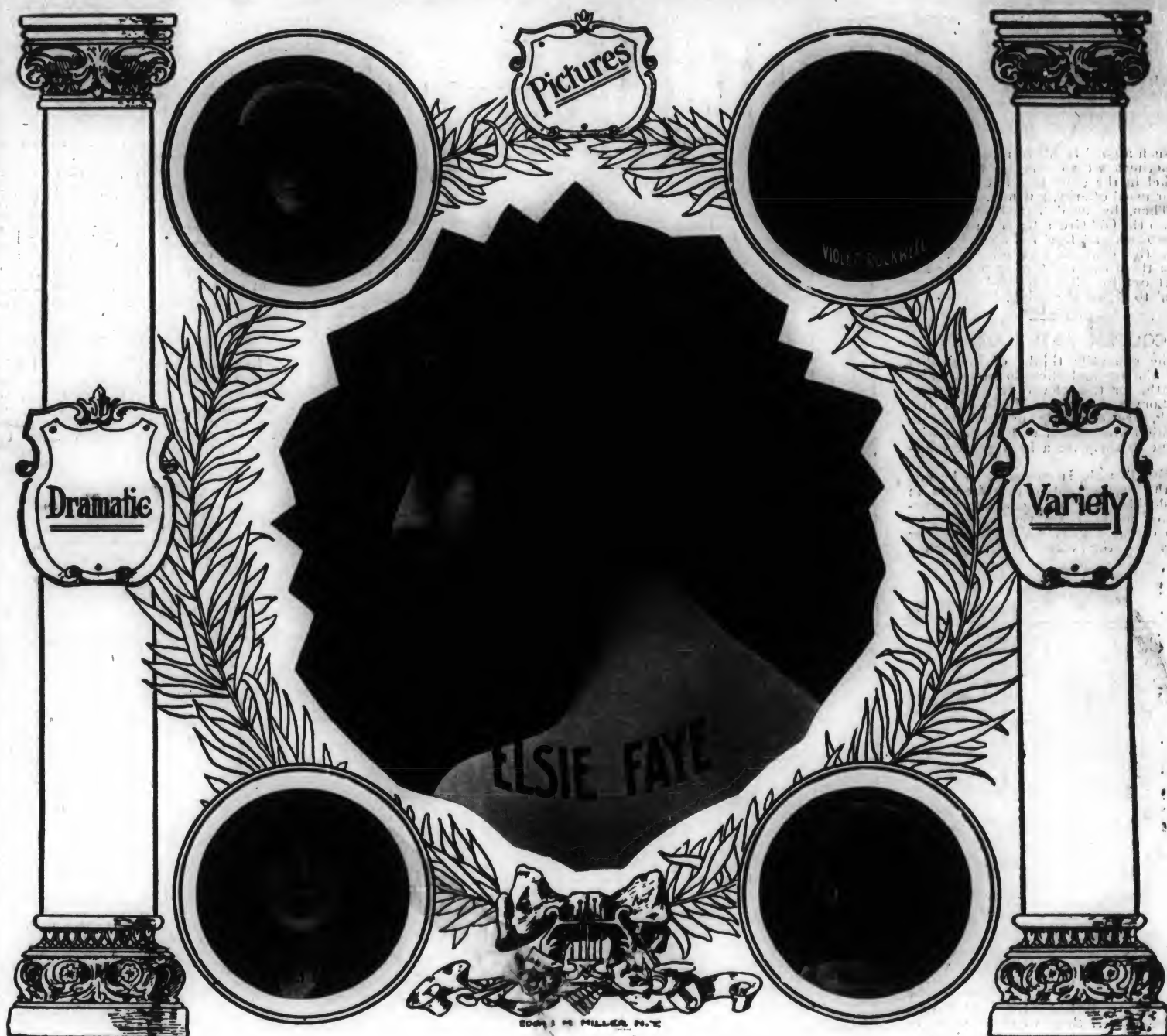
OCT 22 1915

VARIETY

VOL. XL, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 22, 1915.

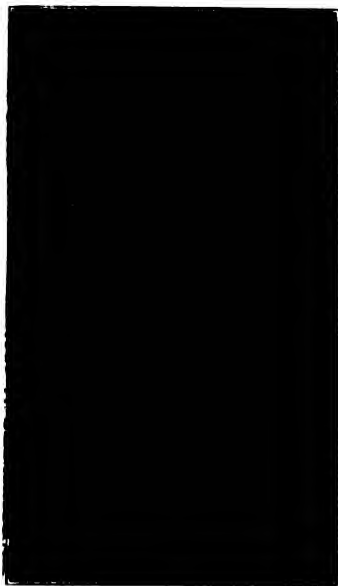
PRICE TEN CENTS



FRANKLIN AND EAMES

Zeb Franklin, who is now doing the monolog made famous by the late Rube Dickinson, says: "In my new act, 'The Pro-Hi-Bition Rally,' I allude to my boy, Wally Eames, start the services by singing 'Araby.'"

"I find the rendition of this wonderful number generally puts the deacons



in such a good frame of mind that they sometimes git so careless they put a nickel in the collection hat instead of their usual offerin', a penny.

"Then, by usin' 'I've Been Floatin' Down the Old Green River on the Good Ship Rock and Rye' for a closin' song, why the deacons just git wild. I've seen them rise right up in a body and start out together declarin' they were goin' to down the drink.

COOPER AND RICARDO

One generally thinks of originality and Cooper and Ricardo in the same breath, for this clever duo, appearing at Loew's American Music Hall this week, are distinctly original and in addition are blessed with the requisite talent to comprise a high grade offering.

Miss Ricardo is conceded to be one of the best eccentric comedienues in vaudeville, her "nut" endeavors practically monopolizing the comedy portion of the vehicle while Max Cooper adds to the value with a perfect



"straight" and a splendid singing voice. Their vocal department includes "Araby," "When I Leave the World Behind" and "When I Get Back Home in Tennessee," three of the best numbers on the song market and all published by Waterson, Berlin and Snyder.

Several weeks ago we made a singular prediction as to the possibilities contained in one of the features of the new catalogue and we are glad to find that our prediction has been verified to the fact that the catalogue is a success in every way.

We found that the catalogue is a success in every way, and we are glad to find that our prediction has been verified to the fact that the catalogue is a success in every way.

In the past few weeks we have seen a great deal of the selling of the catalogue and we are glad to find that the experts of the catalogue are a success in every way.

"JUST TRY TO PICTURE ME

DOWN HOME

IN

TENNESSEE"

is unique, specially composed for the purpose of being a success in every way, with a different result.

We have a number of songs that are different from the rest, and we have written for "Mr. Logan," and this makes a new catalogue, and we have less of the same old songs.

If you have not added this new catalogue to your collection, now and watch results.

Orchestration in all forms can be had at our professional department.

WATERSON, BERLIN & SNYDER

Strand Theatre Bldg., 47th St. and B'way, New York

CHICAGO: PUBLISHED BY W. W. PETERSON, 100 N. WABASH ST.

MAX WINSLOW, Professional Department

EMMA STEVENS

Just a few short months ago the subject of this little appreciation was deeply engrossed in her duties as a public school teacher. Today she is being seriously considered for the stellar role in a Broadway production.

Merely another instance of genius and talent asserting itself regardless of circumstances, for Emma Stevens aside from being one of the prettiest prima donnas in present-day vaudeville, carries a wealth of vocal talent and personality, and established pre-



cedents tell us that those three virtues never recognize failure. Miss Stevens is featuring in her present repertoire one of the big hits of the Waterson, Berlin & Snyder catalogue, "Araby," the song that has aided hundreds of talented singers to an introduction to prominence and success. We feel secure in predicting not only continued success for Emma Stevens and "Araby" but eventual fame, for in Emma Stevens and "Araby" you find two real gems.

BAUER AND SAUNDERS

In the undisputed success of Louise Bauer and Pauline Saunders one can recognize the reward of an unconquerable ambition and a spirit of progressiveness, for with practically no promise of recognition and without the slightest assistance from outside sources, these girls proceeded to build



up an offering that would please and entertain and actually compelled the business end of the profession to sit up and take notice.

They wisely looked over the list of published numbers and finally decided on three compositions of the Waterson, Berlin & Snyder brand in "When I Leave the World Behind," "Floating Down the Old Green River" and "Tennessee," and with this excellent nucleus for a start they constructed a highly entertaining specialty that has never failed up to date.

VARIETY

VOL. XL, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 22, 1915.

PRICE TEN CENTS

UPHEAVAL IN SCREEN CLUB OVER RECENT ELECTION

Arthur Leslie, Who Successfully Championed Ten Out of Eleven Candidates, Summoned on Charges, Applies to Supreme Court for Injunction, and Starts Personal Suit Against Each Officer for Damages.

Arthur Leslie, president of the Motion Picture Newspaper Syndicate, has been granted by the Supreme Court an order to show cause why the officers and governors of the Screen Club should not be enjoined from placing him on trial on Oct. 26. Summonses and complaints have been served on King Baggot, Paul Scardon, James Kirkwood, Jules Burnstein, George F. Blaisdell, Frank Powell, Ben F. Wilson, William Barry, James Gordon, Jacob H. Gerhardt, William Quirk and David B. Wall, individually and as the Board of Governors of the Screen Club.

Unless the defendants maintain in court when the argument is heard Oct. 25 the legality of their actions, an injunction will be issued. Leslie in his affidavit charges conspiracy to place him on trial for his campaign methods at the recent Screen Club election which resulted in the election of ten out of the eleven candidates whose cause he championed. He charges that at the last regular meeting of the Board of Officers, held Oct. 11, at which he was not present, a resolution was rushed through to place him on trial before the newly elected officers, who are friendly to him, took office. It would appear from the affidavits in the case that the officers whom Leslie has haled to court neglected to comply with a number of constitutional requirements.

Leslie has also started suit personally against each officer for damages and much expensive litigation confronts the defendants should they oppose his motion for an injunction.

When asked for a statement by a representative of VARIETY, he said:

"This fight was thrust upon me.

"Here is a concrete example of the

shocking laxity prevailing at Board of Governors' meetings when King Baggot, and later, James Kirkwood, presided over them. Every member can obtain a printed copy of the Club's constitution. In it he will find no lawful meeting of the Board of Governors can be held without a quorum of nine. Then let him demand at the annual open meeting of the Club, which will be held next week, the minutes of the meetings presided over by Mr. Baggot and Mr. Kirkwood. It is expressly stipulated that no constitutional provision may be changed except at the annual or at a special meeting of the whole Club. The minutes of these open meetings show this provision was never changed and is still in force. There were only seven members present at the illegal meeting that resolved that I be placed on trial at 8 P. M., Oct. 26. This Star Chamber proceeding to railroad me out of the Club was so crude that the official minutes did not even state the resolution was seconded and carried. The official notice these conspirators prepared and sent me stated that I had violated Article 2, Section 5 of the By-laws. There is positively no Article 2, Section 5 of the By-laws.

"Furthermore, the Constitution requires that fourteen days notice be given to a member before he is placed on trial. The registered notice I received came to me two or three days before the day fixed for trial.

"Since the service of the legal papers summoning these people to Court several of them have sought an immunity bath by confessing that they were influenced by a man formerly prominent in the Club's counsels and that they

Continued on page 8.

The OFFICIAL NEWS of the

White Rats Actors' Union and Associated Actresses of America

Appears on pages 12 and 13
of this issue

PLACING ANNA HELD.

On Tuesday negotiations were completed for Anna Held to appear at the Palace, New York, next week, as a vaudeville act, at her previous big time salary, \$2,500.

H. B. Marinelli represented Miss Held for the booking, with Harry D. Kline as her personal representative, a position Mr. Kleine will occupy, it is said, throughout Miss Held's visit to this side.

She will play vaudeville for but one week, before going to Los Angeles for a three weeks' engagement in pictures, under contract to Oliver Morosco, for which she is to receive \$25,000. Should it take longer than the agreed three weeks for the making of the feature movie, she is to receive additional compensation at the rate of \$5,000 a week. At the conclusion of her picture engagement Miss Held resumes her vaudeville engagements, which are for 25 weeks.

TANGUAY'S OPERATIONS.

Chicago, Oct. 20.

Eva Tanguay, who hurried here from New York last week to undergo special treatment of her throat from Dr. Jay Pitts, specialist, is resting comfortably at the Hotel Sherman, following the first operation upon her tonsils. Another operation will follow as soon as Miss Tanguay has recovered sufficiently from the first.

BILLIE BURKE GOING EAST.

San Francisco, Oct. 20.

Florenz Ziegfeld, Jr., arrived here Monday night to escort Billie Burke and Miss Burke's mother, who is very ill, back east.

MRS. KEEFE CONSIDERING.

Mrs. Walter Keefe, wife of the general booking agent of the Miles circuit, professionally known as Adele McNeil, is seriously considering a return to vaudeville with her single specialty, provided the conditions are promising enough. For several years Adele McNeil was a Middle Western headliner, but retired from vaudeville to attend to the customary domestic duties.

VAUDEVILLE IN PLAZA.

The Plaza at 59th street returned to vaudeville this week with a six act show booked through the Loew office. The house has been playing a straight feature picture show.

ALF. RINGLING INJURED.

Chicago, Oct. 20.

Alf. Ringling had his head injured and was otherwise severely shaken up in an auto accident at Lafayette, Ind., Saturday. The circus chief was on his way to the Purdue-Wisconsin football game with a party of friends when the machine in which they were riding went out of commission and ditched its occupants.

Lois Meredith Leaving Pictures.

Lois Meredith, who has been dabbling rather extensively in film work of late, may soon be seen again on the speaking stage. Miss Meredith has received several offers to return to the dramatic stage and is trying to decide a temporary return either at the head of a musical show or among the principals with a drama.

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

CABLES

MOUNTFORD BACK IN HARNESS FOR AGGRESSIVE CAMPAIGN

International Organizer of White Rats Actors' Union Tendered Flattering Reception At Special Meeting. Outlines Plans for Immediate Future and Proposes to Revive Policy in Force During His Former Connection with Organization.

The return of Harry Mountford to the White Rats Actors' Union, after an absence of four years, was appropriately celebrated at the special meeting held at the clubrooms last Tuesday night which was attended by several hundred enthusiastic members and non-members of the organization. Mr. Mountford returns to the White Rats at the request of the Board of Directors and will fill the vacancy created through Will Cooke's recent retirement. He will become the national organizer of the organization.

The chair was held by Little Chief Alf Grant, who made the opening address, introducing in turn June McCree, Fred Niblo and finally Mountford. The reception tendered the latter will probably be remembered as the greatest demonstration ever recorded in the clubhouse and lasted for several minutes. At the close of Mountford's speech, a resolution was introduced by Mack Barnes calling for a unanimous endorsement of the action of the board in re-engaging the International Organizer and promising the united support of the membership in any movement necessary to re-establish the organization to its former basis. It was speedily passed and recorded in the records of the meeting.

Mr. Mountford's address entailed a brief outline of his immediate intentions with a hint as to the future policy of the Rats. His audience was apprised of the present weaknesses of the W. R. A. U. and a strenuous campaign to enlarge the membership urgently advocated. Mountford announced that he will aim directly for an equitable and enforceable contract throughout the United States and Canada, an arrangement to arbitrate the existing differences between the manager and the organization members by a board of three, a union shop and the elimination of more than one agent in all business dealings between the manager and artist. This end, according to the plans of the new organizer, must be obtained by conciliation or arbitration, but in the event of a double failure force will have to be utilized.

The effect of the recent salary cuts was discussed at length by Mr. Mountford, who produced records to convince his listeners that he predicted the reduction in salaries back in 1911. The immediate plans point toward a gigantic effort to build up the membership of the organization before any reform moves of importance are attempted. An effort to establish a minimum wage scale will be among the early endeavors

of Mountford who had a similar experience in Chicago some years ago during the troublesome period there.

The affiliation existing between the W. R. A. U. and the American Federation of Labor will be steadfastly maintained, which means the organization will retain its present name, despite the recent intention of the Board of Directors to rechristen the order.

ALHAMBRA REVUE WEAK.

London, Oct. 20.

The new Alhambra revue opened last week and does not appear to have registered any very startling hit. George Mozart, the chief comedian, failing to score strongly. The scenery is beautiful, but doesn't compensate sufficiently for the absence of comedy.

KLEIN AFTER SCRIPT.

London, Oct. 20.

Philip Klein sails for New York on the Rotterdam Oct. 21 to secure the completed manuscript for the London production of "Abe and Mawruss," the sequel to "Potash and Perlmutter," which goes to the Queen's.

AFTER INA CLAIRE.

London, Oct. 20.

Ina Claire has received an offer from a London manager to come back here as the leading female star in a West End revue, but her contract with Florenz Ziegfeld precluded her accepting the flattering tender.

TREE COMING AGAIN.

London, Oct. 20.

Sir Herbert Tree will shortly play a season in New York in a repertoire of his London successes, chiefly Shakespearean. At the conclusion of his New York engagement, Sir Herbert will pose for a feature film in Los Angeles.

GERMANS DUCKING CANADA.

Considerable difficulty is being experienced by the bookers of the Loew Agency in transporting their attractions from Detroit to Rochester, the regular circuit jump. The train scheduled make it necessary for the majority of the act to pass through Canada in order to reach Rochester in time for the initial matinee.

The German acts are a bit skeptical of the possibilities of arrest during their stay in the Canadian province and naturally prefer to make the trip through Southern Ohio. This necessitates a general shifting of bills in both towns to allow time for early train connections with the usual accompanying trouble.

JAMES BLAKELY DIES.

London, Oct. 20.

James Blakely, a popular musical comedy comedian, best known for his work at the Gaiety, died Oct. 19. He was stricken while appearing in "To-Night's the Night" and on Oct. 13 was removed to his home and never recovered.

SAILINGS.

Oct. 23, Gaby Deslys, her secretary, two maids, chauffeur, Harry Pilcer (New York); Oct. 21, Sydney Cohan, John and Winnie Henning, Emmy Destinn, Philip Klein (Rotterdam).

San Francisco, Oct. 20.

Arriving from Australia on the Ventura last week were General Pisano, Baffing Baker, Wallace Galvin, Morphein, Louis Stone, Rochez's Monkeys, and Dora Sawyer.

SCHAFER DRAWS OVER SALARY.

The engagement of Sylvester Schaffer at Loew's American Music Hall last week brought the house over the amount (beyond the average business of that theatre) that Schaffer drew down as salary.

In other words, Schaffer did \$8,700 on the week at a scale of 10-15-25 (Roof 50). Through his peculiar percentage sharing agreement, Schaffer received as salary \$1,560. The average business at the American has been \$6,300 weekly.

Weather conditions were none too favorable for the American, and this held down the gross somewhat, but in the Loew Circuit offices they were elated at the showing Schaffer had made.

The Loew-Schaffer booking was entered through S. Rachmann, who also is accredited with the advent of Singer's Midgets on the Loew time (the latter act now handled by Frank Bohm). Loew's two biggest drawing attractions at the present time are these foreign turns, Schaffer and Singer.

Sylvester Schaffer is playing the current (full) week at Loew's De Kalb, Brooklyn.

THOSE WINTER GARDEN ROWS.

There have been a series of misunderstandings at the Winter Garden between the principals in the production now current there and the managers ever since the new piece opened. On several occasions during the current week Kitty Gordon threatened to leave the cast and Josephine Whittell was held in readiness to jump into the prima donna's role.

One of the rows occurred last week immediately after the opening when both Miss Gordon and Jack Wilson wanted to leave the show because of their limited opportunities in the roles assigned them. The management conceded that Wilson could go on at future performances in black face and a melodramatic scene, which was pulled out of the show on the opening night, was replaced on the second night so that the comedian would have an opportunity to burlesque it.

On Tuesday evening there was a marked change in the dressing of the chorus girls at the Winter Garden. Mayor Mitchel, on receiving a series of complaints, and heeding the general press condemnation on the lack of attire prevailing, assigned Inspector Daly to visit the theatre and report to him. As a result, there was a hasty order to cover all the bare knees of the chorus.

Aaron Hoffman was called in to rewrite the book immediately after the premiere.



FISCHER-U.B.O. FEDERAL ACTION WILL BE LONG DRAWN OUT FIGHT

Oscar Hammerstein, William Morris, E. F. Albee and Martin Beck the Star Witnesses During the First Week of the Trial. Marinelli Also on Stand. United Seems Willing to Let the Trial Go Through and Settle Trust Question for All Time. White Rats May Take Part in the Hearings. Mountford Called.

The Cliff C. Fischer case against the U. B. O. Orpheum Circuit and the various heads of the booking offices that are connected with those circuits seems to be about the biggest vaudeville event in a decade, judging from the tremendous amount of interest that has been shown in the hearings that are being conducted before Judge Learned Hand in the U. S. Court in the Post Office Building. The seating capacity of the big court room is taxed to the limit daily and a few minutes after the case opens the corridor outside of the room where the trial is being conducted is filled with disappointed ones who want to gain admittance to the trial.

Everyone in vaudeville that has the time to spare shows up at one time or another during the day. True, there are a host of agents and managers who have been summoned to appear, but still there are many others who have been attracted to hear the proceedings out of curiosity.

Up to Wednesday evening it seemed as though Oscar Hammerstein was to be the star and headline witness of the proceedings. He had been preceded to the stand during the week that the trial has been in progress by William Morris, E. F. Albee, Martin Beck and several others, but Oscar looked as though he would hog the stage when he went to the witness stand late Wednesday afternoon after William Morris had been talking all day long.

Up to the close of the court on Wednesday evening it seemed evident that the attorneys representing the defendants in the action were rather willing that all the strongest evidence possible should be brought into the case, for as one of the members of the United Booking Offices stated it is the intention of the booking powers to have this case settled for once and all, the question of whether theatre managers, owners and others interested in the booking office are to be permitted to conduct their own business in a manner which is most convenient to them.

The United side seems exceedingly sure of victory in this case. Fischer in his complaint alleges that because of the fact that he was barred from doing business with the United Booking Offices and the Orpheum Circuit, by the heads of the various circuits discriminating against him in October and November of last year, it was impossible for him to book his acts in the high class vaudeville theatres of the United States and Canada, and therefore he was damaged to the extent of \$100,000. The amount of damages under the

proached by Martin Beck in 1910 with Sherman Anti-Trust Law shall be paid in treble the amount sued for, where a case is proven and a verdict granted.

Max D. Steuer is the trial attorney for the plaintiff and so far in the case has proven himself wonderfully familiar with all branches of theatricals. His questioning of the witnesses has brought out a great many facts that were exceedingly interesting in view of recent events in the vaudeville situation, but unfortunately for the Fischer side of the case the attorneys for the defendants have been able to show a number of discrepancies.

There is one phase of the case that is more or less in the dark and that is that a jury composed of twelve laymen who have no intimate knowledge of theatricals can follow the testimony that is being placed before them because of the fact that there are so many technical phrases and references to theatrical conditions which one must be entirely familiar with to understand the trend of the testimony.

The entire day Wednesday until 4 o'clock in the afternoon when Oscar Hammerstein took the stand was devoted to the cross-examination of William Morris by both Maurice Goodman and Henry Wise, and later to cross-examination in rebuttal by Mr. Steuer, who conducted Mr. Morris' direct examination. Mr. Goodman and Mr. Wise had Mr. Morris confused at times, and brought to light several facts in his earlier testimony that did not hitch together very well.

Oscar Hammerstein took the stand an hour before the adjournment and devoted the better part of an hour in answering questions put to him by Mr. Steuer which related to the original formation of the Managers' Association and the later formation of the United Booking Offices. He told of how he had booked independently prior to entering the U. B. O. and of how at the time of his entrance into the office the entire greater city was divided into zones by the U. B. O. The contract under which he received his franchise to book the Victoria theatre through those offices was read into the record. It provided that he had the right to book high class vaudeville exclusively in the territory from 38th to 56th streets, west of Fifth avenue. The agreement was for a period of twenty years and under it each manager who signed one agreed not to build any vaudeville theatre outside of his zone under the penalty of a fine of \$25,000 as partial damages.

He also told of how he was ap-

an offer of \$650,000 for his franchise and the lease of the Victoria which he refused. Later Mr. Beck again approached him and after a second refusal stated he was going to break the agreement and build a house in the Times Square section. Later Herman Fehr of Chicago, who is associated with Mr. Beck in several ventures, approached him with another proposition which he also refused. Then Martin Beck and his associates went ahead and built the Palace.

In 1913 there was a contract entered into under which he gave up one-half of the zone allotted to him in consideration of \$225,000. Of this the elder Hammerstein was to receive \$200,000 and Willie Hammerstein \$25,000. This amount was paid in two installments.

Attorney Studin for the Orpheum objected to this testimony.

After this Mr. Hammerstein went into the history of the 44th Street theatre and detailed his attempts to see Mr. Albee regarding booking that house and that Mr. Albee would not see him, and that because of the fact that he is not permitted to book that theatre through the U. B. O. he has started a suit against them.

Shortly after five o'clock an adjournment was taken until 10:30 on Thursday morning.

Harry Mountford appeared in the court on Wednesday morning and stated that he had been testifying in a case in the Supreme Court when he was served with a paper calling for his appearance at the big trial. In the afternoon it was noticed that the Fischer counsel table held copies of the bound file of the former White Rat organ, "The Player."

Of the proceedings during the earlier part of the week and late last week the following account is a complete resume:

On Thursday of last week, the second day of the trial, Martin Beck held the stand the entire day. In the morning his direct examination at the hands of Max Steuer was continued. After this was completed, Attorney Wise took the witness-defendant in hand for his direct examination. The morning was taken up with wrangling on the part of the attorneys, and when it came time for a recess for lunch Judge Hand dismissed the jury and listened to ten minutes of argument by counsel.

At the beginning of the afternoon session Mr. Beck returned to the stand, and Attorney Wise continued his examination for a few minutes. Then Mr. Steuer began his cross-examination. He was trying to define and fix definitely in the minds of the jury the distinction between the high class vaudeville houses in this country and the circuits playing small time. This was done rather poorly from a theatrical standpoint.

Mr. Beck in his direct examination by Mr. Wise had stated that acts that had played the Pantages, Loew and Sullivan & Considine circuits had been headliners at his Palace theatre. This was one of the points Mr. Steuer tried to overcome. He referred to both Sarah Bernhardt and Weber and Fields.

The reference to the latter team caused some laughter when it was stated that they had worked Miner's on the Bowery and Tony Pastor's for \$40 and that for their last engagement at the Palace they had received \$3,000. Mr. Beck further stated that in his eyes there wasn't any difference in the act that "the boys" did when they got but \$40 and the turn that they offered at the Palace at \$3,000.

In referring to the Bernhardt engagement Mr. Steuer asked the witness if he would expect Madame Bernhardt to play Miner's on the Bowery, and Mr. Beck stated that he couldn't conceive of conditions in vaudeville ever again being the same as they were at the time that the Weber and Fields engagement was playing on the Bowery. Finally he had to state that he would expect her to play there.

He also stated that any act that ever led the Palace theatre was a headline attraction. All acts at that house were headline acts, even though, as he admitted, some were only paid \$75 weekly. In recalling some acts that had played the Pantages Circuit and had headlined at the Palace he referred to the act of the Marx Brothers and stated that the act as a vaudeville attraction at the Palace was as good as Bernhardt.

The discussion on the \$225,000 paid for the privilege of booking high class vaudeville at the Palace was brought up, and in answering why that money was paid Mr. Beck replied he did not know and could not recall without referring to the contract. In an effort to get Mr. Beck to recall some of the facts which the testimony brought out, the attorney stated that he would call for the books of the Orpheum Realty Co. and of the Vaudeville Promotion Co.

Mr. Beck further testified that vaudeville at the Loew houses was the "same as we play," but he did not know where the Moss & Brill theatres in this city were located or the prices of admission charged at either the Fox, Loew or Moss houses.

After Mr. Steuer closed, Mr. Wise cross-examined the witness in rebuttal.

It was very nearly four o'clock when Mr. Wise finished, and Judge Hand asked the jury if they would care to have a night session in the case, but as they did not seem over-anxious he declared court adjourned.

On Friday sensations came thick and fast in the testimony introduced by the examination of E. F. Albee. Mr. Albee was a little late getting into court and William Morris was on the stand for a few minutes at the opening of the court, but not long enough to give any testimony of weight. On Mr. Albee's arrival he was excused.

Attorney Steuer in his examination of Mr. Albee brought out the fact that the Booking Office interests held 40 per cent. of the stock of H. B. Marinelli, Ltd.

The fact of the acquiring the United houses in Louisville, Cincinnati and Indianapolis from Messrs. Cox and Rhinock and the method of this procedure was gone into at length. After
(Continued on Page 14.)

WITH THE WOMEN

By The Skirt.

Once again have I yawned through a Winter Garden show. I could have slept, but for the noise and the chorus. The object of the chorus seemed to be to show as much of the anatomy as possible. The dressing of "A World of Pleasure" isn't up to the usual Winter Garden mark. The clothes are all from one idea, the hip hoops, with but two exceptions; a silver lace with white fox trimmings and a green ruffled costume made very short with fur-topped boots to match. Stella Mayhew appears in this costume doing a dance that quite showed up the other dancers. Miss Mayhew's first gown was in blue with silver stripes peg topped and having a tight bodice of blue velvet. Her next was a green and gold brocade. A pink velvet banded in white fox was worn in the finale. Kitty Gordon's clothes were ravishing, despite they were hooped, too. One that wasn't hooped was the best looking. It was made in Princess lines of coral beads with a blue design. A mantel of mauve lined in blue had a crystal effect. There was a high collar of coral and a transparent hat of blue.

Welcome to America, Sahary-Djeli. At last a muscle dancer who isn't vulgar! The program was lengthy enough, but after it was all over there wasn't much to remember. The "rube" number was a poor imitation of the "Watch Your Step" number, and after the flag finale of the Hippodrome show, the Winter Garden's flag finish seemed tame. Jack Wilson tried to be funny, but the Wilson act didn't fit. Collins and Tart also took up precious time. Clifton Crawford did recite poetry. He apologized, but recited nevertheless. Miss Mayhew was the life of the party, although her material was very weak, other than her own old stand-bys.

Al Jolson, please come home. You are sorely needed at the Winter Garden.

At the Colonial Monday afternoon over 50 women kept on their hats during the performance. This is too bad, for it took a long while for the managers to educate the women in removing their hats. It won't take much for them to fall back into the old habits. Dorothy Jardon carried everything for dressing. A silver gown was wonderful. The silver seemed to be on a cerise background. The dress was made in long, close-fitting lines and had a mantel of cerise velvet. A small purple hat with white aigrettes was worn also. Phylis Pell was sweetly pretty in a pink tulle dress on which embroidered net was profusely used. What a nightmare the act called "The Bride Shop" is. Two women, one the forelady in the shop, and the other the mother, shouted so the audience hardly refrained from kidding. The display of lingerie was far more vulgar than I've ever seen in burlesque. Gowns worn by the six chorus women just missed being smart. The color schemes were abominable. Margerite Keller (in her sketch with Homer Mason) chose as

her color scheme, pink. Miss Keeler appeared in a coat and skirt of pink cloth. "The Bride Shop" would do well to look over Miss Keeler's lingerie.

Evelyn Nesbit's clothes this week at the Palace are making "The Fashion Show" things there look very ready to wear. In fact, many of the dresses in the "Fashion Show" looked like "ringers" from a wholesale house. A cloak of chartreuse velvet embroidered in silver edged with black lynx and lined in apple green velvet, as worn by Miss Nesbit, was gorgeous. Another cloak was like Joseph's, of many colors. It wasn't good looking. Miss Nesbit finished in an orange chiffon of different shadings. The bodice was of silver and the skirt in points. Over this quaint gown was a short box coat of orange velvet, with collar, cuffs and band of red fox. It was a remarkable creation. Like Kitty Gordon, Miss Nesbit is wearing a hat that is merely a wheel of brilliants. Ray Samuels wore a simple yellow taffeta frock with silver lace petticoat.

"The Unchastened Woman" at the 39th Street theatre seems to have caught on. Emily Stevens as the leading woman is more cat-like than ever. Miss Stevens effects the long clinging gowns of a few years back. A dress in the first act was of a blue charmeuse made with a deep girdle and a very long and clinging skirt. In the second act a gown most feline in lines was of black velvet and silver. Miss Stevens' last dress was modern in every detail. A long, straight bodice in crystal had a skirt of turquoise blue tulle. A train of richly embroidered net hung from the shoulders. In this interesting play Christine Norman is a close second to Miss Stevens. Miss Norman's role calls for simple dressing.

At Loew's American last half of last week Joe Bernard and Co. played a very amusing sketch. The "Co." wore an evening gown of black net over pink and trimmed in jet, also a green velvet coat edged in white fur, but, of course, not both at the same time. Dorothy Herman first appeared in a messy dress of meline which might have been any color. Her blue meline dress over yellow was better and the last change was very pretty. It was pink satin, the skirt being cut in points and embroidered in red poppies. The woman of Brown, Harris and Brown looked well in a pink accordion plaited gown.

TAKES BACK ELLIS.

Chicago, Oct. 20.

Alfred Hamberger has taken back the Ellis theatre of the south side, formerly booked and managed through his office, and will resume the vaudeville policy with which the house is identified. The house exhibited pictures exclusively for but three days.

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

HAMBERGER AGENCY CLOSED.

Chicago, Oct. 20.

The New York & Western Booking Offices, operated under Alfred Hamberger's direction, has abandoned all its vaudeville booking activities, the houses formerly getting acts from it, now getting their shows from the Webster agency and the Western Vaudeville Managers' Association.

Mr. Hamberger informed a VARIETY representative that his picture interests here had become so large and that since practically all his theatres were playing pictures, he had decided to discontinue the booking activities. Helen Lehman, who was in charge of the books, has transferred her services to the Webster offices.

Of the eight or ten houses using a small ratio of acts in conjunction with films on the one and two-night booking proposition the Harrison and Lyda theatres, controlled by Harry Goldson, are now booking with the Association.

HIP'S FIRST WEEK, \$5,500.

Baltimore, Oct. 20.

The Hippodrome's first week under the direct management of the Loew Circuit, ended last Saturday, to a total gross of \$5,500, with Lipinsky's Dogs the headliner.

Next week is announced as "Circus Week" at the Hippodrome. Nine "dumb acts" will make up the vaudeville portion of the program. Some extensive advertising is being indulged in by the Loew people for this special occasion. The outlay for display ads will reach the amount, \$1,100, spent by the house during the engagement of Singer's Midgets there.

N. T. Granlund, the Loew press man, has charge of the booming end. He is rapidly acquiring a rep for nifty work in connection with a small time important feature, that heretofore has been given little attention by the eastern small time circuits.

WHO CAN IT BE?

San Francisco, Oct. 20.

According to the present announcements, work on a new vaudeville house, to be built at the corner of Ellis and Mason streets, will commence at once. Just who is behind the project cannot be learned, except that the lot has been purchased and the theatre will be financed by the Ellis Street Investment Co., which is said to be organized and capitalized at \$1,000,000.

The new house will have a seating capacity, at the least, of 3,000 and cost about \$300,000, with the entrance on Ellis street. Inquiry at all the local vaudeville offices and among the promoters resulted in no further information on the subject.

Martin Lehman Ill.

Kansas City, Oct. 20.

Martin Lehman, manager of the Orpheum, has been in poor health for some time and his son, Lawrence Lehman, has been active as manager with the assistance of the local house press agent, George Bartlett. Mr. Lehman is now recovering.

IN AND OUT.

Eva Tanguay resumes her vaudeville engagements at the Davis, Pittsburgh, next week. Last week Miss Tanguay, after being obliged to leave the Bushwick, Brooklyn, program, left for Chicago, where she was treated for her throat by Dr. Pitt. Her original booking for Pittsburgh was this week, but it was put over when learned Miss Tanguay could not recover from her ailment in time.

Charlotte Parry retired from the Prospect, Brooklyn, show Friday last week, and rested until Monday, when reopening at the Bushwick. Ethel Clifton and Co. replaced Miss Parry at the Prospect.

Walton and Boardman billed for the Youngs Street, Toronto, this week, were replaced by Weber and Wilson.

Minola Hurst and Midget substituted for Connors and Witt at the Bijou, Brooklyn, Monday.

Ciccolini, the tenor, was out of the Palace, New York, program the latter end of last week. Giordano, another warbler, filled the vacancy.

Harry Hines was forced to retire from the bill at the Majestic, Fort Worth, this week because of illness. He was replaced by May Curtis who will fulfill the balance of his route over that time.

Fox and Dolly left the Alhambra program Tuesday afternoon because of some differences existing between the team and Fritz Scheff, with whom they were sharing the headline honors. They were replaced by Ernie Ball.

Mike Donlin who was scheduled to open at the Harlem Opera House this week with Ben Deeley was stricken ill in his dressing room prior to the Monday matinee and was forced to retire from the bill. Tierney and Gladys replaced the team.

The Osneto Troupe was out of the Hamilton bill after the initial bill, their place being taken by Lorna Family.

NEW ACTS.

Joseph Weston and Alfaretta Symonds in "The Accident."

George "Nut" Martin and the Rambler Sisters (Rose & Curtis).

Yvette, new act, "The Musical Devil," by Blanche Merrill.

"The Bowery Boys" of several years ago is to be revived by Pauline Pauli, who formerly played in it.

"Suite 69," a comedy sketch with three people, formerly produced in Europe. (D. S. Samuels).

May "Pee Wee" Francis and Billy Du Val in "Back to Mother," by Billy Devere.

Sidney Forrester and Ray Lloyd in Mack and Walker's "An Everyday Occurrence."

Katilina (Katilina and Denny) and Feiber (formerly Kriterion Three) in two-act (Frank Bohm).

Claude West, formerly with the "Telephone Tangle," and Al Litt (LeMaire & Litt) in a black face two-act (Lou Edelman).

Waterbury Bros. and Tenney will hereafter be known as Waterbury and Tenney, the turn being condensed into a double act through the retirement of George Waterbury.

"The Cut-Ups" is the title given to the three-part revue at the Hotel Martinique. It has four principals and eight girls, the performance taking place in what is now called "The Silhouette Room" (formerly the Dutch Grill). This room has had its Amsterdam atmosphere removed through an effective black and white color scheme, with skeleton figures as ornamentations. The Hotel is reported to have spent \$5,000 in the decorations, solely for the purpose of giving the revue appropriate surroundings. The old stage has been extended outward, giving a large "apron" and there is a runway from the stage to the floor, and again to the elevation at the rear of the room. The rear elevation takes in the public dancing space. Through this double runway, which the girls often use, the audience or diners have full opportunity to see all of them, from head to feet. The dressing is almost too discreet for the opportunity, but this is the Martinique that almost rivals the McAlpin in drawing the country trade. "The Cut-Ups" was staged by Julian Alfred. Frederick Solomon wrote some special numbers for it, and the production is under the direction of Frederic McKay, with Jack Hughes assisting. Three of the songs are called "Would You Like to See a Little More of Me," "Chick-Chick-Chicken" and "Snow Ball." The latter is a snow-balling contest with the diners. It helps the girls to locate a John now and then, and the "Chick" song appears to have been written with this possibility in view. In lyric it tells that the girls are not the ordinary kind of chickens and they don't want to go home before five in the morning. When singing "Would You Like to See a Little More of Me?" it's taken for granted they would, so the girls strip off their full-length gowns to a short-skirted tight-fitting underdress, that with another strip, would have become a union suit. But the strip that should have been wasn't there, although none of the girls in this troupe could honestly rave about their figures. A couple have a chance to boost their looks, but that's about all. A Mr. Grimes is a tenor with a mustache, who does nicely enough for the room; Susanne Rocamora leads most of the numbers, and a Miss Barrett, besides an unprogrammed young woman, are the other principals. A telephone story-song is extremely well done toward the finish (the wrong place for it, as it is too slow for down there) but the Martinique eaters didn't give it as much attention as it deserves. In the first section the piece is draggy, although the girls are not changing clothes while off the stage. This first part dressing is quite dressy for a cabaret free show. A "Franco-American Rag" seems as much of an advertising song as that raw "Pall Mall" number in "Town Topics" at the Century. The girls dressed to represent the familiar F-A soup figure. If the action in "The Cut-Ups" were livened all through, the "Snow Ball" number could better close the show. And since the Martinique is not a late place, the show might look better and hold more easily if done in two parts. For the Martinique it's very good free entertainment.

CABARETS

The activities of the license commissioner anent cabaret dancing privileges has had its effect in upper Harlem, the Alamo on 125th street and the Manhattan Casino on 155th street and 8th avenue being temporarily held up for the dancing license. The College Inn on 125th street was held up a few days, but was permitted to resume dancing by the license department. The case of the Alamo is rather singular, for there is apparently no reasonable cause for the revocation of the dancing permit. The resort is conducted along similar lines to the many other Harlem cabarets and carries a good program of professional talent. The proprietors of the Alamo have never experienced any of the usual cabaret troubles and seem to endeavor to keep the rougher element away, meanwhile maintaining a high class family patronage. It is one of the most successful of the Harlem rathskellers and probably because of this has stirred competition to try and prohibit further dancing there. A recent shooting scrape gave the Manhattan a rather shady reputation and in the event of a final refusal of a dancing license the place will probably be reverted into a skating rink and fight club, the structure being practically useless for other purposes.

The feature attraction at Carleton Terrace and one that promises to remain there over the winter months is made up of Dorothy West and Frank Joyce, who work before a chorus of six girls. Miss West is making four changes while the entire offering entails the rendition of a half dozen numbers, all dressed appropriately.

Sennet's Cabaret (149th street and Westchester avenue) has Chester Alexander, Charles Bradbury, Robert Lynch, Frank Marvin, William Morton, Jack Phillips, William Peel, George Wink, Joseph Schienberg and Fred Mead. Without a dance floor, this place is getting a big nightly crowd.

The Andre Revue at Reisenweber's closed last week with a temporary cabaret show booked by Billy Curtis, consisting of Sullivan and Lovejoy, Shanley Operatic Trio, Ruby Montour, Elsie Wheeler, Weissman Sisters and La Petite Mercedes opening this week. A new revue will go in there Oct. 29.

Reisenweber's and the Hotel Martinique have reached an agreement, it is said, to practically exchange revues, or the principals and choruses, alternating the shows whenever the managements think they have held the floor of either cabaret too long.

Paul Gordon with his wire walking specialty is one of the new features of the Ziegfeld Midnight Frolic atop the Amsterdam. Gordon does a "drunk" on a wire drawn between the two sides of the balcony.

Among the entertainers at Terrace Garden (3rd avenue and 58th street) are Flora Vernon, Dolly Attias, Alf De Jonge, Lucy Dickinson and Viola Fascott, placed by Max Rogers.

The Strand Roof will have a one-step contest next Wednesday night for a cup donated by Mr. W. K. Vanderbilt. The contest is open to all.

Caprice, in her first cabaret work, opened at Bostonoby's (60th St.) this week.

Paul Salvain did not buy the Monaco Cafe in the Winter Garden. He just thought about it.

Dorothy Saunders, who has appeared in the cabarets, is now of the Fifth Avenue Amusement Co. staff.

Dancing has been discontinued at the Alamo on 125th street. Cabaret entertainers still prevail.

The Bellevue-Stratford Hotel, Philadelphia, has its first supper dance last week.

The Waldorf-Astoria has given dancing a debut in the hotel.

The Shanley Brothers place on 42d street has installed a cabaret.

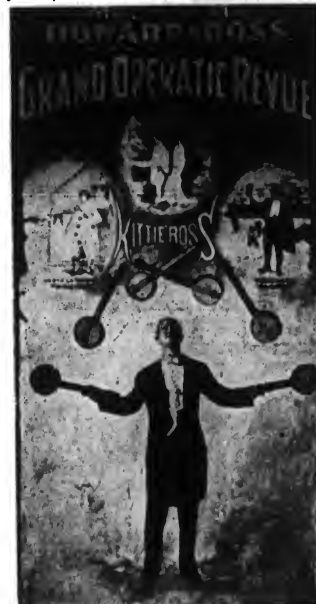
Chicago, Oct. 20.

A wholesale of arrests marked Chicago's second "dry Sunday" and the police reported 72 violations of the Sunday closing order.

On the list was Abe Lewis' cabaret, 1520 West Madison street, where sixteen men and women, drinking beer at

NOW PLAYING

Acknowledged by every manager who has played it, as the season's greatest novelty.



This is not a banjo act; it is a \$2,000 novelty musical creation. All communications to M. S. BENTHAMS

tables, were arrested at 12.20 a. m., the claim registered they bought the beer prior to 12 o'clock. Lewis had no restaurant license. Twenty-four men and women were arrested in Goldman & Harris' saloon cabaret (West Madison) where same claim as Lewis' frequenters was made. G. & H. have no restaurant license. Two men were taken into custody in the main dining room of the Hotel Morrison at 4.50 p. m. (Sunday). Claim made that the drinks were sold Saturday night.

Ex-Mayor Harrison denounced the Sunday closing order at a big mass meeting of the United Societies here yesterday. Mayor Thompson returned to Chicago yesterday from his Western coast trip and the "drys" received him with open arms.

There is no doubt that the "dry" Sundays are killing the local cabarets on that day and night which heretofore meant big returns to the cafe and restaurant men.

Los Angeles, Oct. 20.

Eddie Goodrich has closed his engagement at the Sunset Inn, in Santa Monica, Cal. Paul Robinson, of San Francisco, took his place. Bill Bailey, who is banjoing at the Ship Cafe, is back on the job again after having undergone an operation on his right ear. All the beach resorts are cutting down on entertainers with the coming of winter and very few are using more than two. Jay Roberts is scheduled to play piano at the Strand, working with Harry O'Day. Brown and Blyler, on this week's bill at the Hippodrome, in Los Angeles, will receive an offer from Baron Long, owner of the Vernon Country Club and the Sunset Inn, and may accept. Levy's cabaret, Los Angeles, is to get a change of amusement managers, Bob Albright having resigned. Al Pench is at the Rathskeller. Lue Halsett, a baritone singer at Harlow's Cafe, is at present assistant amusement manager, having charge of the platform. George Kalin has been reinstated as amusement manager at the Bristol, relieving Oscar Steyn.

New Orleans, Oct. 20.

The cabarets of New Orleans, which are more like those of Paris than any on this side of the pond, are now open for the winter season. A list of the cabarets and entertainers appearing in them follow: Greenwall: W. H. Carr, Bob Caine, Grace Caine, Viola Pepper, Billy Williams; Haymarket: Jim Brown, Cy Reinhardt, Stella August, Helen Vreeland, George Van Arnan, Edna Hough; Raleigh: Mae Marks, Mildred Adams, Frances Bergere, Katie Loyd, Grover Schiffer; Turf: Betty Wormser, Rose Bernard, George Mack; Frisco: Lois Kenna, Al Carroll, Trixie Deveaux; Brooks: Jack Sander-son, Sid Reno, Marie Gray, Carl Gray, Irene Wilson; Cadillac: Zelda Dunn, Jack Harvey, Rose Harvey, Joe Silver, Arthur Scheid; San Souci: Tom Dunn, John Mattise, Myrtle Everett, Frances De Tray; Toro's: Mike Kelly, Ben Bard, Margaret Crosby and B. Williams; Anderson's: Herb Trustee, Tom Zimmerman, Beulah Leroy and May Harvey.

MUST CLEAN UP BURLESQUE SHOWS FOR CINCINNATI WEEK

Mayor Spiegel, of That City, Issues Order Directing Closest Scrutiny and Prompt Closing of All Houses Violating Law. Must Omit "Cooch" Dancers. Philadelphia Also Involved.

The "clean-up" wave directed against burlesque theatres that give indecent shows including the introduction of cooch dancers, has struck Cincinnati. Mayor Frederick L. Spiegel, of that city has issued an imperative order to the head of the Efficiency Bureau directing the closest scrutiny of the offending theatres and close them forthwith upon the first violation of the law regulating public exhibitions.

It is said the Cadillac and the Folly in Detroit, the former the American Burlesque Association house in that city, is now under the surveillance of Mrs. W. R. Alvord, president of the Detroit Federation of Women's Clubs, and that drastic action is about to be taken to stamp out the evil at that point. A new turn appears to have been developed in Philadelphia in this connection. According to rumor it seems there is a split among the men in control of the Trocadero, one faction, headed by Mr. Block, insisting upon clean shows and the other represented by Robert Deady and Robert Morrow, advocating defiance of the newspapers and of the city authorities by continuing the cooch and other forms of indecency. Morrow, it is asserted, is outspokenly satisfied with the avowed political pull possessed by his superior, Deady, as against the influence of the newspapers, and is equally confident of security against action by the authorities for the same reason. The directors of the American Burlesque Association whose shows appear at the Trocadero, evidently share Morrow's fixed belief in immunity from prosecution inasmuch as no apparent effort is made by them to change the character of the shows they book at the Trocadero.

Meantime the management of the Gayety in the same city appears to have read "the handwriting upon the wall," having to a very great extent at least, abandoned the style of performance complained of.

WORRISOME JEWELS.

The Palace theatre's "Fall Fashion Show" began its second week at that house without the \$750,000 display of diamonds and precious stones of "Princess Olga Olanova of Petrograd" (especially engaged to sport the baubles during the initial week of the production's run). The theatre management was forced to engage several Burns detectives to watch the jewels and the clerks employed by E. M. Gattle & Co. lost their evenings to await the close of the Palace performance in order to stow the collection in the vaults of the Harriman bank.

The inconvenience of the detective's presence necessitated the elimination of the display, for the stage crew and

members of the show's cast were on nerve's edge in worriment over the safety of the gems. The stones were heavily bonded and after the first week the novelty of their presence hardly favored their retention, so the "Princess" was dropped.

The second edition of the show, said to be a duplicate of the production now at the New York Palace, left for the South last Saturday to fulfill a three-day engagement at the Texas State Fair being held in Dallas. After playing the fair date the turn will proceed over the Interstate circuit and through the West via the Orpheum route. May Tully, who produced the show, accompanied the second company South, leaving the original production under the direction of Rosalie Muckenfuss, who recently resigned from the United Booking Offices to join Miss Tilly's producing firm.

AFTER ANNULMENT.

Chicago, Oct. 20.

All doubt that Billy Montgomery and Florence Moore have come to the parting of ways for good was removed here Oct. 15 when Miss Moore, passing through Chicago with "The Maid in America" company, sued Montgomery for an annulment of their marriage. Miss Moore's company is en route to the Pacific Coast.

Miss Moore, in the bill filed, alleges she and Montgomery were married October 7, 1906, in Brooklyn, and at the time he averred he was single, although he had a wife living from whom he had never been divorced.

About a year ago the couple separated. Miss Montgomery remained on the stage while Montgomery retired to private life. Friends have tried without success to effect a reconciliation.

Montgomery and Ford in Act.

Chicago, Oct. 20.

Johnny Ford dropped in town yesterday afternoon after playing through Texas for the past five weeks. Ford has joined hands with Billy Montgomery, and is here to rehearse their new act which will be ready in about three weeks.

RAY HODGDON AGENTING.

The Edw. S. Keller agency staff has been augmented by Ray Hodgdon, who joined the Keller office last week, and is now representing it on the floors of the United Booking Offices.

For several years Mr. Hodgdon (a son of Sam K.) was a U. B. O. booker, having several houses in his charge. Last spring he left that agency, to devote attention to the 71st regiment in which Mr. Hodgdon is a Captain.

HOUSE CALLED NUISANCE.

New Britain, Oct. 20.

The new Britain "Record" lighted on P. S. McMahon in its last Saturday issue, and if that manager of Keeney's vaudeville theatre here can survive the panning he got, it should serve to reform him.

The story came about through McMahon refusing to pay the salary of the Estelle Sisters, after they had declined to appear at a club performance (without extra compensation) following the regular theatre bill Friday night. The girls complained to the police. After a couple of interviews with the authorities, McMahon finally gave them their money.

The "Record" detailed the affair to a column length, and made these comments during the story:

"P. S. McMahon, proprietor and manager of Keeney's theatre, is once more in the limelight by being the star actor in more trouble with his performers. It is doubtful if there is a theatre in the country which has more troubles with its actors than Keeney's. Time and time again complaints are made by the stage people to the police of the treatment they receive at the hands of the manager of the local vaudeville and movie house on Main street.

"The trouble that Keeney's theatre has with its actors is a nuisance and it is about time that it was stopped. The other places of amusement in the city have no trouble and there is no reason that P. S. McMahon should have all these difficulties. Actors and actresses are human beings and should be treated as such."

Frank A. Keeney was formerly interested in the local house named after him, but sold his interest a long time ago. Freeman Bernstein books the theatre for McMahon.

SUBWAY CRIMPING COLUMBIA.

Municipal authorities have ordered the removal from the front of the Columbia theatre of the large granite columns, the storm doors and the ornate marquee that extends over the sidewalk. This action was taken to provide more room for traffic at the corner of Seventh avenue and Forty-seventh street when the proposed new subway station under the Columbia Theatre Building is completed. These alterations will not in any way encroach upon the lobby space or lessen the seating capacity of the theatre.

"BUCCANEERS" DISAPPOINTED.

Through a mistake in the shifting of baggage cars and the consequent delay in the arrival of the scenery and baggage of the "Lady Buccaneers" company, the show was unable to appear at the Gilmore theatre, Springfield, Mass., on Monday. Through the same error Taylor Granville's efforts were sent to Springfield while the "props" of the show were apparently en route to Washington where the Granville act was scheduled to appear. By Tuesday everything was straightened out and the burlesque show proceeded without further interruption.

AUSTIN WILL KEEP VAUDEVILLE.

The Majestic, Austin, Tex., which celebrated its opening last week with a two day run of the Interstate circuit's road show will continue to play the bills booked through the southern towns by Celia Bloom, the Austinites having definitely decided that vaudeville, if only for two days, is preferable to any other policy. The initial show was booked in to test the possibilities and the business warranted the immediate decision of the management.

The Austin house will play the Interstate shows on Monday and Tuesday of each week, breaking the jump of the intact bills from San Antonio to Little Rock.

STROLLERS NEED MONEY.

Chicago, Oct. 20.

The Strollers' Club of Chicago, exclusively professional, has issued a call to the general membership for a meeting to devise ways and means of increasing their revenue during the balance of the year, the dues being insufficient to offstand the running expenses. There is a possibility of an increase in the yearly dues, but this matter will have to pass the general membership before any definite action is taken.

OPERATIC STARS ABUNDANT.

Since the entry of Italy into the present European war, the vaudeville agents are experiencing a continual string of applications from operatic singers of all kinds and descriptions. The majority are supplied simply with a routine of classics and can be engaged for the agent's price. The tryout houses find this condition favorable, but despite the abundance, no exceptional "finds" have been unearthed although it seems the greater part of Italy is journeying to the theatrical market fully equipped with all the operatic necessities for a permanent stay.

NO "BASEBALL ACTS."

The present baseball season has been the most discouraging of any from a standpoint of theatrical recruits, not a single big leaguer of the world series having made overtures to vaudeville.

VIOLINSKY, A BANKRUPT.

Los Angeles, Oct. 20.

Violinsky has filed a voluntary petition in bankruptcy here. He says his creditors were too hot on his trail in an endeavor to collect the debts contracted in his Broadway Winter Garden enterprise.

UPHEAVAL IN SCREEN CLUB.

(Continued from Page 3.)

would never again listen to his advice if I would not press suits for heavy damages against them, and not attach their salaries, bank accounts and real estate.

"To maintain my legal rights I have been forced to bring suit against every officer. Should the Supreme Court decide on next Monday not to issue an injunction and the meeting is held, I will immediately attack its legality in the Courts and sue each member present for any illegal action taken at it. The first of November the new officers, whose election I worked for, will take office."

VARIETY

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ADVERTISEMENTS

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Elliott Forman is no longer manager
of the Strand, Hoboken.

Rosie Lloyd opened on the Fox time
Monday.

The Oxford Trio have been added to
those engaged by William Morris for
the Harry Lauder Show.

The Juneau, Milwaukee, opened and
closed the same day last week with
vaudeville.

Bernardi, in his protean turn, and
Harry Delson, as a single, opened
Monday on the Loew time.

A review opening last week in a Jer-
sey town was closed after its first
week.

Billie Long closes as leading woman
with the Poli stock in Hartford on
Saturday night.

Franklin Ardell will be principal
comedian in the new Arthur Hammer-
stein musical production.

Harry Weber has disposed of his in-
terests in the Bradley Auto Co., sell-
ing out to his partners.

All the legitimate theatres in New
York will charge \$2.50 for orchestra
chairs Election Night.

George M. King has assumed the
duties of general manager of the
Woods' Enterprises.

Aimee Delmores has replaced Will-
ette Kershaw in "The Unchastened
Woman" because of the latter's illness.

Bernard Frank from Loew's, St.
James, Boston, is now assistant man-
ager of the 86th Street Orpheum.

Louis Bernstein, of the Shapiro-Bern-
stein Music Co., left for Chicago this
week to look over his western interests.
Charlie Pierce is the Chicago man-
ager for the firm. Mr. Bernstein is
expected to return Friday.

Harry Hoch, former amusement
manager of the Alamo cabaret of Har-
lem, has returned to the music busi-
ness and will be listed among the song
makers of the Waterson, Berlin & Sny-
der firm.

Victor Hyde has had the production
of acts for B. D. Berg handed over to
him, and will pay his particular at-
tention to it in the future.

William Seymour, general stage di-
rector for the Charles Frohman attrac-
tions, is "laid up" at home with an
attack of influenza.

Amelia Bingham left New York Sat-
urday, to take her role in "The New
Henrietta," having recovered from an
illness of six weeks' duration.

The Gaiety, Louisville, closed its
vaudeville season last Saturday. It
was booked through the A. B. C. of
Chicago.

The Hammerstein-United Booking
Offices argument was again postponed
last Friday, owing to the U. B. O.
attorneys being engaged in the Fischer-
United case.

Harry Rogers, formerly connected
with Jerome Remick, has been placed
in charge of the cabaret department of
the A. Thornton Vaudeville Agency.

Irving Dittenhoefer, receiver for the
bankrupt Liebler Co., is offering to the
highest bidder that firm's "Garden of
Paradise" and "The Highway of Life"
productions.

BURLESQUE CHANGE.

Fred McCloy has temporarily withdrawn as the burlesque editor on
VARIETY.

Meanwhile the burlesque matter will be handled by VARIETY's staff, as
formerly, with the views placed amongst the other shows reviewed.

Edmund Goulding, who is appearing
in Chicago with "The Passing Show,"
will leave that production on Oct. 30
and return to New York. His suc-
cessor has not been announced as yet.

Frederic Thompson will be dis-
charged from the Polyclinic Hospital
this week marked "cured." There is
talk of a big benefit for him, to be
given by the New York theatrical
managers.

Anne O'Connor, the eldest of the Six
O'Connor Sisters, is to be married
some time in November (date not set)
to Dr. Will J. O'Hara, of Toronto, the
"home town" of the half dozen Irish
lassies.

Nellie Revell is on a tour of the Or-
pheum Circuit, having started alone
last week, following the necessary post-
ponement of his proposed trip by Mar-
tin Beck, who was called to testify in
the Fischer-U. B. O. suit.

"A Touch of High Life," a tabloid
playing through New England, closed
last week in Maine. The company
returned to New York this week.

The saloons in the Province of On-
tario, Canada (including Montreal, Ot-
tawa and Hamilton) have been ordered
closed nightly at eight o'clock by the
military authorities. This is 15 min-
utes before the theatres open.

The new B. S. Moss theatre which is
being erected in Bay Ridge, Brooklyn,
will be known as the Park and not the
Washington as originally planned. The
new house will be ready to open around
Dec. 1 and will play a pop vaudeville
show with a feature picture.

Dolores Vallecita and her Indian
Leopards will sail from England for
America on the Rotterdam Oct. 16 and
will open Nov. 1 at Keith's, Philadel-
phia. The act has played two years on
the other side, including Africa and
Australia.

The 5th Annual Theatrical Employ-
ees' Ball of Philadelphia will be held at
Eagles' Temple Hall, Broad and Spring
Garden streets, on Friday evening, Nov.
5, Joseph Lerner will be master of
ceremonies with Frank Ennis and
Lewis Ritt, assistants.

An enterprising statistician of Ottawa,
Can., has compiled a report on the
theatrical situation there showing that
Ottawa has fifteen theatres with a total
seating capacity of 15,000. Of the 15
houses 13 are playing a motion picture
policy with one offering vaudeville and
another dramatic productions. It is
only nine years since the first picture
house was established in Ottawa. Two
more picture theatres are in course of
construction, one to seat 2,000.

Minnie Gilmore is suing her husband
for divorce in Chicago. She alleges he
sold his Ideal theatre, his automobile
and other merchandise and took the
conventional "run-out powder" with
about \$30,000, leaving her with the
usual "good-bye." Leon Berezniak is
representing the plaintiff.

"Coat Tails," by Eddie Clarke, will
be produced in Boston at the Castle
Square next Monday. This is the piece
originally called "The Russian Sabie,"
on which Cohan & Harris held an op-
tion for two years. If successful at
the stock company presentation, it is
likely A. H. Woods will give it a regu-
lar production.

Bob Carlin has decided to abandon
any immediate plans for a return to the
picture field despite the several allur-
ing offers tendered him and will con-
tinue with the Gallagher and Carlin act
over a tour of the Pantages circuit,
opening within a few weeks. The team
is now playing around Chicago for the
Jones, Linick and Schaeffer firm.

L. I. Cohen, a New York jeweler,
who is engaged to Belle Blanche, ap-
pearing at the Orpheum, New Orleans,
journeyed there early this week with
the avowed purpose of having the cere-
mony performed at once. While Miss
Blanche professes a desire to wait until
next spring, it is possible the knot will
be tied before the close of her engage-
ment there.

Max Winslow's idea of a "good no-
tice" by a singer for a song is con-
tained in the following letter, recently
received by him: "Dear Max: 'When I
Leave the World Behind' is the biggest
song hit I have had in many a day. I
want to thank your firm and yourself
for giving me such a good song that
adds such a success to our act. I have
no object in telling you this, only in
appreciation. Irwin and Hersog."

Ed Morton is playing the Broadway,
Philadelphia, this week, a three-a-day
house booked through the United
Booking Office as a result of a wager
with John McCarron, manager of the
house, Morton having taken the losing
end of the world's series baseball games.
The engagement was consummated
with the sanction of Manager Jordan of
Keith's who had Morton listed among
his coming attractions. It is under-
stood Morton will play the week with-
out salary, that being part of the ar-
rangement.

After a courtship more or less con-
tinuous, Selma Braatz and "Wallie"
Kaufmann were married this summer.
It finally came about through the in-
tervention of her uncle, "Fritz" Braatz,
who managed the female juggler and
wasn't over-anxious for any husband
for his star. "Fritz" is now in an
English internment camp where his
"influence" with Selma is necessarily
curtailed. "Mutt" Braatz, "Fritz's"
wife, is still traveling with Selma, but
weeps copiously when her husband's
name is mentioned.

WITH THE PRESS AGENTS

Betty Callish has been engaged for "Sadie Love" by Oliver Morosco.

Josephine Stevens will be in support of Andrew Mack in "The Irish Dragoon."

Dolson Mitchell has been added to "Sherman Was Right."

A second company of "The Girl Who Smiles" is organizing for the road.

The opening date for "The Eternal Magdalene" has been set for Nov. 1 at the 48th Street theatre.

The Fulton will house the new farce "Sherman Was Right" Oct. 26. Suzanne Villa has replaced Ellen von Hien in the cast.

Job E. Hedges is a recent addition to the list of spoukers for the Friars' dinner in honor of William A. Brady.

Almee Delmores has replaced Willette Kershaw in "The Unchastened Woman" at the 35th St.

A second company of "Outcast" will be sent on the road with Jeanne Eagels in the Elsie Ferguson role.

The opening of "Fair and Warmer" has been set for Nov. 2 at the Ellington. The piece is produced by Selwyn & Co.

Rehearsals started Monday for "When the Young Vine Blooms," formerly called "When the New Wine Blooms," to be produced by Emanuel Relcher at the Garden theatre.

Grace Carlyle has succeeded Mary Forbes in "The Duke of Killikranks" at the Lyceum. Miss Forbes has joined Granville Barker's company.

Victor Herbert left for the Coast last week where he will conduct a series of concerts some of which will be given at the Exposition.

Leffler and Bratton will revive their former musical piece, "The Newly Weds," one company being formed for it. A one night tour is being arranged.

"Mrs. Boltay's Daughters" will open at the Comedy to-morrow (Saturday). It has been adapted from the Hungarian by Marlon Fairfax.

"New Wayburn's Town Topics" continue its prosperous run at the Century. The fifth smoking concert will be held next Sunday night.

John Philip Sousa is writing a new march which he will call "America First" after the slogan proposed by President Wilson. When completed it will be played at the Hippodrome.

Arnold Daly will have in supporting cast in "Angel of the House" George Giddens, Robert Elliott, Emlingham Pinto, John Burridge, Alma Tell, Lorraine Frost and Hilda Spang.

The cast to appear in Deulah Poynter's "The Unborn," to be produced Nov. 5 under the direction of the Medical Review of Reviews, will include Robert Demster, Alice Gale, Howard Hall, Geoffrey Stein, Ruth Fielding and Dorothy Millette.

Rehearsals will start around Nov. 1 for "Mac Beth," in which James J. Hackett is to be starred. The production to follow "Mac Beth" as a starring vehicle for Hackett will be "Mac Neill of Mac Neill V. C.," a romantic play.

Success attends Grace George's engagement at the Playhouse. Approval is manifested regarding the manner in which all the members of the cast subordinate their individual performances to the end of securing the best ensemble result.

May Irwin playing in "33 Washington Sq." over the one nighters through New York state had one of the biggest weeks in her career her first week out of the Park where the piece failed to attract. At the first town, Glen Falls, the piece played to over \$1,000 on the day on a Monday with the remaining towns keeping up a good average. One-nighters will be played until it goes into Washington.

ACTOR GETS JUDGMENT.

George De Carlton, through his attorney, Arthur Driscoll (O'Brien, Malcevinsky and Driscoll), secured a judgment in the Supreme Court this week against Vaughn Glaser for \$1,282 for alleged breach of contract. De Carlton entered into an agreement with W. D. McDonald, Glaser's manager, to appear in "The Grain of Dust" during the

season of 1912-13 and after the close of which he was to appear in one of the Glaser stock companies for a total of 52 consecutive weeks. "The Grain of Dust" remained out but a few months after which De Carlton was sent to the stock company at Omaha where he stayed three weeks. The suit followed for the salary due for the remaining weeks not played. The judge before whom the case was tried threw out all evidence based on custom regarding the two weeks' notice given at the Omaha stand. The judge claimed that as the agreement, which was an oral one, was for a stipulated number of weeks that the two weeks' notice had no power upon it.

CONROY AND LEMAIRE QUIT SHOW

Chicago, Oct. 20.

Conroy and Lemaire retired from the cast of Joe Howard's "The Girl of Tomorrow," after the Tuesday night performance this week and made preparations to return at once to New York. The principals decided to withdraw from the cast because Howard refused a salary guarantee and would not promise to make the changes in the script requested by the comedians. The show will continue with understudies in their parts taking to the road next week with Joliet as the first stand.

Jones, Linick and Schaeffer are said to be getting \$1,500 weekly from the show and because of this it is considered a question whether Howard will be able to keep his company together, particularly in view of the disastrous conditions of the road.

DALY AT THE ELLIOTT.

It has been practically settled that Arnoold Daly in "The Angel in the House" is to open at the Maxine Elliott theatre on Nov. 4 following "Quinneys" at that house. The latter attraction may be moved to another theatre by the Shuberts.



DOROTHY TOYE.

Miss Toyé is about to make her reappearance in New York. By critics who have no knowledge of tone placement or the art of singing, Miss Toyé has been termed a freak or double-voiced singer, and she is neither, and resents being compared with other double-voiced singers at present in the two-day.

MEDICAL REVIEW PLAY.

The Medical Review of Reviews, which was responsible in a great measure for the production of "Damaged Goods," in association with Dr. Hunt is going to produce a play entitled "The Unborn," which is in rehearsal at present. "The Unborn" has as its theme the performance of illegal operations by the medical profession and the subsequent heritage of such operations. Among those who have been engaged for the piece are Emily Ann Wellman, Robert Dempster, Alice Gale, Howard Hall, Ruth Fielding, Geoffrey Stein.

COLLEGE MEN PRODUCING.

Cleveland, Oct. 20.

Both of the local colleges, Western Reserve University and Case School of Applied Science, will send out musical troupes in early January. Tryouts are now being held at the latter college and an operetta has been written by Case undergraduates. Last year the "Cheese King" was staged.

At Western Reserve last week more than 86 men tried out for the musical clubs. "The Reserves in the Trenches" is the title of this year's comedy skit. It succeeds "Reserve Preserved" which the collegians played last year in Ohio, Michigan, Pennsylvania and New York.

SHUBERTS HAVE "RUGGLES."

The Shuberts sent out a call for people this week and selected a cast for "Ruggles of Red Gap," the piece which was originally produced some months ago by William A. Brady with Ralph Herz as the star. The play was closed after a few weeks on tour. In the new cast Mr. Herz will be the only one of the players originally in the piece that will be retained. Benrimo will stage the production.

CAST FOR TELLEGEN PLAY.

The cast for the as yet unnamed Lou Tellegen starring vehicle which is to be produced by Jessie Bonstelle and Bertram Harrison has been completed and contains Corliss Giles, Gladys Hansen, Jack Halliday, Maude Hannaford.

During this week the managers of the show have been trying very hard to get Bernard Granville to accept a contract which would add him to the cast of the show. So far he has not consented to join the show.

JOHN DREW AT THE EMPIRE.

John Drew is to follow William Gillette at the Empire theatre in about six weeks. Two more weeks of "Sherlock Holmes" will be given and followed by four weeks of "Secret Service" after which John Drew is to come in. The Drew engagement will in turn be followed by Maude Adams.

"SYBIL" COMING IN.

"Sybil," the new Julia Sanderson-Jos. Cawthorne-Donald Brian starring vehicle, is to come into New York shortly to one of the big Broadway theatres that is now held by a moving picture company. The date has not been settled as yet.

RECEIVER FOR FRENCH O. H.

New Orleans, Oct. 20.

The French Opera House, the oldest institution in America devoted to the dissemination of lyric art, has gone into the hands of a receiver. Voluntary receivership proceedings were filed against the French Opera Association, Ltd., and a New Orleans business man has been delegated to take charge of its affairs by the Civil District Court.

The receivership proceedings were brought in formal manner by a local firm, which claimed the directors had passed resolutions declaring they were unable to meet their liabilities as they fell due. The association admits all the allegations made against it and adds to its answer an explanatory paragraph to make clear its position, to the effect that:

"Its only source of revenue under the articles of incorporation arise from rental of the French Opera House; that by reason of its inability to rent for opera purposes and because of unusual and unexpected repairs, incurring large expenses, it is absolutely without funds to pay ordinary running expenses, and that the opera house property is mortgaged to such an extent that it has ceased to have a credit." Directors of the association declare that the European war has placed the French Opera House in its present plight. In former years the balls preceding the Mardi Gras festivities were all held at the opera house, which provided a handsome revenue, but during the past three years most of them have been held at the Athenaeum.

"SADIE LOVE" AT GAITY.

Through the independent attitude recently taken by Oliver Morosco in the booking of his legit stage production, "Sadie Love" (by Avery Hopgood), one of the Morosco forthcoming attractions, is to appear at the Gaiety (Klaw & Erlanger) some time next month. "Young America," a Cohan & Harris production, now has the house. The arrangement between Morosco and K. & E. was quietly made several days ago, it is said.

The George Mosser-Harrison Grey Fiske production, "Mrs. Voltay's Daughter," is due to open at the Comedy (Shubert) tomorrow (Saturday).

Mr. Mosser is Mr. Morosco's general eastern representative.

While it has been reported Morosco has declared he will not further book with the Shuberts, it is claimed on his behalf that Morosco has merely concluded to place his stage productions to the best advantage, with the Gaiety booking for "Sadie Love" following that resolve.

BLANCHE RING FOR VAUDEVILLE.

Los Angeles, Oct. 30.

Blanche Ring, in "Nobody Home," closes Saturday, after a five weeks' run. The last three performances have been sell-outs. Miss Ring may go into vaudeville, unless a suitable play is found for her. She is at present considering one by Willard Mack.

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

MANY ROAD SHOWS TO CLOSE BY THANKSGIVING DAY

Unless Conditions in the One-Nighters Improve Immediately Many Attractions Will Be Called In. Managers Cannot Stand Competition of the Moving Pictures.

Unless conditions on the road improve within the next fortnight, dozens of one-night stand shows will close before or immediately after Thanksgiving Day. The majority of them are playing to from \$75 to \$150 a night and the managers of these attractions are suffering what is technically described as prolapsus of the bankroll.

Among the attractions doing disastrous business in the one-nighters are "Under Cover," "Kick In," "The Yellow Ticket," "Sinners," "Potash & Perlmutter," "A Full House" and "A Pair of Sixes," not to mention a host of others. The managers make no concealment of conditions and frankly declare it is impossible to exist with anything but Number One organizations. They attribute it to the moving picture craze, saying that they find the only road shows that can live are those having a big star at their heads. They find that the public prefers to see the stars in the pictures at popular prices rather than pay \$1.50 for a subsidiary legitimate theatrical presentation with no "names."

At the recent World-Equitable luncheon William A. Brady predicted such a situation would come to pass and before long there would be no legitimate amusements.

The legitimate managers throughout the South report a scarcity of traveling attractions throughout their territory. Many of the smaller cities through the southern states have played no more than one or two shows so far this season although those that have ventured down there are reported as doing good business owing to the country being well fixed on account of the high prices secured for cotton.

"HANDS UP" CLOSING.

"Hands Up," the Shubert production which of late has been securing considerable publicity of a questionable value through the internal difference existing between Franklin and Green and Maurice and Walton, is reported to be scheduled for the warehouse at the close of next week's engagement at the Lyric, Philadelphia. This move comes despite the repeated announcements reported to have emanated from the Shubert press department that the piece would continue regardless of the withdrawal of the Franklin and Green combination, who were replaced by understudies. It seems the "punch" left with Irene Franklin and the ensuing business prompted the reported closing move.

The future intentions of Maurice and Walton have not been made public, but it is understood they will shortly make their appearance in another production. Irene Franklin and Burt Green, who are at present resting up in Westchester, are considering two offers, one calling

for a season's route over the United time and another proffered by the Universal Film Co., which promises 20 weeks' work at \$1,500 weekly. The latter is for a series of feature pictures and will necessitate a journey to Los Angeles, with all expenses guaranteed by the film concern. Another proposition tendered Franklin and Green is for their appearance in a new musical comedy, but the couple will come to no definite decision until the "Hands Up" production is safely stowed away on the Shubert rack.

REWRITING "MOLLY AND I."

Chicago, Oct. 20.

The Hattons are rewriting "Molly and I" which recently closed a local engagement at the La Salle, and within the next three weeks it will take to the road with Lina Abarbanell as the star.

It's reported about that Miss Abarbanell put her foot down against some one-nighters which the K. & E. bookers first laid out for the show.

ANOTHER "FULL HOUSE" CLOSING

The second company of "A Full House," with Walter Jones as the featured player will bring its activities to a close in Pittsburg on Saturday night. This is the second of the road companies of this piece to close within two weeks.

The big city company with May Vokes, Herbert Corthell and Leah Winslow, will lay off next week instead of playing a number of Pennsylvania one-nighters into Philadelphia.

ROBERTS SHOW IS OFF.

After having rehearsed "The Claim" with Florence Roberts as the star and giving two dress rehearsals, the piece was declared off by John Cort and the entire company dismissed. The reason was that the play did not shape up well at the last minute.

JULIE OPP ILL.

Chicago, Oct. 20.

Julie Opp (Mrs. William Faversham) was unable to appear with her husband in "The Hawk" at Powers, Monday night, her place being filled by her understudy, Arleen Hackett. Faversham appeared before the footlights and announced that Miss Opp was ill and probably would not be able to play any more this season.

Gus Hill's Ninth Production.

Gus Hill will launch his ninth production of the current season on or about Nov. 20, the new piece being labelled "Have You Seen Stella?" The title was suggested by a huge lithograph used to advertise the Panama Exposition and which has been seen by thousands of people. Junie McCree is credited with the authorship.

HAS'N'T SEEN OWN SHOW.

Unless Zallah Covington, author of "Some Baby," visits the Fulton theatre before Saturday night, he will have enjoyed the unique distinction of having been in town for six weeks without having attended a single performance of his own play. The company closes Saturday night, but two other organizations will tour the country in the farce. The author was a survivor of the Arabic and on his arrival in New York was informed the metropolitan presentation of his piece had been so distorted that, if he witnessed it, he would wish he had gone down on the ill-fated steamer.

The next attraction at the Fulton will be H. H. Frazee's presentation of Frank Mandel's new farce, "Sherman Was Right," scheduled to open on Tuesday. In the cast are Hale Hamilton, Dodson Mitchell, Sam Sidman, Ernest Cossart, Martin Alsop, Dorothy Dorr, Georgie Lawrence, Jean Shelby, Regine Wallace, Susanne Willa.

FOUND UNCONSCIOUS IN ROOM.

Cincinnati, Oct. 20.

Samuel Wallach, former manager of the Fulton, New York, and a brother-in-law of the late Henry B. Harris, who is traveling through Ohio in the interest of the Chicago Tribune war pictures, was found unconscious in his room at the Havlin Hotel Sunday night, immediately after finishing a conversation with his wife over the long distance phone to New York. Stella Maddox, the night operator at the hotel noticed that Wallach did not affix his phone receiver and summoned the clerk, who found the guest unconscious on the floor of his room. He was revived by the house physician.

TANGOING FOR THE CONVICTS.

Chicago, Oct. 20.

The principals of the "Watch Your Step" Company bagged some new publicity yesterday by the announcement that they would entertain the convicts in the Joliet penitentiary one afternoon this week.

Mr. and Mrs. Vernon Castle are reported as "framing" the show through Warden Zimmer. 'Tis said this is the first time the ultra-modern dances will be exhibited within the Joliet prison walls.

Jumped Circuit for Show.

"Blackface" Eddie Ross, who was routed over the Orpheum and Interstate circuits for the balance of the season, retired suddenly from the latter string last week to accept an engagement with Neil O'Brien's Minstrels, now touring the South. He was replaced by Subers and Keefe, who singularly enough, left the same show for vaudeville several weeks ago in the Middle West.

Orchestra Hall Robbed.

Chicago, Oct. 20.

Two cracksmen robbed Orchestra Hall as Bishop William McDowell preached Sunday evening and got away with \$100 in change which had been left for the day.

SHOWS IN CHICAGO.

Chicago, Oct. 20.

The William Faversham show opened Monday night to capacity. Big box office interest manifested, and looks like profitable engagement. The loss of Julie Opp not expected to hurt business.

"Pollyanna" not doing anything at the Blackstone. Announcement that Marie Tempest replaces it Nov. 1.

"Sinners" opened at the Princess Sunday night to big business. Critics praised play but some did not treat players kindly.

"Watch Your Step" (Illinois), "The Passing Show of 1915" (Garrick), "Inside the Lines" (Cort), "The Girl of Tomorrow" (La Salle) and "It Pays to Advertise" (Cohan's Grand) are still holding their own in box office receipts and are the biggest draws in town.

"The Birth of a Nation" (Colonial) is doing well, although it has feature film opposition in "The Battle Cry of Peace," which opened big at the Olympic Sunday night, in the same neighborhood.

SHOWS IN SAN FRANCISCO.

San Francisco, Oct. 20.

"So Long Letty," featuring Sidney Grant and Charlotte Greenwood, opened its second week at the Cort to a capacity house, with favorable indications for a big week. The show promises to remain here for a run. The German War Pictures are doing big business at the Columbia, the Sunday night house being rather close to capacity. The stock company at the Alcazar, featuring Lytell and Vaughan, is holding up to expectations, the popularity of the principals helping draw them in.

SHOWS IN NEW ORLEANS.

New Orleans, Oct. 20.

"The Only Girl," at the Tulane, a bright, sparkling musical comedy with a really excellent cast, is drawing the best business of the season at that house, to date. "Damaged Goods" opened here to capacity business with good prospects for a profitable run. At the Dauphine a good burlesque stock aggregation is drawing well.

"NATION'S" \$15,000 FOR POLI.

Hartford, Conn., Oct. 20.

The feature film, "Birth of a Nation," at Poli's theatre last week, where it temporarily displaced vaudeville, drew in \$15,000 for the engagement, at a \$2 scale.

The feature played the house under a 75-25 sharing arrangement, the house securing the smaller percentage.

The week before the film played here, it showed in Bridgeport for a week, to \$11,000.

WANTED TO DIE.

New Orleans, Oct. 20.

Grace La Monte, a vaudeville actress, poisoned herself by swallowing bichloride tablets at Hattiesburg, Miss., this week. The girl is in a critical condition.

SPECIAL NOTICES

The meetings of the White Rats Actors' Union will, in the future, be held every Tuesday night, at 11:15 P. M., in the Lodge Rooms, 227 West 46th Street, New York City.

Mr. Mountford's offices are in the White Rats Building, at 227 West 46th Street, and he is always willing to welcome there anyone who is interested in the cause of the actor or actress.

If you want to be sure of catching him, better make an appointment. If you like to take a chance, drop in. His telephone number is Bryant 8780.

It having come to the notice of the Board of Directors that certain actors who have resided at the club, have left owing certain sums for rooms and as security therefor, left their trunks and baggage, the Board of Directors has therefore decided that any actor who owes money to the Club, may have his baggage on depositing with the Treasurer, an I. O. U. for the amount due the Club. If such I. O. U.'s are sent in by mail the baggage will be forwarded to any address, expressage collect.

Personal Notice

It is impossible, with the limited time at my disposal, to answer individually, the hundreds of telegrams and letters of congratulation which I have received; and therefore, I take this opportunity of personally thanking the senders of them and assuring each one that I shall do my best to deserve their kind feelings and good wishes.

HARRY MOUNTFORD.

To the Actor and Actress of the U. S.

In taking the perhaps unexpected and somewhat revolutionary step of inviting Mr. Harry Mountford to come back and resume his old position with the White Rats Actors' Union and the Associated Actresses of America, we felt and knew that we should have the support of the members of the Organization.

That we were not mistaken was clearly proven at the crowded meeting of the Order held on Tuesday night in the Lodge Room in New York, when the following resolution was passed with the greatest enthusiasm:

"This special meeting of the White Rats Actors' Union hereby unanimously endorses and heartily approves of the action of the Board of Directors in re-engaging Harry Mountford, as International Organizer, and pledges to the Board of Directors and to him, their absolute support in any steps it may be necessary to take to re-establish the power and position of the Organization and to protect the actor in the exercise of his profession and obtain for him fair treatment and justice."

This was no surprise to the governing body of the Lodge, for it knew and was assured of their support; but it was impossible to have the whole profession present at that meeting.

It was and is impossible to lay all the facts before the profession at large, but the Board of Directors feel sure that when the actor and actress remembers what was actually accomplished for them in the past and what was attempted to be done for the profession, that they also will **flock to the flag, once more raised, and this time nailed to the mast.**

We, therefore, ask the support, actual, financial and moral, of the profession at large for Mr. Mountford. Not because of anything personal in himself, but because he stands for a **certain policy** and for **certain methods.**

Neither he nor we can accomplish anything unaided, and therefore, not only for the welfare of the profession at large, but in the selfish and personal interests of every actor who may read this, in fact, for **your sakes**, as well as ours, we ask for **your support** and **adherence.**

That you approve of this step and that you mean to give the actor's organization and Mr. Mountford your support, can only be proven in one manner, and that is by once more becoming members of the allied Organizations.

Talk, promises, applause, approbation, while all well in their way, **mean nothing.**

Real support only comes from the members of the Organization. **Rejoin the Order,** take a hand in shaping the destinies of the profession from which you earn your living.

Come to our meetings, criticise if you like, praise when you feel like it; but above all, rejoin; and we, the members of the Board of Directors, and Officers of the White Rats Actors' Union and Associated Actresses of America, ask you individually and as a body to support your own Order, your own Organization, and the man whom we believe is as much your choice as he is the choice of

THE BOARD OF DIRECTORS
OF THE WHITE RATS ACTORS' UNION AND
ASSOCIATED ACTRESSES OF AMERICA.

CAN THEY COME BACK?

By HARRY MOUNTFORD

I have. (But that is a matter of no interest to anyone except my intimate circle.) But it will be noticed that the heading of this article is in the plural:—"THEY," and by "They" is meant the **White Rats Actors' Union** and the **Associated Actresses** of America.

Whether these two Organizations can come back or not is the point at issue and is of **great**, nay, **vital** importance to the Actor and Actress of America.

UPON THIS FACT RESTS THE WHOLE FUTURE OF THE VAUDEVILLE AND ITS ALLIED AMUSEMENT PROFESSIONS.

I have been connected directly and personally with the theatre and the actor for over twenty years, and things and conditions were never as bad as they are today.

Salaries are **smaller**, commissions are **LARGER**, engagements are **SHORTER**, expenses are **GREATER**.

Unless something is done, conditions will grow worse, and, as usual, the actor will be the sufferer.

The individual actor can do nothing. On every side he is met by **combinations**, **syndicates** and **organizations**. On the one side he faces, as a small personality, one of the biggest organizations in the Amusement business—the United Booking Offices. He faces on the other side, another mighty combination, the Loew Circuit, and is hemmed in by the Fox, Pantages, and other systems. When he steps on the stage, his music is played by members of a powerful body, who practically dictate the terms and conditions of their employment.

The scenery before which he appears and through which he makes his entrance and exit, is set for him by the members of a Union, one and all who stand and fall together.

Yet, he, the **actor**, the **man who makes the money** for the **stage-hand**, the **musician**, the **agent** and the **manager**, is helpless. **AND IT IS THE ACTOR'S OWN FAULT.**

The actor has brains; is ordinarily intelligent; but as a business man in his own interests, he is a **FOOL**.

Today **Organization** and **Efficiency** are the only methods of success. There is little to choose between one man and another, but the man or the body of men who are more highly organized, are the only ones that are sure of victory.

The actor who was in the profession four years ago knows exactly what I stand for in the way of an actor's organization.

THOSE WHO DO NOT, CAN SOON LEARN.

There is no need for me, therefore, in this preliminary statement to go further into details as to what the plans are; but **whatever they may be, they are useless** without the actor and actress.

Nothing can be achieved, no success can be won, no grievances can be remedied, by me, **UNLESS THE ACTOR IS A MEMBER OF THIS ORGANIZATION.**

I think I am wiser now than I was four years ago. I think I have a broader view, for, for the first four years I **was on the inside looking out**, and for the last four years I **have been on the outside looking in**, and that must teach a man of even limited intelligence, something; but it has all re-enforced my original conviction that the actor himself, through Organization, is his own salvation.

The **White Rats Actors' Union** is "**They**," but the White Rats Actors' Union is also "**YOU**." With out "**YOU**," "**THEY**" cease to exist. Without "**YOU**," "**They**" are not. So that the question really is not "Can they come back?", but "**CAN YOU COME BACK?**" So it is up to you.

The Board of Directors thinks there is a chance. I know there is a certainty if you come back.

WILL YOU?

Mr. Steuer had finished with Mr. Albee, Mr. Goodman made his debut as a cross-examiner in the trial.

His questioning of Mr. Albee suggested that he was going to spring a surprise in the nature of a claim that the defendants in the present action were the victims of a conspiracy being furthered by a certain group of managers in this city. He brought out the fact that Jos. B. Rhinock and George B. Cox were parties to the agreement under which Klaw & Erlanger, the Shuberts and a number of other managers which marked the passing of Advanced Vaudeville and the retirement of the United States Amusement Co. from the vaudeville field. This contract was entered into on Nov. 6, 1907, and under the terms of which the United States Amusement Co. was to quit the vaudeville field by February of the following year. Portions of the contract were read into the record for the benefit of the jury. After this, Mr. Goodman brought out the fact that Messrs. Cox and Rhinock were at present interested in the Loew and Shubert circuits.

In trying to definitely create the distinction between big and small time, Mr. Steuer, who again took Mr. Albee in hand after Mr. Goodman had finished, inquired into the cost of bills being presented at the various Keith houses in New York. The cost of the shows at the Palace were estimated by Mr. Albee to run in the neighborhood of \$6,000 weekly. The Colonial at present is an unprofitable institution, according to the testimony, and the house that once paid between \$4,000 and \$4,500 for its shows is now paying but \$2,500 weekly for the acts played.

Mr. Albee also stated in reply to questions by Mr. Steuer that the only reason the United Booking Office was formed was to facilitate the booking of acts for the managers.

Further evidence induced by Mr. Steuer's questioning of Mr. Albee showed that the witness and his partner, A. Paul Keith, owned 51 per cent. of the stock in the Palace, although the Orpheum Circuit was permitted to book the house. The balance of the stock is held by Meyerfeld and Beck and the Orpheum Realty Co.

Mr. Steuer then tried to show that A. Paul Keith held 3,249 shares of stock in the B. F. Keith theatres in New York, that there was one share held for him on the outside and that the Orpheum Realty Co. held the balance of 3,250 shares. Attorney Goodman for the U. B. O. then read into the records of the trial the exact apportionment of the stock of the Keith theatres.

Willie Edlesten, the London agent, was next called to the stand. He testified that on his arrival in this country he had 300 foreign acts on his books which he offered to the U. B. O. His first call was on Eddie Darling who, he claimed, informed him that he could not take any of the acts because the Marinelli Agency was the foreign representative of the office.

Later, Edlesten stated, he had written several letters to Mr. Albee and in reply to one he received a letter signed with the name of E. F. Albee which informed him that the Marinelli Agency was the accredited foreign representative of the U. B. O. and any arrange-

ment that he saw fit to make with that agency in regard to his foreign acts would be satisfactory to the one whose signature was attached to the letter. After a brief cross-examination by Henry A. Wise, associate counsel for the defendants, court was adjourned.

At the opening of court on Monday morning, Willie Edlesten was recalled to the stand by Attorney Wise and questioned at length regarding his London associations and whether or not it was a fact that he had been refused a license in London by the City Council. He admitted that such was the case, and then was permitted to step down. He had brought his date book with him to prove that he offered the U. B. O. 301 acts for booking.

H. B. Marinelli was next called to the stand by Mr. Steuer. On being questioned regarding the method of collection of agents' commissions by the Vaudeville Collection Agency, he stated that at no time did that agency exact a fee from H. B. Marinelli, Ltd., for its services. He was on the stand for about an hour and a half. When asked if his books would show whether or not certain collections were made, he stated that the books had been stolen from his offices some time during 1914. He admitted that the contract which he had entered into with the U. B. O., whereby they received almost a half interest in his business, was in the form of a settlement of the suit that he had started against the U. B. O.

Frank Bohm, once a United agent, and now booking with Loew, was called to the stand by Mr. Steuer just before the luncheon recess. He stated that shortly after he had been granted the privileges of the U. B. O. floor he was called in to the offices of Mr. Goodman and informed that it was customary for all agents booking with the U. B. O. to have the collection of their commissions attended to by the Collection Agency and that it was suggested to him that if he wanted to remain on the "inside" he had better make such an arrangement. This he concluded to do. Later, when the Orpheum decided to inaugurate a co-operative arrangement with the Vaudeville Collection Agency, Bohm refused to follow suggestions and, because of this, was unable to book any of his acts for about 60 days. At the end of that time he woke up and realized "that he was in the wrong house" and left the agency to do business with the Loew Agency. Mr. Goodman's cross-examination of Bohm brought out the fact that he was earning a larger income now than he did when he was booking in the United. After this question had been answered, Mr. Steuer asked Mr. Bohm if the latter condition wasn't due to the fact that he did not have to split his commissions with the booking office, and the witness admitted that such was the fact.

After Bohm's examination had concluded, William Morris was called to the stand and his examination started by Mr. Steuer. At first Mr. Morris was so questioned to establish his connection with vaudeville and then he was led to relate a practical history of vaudeville and the formation of the various booking associations from the first managers' association down to the

U. B. O. and the details of the fights of about ten years ago between the Williams and the Keith factions in this city and how finally all of the managers that had booked with him were taken into the booking office. He told of his association with Klaw & Erlanger, the rise and fall of Advanced Vaudeville and the subsequent formation of the William Morris, Inc., circuit and the passing of that. On examination by Mr. Steuer he stated that originally the conception of a managers' booking association was suggested by Shea of Springfield, and at that time E. F. Albee offered him \$75 a week to become the manager of such an office, which he refused. Then a long recital of how he had managed to get the bookings of houses and how they were weaned away by the United managers' interests.

It was during the examination of Mr. Morris on Monday that a copy of the contract between the U. B. O., Orpheum, Beck and Meyerfeld and the Albee-Keith interests and the United States Amusement Co., which caused the passing of the opposition in 1907, was read into the records. Under its terms K. & E. and their associates received \$250,000 for discontinuing vaudeville and to remain out of the field for a period of ten years, while the U. B. O. and Orpheum agreed to take over about \$1,000,000 worth of contracts that the company had entered into. This contract was to become effective on Feb. 3, 1908. Following this there was a recital by Mr. Morris of the affairs of his own circuit of theatres operated under the name of William Morris, Inc. He stated that while he was in San Francisco during the first Lauder tour he was approached by Beck and Meyerfeld and asked to discontinue his activities east of Chicago in the Orpheum Circuit towns. He said he was offered a certain sum to stay out of that territory. He stated at the time that he could not give the matter any consideration until he saw his associates in the east and that both Beck and Meyerfeld would have to come to New York to discuss the proposition with the Sullivans, Big and Little Tim, and Felix Isman, who were interested with him in the circuit. This was agreeable to the Orpheum heads and there was a meeting at the Hotel Knickerbocker, but nothing definitely was decided upon. Later, during the summer months, there was another meeting at Beck's summer place and at the time Meyerfeld advanced Morris \$10,000 on a note to help Morris keep in the ring, pending the closing of the negotiations for a transfer of the Sullivan stock in William Morris, Inc., to the Orpheum people. The next day Pat Casey was sent by Beck to the Morris office with \$2,000 in cash to help Morris out of a financial hole.

There was a later meeting at the office of the Sullivans' lawyer in New York and the deal for the transfer of the stock was so far completed as to the drawing up of the contracts, and both Beck and Meyerfeld were prepared at the time to pass their checks for \$25,000 each for the stock. The final closing of the deal was put off for a day and the next meeting was at the home of Martin Beck, in New

York. When this meeting occurred, Meyerfeld stated to Morris that the deal was off entirely. On asking the reason, Meyerfeld stated that he had talked to Mr. Albee and, after a discussion, it had been pointed out to him that he could not go through with the transaction contemplated.

Following this, Mr. Steuer started to bring out the fact of the practice of "pulling" acts out of the Morris bills at various times, specifying the Valeska Suratt and Annette Kellermann cases. There were others mentioned but those were the most important. At the close of the day's testimony, Morris had proved himself a good witness for the Fischer side.

The entire day Tuesday was devoted to the continued direct examination and cross-examination of Morris, without either side gaining any material admissions that would strengthen the case of the defense or weaken the allegations of the plaintiff. William Morris seemed to have gained some confidence in himself and his testimony was given more freely than on the day previous.

The first point of consequence brought to light was the fact that William Morris stated that at the time he was handling the affairs of William Morris, Inc., as the president and general manager of that circuit, he went to the home of Annette Kellermann at two o'clock one morning and while he was there Maurice Goodman and E. F. Albee called and that he had something of an argument over the Kellermann contract which he held.

The next point that Mr. Steuer questioned Mr. Morris on was the 44th Street theatre. There was a wrangle between the legal talent whether or not the mere fact of Mr. Morris so stating made it a fact that the Hammerstein Amusement Co. held a lease on that playhouse made it so. This finally being admitted, Morris stated that he had been made second vice-president of the company. He further related that on two occasions, the first with Arthur Hammerstein and the second with Oscar Hammerstein, he had visited the U. B. O. and had made an attempt to see Mr. Albee. On both occasions he and the members of the Hammerstein family were informed that Mr. Albee was not in. On the occasion of the first visit, Arthur Hammerstein and the witness called on J. J. Murdock and were advised that it would be necessary to take the matter up with Mr. Albee before Mr. Morris could be admitted to the floor.

On the occasion of the visit with Oscar Hammerstein Mr. Goodman was called on. Mr. Hammerstein stated at that time that he was not able to take care of his business personally and that he had delegated Morris to book for him. Mr. Goodman said that he would accept that officially and would so inform Mr. Albee. Later Mr. Morris called at the booking offices alone and had an interview with Mr. Albee at which Mr. Goodman was present. The witness related that Mr. Albee had stated to him that he had always been a disturbing element and could not come in the U. B. O. and book, but could stay at the theatre.

In reply to questions put to him by Mr. Steuer, Mr. Morris stated that the

(Continued on Page 26.)

NEW ACTS NEXT WEEK

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

Anna Held, Palace.
Maurice Burkhardt, Prospect.
Catherine Hayes and Co., Bushwick.
Flying Mayos, Bushwick.

George Damerel and Co. (9).
"Temptation" (Musical Comedy).
28 Mins.; Two (Transparency); One
(Special Street Drop); Full Stage
(Beach, Special Setting).
Majestic, Chicago.

There's one thing about George Damerel: Since taking his first flyer in vaudeville he's not averse to trying out something new from time to time to display his vaudeville wares. This time it is an Americanized type of musical comedy fantasy, labeled "Temptation," with book by Will M. Hough, and music and lyrics by William B. Friedlander. Damerel as Murray Hill, clubman, doing a souse scene with a runty, rusty-looking cabman, declares that he has had enough of good women and that he wants to have his fill of the other class. The devil (George Clark) comes along and says he will gratify his wish. Then in turn appear six young women dressed to represent absinthe girls, and this gives Damerel an opportunity to offer "My Absinthe Frappe," which was well received. Damerel, prior to going to Bar Harbor Beach from the Times Square, New York, reeled off a well-worded soliloquy that impressed favorably. Myrtle Vale is the Temptation woman. Miss Vail did very well with "How to Tempt the Men" number. For the finish she appears as a mermaid, being carried from the water by Damerel, who has quite a love scene with her. The closing number is between Damerel and Miss Vail, styled "The Temptation Waltz," which both principals danced to applause. One of the hits of the act was a characteristic dancing number of the musical comedy construction, "One, Two, Three, Four, Five," which Edward Hume, as the cabby, did with the six girls who were clad in variegated bathing suits. It took several encores. Hume is very short-legged, but he dances well just the same. Damerel first wore evening clothes and then appeared in a stylish, neat-fitting suit of brown for the beach scene. He put forth every effort to make the act land. The offering is light, to be sure, but has sufficient comedy, songs and girls to make the Orpheum audiences like it. Damerel is a big favorite on the road and that is also an asset of great importance in vaudeville nowadays. Some of the merry exchange of patter between Damerel and the cabman is right up to the minute and good for laughs. The act as a whole was very well received on its Chicago premiere. There are quite a number of "hells" used; one or two would be plenty for any act.

Harry Green and Company (5).
"The Cherry Tree."
34 Mins.; Full Stage (Special).
Fifth Ave.

Aaron Hoffman is credited with the authorship of "The Cherry Tree" presented by Harry Green and Company and staged by Edgar McGregor. A better vehicle for Harry Green, formerly of Fisher and Green, could hardly have been secured. He has sufficient opportunities here to display his Hebrew mannerisms and dialect to good effects.

The scene is laid in the abode of one Richard Goodwin (Walter Allen), a wealthy, domineering gentleman who demands the truth always. He is about to be robbed of his wife by Courtney Masters (Frank Clancy) his manager, a fellow of no good means. Goodwin loses his wallet containing \$2,000 and is forced to return home for funds to carry him on a business trip, but noting his wife's (Florence Johns) nervousness decides to remain home. George Washington Cohn (Harry Green) has found the purse and returns it to the proper owner. For his reward he is made a member of the family and placed in Goodwin's employ at a salary of \$10,000 a year for his honesty and truthfulness. His one ambition is to become the President of the United States. The truth nearly breaks up the household, and seeing this George Washington Cohn is forced to tell a lie in order to reconcile husband and wife, though it cost him his job. Florence Johns as the young wife played her part acceptably, though she could be a bit more serious during the melodramatic moments, while Frank Clancy as the character man over acted in a couple of situations.

Bernard and Shaw.
"Mosquito Trust" (Comedy).
25 Mins.; One.
City.

Lester Bernard and Winn Shaw are presenting a talking "dope fiend" skit that in time should find its place on the big time. But this all depends on how Mr. Shaw develops his part. Bernard handles the Hebrew character and Mr. Shaw the dope. It suggests the vehicle of Matthews and Alshayne.

The dialog is bright and every line draws laughs. The closing parody numbers could be improved and the act generally shortened.

Keane and Williams.
Songs and Talk.
15 Mins.; One and Two (Special Drop).
Jefferson.

Opening in "two" before a special drop showing a country house and barn, the woman, dressed as a country miss, longs for the gay city life. Falling into a dream both come before a special drop in "one" of a forest, following with a little talk about going back to the city. The rube antics of the woman is practically the entire act, while a funny laugh, that is overworked, comes in for its share. Nothing startling about the turn, but an act that should be able to go the rounds of the smaller circuits with little trouble.

James W. Fitzpatrick and Co. (3).
"The Pitcher and the Well" (Dramatic).
24 Min.; Full Stage.
Prospect.

James W. Fitzpatrick, leading player in this oddly constructed dramatic sketch, is also its author. The piece is in three scenes (two being the same in "one," using the street house drop), the main part taking place in a drawing room set. A passerby whose appearance would suggest a crook, begins a conversation with a down and out sandwich man. The passerby has a job for which he wants the assistance of the other. It is to rob the house of a big political boss. An agreement ensues between the two. They enter the house, the action going to the full stage parlor set. They overcome the servant and the crook disguises himself as the owner of the place. A grafter comes in to make a payment to the boss. He believes the crook, who has changed to a tuxedo, is the politician. He gives him money and two checks, also telling of the framing of an honest cop. The sandwich man in the meantime had been cavorting around the stage, smelling a bunch of lilacs and using a line, "when I was in the hospital" for comedy purposes. The crook then calls up a newspaper office telling the editor he has a great story. The two exit, going before the street drop again with the crook telling his partner that he is a reporter and the son of the cop who had been framed and now he had the goods on the bunch that did the job. Fitzpatrick in the role of the crook shows exacting work. John F. Honan as the sandwich man gets a fair return with what comedy there is in the piece. The other two characters, both men, are obscure. "The Pitcher and the Well" is odd in makeup, but lacks the punch for a big dramatic sketch.

S. Miller Kent and Co. (3).
"Mr. Graves" (Dramatic Sketch).
13 Mins.; One; Full Stage (Special Drop).
American Roof.

A very good sketch with a "surprise" finish, the only drawback being its lateness in arriving. Had it been produced a few years ago, it would have been a dramatic novelty. Following in the wake of "On Trial" and the numerous dramatic stories that have the "working backward" plan of unfolding the story, the first scene is in "one," showing the outside of a house, depicting what is happening inside, and then repeating the scene when the drop is raised, revealing the interior. S. Miller Kent plays a dress-suited secret service man on the trail of a German counterfeiter. He lures the criminal to his home with the aid of his wife, who pretends to be the counterfeiter's confederate. The "surprise" comes at the finish when the offender against the law finds that he has been outwitted by the woman, which proves his undoing. It is a well written and well constructed sketch that will hold the interest wherever played.

John.

Billy Gould.
Songs and Talk.
17 Mins.; One.
Colonial.

Billy Gould, as dapper and debonair as ever, with a collection of stories and several corking songs, scored one of the hits of the bill at the Colonial Monday night. He was on rather early, but the entire bill was considerably switched about and he was moved from next to closing to No. 3. Gould introduces himself with a short speech to the effect that he has some new songs which he wrote and composed himself and some gags that he has dragged into the act just to make it more difficult. His opening song is entitled "Mr. Honeymoon," and he puts it over rather well, although it isn't just the type of song that one would expect from him. He follows this with a lyrical tribute to George M. Cohan as a song writer which brings in a revue of all of the hits the Yankee Doodle Comedian wrote in the past, including both "Mary" songs, "Give My Regards to Broadway," "Popularity," etc. Then come the stories, three of which were rather old. Of course Gould blames 'em all on his Irish friend Kelly, and as long as they still get a laugh he supposedly figures there isn't any need of changing them. Another song is entitled "The Right Idea." It's a topical number more or less of the red, white and blue hurrah style, ending with a President Wilson verse. Billy's best number is a corking march song of the Irish type that has a great melody and probably entitled "I May Come Back to You." The lyric has a touch of comedy that the comedian puts over to the best advantage by working to one of the boxes.

Fred.

Russell and Calhoun.
Dramatic Sketch.
15 Mins.; Three (Special).
City.

A light dramatic offering, showing the many unpleasant troubles experienced by actresses. The idea is rather old, but the turn carries a bit of novelty that should carry it along. Half the stage is utilized as a dressing room, while the other half is in "three" with a garden set. The woman in her dressing room receives a telegram telling of a death in the family, but appears for her comedy part for the performance. After completing her lines, she returns to her dressing room scene. Another "bit" was given, but due to a continuous racket both outside and inside the house, the lines were impossible to understand.

"Tango Chief."
Trained Horse.
12 Mins.; Full Stage.
Prospect.

"Tango Chief," a stately jet black thoroughbred is presented by George R. Hobbs, the millionaire cowboy, in a series of dance steps. Tango Chief trots, both turkey and fox, waltzes and does a neat but refined cooch to Oriental music. Together with the dancing some high school stepping is done that shows off the horse as a well trained animal. A capable equine closer for a big time bill.

A WORLD OF PLEASURE.

In Two Acts and Twelve Scenes.
Production Staged by J. C. Huffman.
Dialogue and Lyrics by Harold Atteridge.
Music by Sigmund Romberg.
Dances by Jack Mason.
Balloon by Theodore Kosloff.
Orchestra under the direction of Oscar Radin.
The Characters
(In the Order of their Appearance)

ACT I.—SCENE 1.

A Policeman.....Dwight Dana
First Club Man.....Dick Bird
Second Club Man.....William L. Gibson
Dick Grayson.....Collins and Hart
A Chauffeur.....Dan Healey
A Pedestrian.....Bud Murray
Tony Van Schuyler.....Clifton Crawford
Dorothy Gates.....Venita Fitzhugh
Annette Gates.....Frances Pritchard
James, a waiter.....Gustave Schult
Sim Slim.....Daniel Morris
Oliver Short.....George Moon

SCENE 2.

Sam.....Lew Holtz
Blinker, manager of the Progressive
Employment Agency.....Franklyn Batie
Hector Walnut.....Edward Aveling
Wilbur Chestnut.....Albert S. Lloyd
Tessie, a stenographer.....Sydney Greenstreet
Tom Collins.....Jack Wilson
Marjorie.....Eleanor Brown
Vera.....Olga Hempstone
Nellie.....Marie Salisbury
Lury.....Lois Whitney
Sylvia Stone.....Kitty Gordon
Violet.....Stella Mayhew
Mr. Whirlwind.....Maurice Diamond
Miss Hesitation.....Helen McMahon
Miss Fox Trot.....Rene Chaplow

SCENE 3.

Dick Bird.....William Banfield Taylor
Yvette, a flirtatious widow.....Stella Mayhew
The Dancing Dancers.....Charles Mosconi
.....Louis Mosconi

SCENE 4.

A Ballet Master.....Theodor Kosloff
Rosebud.....Rosie Quinn

SCENE 5.

Miss Gotham.....Rosie Quinn
Toymaker.....Dwight Dana
French Doll.....Olga Hempstone
Giggling Doll.....Eleanor Brown
The Acrobat Dolls.....Collins and Hart
Rag Doll.....Kitty Hill
Clown Doll.....Lois Whitney
First Spy.....William Banfield Taylor
Second Spy.....Stella Mayhew
Third Spy.....Venita Fitzhugh

ACT II.—SCENE 1.
The Arabian Dancer.....Sabary-Djell
Synopsis of Scenes.

ACT I.

Scene 1—The Good Fellows' Club. Oscar Taylor.
Scene 2—The Progressive Employment Agency.
Scene 3—Exterior of the Lobster Square Restaurant.
Scene 4—A Japanese Tea Room.
Scene 5—Exterior of Tea Room.
Scene 6—A Toy Shop.

ACT II.

Scene 1—The Enchanted Roof Garden.
Scene 2—Riverside Drive.
Scene 3—The Fleet Review.
Scene 4—The Daisy Field.
Scene 5—An Oriental Hallroom.
Musical Synopsis.

ACT I.

1 "The Good Fellows' Club". Oscar Taylor
2 "Fifth Avenue."
3 "The Dance of the Midnight Sons."
4 "The Employment Agency". Miss Wilson
5 "In My War Against Men."
6 "Miss Innovation."
7 "Franklyn Batie, McMahon, Diamond and Chaplow and Ensemble"
8 "Girls Are Out of My Life."
9 "Clifton Crawford, Frances Pritchard and Ensemble"
10 "I'll Make You Like the Town."
11 "Danse Eccequique.....Mosconi Brothers
12 Japanese Ballet.
13 "Theodore Kosloff and Rosie Quinn
14 "I Could Go Home to a Girl Like You."
15 "Clifton Crawford and Venita Fitzhugh
16 "Down in Catty-corner."
17 "Synopation".....Lew Holtz, Frances Pritchard and Ensemble
18 "Specialty.....Aveling and Lloyd
19 "At the Toy Shop."
20 "Dance of the Square Heads."
21 "Mosses, Moon, Morris, Healey, Wells, Diamond, Grant, Manning, Roland, Roberts, Stoker, Bick, Murray
22 "The Doll Dance".....Frances Pritchard
23 "Reminiscent Ross-Possy"
24 "Rosie Quinn and Ensemble
25 "Flights of Fantasy".....Collins and Hart
26 "Mechanical Soldiers".....Mosconi Brothers
27 "The Melting Pot".....Ada Meade

ACT II.

1 "The Ragtime Pipes of Pan."
2 "In Arabia".....Franklyn Batie
3 "The Wop Cabaret".....Stella Mayhew
4 "The Girl of the Fan".....Kitty Gordon
5 "Specialty.....Clifton Crawford
6 "Take Me Home".....Venita Fitzhugh

6 "I Played My Concertina."

Clifton Crawford

7 "Enchantment."

Kitty Gordon and Franklyn Batie

8 "The Greatest Battle Song of All."

Jack Wilson

9 "Ragtime Carnival."

Stella Mayhew and Ensemble

10 The Dancing Carnival, Mosconi Brothers,

Moon and Morris, McMahon, Diamond and Chaplow, Healey, Wells, Murray, Bentrlee Quin

11 "The Jigaree".....Ensemble

The Winter Garden's fall production!

Admission, \$2.50!

What a line piece of "pastrame!"

Look 'em over carefully, every one, and then get your little alibi book out (you'll need it) and recall some favorable past performance to square the greatest collection of "flivers" ever assembled under the covers of one book. Look 'em over again, the Kitty Gordons, Clifton Crawfords, Jack Wilsons, Stella Mayhews, etc., and then imagine the sole two hits of the show, the sole two numbers to evoke the slightest ripple of enthusiasm being none other than your old friends, Collins and Hart, who have been parading and repeating around the big time circuits for 15 years with the same offering, and Aveling and Lloyd, who just completed a whirl of the Marcus Loew circuit where the intake measures from a dime to a quarter.

Look over that musical program and try and imagine 31 (count 'em) special numbers, all elaborately staged and gorgeously dressed without a single earned encore. Without a single earned encore!

The ordeal started with a rumble of dialog that brought on Clifton Crawford in the role of a professional escort (for some reason or other) and the thread of the story loosened and finally disappeared entirely for the balance of the performance, but those who had the patience to wait the final curtain were relieved to find the complication of the plot adjusted with a few whispered syllables. The complication of the plot—of the plot only, for the show is so complicated that a "book" on its durability would not undoubtedly prove to be a profitable speculation.

Resting securely on the alibi book, Mr. Crawford's efforts were indeed lamentable. The old "pep" and the undeniable "class" were apparent, but even Crawford's vigor burned out as the embalming process was gradually applied and at the grand finale, one could almost feel his innermost disgust, which brings up to Jack Wilson, who incidentally is debuting in the legit and experimenting in white-face. Mr. Wilson wandered aimlessly around the platform occasionally leaning on the old alibi book for a sadly needed laugh—but not a titter. The ancient comedy of former days found no response from that \$2.50 crowd and Wilson was simply William, that all. His specialty, constructed from portions of the preceding bits, went soaring skyward without the slightest attention, possibly because of the enemy substance contained in the aforesaid preceding bits. Wilson tried his ablest to arouse even passing interest, but notwithstanding the excellent support of his faithful Franklyn Batie, he died a-trying. What he really did, but still he can hike back to the boards of vaudeville and program himself as "late of the Winter Garden."

Kitty Gordon was conspicuous among the female contingent, but remembering the Kitty Gordon of "Pretty Mrs. Smith" one must reserve her performance in the Winter Garden show with a high degree of respect. Opportunity presented itself in slight and small portions, but Kitty Gordon never measured up to the occasion. She was in the cast as far as the average auditor was concerned, one of the many. Franklyn Batie acquitted himself well with his duties, and were he provided with a few possible numbers, Batie might have helped to lift the show to a glow, but there were no such numbers and Batie was conquered.

Stella Mayhew eked out a round half dozen laughs with her impromptu comedy, gathering a fair impression with a "rouse" bit, but Miss Mayhew, like the others, was eventually lost in the shuffle and with her went William Banfield Taylor, who seemed to wisely sum up the situation as a lost effort and acted accordingly.

Sabary-Djell, an importation, was among the prominent principals, appearing but once, in the second section, with her dance. Sabary wore a siffle and a few beads. In burlesque they would undoubtedly hand her a summons, and then the burlesque editor would write another obituary for the "one" who had been. Some people might smother Sabary's effort under the title of "art." But accrediting art with the proverbial multitude of sins one could hardly perjure the noun for the wiggling exhibition by Sabary.

Nor could art shoulder the responsibilities of the chorus wardrobe. Practically naked from the bodice down and from the bodice up, one must credit the Collins and Hart with an astounding sense of modesty to have even thought of a bodice covering. And the girls embodied along the runway with the possibility of a stray breeze rendering them entirely nude. But on the whole the costumes were reasonably attractive, although one at least must figure some percentage for \$2.50. Getting to the rear of the Collins and Hart were the first and undoubtedly the strongest. That \$2.50 gathering added their stamp of approval on the turn with a continuation of burlesque, but when one considers a \$2.50 production leaning on a "vaudeville" "dumb act" that has been closing shows around the country, where would the producers be classified? And the last of the "one" crowd down in "one" and entangled with a collection of their specialty, but the major part was eliminated and

the boys did exceedingly well with the material at hand.

A dancing carnival wound up the show proper and brought on in rapid succession Moon and Morris, Mosconi Brothers, and McMahon, Diamond and Chaplow, along with three or four other steps. This was the crowning "bit" to the series of preceding "deaths." A dancing carnival! Indeed! It looked more like a series of tryouts. McMahon, Diamond and Chaplow do a fairly good vaudeville turn, and Diamond (on a vaudeville stage) looks up nicely, but at the Winter Garden, not quite! And the others hardly figured at all, although Moon and Morris added something away from the conventional with their earlier efforts.

In the production end there is hardly anything to merit unusual recognition. The first act has a possible finale showing the entire aggregation attired in various costumes entering the great American melting pot to return as un-hyphenated Americans for a mother's greeting at the hands of Columbia (who soared from the balcony to alight on the stage). Everyone arose to the strains of "America," and the inevitable applause greeted the finale. It was pretentious, but stood alone in the mass of accompanying chaos. The second act carried a scenic novelty in the form of a naval review. A battleship is shown approaching at a slow turn, around the stage. The effect of this bit is good for those directly in front, but to the side aisle occupants, it carries little interest. A toy ship shows possibilities, but the dialog and business cramped the novel proportions of the scene and this passed along practically unnoticed.

As for the other scenes, they were simply of the ordinary brand with nothing startling or even unusual to view. The numbers have been nicely staged, but except for the assemblage of a human fan to background the "Girl of the Fan" song, there was little or no sign of progressiveness in this department.

Among the principals of lesser importance one finds Lou Holtz doing nobly under the palpable handicap, and Kosloff and Rose Quin danced now and then to some satisfaction. Ada Meade and Venita Fitzhugh helped fill out the line with few results, and Jack Bick played opposite Crawford with the expected returns. Gustave Schult played at a waiter much as one would find it done in burlesque, and Sydney Greenstreet as the millionaire was rather sourly dressed for the role.

On the whole one can think of little about "The World of Pleasure" to suggest anything but a night of monotony. It entails a series of successive disappointments, from the entrance of Wilson to the finale of the second act with nothing worth while beyond the two specialties mentioned, and you could always enjoy the former at 50 cents per head while but a few weeks ago the latter entertained the motley throngs for a single dime.

Meanwhile mothers and fathers are allowing their daughters to disport themselves nude as chorus girls on the Winter Garden stage, as an early start for perhaps the Lord knows what, for the sake of the management which pays the usual salary for this unusual public indecency in the hope that the yokel out of town will give up \$2.50 for a nakedness, where he would not pay 30 cents to see half a dozen Winter Garden shows like this one.

And the Hippodrome is but a few blocks south with a regular show at \$1.50 per copy, while they say the Century is doing nicely, decently, a few blocks north. At the Winter Garden the gate calls for \$2.50 and—

What a mess of "pastrame!" Wynn.

A PAIR OF SIXES.

The H. H. Frazee Longacre theatre success of a couple of seasons ago is at the York theatre on 110th street this week. It is "A Pair of Sixes," the Edwin Peple farce that makes a business man's partner at the office become his butler at the home. The quarrelsome makers of a violet-coated pill were induced by their attorney to settle their differences for a year in this way, under contract, the winner of a "shown down" hand in poker to run the business during that time, as well as boss his partner-butler. A pair of sixes won the hand.

About the only interest that could attach to "A Pair of Sixes" at this late date is the performance given by a couple of vaudevillians in the principal roles. The team of Nicholson and Norton are the ones. Paul Nicholson becomes the butler in the second act, where Miss Norton first appears as the slavey, in love with the butler, much to his disgust.

The customary question always arising when a vaudevillian is thought of in connection with a legitimate stage production is: Has he the class? Is there where a vaudevillian like Paul Nicholson upholds the dignity of vaudeville and overthrows all the Broadway producers' theories. He has the class, undoubtedly, and what's more an ingrained idea of comedy that a strictly legit light comedian couldn't acquire in all his \$2 stage experience.

Mr. Norton, as well, brings her vaudeville knowledge into play, knowing to a nicety how to place her laughs, and the laughs obtained by the couple are frequent. Mr. Nicholson is the centre of the farcical situations throughout the three acts. He is a good-looking, tall fellow, has the easy natural bearing that counts for so much, and always makes a point of the effects, modulating his voice to further the effects.

This is the second season for the "team" in this company. Not alone that speaks for itself as to the value of Mr. Nicholson and Miss Norton in the "Pair of Sixes" roles, but it goes farther, and says the eve of Harry H. Brown, who selected them for the cast, knew nothing of the vaudeville stage at sight. Nicholson and Norton hold down any sort of a light comedy role. He shades his playing in

this performance exceptionally well, and would be pronounced by brother-vaudevillians as "immense." And Miss Norton as a slavey gives the character a new twist. She doesn't fall all over the stage, get mixed up in her skirts or tip over a pail of water. Miss Norton just handles the role the way it should be handled for effective results.

The entire company has been nicely put together. Walter Fenner in more of a straight role the other partner does the feeding in a way to help along. Alice Claire Elliott is a pretty little ingenue, who was careless of her make-up Monday evening (though that need not worry her at the York). John Houston was breezy salesman, Godfrey Matthews, a first-class imitation of friendly lawyer, and Mazie Fogarty a fresh stenog.

The York held a fairly good house Monday night, and they laughed. It's a good show to laugh at. But the audience at the York is better than the theatre. If John Cort got that house on his own terms, perhaps it was worth taking a chance to believe the York can go over at a one-dollar scenic combination, is merely to kid oneself. The house was there. It was built for cheap vaudeville, and is one of the poorest type of theatres of its class in Greater New York. Any number of 15-cent picture houses have it pushed off the map for looks.

The theatre is bare and cold; the chairs are the ordinary sort of leather-covered wooden frames, and the backs of them don't appear to have been repainted since the house opened. Candy boys pass through the audience and there is an orchestration or automatic-piano with attachments for entre-act music that a merry-go-round keeper at Coney would throw off the island.

Besides which the York isn't in a dollar neighborhood. Sims.

PALACE.

The Palace Theatre's Fall Fashion Show for its second and last week at the house relinquished the headline honors to Evelyn Nesbit and Jack Clifford, and while the Monday night attendance was reasonably large, it registered a slight drop from the usual capacity. The Fashion Show, despite its unusual splendor and luxurious surroundings, seems to have lost its novelty for Broadway theatregoers, who can view practically the same display two blocks east on almost any afternoon. The May Tully production was somewhat unique last season, as a vaudeville attraction, but its successor, although accompanied by a plausible theme in the form of a "book," does not seem to have the expected interest. The women enjoyed the spectacle, or at least appeared to, but the men evidenced little or no surprise or enthusiasm at the display or the cast. Emilie Lea's solo effort evoked enough applause to warrant an encore, but she retired with a single bow. The Princess Olga Oionova was missing, although programmed, but her absence failed to reveal any marked disappointment in the Fashion Show might make a great attraction for the suburbia or the road, but in New York, particularly at the Palace, where fashion and finery is the rule rather than the exception, it seems to have shot its bolt with last year's effort.

The Fashion Show was outfashioned with the arrival of Evelyn Nesbit, whose wardrobe was quite the prettiest part of the current week's program. It is such an improvement over its predecessor than any attempt at description or comparison would be almost impossible. Miss Nesbit has finally dressed her turn with becoming affect and if the Fashion Show display can be taken as a basis for the current style of the times, and the improvement in the Nesbit specialty does not stop at the dressing. Miss Nesbit has developed a singular individuality and renders a song quite as well as one could wish. Her voice was surprising also, and the dancing portion of the turn has been worked up into a great finale. The last season Nesbit and Clifford were being classified among the attractions who continue on reputation, but the marked ability of the duo can now hold the turn up regardless of the billing. Nesbit and Clifford were one of the big hits and rightly deserved their liberal share of applause.

Eyck and Willey opened the show, following the weekly picture program with a series of statuary work and a few dances of classical origin. The pedestal work is particularly good and the pantomimic bit added to the second number is quite as perfect as it is appropriate. A neck swing at the close of the turn is by far the best of its kind ever seen hereabouts. The couple, while handclapped somewhat through the early spot and the continue action throughout the auditorium, scored a nice hit.

Harry Breen, an extremist in everything he attempts, took several minutes to get the house started, but finally had things his own way and with his extemporaneous finale eked out one of the applause marks of the evening. Breen depends largely on his stage personality and registers heavily on the simplest points. His routine has been classified several prominent "nut" acts with material, but Breen on the whole is in a distinct class by himself.

Everest's Monkey Circus is constructed along the stereotyped line of the several similar animal productions, but this particular one overdoes many of the others from a point of excellence. The monkeys have a good routine of comedy proportions and supply the wherewithal of a continued string of laughs. It did fairly well in the choice spot.

Ray Samuels is back in New York with a new repertoire, the best of which is probably his "rube" composition. She is accompanied by L. L. Pollack at the piano and offered five numbers Monday evening. The rube charac-

terization as delivered by Miss Samuels is sufficiently strong itself to guarantee her safe passage. Ray Samuels can handle that particular style of lyric with anyone in vaudeville. A closing melody probably labelled "I Should Wonder" sent her off to a good home.

The comedy hit of the bill fell to Imhoff, Conn and Corneen in their skit "Surgeon Louder, U. S. A.," which features the incomparable Celtic character of Roger Imhoff. The vehicle is replete, with good, solid, legitimate laughs and the incidental business and brylay of Imhoff is study in itself. Her portrayal of the Irishman is a piece of art. The skit has been provided with a good finale, all it formerly lacked to qualify for big time, and at the Palace it found easy sailing. Hugh Conn contributed some excellent work in support of Imhoff.

Lyons and Yosco landed their usual hit in next to closing spot, while the Flying Martins kept the majority seated for the fine curtain.

Wynn.

SMILING BEAUTIES.

This aggregation, at the Columbia this week, sponsored by Jacobs and Jermion and headed by Harry K. Brown, Joe Emerson and Zella Russell, give a splendid demonstration in their performance of the possibilities of clean burlesque, which seems to be the principal topic of discussion at present among the members of that branch of the profession. In the presentation of their show, they depend solely on legitimate comedy efforts and their success is measured in terms of volumes of appreciative applause and continual laughs. The ideas contained in the production offer little scope for originality claims, although the general construction and stage methods are a bit different from the usual line, but the work has been so evenly divided and is so well handled, the familiar portions assume background positions, giving the production exactly the desired appearance.

Morton is the principal comic and a very capable one for the work assigned him. His eccentricities cover an unusually large territory and his versatility is decidedly pronounced. Morton has a unique style and evoked the essential laughs with every move. His comic characterization is just sufficiently exaggerated to answer the proper purpose without any aim toward the customary vulgar buffoonery. In fact Morton stands in a singular position for his line of work and can be safely credited with a style of his own.

Emerson doubles in "straight" and comedy, procuring the best results of the latter. He makes a good working partner for Morton and scored an individual mark for himself in the burlesque, where he played the principal role in a suffragette satire.

Zella Russell is the principal woman, offering in addition an olio specialty. Miss Russell's abilities are a matter of burlesque record and she adds a touch of dignity to any organization with which she is identified. Her wardrobe shows a decided improvement over former seasons and earned a creditable mark in that department for the producer or principal. Her specialty, although somewhat marred through hoarseness, was easily the hit of the evening and might be classified as one of the nearest vehicles in burlesque.

Joe Emerson was conspicuous in the comedy department, adding her familiar specialty to the olio with fair returns. Miss Mills might eliminate "International Rag" for obvious reasons despite its reception, for the number could be replaced to advantage. Branley and Meredith, two girls who assumed principal roles in the first part of the burlesque, offered a rather neat singing and dancing skit in the olio, also pulling down a safe bit.

The first part carries three scenes with the usual comedy situations, the initial plot being properly condensed to eliminate all superfluous material. A prison scene is shown in exterior and interior, with some good comedy in bits and attendance. The afterpiece is given over to the presentation of a satire on the suffragette question, the book having been formerly introduced in vaudeville in the form of a comedy sketch. It makes a good closer and is somewhat away from the beaten path.

The production is up to the standard established by the wheel and carries an exceptionally good collection of choristers, all mediums and all capable singers and dancers. A trio consisting of Messrs. Steinman, Heslin and Dorsey pulled a bit with a routine of popular numbers near the finale of the burlesque, while the musical department in general showed to good results. It's a good show and should please any one who enters.

Wynn.

THE MISCHIEF MAKERS.

To say or claim "burlesque has cleaned up" is a joke, according to "The Mischief Makers" at the Garrick (Columbia-American Wheel) this week.

The performance is undeniably smutty in every department. If there were as much talent exposed as person, this show would have been the banner burlesque performance of the century.

Observation has taught to expect lewdness of some nature where there is "sparse supply of anything else," so no more could be expected from "The Mischief Makers" than is given.

The entire second part is vulgar, much of it dirty, some of it indecent and all of it smutty.

When the comedians are not "pulling dirt," they are lost. But one of the best bits of spiky burlesque business seen in an act came out in the burlesque, that of the mirror on the stage, upon which the women stand, through trickery by the comedians who are in search of a \$20,000 diamond garter.

The runner around the orchestra pit, as first employed in this show, when Jean Bedini

organized it, is the chief part of the performance. The chorus girls are dressed accordingly, and as "The Mischief Makers" is essentially a man's show, the men don't mind the various displays.

The comedians are using Ed Wynn's old sketch, or that part of it referring to the woman who never laughed. Having copied this, and in view of their other altogether useless material, it simply remains a question where they obtained the "mirror business" from, as it would be foolish to credit them or anyone with this show as the originator of it.

Margaret Shannon is principal woman, So-So, with a pleasant speaking voice anyway. Mabel Clark is the soubrette. Mabel is now red headed by the wig route, but had a cold Tuesday matinee. Ruby Lusby is the "ginger" in the performance. In her last two numbers, Miss Lusby exhibited she didn't care what she wore or what she did. Ruby is a pliable young woman for this group, which also holds Rich McAllister, Felix Rush, Phil Joffe and Geo. Brennan as male principals. There's no choice.

The Aloha Twins are an extra attraction, copied with the show. They do the Hawaiian act in the customary way, introducing a touch of the "cooch." Just before them a funny song and dance man probably thought he was doing "an act in one."

The Garrick had \$140 at the Tuesday matinee. There were four women in the audience.

"The Mischief Makers" are well named for any good they will ever do to help "advanced burlesque."

"Clean burlesque!" That sounds like the most comical thing in burlesque this season.

Sime.

COLONIAL.

There was one act out of the program at the Colonial on Monday night, but even with only eight acts appearing there was entirely too much show. The performance began at eight fifteen and ran until eleven twenty-five, with the audience tiring at the finish and walking out on what proved to be a very good little closing turn. There could easily have been spared another act in the show and the program would have been the better off for it. Phyllis Pell was out of the bill after the matinee.

Of the seven other acts in the show there were four real hits. They were accredited to Billy Gould (New Acts), on rather early; Homer B. Mason and Marguerite Keeler in "Married"; Doyle and Dixon and Dorothy Jardon, the latter down next to closing.

As a consequence of the one act dropping out of the bill the entire program was rearranged for the night show, which accounts for Gould's early spot. He was originally slated to go on next to closing. The show was opened by Adonis and Dog after a Pathe Weekly. The first four tricks by the strong man brought no return in applause, but after his fifth stunt everything that he pulled won a hand. Manuel Quiroga followed, doing nineteen minutes with the audience restless during the latter half of his offering. There was but slight applause at the completion of the act.

Following the Gould offering Mason and Keeler closed the first half of the bill. The Porter-Emerson-Brown sketch scored one of the real comedy hits of the bill and the final curtain fell amid hearty applause.

The wedding march seemed to be a strong favorite on the bill, for after closing the intermission to the strains of the matrimony lockstep the orchestra repeated the same strain for the opening of the second half with "The Bride Shop" holding the stage. This act was moved down from the first half. There was one chorus girl on Monday night, and that naturally marred some of the numbers, but the comedian of the little company, Andrew Tombes, managed to handle the audience pretty much as he pleased. The costume of the act makes the latter half seem more or less of a little fashion review in itself. One of the principals listed as "Miss Fortune" didn't show in the act at all.

Doyle and Dixon received a corking reception on their appearance. The boys are opening with "Oh What a Night," a little ancient to be sure, but still a good number because of the manner in which they put it over. The stepping registered the usual hit for the team. Dorothy Jardon has replaced the number from "Madam Butterfly" which was formerly used to open the act with a number entitled "Come Back to Yo San." The melody reminds one somewhat of "Butterfly," and the number gives Miss Jardon ample opportunity to display her truly charming voice. "Araby," her second number, brought a big applause return. The Kerville Family were the closers.

Fred.

AMERICAN ROOF.

Gee! how they run off the show at the American Roof. It's immense. They don't permit innumerable bows and no "vamps" to lure the audience into keeping up the applause. Some of the big time circuits might take example. DeWitt Young and Sister opened in a juggling routine with a few small mechanical props for comedy which didn't quite "comede."

Then came Ricardo, man and woman in "one," open with conventional monosyllabic song. Man does straight to woman's "nut" comedy, which is a weak imitation of Florence Moore. Then he scores with "Araby" while she changes from evening gown to eccentric pantalon set-up. Her methods lack any semblance of spontaneity. Webb's Seals, usual routine of well drilled stunts.

Fifth Helena followed with her familiar

top-note warbling, scoring strongest with "When I Leave the World Behind." Still retains the mouth imitation of violin and concludes with "Coming Thro' the Rye." Time was when Edith had a special strip of carpet rolled out for her. Wilson Brothers, straight and "Dutchman" in Teutonic tangletalk, and "Pop" Ward's yodling and "Eisenbahn" stuff. The Plattdeutsche dialect is sure-fire three-a-day calibre.

After intermission Jordan and Doherty (he formerly of Jordan and Crouch and she Lillian Doherty of the former Doherty Sisters). Lillian is pretty and dances neatly and he does a good "rube" step-dance, both finishing with a fast whirlwind dance. They might profitably omit the "Shot at sunrise—I don't get up that early" joke. That's been released a long time. S. Miller Kent and Co. in a dramatic sketch, "Mr. Graves," by Will H. Thompson; Catalina and Eberle, song and piano; King and King, acrobats (New Acts).

Jolo.

PROSPECT.

The Prospect this week is celebrating its first "Request Week" with a bill of twelve acts, all supposed to have been selected by the patrons of the house who have been voting for their favorites for the past two weeks. The "Request Bill" has jumped into immediate favor with Brooklynites. It was first tried at the Bushwick a few weeks ago with successful results. The Monday night audience, larger than usual, was most appreciative and every one in the house seemed to be under the impression that it was due to their efforts the different acts were there. On the whole the bill was too long, running well up till midnight, but the house remained intact till the finish.

Headline honors for the occasion were well divided, at least three turns sharing first honors, they being Harry Girard and Co., Dooley and Sales, and Eddie Leonard and Co., the last act being in its second week at the house. The Girard act, "The Luck of a Totem," closed the first half, following Leonard, who is a favorite over the bridge. Girard and his boys, as well as Agnes Cain-Brown, displayed some well liked singing that was harmonized to the highest degree. Owing to this sketch the Leonard act was forced to close "on" with two pianos occupying the stage at once during the time the act worked in full stage. It would have been just as well to have left the upright out of the way until needed at the front. Dooley and Sales had also to be figured although they appeared after 11:30. There was not a walkout notwithstanding the late hour, and the carefree comedy of Dooley and his partner got over easily.

The first half of the program was exceptionally heavy starting with the Seebachs who punch bags and who make a big impression. Burns and Lynn No. 2 with dancing followed by Marshall Montgomery, who displays some of the best ventriloquist work shown around in some time. He has a regular turn now that keeps up a steady stream of laughs throughout, ending with his whistling bit that is sure fire. Edna Courtney, an attractive blonde, fits nicely into the picture with the entire act spelling class.

Marion Weeks with her coloratura soprano voice sang some new and old numbers in her customary petite way. The opening, a Japanese number, is much the worse for age, although effectively executed by this young woman. The old fashioned songs and the operatic numbers were well liked.

Irene and Bobbie Smith opened intermission. The girls have arranged a fast running sister routine that is getting good results. The dresses and the songs are kept up to date. "Alabama Jubilee" makes a good live number for the team with "Song of Songs" well handled by the pianist. Cantor and Lee, following the sister team, scored one of the comedy hits of the evening. Cantor's songs brought forth laughs by the score, "Bom Bom Bom" with special choruses going big. J. W. Fitzpatrick and Co., and "Tango Chier" (new acts).

FIFTH AVENUE.

The bill the first half of the current week at the Fifth Avenue was way below the usual standard of the good shows that Manager Billy Quaid has been accustomed to offering his patrons.

San and Wong (New Act) opened to but moderate applause. Lili Hawthorne with three exclusive song numbers of little value did not arouse any enthusiasm to speak of, though Miss Hawthorne persisted in taking an encore. Jas. C. Lane and Co. presented "Fixing the Furnace," and drew a number of laughs with their gag them the bit of the early half of the bill.

A single reel comedy, "And the Best Man Won," of mediocre value was the picture. Cecil Kern and Co. in "A String of Pearls" (New Act), came in for considerable applause, followed by Max Fink and Dorothy Clark (New Acts), who passed off to light applause return.

The show proper started with Harry Green & Co. in a comedy sketch titled "The Cherry Tree" (New Acts) that landed the solid applause hit of the evening. The sketch took seven curtain calls.

On next to closing was Kenny and Hollis, a two man turn with an abundance of comedy, getting the audience out of the show. The monotonous talk of the comedian elicited any number of laughs and struck them just right.

Closing was Ward, Bell, Ward and company, registering high on their combined dancing and acrobatics. The transparent screen business was quickly done away with, while the little girl of the turn has not lost any of her kicking powers.

81ST STREET.

The 81st Street theatre on Broadway is in its last weeks of continuous vaudeville and its policy, but on Nov. 8 Triangle productions will be used in place of various firms' features such as have been shown before. The vaudeville will be continued but will be run twice a day with the exception of Sundays and holidays, when a continuous show will be given. The 81st Street will also reserve its seats, which has not been the custom heretofore.

This week's first half program was headed by the Metro feature, "The Final Judgment." The picture packed the house Tuesday night with a high-class audience, something which is always the custom at this house. The Barrymore picture was the one and only draw, with many coming late to see it and leaving immediately after its finish, although shown in the middle of the bill.

Of the vaudeville end there was no distinctive class such as an audience as was gathered together early this week would enjoy, though some appreciation was shown in behalf of the acts. The Billy B. Johnson Trio, Ethiopian entertainers, had a rather difficult task in the opening position. This turn had been programmed for the next-to-closing, but owing to a general shifting of the bill owing to changes in its makeup made it necessary for the early spot.

Mullally and Pingree Co. in "Miss Thanksgiving" scored many laughs during the running on the strength of the drunk bits by the two men. Bess Sankers in a newly acquired woman to the act, appearing advantageously. Ed and May Ernie (Ernie and Ernie) put over a laughing as well as applause bit with their acrobatic work, with the man coming to the front with his one leg dancing. The act stand as it has been running for some time, with the girl opening in Dutch costume, later making two other changes.

The Barrymore picture came to the program after an intermission, during which J. Walter Davidson, the house first violinist, played "A Dream," by Bartlett, to an enthusiastic reception. Klass and Bernie with their musical work followed the picture with the Seabright Sister equestrians closing.

ROYAL.

This is anniversary week at the Royal. After the run of pictures, Dave Wellington, a comedy juggler, opened, and as the house was comfortably filled when he made his appearance he had an easy time of things. Nothing out of the ordinary is attempted by this fellow, though he is a juggler of considerable merit, and the audience versed their opinions with solid applause. Leonard and Dempsey preceded and made a good impression. Grace Courtney made a realistic appearance in masculine clothes and easily held up the turn.

The Six Musical Noses corralled big returns. The act is dressed in Spanish costumes. Ketchum and Chestem (New Act) was one of the big hits of the evening. Harry Tate's Fishing was a laughing success from start to finish. A single reel picture, "When a Man's Fickle," intervened here and secured a number of laughs. The show continued after this with Tierney and Gladys (New Act), who was called in after the rehearsal Monday morning to replace Mike Donlin and Hen Deoley.

Harry Gilfoyl was a big hit with his familiar routine of talk and imitations. "The Gated Old Sport" song was humorous and elicited a couple of laughs, with a couple of new imitations rounding out his turn.

Flo Irwin and company presented the "Business Woman" and evoked enough laughter to take five curtain calls. Claire Rochester on after 11 o'clock held every one seated and rendered four numbers making two changes.

The Helen Leach-Wallen Trio concluded the vaudeville portion around 11:20, holding the majority seated.

CITY.

That the increasing strength of the bills on the Fox Circuit, especially at the City, have been drawing capacity attendance, was again demonstrated Tuesday night, when a full house was on hand.

Eight acts, with pictures, made up a show that could hardly be classed with other small time bills charging the same admission price as this house.

Edgar Berger balanced his way to rounds of applause in the opening position, also drawing some comedy through his next two minutes. If the lines spoken were better fitted and more up-to-date they would bring him better results. The Three O'Neil Sisters showed a vast improvement over their former work and pleased. The taller of the three could inject a bit more ginger in her work. "Alabama Jubilee" as their opening number drew applause, while "Dom-bom Bay" did equally well.

Russell and Calhoun (New Acts) and a Pathe Weekly were followed by The Berrens, in a musical offering that scored a hit. The female impersonator is especially good and held the act up nicely.

Rophle and Harvey Everett developed a great comedy pace with their skit "Sam and Ed," but because of the weak finish were forced to depart to little returns. "On the Veranda" was a weak spot in the program. The act carries nothing outside of a little comedy handled by a young man who appears to be the most talented of the cast. A little more "pep" would brace the act some. Lester Bernard and Wanda Shaw (new acts), appeared in the last part of the program, and were applauded for their share of applause, and were applauded. Imperial Man-hu Troupe closed the show.

BILLS NEXT WEEK (October 25)

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." and "A.B.C." following name (usually "Empress") are on the Sullivan-Considine Affiliated Booking Company Circuit.
Agencies booking listed houses are by single name or initials, such as "Orph," Orpheum Circuit—"U.B.C.," United Booking Offices—"W.V.," Western Vaudeville Managers' Association (Chicago)—"M.," Pantheas Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"M.," James C. Matthews (Chicago).
VARIETY'S Bills Next Week are as reliable as it is possible to be at the time gathered. Most are taken off the books of the various agencies Wednesday of the current week published.

New York
PALACE (orph)
Anna Held
Fox & Dolly
Harry Green Co
Ernest Ball
Nana & Alexis
Marla Lo
arrault Bros.
ALHAMBRA (ubo)
Nesbitt & Clifford
McKay & Cantwell
Charlotte Parry Co
Marguerite Farrell
The Sharrocks
Delmore & Lee
Kaufman Bros
Al & Fanny Steadman
Booth & Leander
COLONIAL (ubo)
Lubovska
Whiting & Burt
Mr & Mrs J. Barry
Fred V. Bowers Co
Harry Girard Co
Cantor & Lee
Julie Ring Co
Lulu Coates Co
Marion Weeks
AMERICAN (loew)
Work & Owe
Schrodes & Chappelle
Orr & De Costa
Melody Four
Chas Bachman Co
Frank Bush
The McAnnans
(Two to fill)
2d half
Elliott & Mullan
Hal Stevens Co
4 Singers
Plicer & Douglas
Julia Nash Co
Bob Hall
Kestille Bros
(Two to fill)
LINCOLN (loew)
Rogers & Wood
Elliott & Mullan
Ethel Clifton Co
Barnes & Robinson
Ergott's Lilliputians
2d half
Markee Bros
Port & DeLacey
Dorothy Burton Co
Al Wohlman
Carl Dammann Tr
NATIONAL (loew)
Elder
Wilkins & Wilkins
DeLisle & DuPont
Lee Begg Co
Paul Gordon
(One to fill)
2d half
Work & Owe
Schrodes & Chappelle
Chas. Bachman Co
Taber & Green
Gilmore & Romanoff
(One to fill)
BOULEVARD (loew)
Eugenie LeBlanc
Fisher & Fisher
S. Miller Kent Co
Laurie & Alean
Rose & Ellis
2d half
DeLisle & DuPont
"When It Strikes H"
Danny Simmons
Ergott's Lilliputians
(One to fill)
ORPHEUM (loew)
Frances & Holland
Wholser & Mohr
Green Mc & Deane
Julia Nash Co
Danny Simmons
Talsu Bros
2d half
Robinson & Nicolas
Masetti Family
Brierle & King
Melody Four
(Two to fill)
DELANCEY (loew)
Elizabeth Cutty
Eddie Foyer
Schwartz Co
Jordan & Dougherty
Carl Dammann Tr
(Three to fill)
2d half
Herman Selts
"Aud In Monkeyland"
Wilkins & Wilkins
Wilson Bros
Ruth Budd
(Three to fill)
GREELEY (loew)
Port & DeLacey
Brown Fletcher 3
Dorothy Burton Co
Bob Hall
Gaby Bros & Clark
(One to fill)
2d half
Blanche Sloane
Cooper & Ricardo

"Back Number"
(Three to fill)
7TH AVE (loew)
Freddie James
4 Singers
Masetti Family
Nevins & Gordon
Al Wohlman
(Three to fill)
2d half
Frances & Holland
Kay & Vernon
Lucier
Gaby Bros & Clark
(Four to fill)
Brooklyn
ORPHEUM (ubo)
Dorothy Jordan
Mason Keeler Co
Eddie Leonard Co
Al Herman
Avon Comedy 4
Wyatt's Laszles
Whitfield & Ireland
L. B. Smith
Dancing LaVas
PROSPECT (ubo)
Barnes & Crawford
Courtney Sisters
"Bride Shop"
Ota Gysl
Gertrude Burkhardt Co
Meehan & Canlins
Weber Dolan & F
Kerville Family
5 Belmonts
BUSHWICK (ubo)
Gertrude Hoffmann Co
(Two to fill)
2d half
Elliott & Mullan
Hal Stevens Co
4 Singers
Plicer & Douglas
Julia Nash Co
Bob Hall
Kestille Bros
(Two to fill)
LINCOLN (loew)
Rogers & Wood
Elliott & Mullan
Ethel Clifton Co
Barnes & Robinson
Ergott's Lilliputians
2d half
Markee Bros
Port & DeLacey
Dorothy Burton Co
Al Wohlman
Carl Dammann Tr
NATIONAL (loew)
Elder
Wilkins & Wilkins
DeLisle & DuPont
Lee Begg Co
Paul Gordon
(One to fill)
2d half
Work & Owe
Schrodes & Chappelle
Chas. Bachman Co
Taber & Green
Gilmore & Romanoff
(One to fill)
BOULEVARD (loew)
Eugenie LeBlanc
Fisher & Fisher
S. Miller Kent Co
Laurie & Alean
Rose & Ellis
2d half
DeLisle & DuPont
"When It Strikes H"
Danny Simmons
Ergott's Lilliputians
(One to fill)
ORPHEUM (loew)
Frances & Holland
Wholser & Mohr
Green Mc & Deane
Julia Nash Co
Danny Simmons
Talsu Bros
2d half
Robinson & Nicolas
Masetti Family
Brierle & King
Melody Four
(Two to fill)
DELANCEY (loew)
Elizabeth Cutty
Eddie Foyer
Schwartz Co
Jordan & Dougherty
Carl Dammann Tr
(Three to fill)
2d half
Herman Selts
"Aud In Monkeyland"
Wilkins & Wilkins
Wilson Bros
Ruth Budd
(Three to fill)
GREELEY (loew)
Port & DeLacey
Brown Fletcher 3
Dorothy Burton Co
Bob Hall
Gaby Bros & Clark
(One to fill)
2d half
Blanche Sloane
Cooper & Ricardo

"Lick-a-Bed"
Mullen & Coogan
(One to fill)
2d half
Bertie Ford
Mohr & Arthur
Hyman Adler Co
Tom Mahoney
Derkin's Animals
Ames, Ia.
PRINCESS (wva)
2d half
Gerald & Grimm
Annapolis, Mont.
REEL (wva)
Pepper Twins
2d half
Wagner & Graves
Ann Arbor, Mich.
MAJESTIC (ubo)
(Jackson split)
1st half
Reddington & Grant
Josephine Lehardt
Dunbar Dong 5
Connelly Sisters
The Langdons
Appleton, Wis.
BIJOU (wva)
Murphy & Klein
Bella Belmont
2d half
Sadie Pondeller
Kings Sisters
(One to fill)
Atlanta, Ga.
FORSYTH (ubo)
Davies Family
Sharp & Turek
Smith & Austin
Chas Grapewin Co
Lew Dockstadter
Equestrian Lion
(One to fill)
Atlantic City, N. J.
KEITH'S (ubo)
King & Aubrey
(Two to fill)
2d half
Wilson & Burns
Mack & Sangster
"The New Producer"
Orth & Dooley
Dupree & Dupree
Auburn, N. Y.
JEFFERSON (ubo)
Harry Gilbert
Ray & Hilliard
Master Gabriel Co
2d half
Frank Claig
Sherman & Johnson
Valentine & Bell
Austin, Tex.
MAJESTIC (inter)
(25-26)
Primrose Minstrel
Horrell Troupe
Bert & Wolford
Willard
Shannon & Annie
Venita Gould
Page Hack & Mack
Baltimore, Md.
HIP (loew)
Kane & Japs
The Belkoffs
Mann & Daniels
Thompson's Elephants
Barlow's Circus
Webb's Seals
Cheneyne Days
6 Navigators
The Stebbins
John La Pearl Co
Battle Creek, Mich.
BIJOU (ubo)
(Kalamazoo split)
1st half
Cavanna Duo
Al Abbott
Mr. & Mrs. F. Allen
Bobbe & Dale
Gilletto's Alley
Bay City, Mich.
BIJOU (ubo)
(Flint split)
1st half
The La Tours
Katherine McConnell
Sarah Padden Co
Coakley Harvey & D
6 Musical Gormans
Billings, Mont.
BABCOCK (scabc)
(26-27)
(Same bill playing
Lewiston, Mont (28-
29) and Great Falls
(30-31)
Mizpah Seibin Co
Wessner & Reeder
Cleora Miller 3
Hodge & Lowell
Hills Circus
Emma P. Lincoln
Birmingham, N. Y.
STONE O H (ubo)
Pan Jan 3
Meyers & Hibbert
Chung Hwa Comedy 4

2d half
Harry Gilbert
Dorothy Meuther
Terry & Fijl Girls
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Malvern Comiques
Ben Smith
Emmett Devoy Co
Gertrude Long Co
4 Co-Eds
Bloomington, Ill.
MAJESTIC (wva)
Black Bros
Thos Swift Co
Jue Quong Tai
Clark & Verdi
The Freshman
2d half
3 Koeleys
Huford & Chain
Raymond Sisters
Yates & Wheeler
Little Nap
Boston
KEITH'S (ubo)
Wilton Lackaye Co
Vanderbilt & Moore
Lyons & Yocco
McConnell & Simpson
Merrill Fitzgibbon
Wallen Trio
Seven Honey Boys
Morin Sisters
Phyllis Pell
GLOBE (loew)
Briere & King
Soldier Men
American Comedy 4
Berne Troupe
(Two to fill)
2d half
Marlo & Trevette
Constantino Bernard
Joe Brown
King & King
(Two to fill)
2d half
ST. JAMES (loew)
Mario & Trevette
Walter Percival Co
Joe Brown
Frey Twins
(One to fill)
2d half
Frankie Ray
"Soldier Men"
Al Burton's Revue
Hanlon & Hanlon
(One to fill)
Boston, Mont.
LYRIC (wva)
Cavanaugh & Shaw
2d half
Judson Cole
Bridgeport, Conn.
POLITE (ubo)
Rogers & Sandberg
Ruth Smith
Rockwell & Wood
Fred & Adele Astair
Kevins & Erwood
"Car Brides"
2d half
Dare Devil Reynolds
Kennedy & Kramer
Millaly Pingree Co
Wm J. Kelly
Dugan & Raymond
B. Morrill Revue
PLAZA (ubo)
The Parshleys
Royston Sls & Lyons
Ludox Trio
Lodja Troupe
2d half
La Mont's Birds
Bud & Anna Lanning
Bernard & Scarth
Co-Eds
Buffalo
SHEA'S (ubo)
Eva Taylor Co
Margaret Cutty
Frank North
Williams & Segal
Paul Levan & Bro
Olive Briscoe
(One to fill)
Butte, Mont.
EMPRESS (scabc)
Ames & Corbett
Sauls & Co
Munford & Thompson
Seymour & Robinson
Ollie Carew
Jack Gardner
Cook & Oatman
Calgary
PANTAGES (m)
"Girls of Orient"
Morgan & Gray
John & Mae Burke
Portia Sisters
Frances Dyer
Camden, O.
LYCEUM (ubo)
Bradley & Norris
Smith & Farmer

"All for the Girls"
Long Chapman & G
Eva Fay
2d half
Al Rover & Sisters
Charley Olcott
Eva Fay
(Two to fill)
Cedar Rapids, Ia.
MAJESTIC (wva)
Camille Trio
Granville & Mack
Herbert & Goldsmith
Eve & Jack Smith
Jas Teddy Co
Creole Band
2d half
Evelyn & Dolly
Jerge & Hamilton
Lockett & Waldron
Juvenile Comedy 3
Mrs. Gene Hughes
Emmy's Pets
Champaign, Ill.
ORPHEUM (wva)
Sebastian Merrill 3
Bill Foster
Raymond Sisters
Geo Rosner
Linton Jungle Girls
2d half
Visions De Art
Rome & Kirby
John P. Wade Co
Louis London
Shermans Circus
Charleston, S. C.
VICTORIA (ubo)
Stanley & Lambert
Loris Granger
"The Fall Guy"
Grace De Mar
(One to fill)
2d half
Small & Sisters
Denny & Boyle
Earl & Curtis
Bauer & Saunders
(One to fill)
Chattanooga
MAJESTIC (ubo)
Jack & Foris
Amy Lesser
Colonial 5
(Two to fill)
2d half
Fred & Albert
Dunk & Kramer
Frank Lucy Co
Conchas
(One to fill)
Chicago
MAJESTIC (orph)
Joan Sawyer Co
"Bank's 1/4 Million"
Clara Morton
Monroe & Mack
Al Lydell Co
Sam & Kitty Morton
Leone Sisters
Toney & Norman
Oxford Trio
WILSON (wva)
Lockett & Waldron
Pietz & Jacobs
Owen McDiney
Old Soldier Fiddlers
Deans Phantoms
2d half
Kelo Bros
Leonardi
King & Harvey
"Trained Nurses"
(One to fill)
ACADEMY (wva)
Reo & Norman
Norwood & Norwood
Gillroy & Corriel
Antrin & Vale
Balton Troupe
2d half
Dix & Dix
Stroud Trio
Herbert & Dennis
(Two to fill)
WINDSOR (wva)
Evelyn & Dolly
Scott & Wilson
"Summer Girls"
Chris Richards
Richard Wally Co
2d half
3 Rlanos
Bruce Morgan & B
Al Fields Co
Cycling McNutts
(One to fill)
KEDZIE (wva)
AKI Trio
Leonardi
Mrs. Gene Hughes
Nicholas Sisters
"School Days"
2d half
Selma Bratts
Ruth & Kitty Henry
Trevette's Dogs
(Two to fill)
AMERICAN (wva)
Montrose & Sardell
Dave Ferguson
Sullivan Co
Kully & Galvin
Webber's Flenda
2d half
"4 Husbands"
LINCOLN (wva)
Eastman & Moore
Unada & Irving
Sebastian Merrill 3
Helen Gannon
Maurice Downey Co
Bill Foster
Tom Linton Girls
Denver
ORPHEUM
Brunelle Sls Co
Salon Singers
"Tango Shoes"

Chas F Semon
3 Rlanos
(One to fill)
2d half
3 English Girls
Belle Oliver
Nichols Sisters
(Two to fill)
McVICKER'S (loew)
Togetti & Bennett
Camerson & Holland
"Mae for Move"
Handers & Mills
Hal Stevens Co
Andy Lewis Co
Maud Tiffany
"Jungleman"
(One to fill)
Cincinnati
KEITH'S (ubo)
Myrl & Delmar
Mack & Walker
Emerson & Baldwin
W. Pruett Co
Carl McCullough
Alex Carr Co
Mabel Berra
Cressey & Dayne
EMPRESS (scabc)
Marriott Troupe
Irene May
Adams & Guhl
Edmund Hayes Co
Anthony & Ross
Dr Royal Raceford
Cleveland
HIP (ubo)
Lunette Sisters
Evel Hopkins
Geo Howell Co
Donovan & Lee
Marie Nordstrom
Matthews & Ashlyn
Metropolitan Dancers
MILES (loew)
The Deslys
William Watson
Dillon's Money
Dawson Lannigan & C
Gallagher & Carlin
Columbus
KEITH'S (ubo)
Pierlot & Schofield
Henry Rudolph
Julia Blanc Co
Jones & Sylvester
Bessie Clayton
Felix Adler
Howard's Ponies
Cloquet, Minn.
DIAMOND (wva)
Arthur Vail & Sis
Columbia, Mo.
STAR (wva)
Angell Sisters
Browning & Dean
Gordon & Day
2d half
Ferden & Gearin
Gregoire & Elmina
(One to fill)
Council Bluffs, Ia.
NICHOLAS (wva)
Reed St John
(One to fill)
Dallas
MAJESTIC (inter)
"Bachelor Dinner"
Stuart Barnes
C & F Usher
Hanlon Bros Co
Barto & Clark
Gordon Highlanders
May Curtiss
Danville, Ill.
LYRIC (wva)
Allen & White
Bernard & Phillips
Louis London
Cycling McNutts
Bruce Morgan & B
2d half
Dog Svingall
Tom Davies Co
Bowman Bros
The Rials
Emks & Alton
Davenport, Ia.
COLUMBIA (wva)
Clairmont Bros
Reed & Wood
Lina Wires
Jewel Comedy 3
Military Dancers
2d half
Rozella & Rozella
Jas H. Cullen
Moore & Haager
Henrietta De Serris
(One to fill)
Dayton, O.
KEITH'S (ubo)
Weinert & Burke
Frank Mullane
Homer Miles Co
Lightner & Alexander
Pauline
Savoy & Brennan
Dunbar's Bellingers
Decatur, Ill.
EMPRESS (wva)
Musical Gerald
King & Harvey
Huko B. Koch Co
Bert Melbourne
Orville Stamm
2d half
Sebastian Merrill 3
Helen Gannon
Maurice Downey Co
Bill Foster
Tom Linton Girls
Denver
ORPHEUM
Brunelle Sls Co
Salon Singers
"Tango Shoes"

Chas Evans Co
Brown & Spencer
Rives & Harrison
The Graters
Des Moines
ORPHEUM (wva)
Henrietta Deserries
Roach & McCurdy
Boiger Bros
Moore & Haager
Dorothy Brenner Co
Dancing Kennedys
2d half
6 Military Dancers
May & Kidun
"Which Shall I
Marry"
Johnson & Day
May West
Emmy's Pets
Detroit
TEMPLE (ubo)
Bud Asher
Chas Grapewin Co
Ruth Royce
Gautier's Toy Shop
Bancroft & Bronski
G'Alido Randegger
Gallagher & Martin
Reed Bros
ORPHEUM (loew)
Kalma
Gerard & West
"Mysterious Will"
Marnello
The Barton
(One to fill)
MILES (scabc)
Lockhart & Laddy
Belmont & Harl
Tyler St Clair 3
Arthur LaVine Co
The Valdes
Mile L. Lenora Co
Dubuque, Ia.
MAJESTIC (wva)
Grace LaDell
Frank Perry
Orville Stamm
(Three to fill)
2d half
Gardner's Maniacs
Nip & Tuck
La Petite Elva
"After the Wedding"
Melotte Twins
Jas Teddy Co
Duluth
GRAND (wva)
Sidonia
Mitch & Mitchell
Dunbar & Turner
Johnson Howard & L
2d half
Carl & Riel
Herman's Pets
Allen's Minstrels
(One to fill)
East St. Louis, Ill.
ERBER'S (wva)
Belle Oliver
Bowman Bros
Cora Thomas 3
Elkhart, Ind.
NICHOLAS (wva)
Reed St John
(One to fill)
Dallas
MAJESTIC (inter)
"Bachelor Dinner"
Stuart Barnes
C & F Usher
Hanlon Bros Co
Barto & Clark
Gordon Highlanders
May Curtiss
Danville, Ill.
LYRIC (wva)
Allen & White
Bernard & Phillips
Louis London
Cycling McNutts
Bruce Morgan & B
2d half
Dog Svingall
Tom Davies Co
Bowman Bros
The Rials
Emks & Alton
Davenport, Ia.
COLUMBIA (wva)
Clairmont Bros
Reed & Wood
Lina Wires
Jewel Comedy 3
Military Dancers
2d half
Rozella & Rozella
Jas H. Cullen
Moore & Haager
Henrietta De Serris
(One to fill)
Dayton, O.
KEITH'S (ubo)
Weinert & Burke
Frank Mullane
Homer Miles Co
Lightner & Alexander
Pauline
Savoy & Brennan
Dunbar's Bellingers
Decatur, Ill.
EMPRESS (wva)
Musical Gerald
King & Harvey
Huko B. Koch Co
Bert Melbourne
Orville Stamm
2d half
Sebastian Merrill 3
Helen Gannon
Maurice Downey Co
Bill Foster
Tom Linton Girls
Denver
ORPHEUM
Brunelle Sls Co
Salon Singers
"Tango Shoes"

Full River, Mass.
BIJOU (loew)
Jennings & Evers
Al Burton's Revue
Fox & Mayo
King & King
2d half
Berne Troupe
(Three to fill)
Fargo, N. D.
ORPHEUM (scabc)
5 Casting Campbells
3 American Girls
Al Holt
Onetta
2d half
Hawthorne's Maids
Rossini
Barnold's Dogs
Knox Wilson
Flint, Mich.
MAJESTIC (ubo)
(Bay City split)
1st half
"Tickets Please"
Fond Du Lac, Wis.
IDEA (wva)
Math Bros & Girl
Sadie Fondeller
2d half
Lane & Harper
5 Romero
Ft. Dodge, Ia.
PRINCESS (wva)
Stefy & Berko
O'Neil & Wamsley
Emmy's Pets
(One to fill)
2d half
Latell Bros
Ed Gray
Gray & Graham
(One to fill)
Ft. Wayne, Ind.
PALACE (ubo)
Robb & Gordone
Eldia Morris
Harry Holman Co
Milo
The Sultons
Hoey & Lee
Local Dancer
Ft. Williams, Can.
ORPHEUM (wva)
The Sidonia
Mitch & Mitchell
Dunbar & Turner
Johnson Howard & L
Fort Worth
MAJESTIC (inter)
"Fashion Show"
Burns & Kissen
Whipple Huston Co
Boudlin Bros
Frankie Murphy
Norton & Ear
Lady Alice Pets
Freemont, Cal.
WHITE (orph)
2d half
(Same bill as at Sacra-
mento this issue)
Galesburg, Ill.
AUDITORIUM
(scabc)
Northlane & Ward
Bud Snyder
Knight & Trio
Reger & Bender
GAILEY (wva)
Lona Haggi
Keno & Green
Arthur Rigby
Zertho's Novelty
2d half
Black Bros
"Springtime"
Ford & Hewitt
(One to fill)
Glendale, Mont.
ORPHEUM (wva)
Bajorek Bros
Agnes Kane
2d half
Jessica Duo
Billy & Ada White
Gloversville, N. Y.
GLOVE (ubo)
Alice Farrell
Gardner & Nichol
2d half
Hibbert & Meyers
Symphony 4
Grand Forks, N. D.
GRAND (scabc)
Hawthorne's Maids
Rossini
Barnold's Dogs
2d half
Alf Holt
Casting Campbells
3 American Girls
Grand Island, Neb.
MAJESTIC (wva)
Gruber & Kew
2d half
De Voy & Dayton
Grand Rapids, Mich
EMPRESS (ubo)
Marie Hart
The Fluns
LaFrance & Bruce
"The Coward"
Sam Mann Co
Mori Bros
Great Falls, Mont.
PALACE (wva)
Marr & Evans
McDonald & Edwards
2d half
Mr & Mrs Greevey
Jimmy Ponte
Hamilton, O.
GRAND (sun)
3 Emersons
Nat & Fay Franklin

- Porter J White**
Box Car Trio
Nepenthe's Daughters
2d half
Powell's Minstrels
(Others to fill)
Hannibal, Mo.
PARK (wva)
DeBols
Furn & Zell
Frawley & Mayon
(One to fill)
2d half
Angell Sisters
Joe Daniels
Bert Wiggins
(One to fill)
Hartford, Conn.
POLI'S (ubo)
Wentworth (vwa) & T
American Trumpeters
Mullaly Pingree Co
Wayne & Warren G
Loney Haskell
Kitty Francis Co
2d half
Neor's Dogs
Norton & West
Farrell & Farrell
Kilby & Lerner
Florrie & Millorship
Wm Weston Co
Haverhill, Mass.
COLONIAL (ubo)
Kurtis Roosters
Thornton & Corlew
Edwards & Escorts
Novelty Trio
Rose Bros
Rose Rentz Trio
2d half
Bert Murphy
Woods Musical 3
"Miniature Revue"
Hall & Francis
Irwin & Herford
Roeder's Invention
Helena, Mont.
ANTLEERS (wva)
Dresler & Wilson
Ollie & May Fuls
2d half
Mar & Evans
McDonald & Edwards
Hoboken, N. J.
STRAND (ubo)
2d half (21-24)
Wilson & Aubrey
T & C Breton
Elliot Fressatt & F
Yvette
Tom Gillen
Walt Whitcomb Co
1st half (25-27)
Genevieve Warner
Robinson & McShane
Chauncey Monroe Co
Coylanders
(One to fill)
2d half (28-30)
Stevens Bordeaux Co
Vine Bailey
Kolb & Harland
Claude Golden
McDevitt Kelly & L
LYRIC (loew)
Blanche Stone
"Back Number"
Telegraph 3
(Two to fill)
2d half
Sylvester Family
Barnes & Robinson
Paul Gordon
(Two to fill)
Houston
MAJESTIC (inter)
9 White Hussars
J & B Thornton
Keefe & Lukers
Jack Kennedy Co
Althoff Sisters
Handmont & Louie
Steiner Trio
Idaho Falls
REX (wva)
Arthur Vail & Sis
Reed & Gibson
2d half
Leo & Chapin
Haines & Dean
Indianapolis
K
LeVan & Dobbe
Harry L Mason
McCloud & Carp
John Gordon Co
Elizabeth Murray
C Abner Troupe
Joie Heather
5 Statues
LYRIC (ubo)
Orouke & Atkinson
Florence Lorraine
Fred Rogers
3 Jeannettes
(One to fill)
2d half
Seabury & Price
Bernivici Bros
Roy & Arthur
(One to fill)
Ithaca
STAR (ubo)
Terry & Fijl Girls
Herbert's Dogs
2d half
Benning Sisters
Chung Hwa Comedy 4
Jackson, Mich.
BIJOU (ubo)
(Ann Arbor split)
1st half
"Sunnyside of B'way"
- Jacksonville, Fla.**
ORPHEUM (ubo)
(Open Sun Mat)
Schreck & Percival
Hope Vernon
Hines Wash & Geer
Italian Musketiers
Jamestown, Wis.
AMOLLO (scabco)
Malone & Malone
The Valdes
Knight Trio
Northlane & Ward
Jefferson City, Mo.
GEM (wva)
Gregoire & Elmina
2d half
Gordon & Day
Joplin, Mo.
ELECTRIC (wva)
Dave Raphael Co
(One to fill)
2d half
Buch Bros
(One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
(Battle Creek split)
1st half
Vernie Kaufman
Charlotte Co
Minstrel Misses
Alice Hamilton
Doris Wilson Co
Kansas City, Kan.
ELECTRIC (wva)
Wright & Danc Bugs
Alexander Bros
2d half
Dorsch & Russell
(One to fill)
Kansas City, Mo.
ORPHEUM
J C Nugent Co
Rex's Circus
Thomas Egan
Mac Francis
Samayoa
Pekin Mysteries
Bernard & Phillips
GLOBE (wva)
Warden & Guerrin
Dorsch & Russell
Joe Daniels
Buch Bros
(One to fill)
2d half
Dubois
Lewis & White
McIntosh Maids
Clarke & Chappelle
(One to fill)
Kenosha, Wis.
VIRGINIAN (wva)
2d half
Mack & Williams
Norwood & Norwood
Jeanette Loudon Co
Dick Ferguson
The Lavolas
Kirkville, Mo.
GEM (wva)
Silver & Gray
Knoxville, Tenn.
MAJESTIC (ubo)
John Mangels
Dealy & Kramer
Georgia Earle Co
2d half
Jack & Foris
Amy Lesser
Georgia Earle Co
Kokomo, Ind.
ORPHEUM (ubo)
Click Hase
Clinton & Rooney
Freeman & Dunham
Tun Chin Troupe
2d half
Adams & Gilbert
Leo Filler
Victoria 4
"Suf a La Carte"
- La Crosse, Wis.**
O H (wva)
The Levolas
Helen Primrose
Howard Chase Co
Skipper Kennedy & R
Mile Gillis Co
2d half
Victorine & Zolar
Walton & Brandt
Herman & Shirley
Frank Terry
Aki Trio
La Fayette, Ind.
FAMILY (ubo)
Embs & Alton
Al Fields Co
Mabel Harper
Roy & Arthur
(One to fill)
2d half
Richard Wally Co
Lal Mon Kim
Newhoff & Phelps
Billy McDermot
Gruber's Animals
Lansing, Mich.
BIJOU (ubo)
(Saginaw split)
1st half
Willing & Jordan
John Geiger
Cadets De Gascoigne
Smith C & Brandon
Fantom's Athletics
Leviaton, Mont.
MYRTLE (wva)
Mr & Mrs McGreevy
Jimmy Ponte
2d half
Otto & Olivio
Brantford & Dunn
- Lima, O.**
ORPHEUM (sun)
Powell's Minstrels
(Others to fill)
2d half
Minstrel DeLux
Sam Hood
Danna Cooper Co
Box Car Trio
Great MaxMillian
Lincoln, Neb.
ORPHEUM
(Colorado Spg split)
Mrs Leslie Carter
Willie Solar
Eva Shirley
Harry & Eva Puck
Act Beautiful
LYRIC (wva)
Wm Morrow Co
Swain Cockatoos
2d half
Radium Spectre
(One to fill)
Little Rock, Ark.
MAJESTIC (inter)
Kemp & Cornelia
Nowlin & St Clara
Great Howard
Creighton Bros & B
Ishikawa Bros
2d half
Landry Bros
Venita Gould
Patterson Minstrel
Barry & Wolford
Willard
Logansport, Ind.
COLONIAL (ubo)
Carlotta
2d half
Clinton & Rooney
Los Angeles
ORPHEUM
"Telephone Tangle"
Mr & Mrs Connolly
Devine & Williams
Bessie Browning
Weber & Elliott
Wilson & LaNore
Alice Lyndon Co
PANTAGES (m)
ZeZendas
Melody 6
Lewis & Chapin
Pattersons
Lady Betty
E J Moore
HIP (scabco)
Little Caruso Co
Owen Wright
Stansfield Hall & L
Harren & Arnsom
Ambler Bros
Louisville
KEITH'S (ubo)
The Rexes
Corcoran & Dingle
Kathleen Clifford
"Ship in Night"
Farber Girls
Morton & Glass
Bert Fitzgibbons
6 Demons
Lowell, Mass.
KEITH'S (ubo)
Beeman & Anderson
Ruby Wallace
Ruth Rosini Co
Sylvester & Vance
Bertha Creighton Co
Hawthorne & Inglis
Midnight Rollickers
2d half
Madison, Wis.
ORPHEUM (wva)
Reno
Veterans
Neal Able
"Style Revue"
(One to fill)
2d half
Clairmont Bros
Old Soldier Fiddlers
Sumika Co
Winona Winters
(One to fill)
Manchester, N. H.
PALACE (ubo)
Soretti & Antoinette
Hall & Frank
Harry Brooks Co
Doc O'Neill
6 Harvards
(One to fill)
2d half
Poor Charles
Thornton & Corlew
Rawls & Von Kaufman
"Night with Poets"
(One to fill)
Mason City, Ia.
REGENT (wva)
3 Loretta
Shaw & Lee
2d half
Herbert Germaine 3
Silber & North
Memphis
ORPHEUM
Mary Shaw Co
Gaulier & Devi
Chick Sale
Palfrey H & B
Thurber & Madison
Marie Bishop
Van & Bell
Miles City, Mont.
MILES (wva)
G & E Forrest
Commodore Tom
2d half
Bajorek Bros
Agnes Kane
- Milwaukee**
MAJESTIC (orb)
Lina Abarbanell
Geo Damerei Co
Hodkins & Ridley
Ball & West
Moore Gard & R
F & Lorch
Lucy Gillette
(One to fill)
Minneapolis
ORPHEUM
"Song Review"
Nan Halperin
Staine's Circus
Gen Ed Lavine
Misses Campbell
The Cripps
Lew Hawkins
UNIQUE (scabco)
Pantzer Duo
Adele Oswald
Link Robinson Co
Prescott
Les Dioladis
PALACE (m)
"Toy Town Revue"
Roberts Stuarts & R
Princeton & Yale
Tyson & Barbur
Standard Bros
GRAND (wva)
De Lea Orma
Burke & Burke
Purcella Bros
Midori Family
Missoula, Mont.
BIJOU (wva)
Leo & Chapin
Haines & Dean
2d half
Pepper Twins
Cavanaugh & Shaw
Muscatine, Ia.
ORPHEUM (wva)
Rostila & Rostila
Swain's Animals
(Two to fill)
2d half
The Puppets
3 Loretta
(Two to fill)
Nashville, Tenn.
PRINCESS (ubo)
(Birmingham split)
1st half
4 Januaries
Ward & Faye
Keogh & Francis
Howard & Ross
(Headline to fill)
Newark, N. J.
MAJESTIC (loew)
Ruth Budd
Cooper & Ricardo
Holmes & Holliston
Bert Earle
Wilson Bros
4 Victors
(One to fill)
2d half
Freddy James
Raymond & Fields
Ben & Hazel Mann
8 Miller Kent Co
Geo & Lily Garden
(Two to fill)
New Haven, Conn.
POLI'S (ubo)
Nesola Dogs
Kennedy & Kramer
"Highest Bidder"
Claude Coldez
Dugan & Raymond
B Morrell Revue
2d half
4 Kings
Ruth Smith
Rockwell & Wood
Fred & Adele Estair
J C Mack & Co
"War Brides"
BIJOU (ubo)
Bud & Anna Lansing
Florrie Millership
"Fiddlers"
Bernard & Scott
2d half
Rogers & Sandberg
Billy Barlow
Tuxedo Trio
Dunbar's Singers
New London, Conn.
LYCEUM (ubo)
La Palva
Grace DeWinters
"Petticoat Minstrels"
2d half
Van Cello
Pelham Lyton
"Darktown Review"
New Grass
ORPHEUM
McIntyre & Heath
Roshanara
Hymack
Frances Nordstrom Co
Van & Schenck
Julia Curtis
Burke & Walsh
New Rochelle, N.Y
LEW
Harold Yates
Hal Stevens Co
Capt Barnett & Son
2d half
Elizabeth Cutty
Clayton & Lennie
Ethel Clifton Co
N. Yakima, Wash.
EMPRESS (scabco)
Sennott & Dupree
4 Wanders
Gray & O Rose
Rice Bros
Ned Norton Girls
Bicknell & Gubney
Calebo & Della
- Oakland**
ORPHEUM
(Open Sun Mat)
Long Tack Sam Co
Rooney & Bent
Hooper & Cook
Walter C Kelly
Mr & Mrs Kelso
Brooks & Bowen
(Others to fill)
PANTAGES (m)
Dockrill Horses
Mr & Mrs P Fisher
Sol Berns
4 Gillis Girls
4 Renes
6 Normans
Ogden, Utah
ORPHEUM
Marx Bros Co
Miss Fairweather
Payne & Niemeyer
Musical Johnstons
Milton & DeLong Sis
Brown & McCormick
Pipifax & Paul
PANTAGES (m)
"Birthday Party"
Maud Leone Co
Parlan Trio
Spencer & Williams
Hanlon Dean & Han
Oklahoma City, Ok.
FOLL (wva)
Georgalis 3
(One to fill)
2d half
Tetsuwarl Japs
(One to fill)
LYRIC (inter)
Art Adair
Gordon & Rica
Joe Flynn
Florence Rayfield
Cheebert's Manchus
2d half
Esler & Webb
Bertie Fowler
(Three to fill)
Omaha
ORPHEUM (Sun Mat)
Mexican Orchestra
Allman & Dody
Jackson & Wahl
The Gaudamists
Flying Wuernts
Wm Morris Co
4 Melodious Chaps
EMPRESS (wva)
Macchamus & Carlos
Fred Thomas Co
Jones & Johnson
Herbert Germaine 3
(One to fill)
2d half
Clare & Flo Gould
Shaw & Lee
Earl Huxar Girls
(One to fill)
Oakbrook, Wis.
MAJESTIC (wva)
Belle Rutland
5 Romeros
2d half
Joe Kennedy
Math Bros & Girl
(One to fill)
Peoria, Ill.
ORPHEUM (wva)
Ford & Hewitt
Yates & Wheeler
"Springtime"
Billy McDermot
Little Nap
2d half
Thos Swift Co
Ju Quong Tai
Clark & Verd
"The Freshman"
(One to fill)
Ferry, Ia.
OPERA HOUSE (wva)
GERALD & GIBBS
2d half
Gruber & Kew
Philadelph
ALLEGHENY (ubo)
Twisto
T & C Breton
El Ciero
Lucas & Lucille
Lockhardt & Leddy
WM PENN (ubo)
Loughlin's Dogs
McCabe L & Pond
Ed Blondell Co
Gypsy Countess
Howard K & Herbert
"Frivoly Girls"
GRAND (ubo)
Artols Bros
Grutt & Grutt
"Beauties & Spot"
Hayes & Thatcher
Murray Bennett
Erickson's Monks
ALHAMBRA (loew)
Chas Thompson
Port & DeLacey
Sylvester Family
Mack Albright & M
Olivetti M & Clare
2d half
4 Windems
Krantz & Fran
Morris & Wilson
Laurie & Aleen
Colonial Quintet
Pittsburgh
HARRIS (ubo)
John F. Clarke
Sig Francis
Lester & Maurie
Billy Johnson 3
"Liz"
4 Magnanls
Bell Onr
- GRAND (ubo)**
Albert Cutler
The Huntings
Moran & Wiser
Samoya
Belle Baker
Hussey & Boyle
Victor Morley Co
(Two to fill)
Pittsburg, Mo.
MYSTIC (wva)
Manhattan 4
Portland, Me.
KEITH'S (ubo)
Clown Seal
Holden & Harron
J K Emmett Co
Harvey Devore 3
Heredes
Harry Breen
Alleen Sisters
Portland, Ore.
ORPHEUM
Houdini
Lewis & McCarthy
Elise Faye Trio
Robt Dalley Co
Novelty Clintons
Bison City Four
EMPRESS (scabco)
Bean & Hamilton
Irving Gossler
Cassidy & Langton
Mack & Mabelle
Yount America
Alice Berry Co
Melody Boys
PANTAGES (m)
"6 Peaches & A Pair"
Countess Vand Co
Norwood & Hall
Wanser & Palmer
Vanderkroos
Providence, R. I.
KEITH'S (ubo)
Gaston Palmer
Grace Fisher Co
Chas Mack Co
John O'Malley
Jewell's Manikins
Burnham & Irwin
Julian Rose
"Fashion Show"
EMERY (loew)
Hanlon & Hanlon
Frankie Fay
Clayton & Lennie
Constantine Bernardi
(One to fill)
2d half
Rose & Ellis
Fox & Mayo
Walter Percival Co
"Big Revue"
(One to fill)
Quincy, Ill.
ORPHEUM (wva)
Calloway & Elliott
George Fisher Co
Dora Pelletier
Aus Woodchoppers
(One to fill)
2d half
Lona Hegyi
Keno & Green
Arthur Rigby
Zertho's Novelty
(One to fill)
Racine, Wis.
ORPHEUM (wva)
"All Girl Revue"
2d half
Jetter & Rogers
Paul Bowens
"Belles Of Seville"
Burkhardt & Kelo
Welling Levering Tr
Richmond, Va.
BIJOU (ubo)
Mint & Werts
Connors & Foley
Lucille & Cooke
Tower & Darrell
Werner Amores Co
2d half
DeWitt Barnes Co
Roxly La Rocca
Dan Burke Co
(Two to fill)
Roanoke, Va.
ROANOKE (ubo)
Gregory Troupe
Brown & Taylor
"Between Trains"
4 Solla Bros
(One to fill)
2d half
Bertina
Weir & Mack
Willard & Bond
"Mollin Beauties"
(One to fill)
Rochester, N. Y.
TEMPLE (ubo)
Emma Carus Co
Corridoni's Animals
Trovato
Haydn Norden & H
Dayton Family
Arthur Sullivan Co
Holmes & Buchanan
Cecille 3
LOEW
Raymond & Fields
Gortude Barnes
Costa Troupe
(Two to fill)
2d half
Marshall & Tribble
Gortude Barnes
Fry Twins
(Two to fill)
Rockford, Ill.
PALACE (wva)
"4 Husbands"
- Reno**
2d half
"Style Revue"
Wartenburg Bros
(Two to fill)
Rock Island, Ill.
EMPIRE (wva)
Gardner Maniacs
La Mon Kim
Tom Davies Co
Gray & Graham
Lane & O'Donnell
2d half
3 Jeannettes
Harry Besty
Ones & Johnson
4 Baltons
(One to fill)
Sacramento, Cal.
ORPHEUM
1st half
"Fresno split"
"Aurora of Light"
Eugene Diamond
The Gliders
Navassar Girls
Roches's Monks
(Others to fill)
EMPRESS (scabco)
Smillette Bros & M
Carlotta & Stockill
Martyn & Valerio
Emily Green Co
Maley & Dayton
5 Greens
Saginaw, Mich.
FRANKLIN (ubo)
(Lansing split)
1st half
Victoria 4
Lena Mercereaux
4 Entertainers
Chevalier DeLoria
St. Joe, Mo.
ELECTRIC (wva)
"Fashion Shop"
Chabot & Dixon
2d half
Bonners Arabs
(One to fill)
CRYSTAL (inter)
Clara Illig
Charters & Holliday
Empire 4
(Two to fill)
2d half
Aerial Piatts
Hallen & Hunter
Boothby & Everdean
St. Louis
COLUMBIA (orph)
Nashmore
Allan Brooks Co
Ward Bros
Alex Kids
Norcross & H
3 Natalie Sisters
EMPRESS (wva)
4 Maxims
Hallen & Hunter
Maurice Downey Co
Hager & Goodwin
Madam Herman
2d half
Kerr & Weston
Libonati
Hugo B Koch Co
Woodchoppers
GRAND (wva)
Doc Baker
The Randalls
Mac Curtis
Lena Hayes & Mont
Les Augusts
2d half
"The Night Clerk"
St. Paul
ORPHEUM
(Open Sun Mat)
"Society Buds"
Cameron & Gaylord
Albert & Irving
The Volunteers
Mme Donald Ayer
DeVole & Livingston
(One to fill)
EMPRESS (scabco)
Gert Trio
Bill Dooley
Chas Terris Co
Fitzsimmons & C
Earl's Nymphs
PRINCESS (wva)
Carl & Riell
Herman's Cats
Allen's Minstrels
(One to fill)
2d half
5 Foolish Fellows
Howard Chase Co
Helen Primrose
(One to fill)
St. Louis
ORPHEUM
(Open Sun Mat)
Toots Paka Co
Chas Howard Co
Violinsky
Chas & Fannie Van
Jed & Ethel Dooley
Jed & Sterling
Queenie Duneid
PANTAGES (m)
"Haberdashery"
Winch & Poore
Dow & Dow
Harry Von Fossen
Rondas Trio
San Antonio
MAJESTIC (inter)
Rigoletto Bros
Alleen Stanley
Morris & Hackett
Hippodrome Four
Edwin George
B Lyles
Merle's Cockatoos
(Continued on page 20.)
- San Diego**
PANTAGES (m)
Scoville Dancers
Laddy Betty
Will Armstrong Co
Lamar & Dale
Gascolgne
San Francisco
ORPHEUM
(Open Sun Mat)
Primrose Four
Galletti's Monks
Belle Bianche
Kirk & Fogarty
Nina Morris Co
Nelle Nichols
Deamonte & Arnold
Harry Hersaford Co
EMPRESS (scabco)
Gedmin
Weather'd & Kemp 8
"Frollicome Friars"
Ray Monte
Espe & Dutton
The De Lars
Lester & Himes
PANTAGES (m)
Lombard Quintet
Santucci Trio
The Simbos
Bottomley White
Bottomley Troupe
Charley Case
Saratoga, N. Y.
BRADWAY (ubo)
Alice White
Gardner & Nicholai
La Graciosa
2d half
Ramey Sisters
Stan Stanley 3
(One to fill)
Seranton, Pa.
POLI'S (ubo)
Harry Thiller
Mrs E Bance Co
Ellwood & Snow
"Female Clerks"
Kenny & Hollis
"Edge of the World"
2d half
Keefe & Murray
Lucely Costello
Anderson & Burt
Fulgura
Hickey Bros
Ward Sisters
(One to fill)
Seattle
ORPHEUM
Genevieve Cize Co
Sherman Van & H
Nalram's Dogs
Mable King Co
Gerrard & Clark
Hans Hanke
(One to fill)
EMPRESS (scabco)
Henry & Adelaide
H & E Conly
Bonnie Sextet
Arthur Denning
Charlie Chapin?
H & E St Allen
Frances & DeMar
PANTAGES (m)
Sorority Girls
Santos & Hayes
Stain & Hume
O & J Vanls
Sheridan, Wyo.
ORPHEUM (wva)
Otto & Olivio
Brantford & Dunn
2d half
Clayton & Russell
Electric & Co
Sidney, Mont.
PRINCESS (wva)
Bajorek Bros
Agnes Kane
Sioux Falls, S. D.
ORPHEUM (wva)
2d half
Fred Thomas Co
Steffy Berko
O'Neal & Walmisley
Grace Ayres 8
South Bend, Ind.
ORPHEUM (ubo)
Dix & Dixie
Vernon Co
"Trained Nurses"
Newhoff & Phelps
(One to fill)
2d half
Pepples Revue
Mabel Harper
No. Omaha, Neb.
ORPHEUM (wva)
F H Only
De Voe & Dayton
PANTAGES (m)
"The Lion's Bride"
Carter Co
Hopkins & Axtell
Kelly & Violet
Williams & Rankin
Carson Bros

AMERICAN FILM IN LONDON

London, Oct. 9.

A very serious blow has been dealt at Eastman stock by the decision of the Trans-Atlantic (handling Universal films here) to use cheaper stocks from henceforward. To date the Trans-Atlantic have been one of the staunchest supporters of Eastman stock in this country, using it exclusively for the whole of their output. A change to British stock will mean a saving of \$75,000 a year to them. The Western Import (handling Reliance-Mutual films) are now the only important people left here who use Eastman exclusively.

The old trouble of the duping of popular films is cropping up again over here. In Lancashire and in Scotland there have been several suspected instances of duping, but owing to the difficulty in obtaining satisfactory proof there have been no prosecutions to date. The duping of Chaplin films has been fairly extensive, and many of the agents here are busy pondering over the complications of the Copyright Act. A test case may be expected before very long.

In the opinion of the heads of the Harmsworth Press the bottom has already fallen out of the Charlie Chaplin boom, and articles and stories about Charlie won't sell papers any longer. Harmsworth have done well out of Chaplin with a number of their periodicals, but they are "dropping" him forthwith. Chaplin is still a draw at most picture palaces, but Essanay's last trade show at Liverpool was boycotted by exhibitors.

A sixteen-sheet (8-sheet American size) poster of Billie Ritchie will be posted on boardings all over the United Kingdom during the next few weeks. This is the biggest advertising ever given to one particular picture star. It is hoped to make Billie Ritchie another Chaplin. Other people with other comedians have similar aspirations.

For instance, "Pearson's Weekly" (the C. Arthur Pearson, Ltd., press) have secured an option on the services of a big fat man whom they intend to try to make a second Bunny. When they find a film company who will run their comedian they are going to boom him extensively in all their papers, and a number of schemes have been prepared to bring his name prominently before the public.

Griffith's "Birth of a Nation" opened at the Scala on Monday and is going quite nicely. The London papers were unanimous in their praise although none gave any great prominence to a review of the production. "Cabiria" opened the same evening at the West End Cinema. It was well received but is not drawing any extra business.

Negotiations are reported in progress between Lupino Lane and the Universal's company producing comedies in England. Lane is the comedian and dancer in "Watch Your Step" who made his film debut the other week. As already prophesied he should do well with a good director behind him.

Hepworth, after issuing a number of blood-curdling posters warning the public not to send British gold to America by tolerating American films, now comes out with a full-page announcement stating that the "most important communication made to renters and exhibitors by any manufacturer since 1910 will appear in the trade papers of October 21st." Hepworth can't sell on the open-market, and are contemplating some kind of a break-away under conditions not yet definitely settled.

Deputations from the Trade will shortly wait on the Chancellor to discuss the operations of the new film tax.

The Walter Melville melodramas are now being filmed, under the supervision of Melville himself by British Empire Films. "The Beggar Girl's Wedding," "The Girl Who Took the Wrong Turning" and "The Bad Girl of the Family" are the three first to be treated. Lauderdale Maitland, a Melville star, will appear in the majority of the Melville films.

Thomas Bentley, the Dickens producer, of Hepworth's and the Trans-Atlantic, is asking \$200 a week for his services.

The Pinero play, "Sweet Lavendar," has been filmed by Hepworth. Henry Ainley has a big part in it.

Charles Garvice, writer of love novels, who has as large a public as any living English author, has disposed of the film rights of a number of his stories. The first to be filmed is "The Verdict of the Heart." Garvice is dealing with his film rights on a royalty basis.

NEELY HAS CAME.

Chicago, Oct. 20.

F. Tennyson Neely, travelogue lecturer, is in Chicago waiting for A. Milo Bennett to route him up for the season. Neely has "Nations at War" (seven reels), "Germany at War" (five reels), "Italy at War" (three reels), and "A General Tour Through America" (nine reels and 150 slides).

SURATT FILM FULL WEEK.

Although "The Soul of Broadway," with Valeska Suratt, was booked for but the first four days of this week at the Academy of Music, the house management decided after the Sunday performances to retain the Fox feature for the full week.

ROTHAPFEL'S MUTUAL TRIP.

Yesterday the commencement of a cross-country trip was to have been started by S. L. Rothapfel, under the auspices of the Mutual Film Corporation. During his visit to various cities, to occupy eight weeks or longer, Mr. Rothapfel will lecture before the exhibitors of each town upon the improved manner of operation, from the exhibitor's end.

That Rothapfel is splendidly equipped to dwell upon the subject is universally conceded. His plan of picture program show, which gained wide renown when inaugurated by him at the Strand, New York, has since been taken as a model all over the world.

It is stated Mr. Rothapfel has not gone forth as an advocate of the Mutual service, nor will its name be employed during his remarks, although the fact is that he is traveling under the Mutual's auspices will not be hidden.

What the underlying object of the Rothapfel move may be is left to conjecture. He is to assume the direction of the new Rialto theatre on the former Hammerstein site, when that house is completed, some time next February. It is to play a picture program performance with an admission scale up to 50 cents.

GILLETTE AVAILABLE.

With the return to the legitimate stage of William Gillette and his engagement in New York, his name came up prominently before the various film producing concerns that are always searching for "big names."

For the benefit of those who have not yet approached the actor, it can be stated that he is available, together with his plays, provided the monetary inducement is forthcoming. All he is asking is an advance of \$20,000 on each picture, a salary of \$4,000 a week for acting in them (he might consider a little less on that item), and "fifty-fifty" on the profits.

OHIO ORGANIZING.

Cleveland, Oct. 20.

Indications are that Ohio picture men will soon be organized in their opposition to the methods of the Ohio Board of Censors. Night letters have been received by many of the principal exhibitors throughout the state, urging them to meet in Columbus to voice a state-wide protest against the censorship as now administered. The night letters were sent from New York by Julian M. Solomon, Jr. They state that political intrigue has dictated the action of the censors and declare "it is time to take censorship in Ohio out of politics."

The immediate cause of the dissatisfaction has been the attitude of the Ohio board toward "Hypocrites" and "The Birth of a Nation."

"THE SINNERS" COMPLETED.

George W. Lederer's latest feature, "The Sinners," will be completed this week. He claims to have reversed conditions by employing five stars—people he has developed in the pictures. Their names are Charles Strobridge, M'c. Diane, Albert Hart, Helen Weer, A. Iolph Link.

NEW \$300,000 FILM CO.

The Raver Film Corporation, with Harry R. Raver at its head, begins its career under a Delaware charter with \$300,000 capital stock. The Augustus Thomas collection of plays will be produced in pictures by Mr. Raver's company. There are 29 plays in all, giving the new company sufficient material for over two years' releases at the rate of one production in five weeks.

Associated with Mr. Raver are a number of well-known showmen. None of the stock will be sold to the public. All films will be colored, and prominent stars will appear in each release.

CLEVELAND LIKES "CARMEN."

Cleveland, Oct. 20.

The uncensored version of "Carmen" as portrayed by Geraldine Farrar seems to be perfectly acceptable to Cleveland theatre-goers. Although played on a fifty and seventy-five cent scale, the "standing room only" announcement has been made almost every night, and now the film has been engaged to run another week.

During the week of the 25th, the Wm. Fox version of "Carmen" will be seen in Cleveland with Theda Bara in the title role.

No little interest has been stirred up through the attempt of the Ohio board of censors to expurgate the film. The Plain Dealer has taken a strong editorial stand against the censoring, declaring:

"The example is illuminative and illustrates not only the uselessness, but also the large nuisance value of the state censorship board. A body of non-expert guardians of the public morals is a sore and needless irritation to the public. The time is not far distant when the censorship nuisance will be abolished. It is a recrudescence of Puritanism wholly out of harmony with the times."

Cincinnati, Oct. 20.

The pure-minded members of the State Board of Censorship have ordered "all scenes showing embrace between man and woman" cut out of the film, "Carmen," in which Geraldine Farrar plays the title role. The scene in which Miss Farrar smokes a naughty cigarette has been eliminated, and also that part showing her death at the hands of her soldier lover. Moving picture men claim the elimination of these scenes spoils the plot.

GETS NOMINAL VERDICT.

Pittsburgh, Pa., Oct. 20.

Phyllis Ray, a local amateur, who sued T. H. B. Patterson, publicity man, Department of Public Works, Pittsburgh, and who staged the Pittsburgh booster film, "Be-Bright Bridal Bargain," before a local alderman, and who received judgment against Patterson for \$187 for services as leading woman in the film, was given 6½ cents by order of the court.

Patterson took an appeal from the decision rendered by the alderman and the court rendered the above decision in his favor.

"Be-Bright Bridal Bargain" is a booster film and is traveling through Ohio.

AUTHORS' BRIDLES REMOVED BY DIRECTOR THOS. H. INCE

**Noted Triangle Producer Riddles Familiar Studio Embargo
Against Certain Classes of Features. Wants Big
Dramatic Ideas in Any Atmosphere.**

Los Angeles, Cal., Oct. 20.

"There is no class limitation to the future feature photoplay."

Thomas H. Ince of the Triangle Film combination burning up sunlight in Ynez Canyon these days to stock the shelves of the big triumvirate so expressed himself to a *VARIETY* representative here to-day. The representative had just re-echoed the familiar slogan of most of the big feature producing companies throughout the country. "No costume, no foreign, no war, no politics, no labor scenarios wanted."

Continuing, Mr. Ince said: "There has never been a time in the history of creative material for the stage or films when the studios were so wide open for men and women with original ideas and the experience to adapt these ideas to the camera."

"To inhibit plays of this kind or that, and to narrow the phases of life to be depicted down to certain limited arteries is absurd."

"All the literature of life itself, of books of plays of flesh and blood characters violently oppose such restriction."

"Film plays, like the regular plays of the regular stage and the real big achievements in fiction must have an elastic and unconfined domain."

"Everyone familiar with the native theatre knows that one of the biggest hits of the flesh and blood drama during recent years had a business background. A former generation saw a big political hit in 'The Senator.' The best patronized of the plays that Sothern presents nowadays are those glittering with the splendor of costume, and, as for labor, who doesn't remember 'The Long Strike' and other pieces."

"A certain class of play in the regular theatre may have a vogue lasting for, say two seasons, and then by reason of its recurrence in manner and material become detrop."

"But if the soul of a drama is in any new life combination brought to a new play of this class, the particular milieu of the story cannot prevent its success."

"The film play field differs radically from the regular flesh and blood realm in that a film drama is presented simultaneously in fifteen thousand or more cities the day it is released."

"This means that a certain class of play might wear out its welcome if adhered to several or more weeks in succession."

"But with each exhibitor making his own variety, where a regular releasing service isn't doing so, the prescription of any particular kind of play about any particular phase of life becomes absurd."

"The manufacturers and the directors

desire first, last and all the time drama, a dramatic idea reflecting life in some unusual interesting collision of its principal personages. Love, courtship, marriage and death may occur as dramatically in a store as in a palace, in a mill as in a bank, in an election booth as in a home.

"Again, in films, as in the theatre, 'The play's the thing.'"

LAMBART GOES WEST.

Capt. Harry Lambert of the Mirror Films, accompanied by Jack Cunningham (his publicity representative), left Wednesday for Chicago. There is some speculation as to the cause of the trip, but no official information was forthcoming.

Charles R. Kelty, until recently the New England representative in the advertising department of the Philadelphia Inquirer, has been appointed purchasing agent of the newly organized Mirror. He held a similar position for some time on the Boston Traveller.

WANT DIRECTORS CHEAP.

Chicago, Oct. 20.

What's a first-class stage director worth in this city? That's what several well-known directors would like to know who were considered of late for several local propositions.

One man put his figure below the century mark and was amazed when he was told his price was away too high. When asked if he would be accepted for "forty," the show producer said that was more like it. But the director did not go for the "forty."

MAY PASS UP PHILLY.

If the strict censorship of film continues in Philadelphia, a number of releasing concerns located in New York are determined to get together for the establishment of a combined permanent exhibition of their banned features in Camden and advertising same in the Quaker City. The matter has reached such a stage that they feel something must be done. Camden is in New Jersey, just across the water and easily accessible to those in Philadelphia desirous of seeing anything that was proscribed. Capital would necessarily be made of the ban put upon such films and thereby attract some who might not otherwise be interested.

After having trouble with "The Birth of a Nation," "The Blindness of Virtue" and kindred feature pictures some time ago, they have recently turned down "The Family Cupboard" and "Divorced," finally passing the latter. One of the newly exploited big productions of "Carmen" has had two entire scenes cut out and two others trimmed before it could be passed.

"CARMEN" HELD OVER.

Chicago, Oct. 20.

Since the new Strand opened, it has been offering the Geraldine Farrar feature film, "Carmen," and while nearly every big film house in town changes its bill weekly or daily, barring the bigger films like "The Nation" and "The Battle Cry of Peace," the Strand may keep the current picture for at least another week.

NEW PRODUCING CO.

Cincinnati, Oct. 20.

The Veritas Photoplay Company elected a live bunch of officers, all first class business men, tonight, and so far is the only concern around here which looks like it is going to be a factor in the manufacturing game. Director Von Nittberg says the first picture, a nine reel sociological drama, will be released in December, the scenes to be taken in Chicago.

GORDONS GET TRIANGLE.

The Gordon Brothers' Amusement Co. of New England has secured the Triangle service for Boston and will place it in their two theatres in that town.

It was originally the intention of the Triangle people to secure a "model" house for "the bean city," but the Gordon offer was so alluring it couldn't be rejected. The Triangle company, it is understood, will not enlarge their circuit of so-called "model" playhouses confining their personal operations to New York, Chicago and Philadelphia, selling franchises in all other big cities.

Chicago, Oct. 20.

Front page stories appeared in the daily papers today announcing the Epoch Producing Co. plans the erection of a million dollar hotel and theatre within the loop, to be ready by next September. Mr. McCarthy left for California today, after confirming the report.

KINGSTON DENIES REPORTS.

Samuel F. Kingston, of the William Fox forces, denies the report that Frederick Thomson was about to retire from the position as director for the Fox Film Corporation, owing to an alleged disagreement with Mr. Kingston.

"Mr. Thomson has been ill for the past three or four days, but there is no thought in his mind as far as I know, of his leaving us. He has never asked for any unreasonable or extravagant expenditure, and even if he did, we would feel it was warranted."

As to the retirement of Rex Ingram, which was also coupled with the report of Thomson's resignation, Mr. Kingston added that it was quite true the latter was no longer in their employ and he didn't think it necessary to make any general announcement of same, any more than the retirement of himself, or any other member of the Fox staff, would demand publicity.

General Manager Winfield R. Sheehan returned this week from Canada. He spent several days in Montreal completing arrangements for the opening of the Fox initial branch office in Montreal, which marks the beginning of a chain of branches in every consequential Canadian city.

BIG HOUSE FOR OAKLAND.

San Francisco, Oct. 20.

Turner & Dahnken, owners of the string of T. & D. film houses on the Coast here, have announced work is about to commence on the construction of an Oakland "feature film house" in the heart of the business district. The site for the new theatre is at 11th and Franklin streets. According to the announcement, the house will have a seating capacity of 4,000. The new theatre will be completed in about six months' time.

Producers Changing to Pictures.

Chicago, Oct. 20.

Jones & Crane have shifted their activities from stage productions to pictures and shortly will engage in the manufacture of films upon a small scale.



ZBYSKO AND ABERG

Two undefeated champion wrestlers, who will contest for supremacy at the Madison Square Garden Monday night, Oct. 25.

Waldek Zbysko (left hand) and Alexander Aberg (right hand) passed through the recent Wrestling Tournament at the Manhattan Opera House with a clean score, the match between the two men at the finale of that Tournament having been declared a draw, after three hours of wrestling.

The Tournament will be resumed at the Manhattan Opera House Nov. 8, again under the direction of S. Rothmann, who handled the first affair and also has charge (assisted by Jack Curley) of the Garden bout Monday.

FILM FLASHES

Marie Empress has written the scenario for a feature picture in which she hopes to be starred. She has written a role for herself that calls for the delineation of six distinct characters, alleging she had been starred in them in previous stage productions on the other side of the Atlantic. Maybe she did. Miss Empress is best known here for having scored the direst of dire failures in vaudeville after having spent many thousands in advance booming.

The American Correspondent Film Co. has added cameraman Walter Niebuhr to its staff of war correspondents at the front. Niebuhr recently returned to this country with a fresh supply of war pictures for the A. C. F. New additions to the A. C. F. New York staff are Edward Goldsmith, on the sales force; George Selfert, as assistant to Harry Rubin in the cutting department, and Alvah Posen, assistant publicity.

The November number of the Pictorial Review announces a puzzle contest in a "Moving Picture Game." Ten thousand dollars is mentioned as the total prize to be awarded, of which the contest's winner is to receive \$2,500. The puzzle to be solved in each issue of the Review is about a dozen illustrations that refer to the name of a feature film or a picture player. It's an old idea, applied to pictures.

The sixth Ince contribution to the Triangle program of \$2 picture plays will be "The Winged Idol," written by C. Gardner Sullivan, and featuring Katharine Kaelred. It tells the story of a young millionaire whose aim is to drink himself to death. This picture is scheduled for the Knickerbocker Nov. 1. Ince's fifth offering will be Julia Dean in "Matrimony."

"Theda Bara, in the role of Carmen, was fortunate in not being impeded or restrained by operatic limitations and accepted routine. Here is an original, wild, free, untrammeled version of the Spanish gypsy beauty, departing from all familiar, well-trodden paths." So says the press agent for William Fox. It sounds good.

F. G. Bradford, general manager of the Gaumont Co., is very much exercised over a current rumor that the pictures of his company are not made in America. Both the Rialto Star Features and the Casino Star comedies are made either at Flushing or Jacksonville. He claims their releases are absolutely American in every detail.

After receiving the report of his corporation counsel and chief of police, the mayor of Portland, Me., notified the manager of the Casco theatre that no objection would be interposed to the exhibition of "Hypocrites," provided children under fifteen were denied admission, to which provision the management of the theatre consented.

All seven directors at work on features for that company happen to be out of the city at the present time, seeking local color in distant places. They are Webster Cullison, Joseph Golden, Marshall Farnum, E. Mason Hopper, Harry Pollard, Charles Seay, and one other.

The five-reeler "Prohibition," released a few months ago, is to have its title changed in the hope it will be able to draw more business. The former name is understood to have proved satisfactory throughout the country, but to have little effect as a draw in New York.

Although reported generally the Metropolitan opera house was considered as a picture possibility during the present season there is little possibility the silent drama will be installed at the big playhouse. The opera season starts Nov. 7 and will continue for several weeks.

An injunction has been issued by the Supreme Court of New York against the State Feature Film Co., which released a three-reel picture entitled "A Victim of Sin." The offending concern advertised its release with one sheet in imitation of the Mutual's publicity for "Damaged Goods."

The next photo production in which Marie Doro will appear for the Famous Players will be an elaborate presentation of Sardou's "Diplomacy." This will be her third feature for the Famous, the first being "The Morals of Marcus" and the second "The White Pearl."

The Socialist Party of Cliffside, N. J., secured as the feature of its entertainment last week the Bosworth film "In the Valley of the Moon," by Jack London. This picture has been shown by Socialists all over the country on the ground it disseminates their doctrines.

There is one director who is willing to gamble with his work. The pioneer is Harry O'Neill, of the World. O'Neill has accepted Lewis J. Seiznick's proposition of a drawing account and percentage and his first release under this arrangement is a photo-drama entitled "Bought."

As exclusively announced in VARIETY three weeks ago, the Triangle has leased offices in the Brokaw building, at Broadway, near 42d street. They have taken two floors for a period of five years. The corporation has rented branch headquarters in seventeen of the principal cities of the United States.

Following the film version of "The Unwritten Law," adapted from Edwin Milton Royle's play of the same name, the California M. P.'s next big film dramatisation will be from Mrs. C. N. Williamson's "The Woman Who Dared."

In a specially written play by Edward Childs Carpenter, Constance Collier will appear as a screen star under the direction of Oliver Morosco. The name of the piece in which she will make her motion picture debut is "Tongues of Men."

Walter Edwin's company has about completed work on the five-reel version of "Canaan, the Man Who Had His Way," adapted from a two-part story in the Saturday Evening Post.

Anita King arrived in New York Tuesday morning, after having made a trans-continental trip by motor. She was given a luncheon at the Knickerbocker Hotel. At the luncheon Miss King told of her experience on the trip.

In the new Ince-Triangle five-part feature, "Matrimony," in which Julia Dean is starred, Thomas H. Ince believes he has a production that will stand the acid test of intelligent criticism.

The Princeton football squad had pictures taken of last week's practice, the prints of which are to be used by the coaching board to advise the players in their actions.

The report has gone forth that David W. Griffith intends to produce actively for the Triangle forces in New York studios, still continuing his Los Angeles activities.

The new 12-star feature handled by Lee Kugel was taken during the summer at the various summer homes of the actors and actresses.

The Atsco Co., Inc., has filed schedules showing assets of \$16,900 and liabilities of \$13,530. The Atsco Co. manufacture picture screens.

Little Mimi Yvonne, who attained fame as the leading woman of "The Littlest Rebel," has been added to the Lubin stock company.

Bertrand L. Mendelson, late of the World forces, is now connected with the Western branch of the Mutual.

Work upon George Beban's next picture, to be made in the Peerless Studio, will commence immediately.

The Keystone people announce the passing of the crisis in the illness of Mabel Normand and that after a rest of a couple of weeks she will resume her work with them.

George Terwilliger is directing "Streets of Silence," a new photoplay by Anthony P. Kelly of the Lubin scenario force.

Pathe has the picture rights to "Arsene Lupin." No cast has yet been chosen.

William D. Taylor has been engaged as a director for the Pallas pictures.



CRAIG CAMPBELL

A worthy asset to the vaudeville ranks. This week appearing at Keith's Alhambra Theatre.

COAST PICTURE NEWS.

By GUY FALCON.
Director John O'Brien is planning to spend his three-months' vacation automobiling from California to New York.

Hugh C. McClung reports the recent addition of an eight-pound boy to his household. Mother and son doing fine.

Bill Campbell hitched up his silver last week and is somewhere up in the mountains fishing and hunting.

Frank Schade and Frida Feddersen were united in marriage on Sept. 14 in Los Angeles. They spent their honeymoon visiting the San Francisco Expo.

Ulysses Davis, former director with the western Vitagraph company, has joined the Universal forces.

Mabel Condon is doing press work for several motion picture stars.

DeWolf Hopper is occupying a home for the first time in thirty-five years. He has leased a California bungalow now that he is fulfilling a year's contract with moving pictures.

Wilfred Lucas located through the medium of the English press his brother, whom he has not seen for ten years.

Marie Doro, whose most recent sensational hit was "The Butterfly on the Wheel," has been secured by the Fine Arts.

William Garwood this week arrived at Universal City.

Al. E. Christie is slowly recovering from an attack of blood poisoning.

After a leave of absence of several days following the death of his mother in San Francisco, Max Asher is again at work.

George Kann, former secretary of the Universal Co. in New York, arrived this week to assume the office of business manager for the western plant.

Milburn Moranti is rapidly recovering from a badly sprained ankle.

John B. O'Brien was tendered a farewell dinner at the Los Angeles Hoffman Cafe before departing on his transcontinental automobile vacation trip.

A persistent effort is being made to reorganize the Photoplays' Club of Los Angeles. Fred Mace is heading the movement.

Mary Talbot has recovered from her recent illness.

Marie Walcamp had a birthday recently. A truckload of well-wishing cards and gifts reminded her of it.

Gale Henry has forsaken the musical comedy stage for good and will now cast her lot in pictures.

Lule Warrenton lived in hotels all her life until recently when she took a California bungalow. Now she says the movies have done a lot for her.

That cave-in at 38th and Broadway is not at all responsible for the increasing influx of movie people at Los Angeles.

Jane Novak is now a real reel star—she has an automobile.

Miss Duquesne, grand opera singer, and Andrew Arbuckle, brother of Maclyn, were secretly wed here last week. Arbuckle is in pictures and his wife will also appear in the films.

Grace Valentine has been chosen to play the leading role in "The New Adam and Eve," the forthcoming Rialto Star Feature, now in course of production at the Gaumont studios.

George B. Selts will write the scenarios for the coming Pathe series "Who is Guilty?"

"Buck's Lady Friend" is the second of the Van Loan "Buck Parvin in the Movies" series of Mustang releases on the Mutual program.

Lois Meredith has just completed her feature part in the new Cyril Maude picture, "The Antique Dealer."

The Gaumont company is about to introduce a comedy innovation. They propose to release a series of travesties on their own serious dramas.

NEW INCORPORATIONS.

Overland Feature Film Corporation, \$5,000. William H. Cantwell, K. M. Hogan, Joseph E. Golden, Albany, N. Y.

The World Aflame Publishing and Producing Co., \$10,000. Nellie B. Van Slingerland, John E. Bennett, John B. Hibbard, New York.

American Vitaphone Co., \$15,000. Sidney B. Fleischer, Paul Fleischer, Moses D. Jabloner, New York.

Chelise Music Publishing Corp., \$10,000. William P. Riley, Julian Abeles, Lawrence H. Sanders, New York.

WHAT IS THE REASON?

One very large producing studio in the east is apparently conducted on the most economical basis. The salaries paid to the film artists are notoriously low and the same applies to its directors and in fact throughout all branches. Its directors have called numerous meetings to find out what is the matter with the cost of production, but without being able to discover the leak.

If they will take the trouble to spend a few days at the studio and watch the time wasted in paying the actors for taking one or two scenes a day instead of from twenty to thirty, it might enlighten them. Perhaps the managing director is endeavoring to corral all the stock at his own price. Who knows?

ARLISS' BIG SALARY.

What is regarded in some quarters as the largest salary ever paid to a film star, was agreed upon in contract form on Wednesday, when the Lasky Co. signed up George Arliss for ten weeks at a price said to be \$10,000 per week. There are many screen stars earning a larger amount in the course of a year, but measured by the weekly standard, the Arliss salary is probably the record.

PARTIAL PERMIT GRANTED.

Chicago, Oct. 20.

The local censorship has granted permission for the showing here of Edison's "The Magic Skin" only under what is known as a "pink permit," which bars the theatre from allowing anyone under the age of twenty-one from attending. This decision may grant the showing of "Damaged Goods" under similar conditions.

AN UNFULFILLED PROMISE.

At the World-Equitable luncheon given at the Hotel Astor about a month ago, one of the principal speakers was William A. Brady, who said he wasn't personally acquainted with any of the motion picture newspaper men, but that he hoped soon to meet them intimately and to that end would invite them all to a little luncheon.

The "boys" are still waiting.

ALL FILM VIA JERSEY.

The New York state law which prohibits the shipment of film on passenger trains has necessitated the carting of all celluloid productions to Jersey City for transmission to various parts of the country. Even express parcels destined for points in New York are thus shipped, the companies not taking the trouble to inquire as to the contents of the packages.

The process is similar to the attitude of the big express companies who are prohibited by law from "knowingly" accepting packages containing liquor for delivery into prohibition states.

WEST OVERCROWDED.

Many picture players straggling back from the Coast one by one report an overabundance of players in the west and that most of the western studios are paying but \$3 a day for their people outside of stars.

THE WHIRL OF LIFE.

Cort Film Co. six-reeler, scenario by Catherine Carr from story by Vernon Castle, directed by Oliver D. Bailey, starring Mr. and Mrs. Vernon Castle. It is understood the stars received \$22,500 for posing for the feature, and it is reasonable to assume the promoters of the enterprise will reap a handsome profit. The picture is being state-righted and Sanger & Jordan have the rights for New York, New Jersey and Pennsylvania. Without any analysis, and viewed solely as a motion picture feature, "The Whirl of Life" is the highest class of picture. But of the copy shown at the Globe the first half of this week, either the photography is poor, or the printing and tinting has been carelessly done. Someone connected with the management volunteered the information that the reels arrived at the Globe at 7:20 Sunday evening, with no time to run them over in advance and that later in the week a better print would be made. It is pity, for there is so much "class" to the offering and yards and yards of excruciatingly funny burlesque situations. Opens with the dancers seated by a red-tinted fireside at their home at Manhasset, L. I. They are discussing the six years since they first met. She: "I'm going to write our biography and call it 'The Whirl of Life.'" He: "Great, and start from the time when—" From that time on there ensues a series of visualizations of "Do you remember when we," etc., always flashing back to the pair at the hearth, which continues to the final "clinch." The narrative is surrounded by the heaviest kind of melodrama, which is, however, treated in a travesty vein. Arthur Stanford is the deep-dyed villain who wants to marry Irene Foote, daughter of Dr. and Mrs. Foote. He has four-in-hands, motor cars, etc., not to mention a jealous mistress, employs gangsters to kidnap Irene Foote, when she has become Mrs. Castle, and so on. Mrs. Castle tells Vernon: "And Vernon, dear, when I gave you Apollo-like form the once over, I knew it was love at first sight. The terrible things that you did to me, the things that you did to my wife, the things that you did to my daughter, were simply appalling, were they not so screamingly travestied. For example, Vernon, single-handed, drives an auto with one hand and 'covers' a bunch of gangsters in the car with the other. He jumps into an auto full of cut-throats and fights them unaided. While Mrs. Castle is being assaulted by a drunken villain, Vernon has his dog jump up into a window and drop him a rope so he may come to the rescue. The dog has led Vernon there, taking up the scent while the auto is going 80 miles an hour. Dog throws rope from window. Vernon, in relating this particular adventure to his wife, says: 'I really didn't need the rope, but why get in bad with the dog?' Finally coming to his wife's rescue and walloping the villain he exclaims heroically: 'Courage, dear, I'll save myself and get you later.' When an automobile is wrecked, a caption reads: 'Ford turns them out every minute. Why weep over one?' After numerous hair-breadth escapes, on land, sea, horseback and autos, they encounter the Jack Tars, whereupon: 'I live, it's the Marines I cried in raptures. Perhaps they'll take us to Castles-by-the-Sea. And the Captain called his men aside and bade them get in the boat and ride.' They finally arrive at their Long Island resort in time to dance for the assemblage which had waited hours for them. It was difficult for them to keep within the camera's range while performing technically, but one thing was accomplished: shown to make their specialty stand out. Castle wasn't half bad as an actor and Mrs. C. was very good, albeit a trifle too theatrically rhapsodic. The Cafe de Paris scene was very poorly faked. It is inexcusable to show the interior of the famous Parisian resort with guests in evening clothes seated on iron chairs—the kind that are never seen on the other side. The room where the Castles are living in Paris while stranded also exhibits nothing characteristically French. These, the bad print (or whatever it was), nor anything else however, could possibly alter the fact that "The Whirl of Life" is a whopping big film success—of the scarcest sort, i. e., high grade comedy. *Jolo.*

J. RUFUS WALLINGFORD.

(3 Rings and a Goat.) The second chapter of the J. Rufus Wallingford (Pathe) serial, released the latter end of last week, is subtitled "3 Rings and a Goat." Besides that it is a very sad affair. In the pursuit of the money stolen from two orphans, Wallingford and Blackie Daw go after one Silas Bogger, a rube in a country town, who got \$40,000 of the girl's money. A circus is playing the village when the two promoters arrive. They sell the circus for \$50,000, on a rebuy at the same day from him for \$10,000, thereby securing the girl's money from this particular individual, the second on the girl's list. His name was crossed off it as Wallingford swindled the farmer out of \$40,000. And this "swindling" point in the "Wallingford" serial comes forcibly to the front in the second chapter. It is not in the extension that this picture can show a couple of crooks going through the country robbing people, on the unproven statement each individual had cheated the girls out of their inheritance or a part of it. The "Wallingford" serial appears to be a plea for young men to steal for a living instead of working. It is particularly bad in this regard. As to the second chapter as a two-reeler, it is wholly worthless. The story is vague, poorly worked out, the comedy tried for never gets anywhere or amounts to anything, and it looks as though the exhibitors who have agreed to take the "Wallingford" serial will be well wearied of their bargain before long, if they are not now. *Sims.*

AMERICAN GAME TRAILS.

What is best described as "shooting wild animals with the motion picture camera," is a four-reel educational feature owned by the Educational Film Corporation. The film was taken in New Brunswick, 84 miles from the furthest point touched by the Canadian Pacific Railway. It opens with the showing of Charlie Cremlin's series of sporting camps, conducted for hunters. No tripod was employed in taking the pictures, the camera being mounted on a canoe and its showing gives one a feeling of seasickness, owing to the constant rocking of the craft. Totally away from the modern comedies and dramas, the feature is a novel one that will be viewed with intense interest by all classes of movie fans. The showing of a bull moose within six feet of the camera and the riding on a moose's back while the animal is crossing a stream should be interesting to anyone. Wild duck travelling through the water over too young to fly has been caught by the camera man; also deer, listening suspiciously to the click of the picture machine; a beaver dam; a young moose caught in a bear trap; trout fishing, showing three vertebrae caught on one line, is enough to rouse the sporting instincts of the most timid bear caught in a trap, and so on. All this, in perfect motion photography, makes a "somewhat different" feature. *Jolo.*

NEAL OF THE NAVY.

"THE GUN RUNNERS." The current week's episode of this serial, manufactured by Balboa and distributed by Pathe, brings a little action into view, although it's rather late to try and arouse interest in an affair that has practically been "counted out" as a possibility. The feature of "The Gun Runners" is a pitched battle between a small army of revolutionists and the American sailors, who conveniently happen along at the psychological moment headed by the irrepressible Neal Hardin (William Courtleigh, Jr.) just in time to offset the attack on the coffee plantation house wherein are quartered Annette (Lillian Lorraine) and her party of friends. The smugglers who secured possession of the map of Lost Isle in the previous "ep" have started south to procure the grant, but en route, in order to increase their funds, accept a proposition to smuggle some arms into a neighboring country where the revolutionists are secretly preparing for the usual ousting. The director arranges it so the smugglers conveniently meet the ill-fated Neals and determine to attack the house and kidnap Annette, the 18 year old heiress. The attack takes place, but is interrupted by the arrival of the blue-jackets. However, Hernandez, the chief smuggler, makes away with Annette and Neal and the finale shows them imprisoned in a stone guardhouse a short distance away from the plantation. The brute man is quite as conspicuous as formerly, still unshaven, although allowed to mingle freely in regular company, but the brute is gradually assuming the appearance of a prophet rather than the character programmed. While this section is an improvement on its predecessors, the "Neal" series has dropped off perceptibly and even the enthusiasts formerly worked up through the naval scenes and the presence of Old Glory is waning. It's a bit late to help the affair now. *Wynn.*

CHAPLIN IN "SHANGHAIED."

The latest Charlie Chaplin release is "Shanghaied" (Essanay) in two reels shown in New York last week. It's quite some time since a Chaplin comedy has been put out by the Essanay, that concern likely waiting its time for the releases to become exhausted before the Chaplin craze should have been killed by the overboard. Whatever the cause the wait for "Shanghaied" was worth it. The picture is actually funny from the scene it would cause anyone to laugh without offending. That's odd for a "Chaplin," and through it "Shanghaied" is doubly amusing. The picture appears to be following a scenario. There's a plot, a finish (although illogical as usual) and bits during the running indicate the players have parts, this reasoning being arrived at through others in the film besides Chaplin being able to secure a laugh. "Shanghaied" starts after the fashion of "One Round Hogan," that Fred Mac's memorable, that's still probably repeating where sure fire film comedy is in demand. A schooner about to depart is short-handed. The mate engages Chaplin to hit three fellows on the head with a club, as he marches them up, when they are thrown aboard the boat, the mate himself closing this bit by hanging Chaplin, who goes aboard unconscious. This starts the fun and it is kept up aboard ship. While the comedy is always rough-house, it is away from that dirty sort Chaplin has heretofore been associated with. Though messy in parts, it's still good for laughs, and Chaplin has tried to curb himself to the extent his sea-sick scenes did not become nauseating, although of course that may be to the credit of the director, or trimmer of the film. There is funny business in the ship's kitchen, and a simulation of a high sea sending Chaplin from one side of the boat to the other, through cabins and staterooms, is well calculated for general humor. Chaplin also displays he is an expert tumbler as well as a "faller," and gives an inkling also he could juggle clubs if obliged to. The ship's unending plot is of the owner of the ship smiling with the captain to wreck the boat at sea to obtain insurance. Unknown to the owner, his daughter shipped as a stowaway. When receiving a note from her informing him of that fact, the owner hastens to the rescue in a motor boat. Chaplin, however, stops the wrecking, and

restores the girl to the arms of the father, afterward punishing the father overboard. There is considerable hauling up and dropping out of the water, as in "Tillie's Punctured Romance" (in which Chaplin also took part. Without much, if anything, of moment to its discredit, "Shanghaied" with Chaplin is really entertaining. The Essanay has the right idea now for that film comedian, if it keeps along the "Shanghaied" lines. *Sims.*

THE SABLE LORCHA.

"The Sable Lorch" is a five reel Fine Arts feature, and a Triangle release. It has its star Bill Marshall, with Thomas Jefferson as the featured member of the supporting cast. The scenario was adapted by Chester B. Clapp from a novel by Horace Haseltine. The picturization was directed by Lloyd Ingraham under the supervision of D. W. Griffith. The story tells of a Chinese vendetta, which the tong has carried to the United States. In this case it is not a member of the tong, but a victim, that is the marked victim, but an American. The manner of setting the story before the public in film keeps the cause of the oath in the background until the picture is about two-thirds run. This naturally adds to the suspense, for all that one is aware of is the constant efforts of the tong members to bring about the death of a certain seemingly lovable character, a retired business man (Thomas Jefferson). At the opening of the story Soy (Tully Marshall) is disclosed making an offering to the seven headed idol of evil. Soy is somewhat a chemist, and to further his plan of revenge he is in search of a combination of drugs, the fumes of which will render a person unconscious and oblivious of all that passes before their period of about a minute. This discovered, he sets about to work out his sworn mission. With the aid of the drug he is enabled to place a series of Chinese "black hand" letters in the hands of the chosen victim. The latter is at loss to understand and finally in an effort to escape, boards his yacht with his daughter and her fiancé. Soy, in his employment on board and when the time is ripe, he signals his confederates, who have followed the yacht in a launch, and they abduct the old man. The yacht has been turned about when it was discovered that the owner was missing and in the city detectives are set on the trail. The coppers are unsuccessful in the search, but while they are continuing in the fact that the old banker had a twin brother is brought to light. The chinks have their captive safe, when along the streets of Chinatown there comes walking his double. Soy, believing that his quarry has made his escape, follows the double to the house of the retired banker and stabs him fatally just as he is about to enter the gate. As the wounded man is dying he makes a confession and the cause of the vendetta is shown. Years before when he was "adventuring" in China he conceived the idea of smuggling a number of Chinamen into the United States. He sought out a half-breed who owned the sable lorch (lorcha being another term for a Chinese junk or sailing vessel). The half-breed is in favor of the scheme and secured all of his relatives to join the expedition and they all board the boat, paying their passage money in advance. Another white man is a partner in the scheme. During the night the double, fearing that he might be caught in trying to smuggle the aliens into this country, decides to blow-up the boat while they are asleep and make off with the money. He does this successfully and of the entire party only Soy and the white partner escape death. These two swear vengeance. Finally, when Soy returns to the rooms of the tong he discovers that his prisoner is still safe, and to make sure that he gets the right man he decides to also do away with him. A fine bit of torture is invented and placed into practice, when the police raid the place and rescue the banker in time to save his life. Soy escapes from the police and feeling that he has failed in his mission goes before the seven headed God and commits suicide. The picture is a good feature from a photographic standpoint and the direction of the story was very well worked out. The story itself, however, is highly improbable in places, but it does contain suspense and thrills of the type usually found in the cheaper action magazines. *Fred.*

JOHN GLAYDE'S HONOR.

A five part feature produced by the Frohman Amusement Co., and bearing the Gold Rooster trademark of the Pathe plant which familiar to is distributed. The story, which familiar to some extent, particularly in construction, has been cleverly pictured in this instance and carries sufficient interest to warrant the use of five reels. It's of the business man and neglected wife who eventually falls in love with the ever convenient artist friend, in this case ending disastrously for the husband. The expected reconciliation never materialized although the wife was threatened with a divorce. The story is in the prosperous business man who carries the worries of thousands of stockholders which forces continual attention to business. This naturally gives him a limited time to devote to his domestic affairs and his wife (Miss Lawlor) gradually grows indifferent, climaxing the situation with a trip to Paris where she meets the inventor of the picture camera, who is greatly impressed by the artist's affair whereupon the artist's mother cables the husband to journey abroad at once. He arrives and sincerely endeavors to readjust his family affairs, but the wife had meanwhile decided to elope with the artist. The elopement is but partly successful for Glayde

overtakes the couple, but realizing the impossibility of a permanent reconciliation, promises his wife her freedom after advising his successor that the woman's happiness and his own (Glayde's) honor are in his safe-keeping with the usual death threat as a consequence of neglect. The work of Smith is excellent, his businesslike appearance and general conduct doing much for the dignity of the role. The direction is faultless and the scenes have been selected with unusual care. It can hold up with the best in the current market and does credit to the Frohman company. *Wynn.*

THE CHORUS LADY.

Patricia O'Brien, known as "Pat"..... Cleo Ridgely
Nora O'Brien, "Pats" younger sister..... Margery Daw
"Daisy" Crawford, the "Angel"..... Wallace Reid
"Dicky" Crawford..... Richard Gray
It's seldom nowadays a service release of a feature film is seen, with no individual in it featured as starred. That happens this week though in "The Chorus Lady" at the Strand. It is a Lasky (Paramount) production billed with an all-star cast. Rose Stahl made the stage play of the same name a hit. Miss Stahl was "Pat," the wise chorus girl, who protected her sister, Nora, from a "John." The story is well enough known. It is worked out in detail of course in the feature film. The theatrical title will be something of a draw in itself, and Lasky has held it up through the stage atmosphere created, always present on the screen. A large chorus of a musical comedy is seen in practice dress, up to the night of the premiere. Nothing of the theatre beyond the dressing room or wings is seen, but it is not mislead. Cleo Ridgely is a likeable and level headed "Pat" in the picture. She looks well, and it is easily believable she could accomplish the discomfiture of the "John" (Crawford) (Richard Gray) as she did, over the immature kiddish looking Nora (Margery Daw). Miss Daw's chorus girl type is perfect, of its class, the younger chorus girl with a baby face and not a brain in her head. Miss Daw's face is a study. Artist sketches of the feminine suit should enthrall over it. Messrs. Wallace Reid and Mr. Gray performed to the full requirements of their role. "The Chorus Lady" is a holding story. Considerable comedy during the running has been lost through improper or careless attention to captions. "Pat" was ultra-slender. This should have been reduced to laughs in captions. It might still be tried for, as "The Chorus Lady" ought to have a strong play among Paramount exhibitors, laughs in plenty will make it stronger although as a regular weekly release, it is easily there as it is. *Sims.*

THE YANKEE GIRL.

Jessie Gordon..... Blanche Ring
Jack Lawrence..... Forrest Stanley
President Ambrose Castros..... Herbert Standish
James Seavey..... Howard Davis
Willie Pismauric..... Harry Fisher, Jr.
Philip Gordon..... Robert Dunbar
Morales..... John Ray
Winie Gordon..... Bonita Darling
Wiggs..... Byrd de Grey
Three-reel Morosco (Paramount) feature. The film rights to "The Yankee Girl" with Blanche Ring were hawked about the big producing studios for some time, with no bidders. It was finally disposed of to Oliver Morosco, he paying \$1,500 for the picture rights and making an individual deal with Miss Ring. Mr. Morosco will have no cause to regret his bargain, even if he had to pay the star a fancy price for her camera services. She is a wonderfully effective film artist, almost a fashion movement being decipherable. In addition she looks pretty on the screen and displays unusual emotional as well as comedy talent. It is a breezy comedy melodrama, with good suspense interest plentifully sprinkled with comedy. A fine supporting company has been recruited, the lead and heavy standing out. Any number of Mexican character bits are admirably handled. In other words, Blanche Ring in "The Yankee Girl" is a first rate feature. *Jolo.*

A GAME OLD KNIGHT.

A Triangle-Keystone two part production directed by Mack Sennett, featuring Charles Murray. The story is arranged wholly for laughing purposes. It is a broad burlesque of feudal conditions that is exceedingly well produced with a couple of big moments that are good for screams of laughter. The Game Old Knight (Charles Murray) is commanded by the King to marry the ugly Princess (Louise Fazenda), but after one look at the Princess he declares he would rather face death. There is also a pretty Princess he would like to marry, but she is stuck on the handsome young Prince. There are a number of Mexican members of royalty who are associated with "The Game Old Knight" and they, hoping to aid his cause with the pretty princess, waylay the Prince and hold him captive. Then they learn their leader is being held a prisoner under the sentence of death and they storm the castle. There is a lot of slap stick, kick-in-the-face comedy that brings laughs. It is the torture chamber that is the best bit of comedy in the picture and incidentally one of the best bits that has been shown in film for some time. Of course the handsome Prince and his henchmen finally escape and come to the rescue of the castle and the pretty princess. The picture makes a good comedy touch for any program. *Fred.*

BLACKBIRDS.

Leonic Sobatsky, an adventures..... Laura Hope Crews
Hou. Nevill Trask, adventurer..... Thomas Melghan
Bechel, head of the gang of crooks..... George Gebhardt
Hawke, Jr., son of great detective..... Raymond Hatton
Countess Maroff, a faded beauty..... Jane Wolf
Miss Crocker, an American heiress..... Florence Dagmar
Mrs. Crocker, head of the family..... Evelyn Desmond
Mr. Crocker, the provider..... Edward Harley
Able Isaacs, alias Abdullah Isaaks..... Frederick Wilson
As a straight detective-crook tale, the screen adaptation of "Blackbirds," with Laura Hope Crews, will pass through. The Leaky feature of this title is at the Broadway now, it starts at Alhambra where a band of smugglers, being watched by U. S. Secret Service Agents. The characters are brought to America, along with an English crook, parading under an assumed name. He and the girl smuggler of the gang fall in love, unknown to one another of the others illicit profession. The secret service man bags the band for the finale, allowing the lovers their freedom, upon a promise from them to do good, and be honest in the future. The Algerian scenes were neatly studio-handled, in settings, costuming and make-ups. The story strings through the several reels without action of moment, but it is fairly interesting throughout. Messrs. Melghan, Gebhardt and Hatton are about the only ones of the cast to sing out for mention. Apparently the value of Miss Crews before the camera seems to be a matter of personal opinion. As just a release, once seen enough, "Blackbirds" will fill in on the Paramount's list. The boys are going to like it, it is a vivid illustration of their Nick Carter heroes. *Simc.*

GLADIOLA.

Edison four-reeler, written by Mary Rider. Opens, closes and is constantly broken into by "Hyponic" quotations in the form of captions. Rural country girl, plays with kittens and does boydenish stunts. Lonesome city chap summing at the place. The weeks pass by and her innocence fascinates him. Despite father's wishes she persists in meeting him. Says to girl: "And suppose I asked you to go with me and gave you a beautiful home and clothes, would you go?" If she had said "No," there would have been no scenario. So, having said "Yes," she is next seen all dressed up with an apartment of her own. Lady calls on her, proves to be the man's legitimate wife. To man: "I hate you—I despise you." Back in village, where gossip cannot be still. Wife refuses to divorce man. Child born. After a year, wife dies. He has been broad, returning on his private yacht. Some city chap, that. Receives wireless on board notifying him of wife's demise. Tries to appear griefed, but is tickled to death. Goes to Gladiola (that's the girl's name), but she turns him down. Child enters and it looks as if she would weaken, but she says: "So whether it is right or wrong, I will not take her back." The picture shows her standing with child and country boy, who has waited for her all this time, still waiting. Well acted and well photographed, but doesn't mean anything. *Jolo.*

BRED IN THE BONE.

A Mutual Masterpicture in four parts produced at the Reliance plant with Dorothy Gish featured. Story resembles one which was turned out by the Universal about a month or two ago under the title of "Driven by Fate," an Imp film. At least the basis of the plots for both scenarios are similar. In "Bred in the Bone" an actress, who has been a mother but a short time, is deserted by her husband, who is the star and manager of a barnstorming troupe. In the previous case it was a chorus girl who was deserted and left with a baby. The Reliance feature has the mother deserting the child on the doorstep of a Quaker family. There is a lapse of time and the baby is shown grown to young womanhood. She has a young quaker sweetheart and the two while strolling in the woods come across a theatrical star who is rehearsing her part. The girl much interested watches and later at home she mimics the actress. With the call of the theatre sounding, she bumps one night troupe and at the close of the season finds herself in New York looking for a job. The handsome juvenile lead has taken an interest in her and makes the rounds of the agencies with her. At one of the offices a manager sees her and decides that she is the type he is looking for, signs her up and places her with his show. She is an overnight success and the manager, who has an eye for beauty as well as business, decides to raise her salary. The girl has now risen to the heights where she can afford a maid and, strange coincidence, she engages her mother. The papers are raving about Broadway's new star and one of the publicists, who has a picture gets into the hands of the small town sweetheart. He sends a box of flowers with a little note. The box arrives at the girl's flat. The maid has been very ill and has a nurse. The girl receives the flowers just as she is about to leave for the theatre, but in a burst of confidence relates how she ran away from home. The mother, realizing that this is her daughter decides that she would be better in the little country town and her last breath is devoted to dictating a letter to the nurse

to be sent to the sweetheart in the quaker settlement asking him to come and take the girl home. After she dies the girl has the first alone. The young juvenile has proposed to her dozens of times and been turned down. On the night that the manager decides that it was about time that he get something besides the girl's stage services for the extra money he is paying her and goes to the flat on the pretext of business, he is followed by the juvenile, who has a fine little gun. The manager, who is waiting to save the girl from an attack and he shoots the manager. Just at that moment the boy from the small town arrives and the juvenile has sense enough to have him take the girl away. He then calls police headquarters and gives himself up. The picture closes with the girl back in the arms of her loved ones in the quiet little village. "Bred in the Bone" is just another of those stories that are pictured prettily, but the yarn is badly told because of the fact that the last reel had to be condensed and all the punches crowded into the final minutes; however, it will answer as a feature filler on regular programs. *Fred.*

MAN WHO COULDN'T BEAT GOD.

Martin Henchford..... Maurice Costello
Mr. Henchford, his father..... Charles Eldridge
Elmer Bradford..... Robert Galliard
Leslie Gilman..... Denton Vane
Elizabeth Bradford..... Estelle Mardo
Lady Mary..... Edwina Robbins
Hilma Lake..... Naomi Childers
Nellie Ross..... Marion Henry
Old Woman..... Mary Maurice
Actor as Bill Sykes..... Harry Morey
Actress as Nancy..... Florence Natol
Maid..... Mae Halpin
Five-reel Vitagraph Blue Ribbon (V-L-S-R) feature, starring Maurice Costello, who has evidently been reinstated in the good graces of the producing company, of which he was some time the biggest star, from the standpoint of matinee idol. The scenario is by Harold Gilmore Calhoun and was directed by Costello and Robert Galliard. Opening scenes laid in England and are a good reproduction of English country scenes upon a gentleman's estate, but in some minor details several things are not exact. Story starts off like a western and gives every indication of making a suitable vehicle for, say, James K. Hackett. But it peters out through a wrong psychological premise. A virile young man employed on an English countryman's estate, is struck down by his employer, and retaliates, the latter blow proving fatal. The gentleman is believed to have died from a fall from his horse, but the murderer runs across to America to make his fortune, accompanied by a remarkable confidence in his own ability to achieve success. He is seen earning his passage across as a stoker, then a "sand hog" in underground construction work, eventually working his way up to a half interest in his employer's business and marrying his partner's daughter. He is elected governor. The wife makes his crime, accuses before him and when, becoming ill, his doctor advises a sea voyage. He goes to his old home and in delirium, rises from his bed and goes to the scene of his crime, where he dies. It is all wrong to have a man in delirium rise from his bed, don his shoes and trousers and drop out of a window. His death also means for the cast, photographer and director are all of such a superior grade. Such sterling artists as Mary Maurice are cast for "bits." "The Man Who Couldn't Beat God" just misses being great. *Jolo.*

THE DISCIPLE.

William S. Hart is the star of this five reel Kay-Bee-Triangle feature. The picture is a Thomas H. Ince production from a scenario by Barrett McCormack and the director. In addition to Mr. Hart's role there are four other principal ones in the production, one of the most important of which is that of Alice Houston (Thelma Salter) the young daughter of Jim Houston (Mr. Hart). Thelma Salter is a child actress that is going to go a long way in film and perhaps some day be the Mary Pickford of that time. The photographic direction of the picture would make this feature worth while if it had not had good points to warrant one's seeing it, but in this particular case there is a corking good acting cast and a story that is quite entertaining. True, it is another of the eternal triangle variety, but there is much in it to commend it to the picture fans. Jim Houston is a wealthy ranching man, who with his wife and daughter, live supposedly a child of about four or five years of age, receives a call to a mining town. In the town the big boss seems to be "Doc" Hardy (Robert McKim) who once studied medicine but forsook his profession because gambling was more profitable. At the opening of the picture, the first couple of hundred feet of which shows some corking outdoor scenery, Houston arrives in the town and steps right in on a bar-room brawl in Hardy's place. Coming out of the dive Houston sees Hardy, who has preceded him to the road, talking to his wife. Later Hardy makes a play for the wife and lands her, eloping with her on the day that Houston opens his church. On being deserted by his wife, Houston renounces God and the church and takes his child to the mountains where he makes his abode. Later the child falls ill with the mountain fever, and on a night of a tremendous thunderstorm, becomes delirious and calls for her mother. Houston surrenders to his God and offers prayer for the return of the wife to the little one's side in illness. The prayer is seemingly answered for the deserted cabin down the trail the wife is alone, awaiting

the return of her lover. He is in the camp to settle his affairs for the final getaway. A bolt of lightning strikes the cabin and the woman rushes forth into the night and makes for the cabin further up the side of the mountain. It is the cabin of her husband and she stumbles through the door and falls to the floor. The husband comes, sees her and takes her to the bedside of the child. Hearing that the "Doc" is in the camp he goes after him and at the point of a gun orders him to the shelter of the night of waiting, the crisis is passed and the little one on the way to recovery. Then the problem comes. Houston wants to free his wife so that she may legalize her love affair with Hardy. She however has come to see the error of her ways and wishes to remain and he relents, forgives, and turns to Hardy and is about to kill him, when he beholds a vision of the tomb of Mr. Calvary, showing the three crucifixions with a sentence in burning letters in the sky above: "Father, forgive them, for they know not what they do;" and with it he turns Hardy from the house. *Fred.*

JUST OUT OF COLLEGE.

The filmation of George Ade's comedy has been adapted to the Frohman forces to have Fred E. C. in the lead form with Eugene Kelly and Marie Edith Wells starred in an admirably selected cast. Mark Swan directed it. The story of truly American nature is light and fast running with innumerable chances for productive comedy. The opening portion is laid in a college town after which it jumps to the city with the plot hinging around the pickle industry. The comedy of Mr. Ade's graduation, is out of the world without cash. He wants to marry the daughter of a pickle magnate. This latter can see nothing like that for his daughter. He lends the young man \$20,000 which he is to double in three months with the reward being the girl. The collegian immediately starts an opposition pickle company, but does not let the pickle magnate father-in-law-to-be know he is interested in it. The new concern makes great headway, the magnate eventually buying it out at a big price, which gives the boy the necessary cash and also wins for him the girl. Mr. Kelly in the leading part is a capable juvenile and well fitted for the college boy role. Jack Sherrill was also seen to good advantage. His work in this comedy showed to his advantage than some of his dramatic efforts. Walter Hiers, the fat boy, also displayed merit. His ability is worthy of parts of greater weight than given him in this feature. Marie Edith Wells easily takes first honors in the female ranks as a vivacious girl. Amelia Summer-ville as a college boarding house keeper puts over some telling work. "Just Out of College" is comedy, not in the least tiring to watch.

THE FAMILY CUPBOARD.

Adapted from the Owen Davis play and featuring Holbrook Blinn in the principal role, "The Family Cupboard" makes an ideal philosophy for the screen. It combines practically all the ingredients that point toward interest and success. The dramatic side, which comprises the bulk of the story, is cleverly relieved with a continuous string of comedy events and to round out the whole, the director has provided any number of well staged scenes, rapidly changed but still running hand in hand with the story. The latter is retails the experience of a remorseful husband and father who has succumbed to the charms of an adventuresome chorus girl, his debauches eventually dividing his home. The girl is the companion of a vaudeville performer and at the adjustment of complications the pair are married. Meanwhile the unhappy parent, realizing the error of his ways, has partially repented but wholly recovered from his dissipation only to find his own son the victim of the self same adventures. Later on a complete reconciliation between the various members of the divided family is happily effected and the family "skeleton" relegated to the cupboard. The complications are decidedly numerous and excellently worked out throughout the thread of an intensely interesting scenario which, incidentally, is doubly valuable because of its superb direction and the portrayal of the father's role by Holbrook Blinn, than whom there are none better when it comes to expressive work before the camera. Blinn registers every emotion with telling effect and through his style of dramatic delivery leaves little room for imagination. He was capably supported by practically every member of the cast, particularly in the instance of the chorister and her professional companion. The interiors of the family's home were richly dressed with all the appropriate finery essential to such surroundings. The exterior scenes were realistic and included some good views of Broadway and its accompanying landmarks. All told, "The Family Cupboard" is a great feature, interesting from every angle, well played and accompanied by a sensible moral. It can hold a position with the best on the market. *Wynn.*

THE SOUL OF BROADWAY.

The current Fox release is "The Soul of Broadway" with Valente Suratt, produced by Herbert Brenon, who also wrote the scenario. Suratt is immediately, as far as the public is concerned, associated with high life, the Broadway life, the kind of life the public reads of and doesn't believe, but would like to try. Accordingly Valente Suratt has been and is one of the best drawing cards on the stage. Had Miss Suratt gone in for dramatics some years ago, and succeeded as well as she has in that line as she does in this pic-

ture, the name of Suratt would have been worth a world of money to theatrical managers of this day. Instead, she clung around vaudeville, went into musical comedy now and then, and, as far as she herself was interested, for monetary gain, worked up to a \$2,500 valuation weekly, as "an act." All of this, which may sound extraneous, but was apparently taken into account by Mr. Brenon in the preparation of the scenario. It starts off with Suratt as a street singer, singing to her bow. One is an old man with money, the other a young man who steals it. Both give of their money to Grace Leonard (Miss Suratt). The younger man sees the A. K. leaving the Leonard home, and upon going into the room, finds Miss Leonard with a check for \$1,200 in her hand, that the elderly chaser had given her. He snatches the check and tears it up. The couple have a scrap, during which Miss Leonard grabs a revolver from the dresser. In the ensuing struggle it is discharged and she is shot. The young man returns home, informs his mother of the affair and she advises he give himself up to the police. He does so, just as Miss Leonard is phoning police headquarters to apprehend him for attempted murder. At his trial he is found guilty and sentenced to five years, but paroled after serving three. Meantime Miss Leonard has kept up her liaison with the A. K., who continues in his role of financial agent for her. While on a trip to Atlantic City with the A. K., Miss Leonard meets a gambler, who is the father of the wife of the young man, who having married her shortly after his parole, without releasing his past history, his wife having refused to listen when he attempted to make a declaration. Miss Leonard while at the beach takes a trip in a hydroplane, and from the air drops a rose which falls in the hat of her former lover, who also met his wife at the seaside. After events are hinged upon Miss Leonard's resolve to persuade the husband, which she does through threats to expose his real name and record. The A. K. about this time was thrown overboard by Grace, who agreed to live with the gambler, if he would stand sponsor for a stage career, her ambition. Incidental to this ambition, Miss Suratt, in the story's sequence, does her vaudeville act, "Black Crepe and Diamonds," before an audience on a regular stage. She is a frequenter of "The Black Mask," a gambling place her latest lover is the proprietor of. Into this gambling scene all the principal characters are drawn, and it is through this general gathering the dual expose climaxes the picture, with Miss Leonard falling to her death down a flight of stairs after having given her former lover a minor wound adjoining the gambling hall. The scene where Miss Leonard calls upon the wife of her former lover, and is switched from her purpose of telling what she knows about the husband, through the presence of a married couple's little girl (Jane Lee) is growing to be quite familiar in pictured stories of this description. Suratt's best playing, and it is really excellent, is in the scene where she becomes sane. In her cajoling of her lovers, Suratt also does very well. In fact, she goes through this picture in a manner to cause wonderment at her ability to so well assume the character. Of course, in addition to Suratt, the atmosphere of the picture and the other items, there are Suratt's "clothes," a barrel her of them, and it is always wearing something different, but she looked her best in the aviation suit. At times Suratt was greatly flattered by the camera. She takes well. At other times, while always looking good, it was hard to distinguish her as Suratt. William E. Shay was the young lover. He's ever a capable screen player. Sheridan Block did nicely as the gambler, and Mabel Allen was his daughter. The principal women other than Miss Suratt, could have been much improved upon. The gambling den was well set, with a white and black background, the same scheme being employed for Miss Leonard's houndir making an effective setting. The phone board at police headquarters was shown for an instant, not long enough. It must have been lighted up for the special purpose. Bits of police station (that was regular) Sing Sing (likely), the court room, theatre scene (a special show having been given for the Suratt performance with locals composing the audience) and the entire production, including photography, were nicely done in all particulars. "The Soul of Broadway," as a feature service release, will, without question, become a strong card for the Fox program, but the picture hasn't the scope presumed for a Suratt subject. It is too much story, and it wouldn't be surprising to learn a great deal had been taken out of the original film. If so, much of it could be replaced for the Suratt association calls for lively scenes. If they were taken, they might be shown, but still Suratt's talent is so great, enough to tell a brazen tale brazenly. Suratt, as the central figure, just fits. It also will probably secure Suratt another picture. She looks to be an ideal subject for the camera and properly fitted, can always get over. In roles such as her type of playing demands, Suratt should establish herself on the screen, though the scenarios must be carefully looked over and she should be played up too often. *Simc.*

THE CLOSING NET.

"The Closing Net," a five part Pathe Gold Rooster feature, is a picture version of Henry C. Rowland's serial that appeared in the Saturday Evening Post a little over a year ago. The screen adaptation was made by George Bracker. Seitz who did his part exceeding well. Edouard Grib directed the picture. It has put punch forward punch into it. The cast was selected with a view to getting the (Continued on page 26.)

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LARGER SPACE PRO RATA

(Continued from page 24.)

greatest possible effect out of the principal roles and Howard Estabrook as "The Tide Water Clam," stands out as a particularly clever actor in what is almost an all star cast. "The Closing Net" is a melodrama of the crook variety that has every necessary feature to make a great picture. There is a love interest that is most acceptable, a bit of gun play here and there, three or four big scenes with a thrill and a punch to them, and last but not least, a very capable actor in the leading role. It is a picture that will live a long and profitable life for the Pathe people, for after this has gone the round of the better houses it will still have a few years to live in the five cent theatres, and with it will be enjoyed by all classes who view it. The opening introduces Howard Estabrook as "The Tide Water Clam," an international crook. A quick cut-in reviews his past life in a manner that lays the ground work for the plot of the tale to follow, the manner in which Mr. Jose accomplished this deserves credit. Another director might have used a thousand feet or more on this portion of the story alone, but Mr. Jose has given the picture the most in a few hundred feet. The "Clam" is cornered in a hotel, makes a getaway and jumps to another town. In the original it was Paris. There he immediately associates with Leontine, who is the queen of the band, Chu-Chu, a noted "killer," and all the rest of the band. His work is referred to rather lightly by the "Clam" at a dinner party, and his new associates are rather anxious to see him in action before they are fully willing to accept him as one of the set. The hardest crib in town is selected for him and he, accompanied by Leontine, enter the building to make a haul, and if it had not been because both were willing to seize the opportunity for a stolen kiss away from the eyes of Chu-Chu, they would have made a clean getaway in this case. But a vase falls to the floor, the noise of the crash wakes the sleeping occupants of the house and the owner enters and fires a shot that brings the "Clam" to the ground, while Leontine makes her escape. The owner's wife notes a birth mark on the Clam's arm that identifies him as the missing half brother of her husband. Instead of being sent to jail he is kept at the house and intends to reform. But his underworld associates will have nothing of this, a feud follows which ends finally in the killing of Chu-Chu and the avowal of love on the part of the Clam for a little chauffeur who fired the shot that saved his life. The story is full of thrill and suspense from the start to the finish and a corking feature for any exhibitor.

Fred.

THE COLLEGE ORPHAN.

Jack Bennett, Jr. Carter De Haven
His Mother Miss Edwards
His Father Louis Morrison
Irma Brentwood, his fiancee Gloria Fonda
Bruce Howard Val Paul
(An Upper Classman, his rival.)
Irma's Father Wm. Candied
Daisy Woods, an orphan Flora Parker

De Haven
Mrs. Blandford, landlady Lule Warrenton
"Socrates," College character Doc Crane
Frat Boys, Servants, College Fellows, Chorus
Girls, Dean of College and Others.

Six part Universal (Broadway Features), starring Carter De Haven. An excellent comedy drama production with a college campus showing football game in action for a big scene. It is a conventional heart-interest story of a wild college youth who is expelled through the machinations of another boy and, disinherited, starts out to make good in life and winning out over his male parent and finally securing for a wife "the right girl." But it is all screened with such breezy modern fashion and the comedy is so exhilarating and refreshing as to make for the right kind of screen entertainment. De Haven is surprisingly strong with his facial expression, both in the portrayal of comedy and in emotion, and is ably supported by Flora Parker De Haven and an all-round competent cast. But one flaw is apparent to the casual spectator—a chorus girl in a musical comedy show wearing wedding ring. But don't fail to "get" De Haven doing the "hero stuff." It's worth while. He'll surprise you.

Jolo.

A MOTHER'S ATONEMENT.

The Universal (Rex) made this three-reeler with Cleo Madison starred in a dual role. Miss Madison is the whole works of the production, which has a story with a few novel kinks. The action starts in a mountaineer's cabin. His daughter runs away from her mountain home, becomes acquainted with some city campers nearby and falls in love with a rich young man. She is drunk out of this camp by the remaining members on account of the love making with the man. She then goes to the city, calls upon a broker on his yacht just as party is in session of which her mother, who had run away from her mountaineer husband several years before, was a member. The mother gives the girl wine with the idea of getting her drunk without knowing that she was her child. A man with more sense or less booze in him than the rest, brings these actions to a close which causes a fight during which the sweetheart she had not seen for some time puts in an appearance and the two are seen in each other's arms at the finish with the mother also repenting. There is a double exposure work used at the finish with Miss Madison appearing in the two roles on the screen at the same time. The mountain scenes are picturesque with some good interiors being used. Joe De Grasse was the producer. Good for the Nickelsdeons.

THE BRIDGE OF TIME.

A story of reincarnation, part of which is laid at the present time with the remainder in the Elizabethan Age. Roy McCardell wrote the piece, with Selig producing it in the real. Ralph Kennard, manager of the present day, wrongs a servant girl employed by him. The girl's brother stabs him for revenge, Kennard becoming delirious. While in the unconscious state his soul returns to that of an ancestor who lived in the time of Elizabeth and whose life was in danger through a plotting noble who wished to kill both he and the queen. "In his delirium Kennard sees the brother of the girl he wronged, kills the plotters against the queen and also saves the life of the noble Kellard. The story then reverts to the bedside of the sick man who returns to consciousness, calling for the girl, to whom he is immediately married. Costume plays in the way of features are a regular program piece, so will probably do. It is a truly impossible story for which there can be no rhyme or reason. A straight stock cast do well enough in the parts with some good exteriors also coming into use.

THE GREEN CLOAK.

Ruth McAllister Irene Fenwick
Kate McAllister Blanche Almee
Ella Lenox Della Connor
Mrs. Lenox Kathryn Brown
John Anna Reader
John Gilbert Roland Bottomley
Paul Duncan John Davidson
Sergeant Sims Frank Belcher
Wilkins Ritchie Ling
The Professor William Anker
Five-part Klein picture released through Klieg-Edison, starring Irene Fenwick, although the best role is the "heavy," excellently portrayed by Ritchie Ling. Scenario by Owen Davis and Henry Kitchell Webster. It's a murder mystery solved by the aid of hypnotism. Very well acted and carrying a lot of "class" for so "ten, twenty, thirty" a story. Should have made an intensely "sizzling" two-reeler, but the introduction of a bunch of extraneous counterplots serves to fill out the desired number of feet of film. Such matter could be introduced ad infinitum carrying it on to a twelve or a fifteen-reeler. Besides Ling and Miss Fenwick, special commendation is due Frank Belcher for his portrayal of the police sergeant, played like a human being instead of a "stage cop." The director should be informed that murdered folks are not removed in hospital ambulances, but are undisturbed until the coroner has given the corpse the "once over." All things considered, it's a good popular-priced feature. Jolo.

FISCHER-U. B. O. TRIAL.

(Continued from Page 14.)

only way that it was possible for him to play Harry Lauder at the Columbia theatre, Washington, at one time was through the intervention of Andrew Carnegie and the President's secretary, Loeb.

Attorney Studin, who is looking after the interests of the Orpheum Circuit, cross-examined Mr. Morris shortly after the afternoon session opened. He asked Mr. Morris if his attorney, who was seated at the table with the counsel of the plaintiff, was receiving a fee for his interest in the case. On receiving a reply in the negative he demanded to know whether or not Mr. Morris was interested 50-50 with Fischer in the outcome of the case. The reply of the witness was that he was not interested to any extent whatever with the plaintiff. Mr. Studin then tried to show that Mr. Morris was never connected with a venture in theatricals that was a success. He brought to light the fact that at the time that the United States Amusement Co. was bought off by the United interests and William Morris refused to enter the booking office as its manager at a salary of \$25,000 annually, A. L. Erlanger stated to Mr. Morris that he was a bad business man not to accept the proposition.

Maurice Goodman followed Mr. Studin in cross-examining the witness. He brought out the fact that in the cases of Annette Kellermann and Valeska Suratt, where headline acts were alleged to have been pulled out of the bills of the Morris Circuit, the cases were subsequently fought out, either in court or before a referee, and

that in both instances the prior contracts held by the Keith and Hammerstein managements were held to be valid and that the artists were forced to play for the U. B. O. managers rather than with Morris.

BILLS NEXT WEEK.

(Continued from page 19.)

Springfield, Ill. MAJESTIC (wva)
Visions De Art
Herbert & Denis
John P. Wade & Co
Libonati
Sherman's Circus
2d half
Gusmanl Trio
Scott & Wilson
"Summer Girls"
Geo Rosner
Webber Flenda
Springfield, Mass.
POLIS (ubo)
Dare Devil Reynolds
Norton & West
Farrell & Farrell
Dunbar's Singers
Bixley & Lerner
"Darktown Revue"
2d half
The Baileys
Wayne & Warren
Girls
"Highest Bidder"
Loney Haskell
Cartwell & Harris
Kitty Francis Co
Springfield, Mo.
JEFFERSON (wva)
Lewis & White
Boothley & Evredeen
Restivo
2d half
Alexander Bros
Kenny & LaFrance
Wright & Danc Buge
Springfield, O.
SUN (sun)
Walton's Dogs
Bertram O'Dare
James Thompson Co
Adair & Hickey
Deodattas
Superior, Wis.
PEOPLE'S (wva)
Young & Gilmore
Larry Moylan Co
2d half
Paul & Asella
Armstrong & Odell
Tacoma
PANTAGES (m)
Hardoon
Howard & Fields M
West's Hawaiians
Patty Bros
The Longworths
Mabel Johnson
Terre Haute, Ind.
HIPPODROME (ubo)
Will J Ward Girls
Clark & McCullough
Boris Fridkin Tr
McCowen & Gordon
Harry Teuda
2d half
Six Waterlilies
Mystic Bird
Willings Bently & W
Mills & Lockwood
Wm DeHollis Co
Toledo
KEITH'S (ubo)
LeHoen & Dupreese
Augusta Glose
McCormack & Wallace
Will Oakland Co
Patricola & Myers
Tom Lewis Co
Diamond & Brennan
Anchor 3
Topeka, Kan.
HIPP (wva)
Tetsuwarl Japs
Fiske & Fallon
2d half
"Fashion Shop"
Chabot & Dixon
NOVELTY (inter)
Fields & Brown
Marble Gems
Norris Baboons
Lew Wells
Schooler & Dickinson
2d half
Clara Illig
Chartres & Holliday
Empire Comedy 4
(Two to fill)
Toronto
SHEA'S (ubo)
Manning Girls
Marjorie Fairbanks
Fagg & White
Franciosa Opera Co
Mason Wilbur & J
(One to fill)
YONGE ST (loew)
Haywood Sisters
9 Krazy Kids
Reed & Reed
"Real Mr Q"
Neil McKinley
Lcs Carangoots
(One to fill)
Tulsa, Okla.
EMPRESS (inter)
Ezler & Webb
Bertie Fowler
Josie Flynn
Ruth Page

Black & White
2d half
Dunoon & Holt
Mendlesohn 4
St Jinks
Fontane & Fletcher
Vancouver, B. C.
PANTAGES (m)
"Green Venus"
3 Chorus
Jo Whitehead
(Two to fill)
Swain Oetman 3
Gertie Vandayok
Jonathan
Victoria, B. C.
PANTAGES (m)
"Broadway Revue"
Alexander & Scott
Vinton & Eustar
Prince & Deerie
Wills & Hassan
King Thornton Co
Virginia, Minn.
ROYAL (wva)
Armstrong & Odell
2d half
Young & Gilmore
Waukegan, Ill.
MAJESTIC (wva)
Nip & Tuck
Melnotte Twins
"After the Wedding"
Jas H Cullen
"Dream of Orient"
2d half
Dancing Kennedys
Ed & Jack Smith
Camille Trio
Creole Band
(One to fill)
Watertown, S. D.
METRO (wva)
Grace Ayres 3
Jackson & Wahl
2d half
Becker & Adams
(One to fill)
Waukegan, Wis.
BIJOU (wva)
Lane & Harper
2d half
Murphy & Klein
Wichita, Kan.
PRINCESS (inter)
Duncon & Holt
St Jinks
Fontane & Fletcher
2d half
Fields & Brown
Marble Gems
Norris Baboons
Lew Wells
Schooler & Dickinson
Wilkes-Barre, Pa.
POLIS (ubo)
Lucoty & Costello
Anderson & Burt
Reefe & Murray
Fulgura
Hickey Bros
Ward Sisters
2d half
Harry Thriller
Wm B Benoe Co
Elwood & Snow
"Female Clerks"
Kenny & Jollis
"Edge of the World"
Williamsport, Pa.
FAMILY (ubo)
Bertie Ford
Philbrick & DeVoe
4 Haley Sisters
Derkin's Animals
2d half
Brent Hayes
"Lick a Red"
Mullen & Coogan
The Peers
Winnipeg
ORPHEUM
Allan Dinehart Co
Claudius & Scarlet
Britt Wood
Norton & Lee
Schloviol Troupe
Dooley & Rugel
The Canninos
PANTAGES (m)
Colonial Days
S H Dudley Mule
Cree
Dancey Davey
Les Arados
STRAND (wva)
Byame Yorke & Faye
Lex Neal
Hullings' Seals
Mardo & Hunter
Worcester, Mass.
POLIS (ubo)
Fred & Annie Pelot
"When We Grow Up"
Wm J Kelly
Cartwell & Harris
Wm Weston & Co
Welsh Healy & N &
4 Kings
2d half
Wentworth Vesta & T
Devine & Erwood
Is He Chaplin?
Minnie Allen
"Right of Way"
Ernie & Ernie
(One to fill)
PLAZA (ubo)
LaMont's Birds
Monetta Duo
Billy Barlow
Co-Eds
2d half
The Parables
The Brucers
Roystron Sis & Lyons
Lodja Troupe
York, Pa.
OPERA HOUSE (ubo)
Marcon
Mohr & Arthur
Dan Brown & Girls
Goldsmith & Hoppe
Ross & Falls
2d half
The Faynes
Billy Morse
Carl & Co

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

JACK JOSEPHS in charge

MARK VANCE, also of Chicago staff.

Thomas Santschi (Selig) has a new car.

Nadel and Rogers, a new "two act," open in St. Paul Oct. 25.

John B. Rock is managing the Chicago offices of the Vita.

J. A. Shull is managing the New Wallace, Peru, now playing U. B. O. acts.

Janet Allen has been sent on to join Wilson R. Todd's American stock, Davenport, Ia.

Georgie Berdell was added to "This Is the Life" last week.

Bernard Wheeler (Yates and Wheeler) and Adele Peiter (of Mrs. Gene Hughes' company) were wed Oct. 8 at Evansville, Ind.

Paul Griffith and Arline Wiseman have signed contracts to play with the J. Douglas Morgan dramatic stock now en route.

Fritz Houston, a former vaudevillian, has an advertising business under his personal supervision in Flint, Mich.

Pictures are being offered as a pew filler at the Grace Methodist church, LaSalle and Locust streets.

CORRESPONDENCE

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

Madge Carson and Virginia Hadley were signed last week for William P. Burt's act.

The Wabash theatre (South Wabash avenue) appears to be doing well with pictures.

Estrellita, now in Chicago, is having a route fixed up by the Association.

James Bradbury, late of "Molly and I," has joined the Selig company to play comedy roles.

Frank Gallagher, the new Temple (Fort Wayne) leading man, is to stick there, having given satisfaction.

The Bennett Agency has arranged with Frieda Hall to place her new play, "The Benediction," in stock.

Forrest A. Sloan, late of "September Morn," and Garnette Carter, non-professional, are reported as having wed Oct. 10.

The College theatre is turning in profit on its Saturday and Sunday shows on its tabs booked in by Walter Downey.

Selig releases "Sweet Alyssum" (five acts) Nov. 15, with Tyrone Power featured. Others in the cast are Edith Johnson, Kathleen Williams and Wheeler Oakman.

Walter and Grayce Elliott are heading the new Jack Burnett act, "Brady Of Central Office."

William Newkirk, former manager of the old Haymarket, is renewing acquaintances up in the Association offices.

Fields, Rottash and Walsh have severed connections with the Five Foolish Fellows and are working around St. Louis with a new act.

Harry Bryan is managing the Orpheum, Madison, Wis., and has given up all thought of advance work for any road show for the present.

James McLean (in private life the husband of Nan Bryant, now on the Coast) is going to produce many sketches for the H. & E. Amusement Co.

Scanlon and Press, who danced with Val-erka Suratt's "Crepe and Diamonds," are rehearsing a new dancing act here with a colored orchestra.

Though Fisher and Green have come to the parting of the ways George Fisher, with a new partner, is still presenting the former F. and G. act hereabouts.

Margaret Pitt, former stock lead and who has managed her own stock company east at different times, is now a principal with the Richard Bennett "Kick In" company.

Florence Lorraine, forced to cancel local bookings by reason of losing her voice through acute pharyngitis, resumes her stage work Oct. 25 in Indianapolis.

Jules Held is rehearsing a new school act, "Childhood Days' Revue" (three scenes), with himself, Cecil Manners and Essie Russell as the principals.

Joe Howard and Will J. Harris collaborated upon "That Cakewalk Promenade," which looks as though it would enjoy a winter's prosperity.

"Minstrel Kiddies." Jake Sternad's new girl act, with Floyd Simpson, Billy Sheehan and Fred Vance as principals, had its first stage presentation Saturday at the Victoria.

Billy Roche, manager, Columbia, has been off duty battling with incipient typhoid germs. Ed Stringfield looked after the house during his confinement to his hotel room.

The United Northwest Side Boosters held their annual Booster Week from Oct. 2-9 with charity getting one per cent. of all sales. A feature was music on the streets.

Charles E. Kohl was chosen as a delegate-at-large of the rookie preparedness organization formed by 500 members of the soldier training camp at Fort Sheridan. Kohl was a member of Company D.

Charles Sumner Hayes denies his vaudeville sketch, "The Heart of a Boy," would be presented by Marie Currie. Hayes says the skit has not been finally placed.

Frank Q. Doyle announces that he has tacked on Indianapolis, Fond du Lac, Eau Claire and Sheboygan, these houses to take shows from McVicker's here and the Crystal, Milwaukee.

Local reports had Tom Bourke, the Chicago theatrical writer, as having left the Windy City because of some alleged court entanglements, but Bourke is still to be seen, reports to the contrary notwithstanding.

Leo Greenwood, the principal comedian with Rowland and Clifford's "September Morn," severed connections with the company Saturday and returned to Chicago Tuesday. Greenwood may enter vaudeville.

"Which One Shall I Marry?" the new Leila Shaw-Willis Hall sketch after its local premiere last week, had been booked up to Dec. 27. This means that Miss Shaw will not play stock leads this winter.

Maurice Erowne and R. A. Pick have leased the Fine Arts theatre for two weeks,

starting Nov. 1, where the Misses Cynthia, Dorothy and Rosalind Fuller will appear for fourteen old English song recitals.

R. C. Bell, scenic artist, Temple Players, Fort Wayne, Ind., who recently joined the Hoosier aggregation, got a column writup in a paper there for his artistic work in his first production at the Temple.

To get in touch with any of the A-B-C officials one must now pass several partitions and railings and the office staff is as secure from close contact with everybody who enters the outside office as any of the high links at the White House.

Louis J. Jones is still talking about his wonderful vacation in the Michigan wilds. L. J. can be seen almost any day around the Studebaker looking after the J-L-S interests during the Triangle tenancy.

Arthur Hopkins breezed in from New York last Friday and informed local interviewers that he would make three new productions this season, among them being "The Iron Cross," a war play by Elmer Reisenstein and "The Happy Ending."

Mabelle LaCouver, late road star with "Alma," is prima donna with William Cross' "Parish Fashion Shop," which left Chicago Oct. 14 for Kansas City. Jimmy Burrell, playing the designer, threatened to quit here but later changed his mind.

Jay Cairns, once publicity promoter for Thanbouser, New Rochelle, N. Y., is fitting around the Chicago streets mysterious-like and it is understood he goes back to New York to take up a new official connection with the recently reorganized Mutual staff.

The Chicago Herald, News and Journal have filed suits against the Prosperity Exposition Co., Oscar Block, Samuel M. Edson, J. C. Michael and Benjamin Rathouse, for advertising account amounting to upwards of \$1,500. Leon A. Berezniak is representing the three newspapers.

About the only house just outside the loop offering pop vaudeville and a feature film for the one price of admission is the Casino, which the Websters book on North Clark street. Of late it has been playing up the Fox features.

The Dearborn (Dearborn and Division streets), remodeled and redecorated, with a pipe organ installed and new management, opened Oct. 14 with feature films to attract the North Siders. The Cuneos, operating 'Le house, had as the opener, "The Wonderful Adventure," with William Farnum.

The Remick house appears to have struck a surefire song hit in "On the Trail to Santa Fe," which Gus Kahn and Egbert Van Alstyne jointly composed. The number is getting a big play here. At the Palace last week Van and Belle used it and this week Lina Abarbanel is singing it at the Majestic.

Charles L. Walters, manager, Star & Garter, who had a piece of his tongue removed last week, owing to a cancerous growth, is getting along as well as could be expected. Walters plans to get back on the job next week. During his absence Richard Brower, treasurer, has managed the house.

Among one of the many reports and rumors shaking the Majestic theatre building foundation last week was once that the Millers, who have operated vaudeville houses in Kansas, Missouri and Oklahoma, were going to flop to the Pantages bookers but this is vigorously denied by the powers behind the Miller throne.

The Fashion Show and Style Revue displays are making the rounds of the Chicago pop houses. Of these Menlo Moore's newest one, the Style Revue of 1915, was at the Wilson Avenue the first half of this week, and Manager M. Licalzi personally interested some of the local modiste concerns to lend a helping hand.

Roy Cummings, quite a theatre manager, having a number of pop house and picture places under his direction, was in Chicago last week and reported the film business up his way as most encouraging. Cummings' kiosk picture theatre is the Orpheum, Oshkosh, managed by H. Frank Allan.

The Avenue is jumping with might and main upon the "special night" thing. Starting Oct. 25 it will inaugurate Amateur Nights Mondays only. Every Thursday an All-Girl Revue, in addition to the regular vaudeville show, will be offered. Friday night is Bazaar Night.

H. A. Spanuth, who claims credit for putting the first legitimate American star in features, Nat Goodwin in "Oliver Twist," is managing the Central Film Co., which now handles the Tribune weekly-Doc Yak cartoons exclusively. He is continually on the alert for features worth while.

Ned Melroy heads the new "Toytown Revue" (seven people), which Will J. Harris now has in rehearsal. Harris also is producing "Tom Boy Girls" (seven girls) and has a spectacular pantomime act getting ready entitled "A Modern Faust" (four people). Harris also has "Dollie's Dolls" (a girl act) in course of stage preparation.

This is one man's town where the picture houses, and this goes for the outlying theatres as well, believe in the value of daily newspaper advertising. They have been trying to work up this in New York for a long time. It appears to work out advantageously here for both house and public. Some of the moving picture placea outdo the regular theatres on the ads.

When Nellie Revell bobbed up amid the old environment where some years ago she spent many happy hours she toted a string of roll-up paper that if stretched out in one line would reach throughout the entire breadth of the Orpheum Circuit. The last time she went over the O. C. it took about seven months. This time she plans to make it in five weeks. The difference was that she was a trooper in yesteryear.

Hereafter the Strollers will meet at 8 p. m. on each Wednesday of each month instead of 5 o'clock, this decision being made at an enthusiastic meeting of the club last week. The Strollers also made a few amendments to the bylaws and constitution and also took up the matter of life membership. Each week brings in new applications for membership and the finances of the organization are in splendid shape.

Among the prominent New Yorkers theatrically here the first of the week were Harry H. Frazer, who came on to see that some local interests of his were being looked after satisfactorily, and J. Stuart Blackton, the Brooklyn commodore, who was on to attend the opening of his favorite film, "The Battle Cry of Peace" at the Olympic Sunday night. The latter made a speech during the picture intermissions.

Clark and Verdi have about six more weeks of vaudeville time hereabouts before scooting into New York to join the new Raymond Hitchcock revue which George M. Cohan is writing. Cohan is putting in special comedy stuff for the Italian comedians, having watched them work about six times with that purpose in mind. Clark and Verdi will enact the role of a pair of street sweepers in the new show. Rehearsals are due about the last of November.

W. S. Hart, now a picture star, and George Bowles, manager Colonial "Nation" exhibition, own adjoining farms up in the hills of Connecticut. Each is a chicken fancier and last week Hart, who has just finished a Mexican feature, "The Disciple," for the Triangle, wrote Bowles that he had less than 15 months more to wind up his picture contract and then he would make a bee-line back to his New England henry. Hart has made and saved a nice nest egg through his film work.

The agents in the Majestic theatre building were handed a laugh last week. A man wrote in to an agency he had a \$10,000 posing act called La Perisla and Co. and wanted some time. He was informed to send photos. Instead of pictures in came Advertising Frame No. 1. Upon being unlocked and the glass frame removed appeared a framed picture of a well known painting that has seen its best service as a calendar cover, with the words "Poseuse" and "Classique" on each side in attractive letters.

Harry Goldson, who is rapidly acquiring a chain of houses in Chicago, now operating the Harrison, Lyda, Rex, Western and Congress, has his eyes set upon several more which he hopes to annex within the next month. The Western has no split policy of any kind, playing pictures (features) continually. At the Harrison and Lyda, Goldson offers picture for several days, a song publishers' contest on Wednesdays, and on other days splits with pictures and the Enterprise stock company and four acts of vaudeville and four reels.

J. J. McCarthy, general manager of the Epoch Producing Corporation, came into Chicago the latter part of last week and made

the announcement that all records have been broken by "The Birth of a Nation" in Pittsburgh, Philadelphia, Norfolk, St. Louis, Dallas and New York. He reports the Virginia and Texas conditions as being unusually gratifying. The Garrick, St. Louis, has been taken over to continue the run started at the Olympic, and he says that it was also necessary to rent another house there to keep the exhibition going on the continued public demand to see it.

Upon the arrival this week here of Cleofonte Campanini, general director, the Chicago Grand Opera Company will get everything in shape for the opening of its fifth season at the Auditorium, opening November 15 with Emmy Destinn in "La Gioconda." The new singers to make debuts will be Maria Kousmoff, the Russian actress and dancer, also prima donna; Conchita Superville, Spanish soprano, and Melis Carmen, dramatic soprano. Also listed are Melba, Fremstad, Jovell, Aida, Titta Ruffo, John McCormick and Francis Maciennan, the only American tenor ever engaged by the Royal Opera, Berlin (new to Chicago).

The new H. & E. Amusement Co., which Jake Sternad is piloting, is hardly two weeks old, yet has gotten routes for the following acts: Three Adnards, Adam and Guhl, Barber and Jackson, Boninger and Lester, Ray Conall, Lew Pictel, Calhoun and Burt, Carl and Ruehl, Colin's Dogs, Tom Brantford, Delmore and Moore, Fairman and Archer, Homer and DuBar, Jacobs' Dogs, Charles Lindholm and Co., Ladell and Hughes, Mankin, Martyn and Florence, Courtney and Jeanette, Mme. Lotta's Seven Poising Ladies, Melody Trio, Marble Gems, Malone and Malone, Onap, Regal and Bender, Bud Snyder and Co., Smith and Hunter, Harry Sterling and the La Valdos.

Charles H. Kusel has acquired the Thomas E. Wells Estate at the southwest corner of 61st street and South Park avenue for 90 years from August 2, 1915, at an aggregate rental of \$104,500 for the term (an average of \$1,954 per annum) and plans the erection of a big building which will enclose a 1,000-seat theatre. The South Shore Amusement company has already leased the theatre for five years, starting Oct. 1, 1915, at a yearly rental of \$7,500. The S. S. company also gets an option for further time rental and can purchase the entire leasehold and building upon the property for \$75,000 prior to Jan. 1, 1917. Kusel's building will cost \$90,000.

This week's bulletins from Dr. Max Thorak's American Hospital list reports the following: Billy Young (Young and Washburn), under observation, pending operation in a few days; (Mrs.) Beryl Turner, formerly the Biograph Co., recovering from an operation, the fifth she has had to help her condition; Francesca Boutin, operated upon Oct. 16, doing nicely; Harry Hinton, treating minor ailment; Al Morstad, violinist, La Grange Players, left the institution Oct. 16 noticeably improved in health; Billy Hayter (Hayter and Janet) is getting along as well as could be expected from a kidney condition; Edith Abbott, admitted to hospital Oct. 16, will be operated upon in a few days. (Miss Abbott is a member of the "Watch Your Step" company).

Buster Keaton (Three Keatons) had tough luck the afternoon of Oct. 14, when leaving the house after the Majestic matinee stepped onto a nail that inflicted an ugly wound. Buster worked the night show, but after doing his Arabics became so weak he had to be removed to the hotel in a taxi. Fever developed and the remainder of the Chicago week was cancelled. Buster was sufficiently improved to accompany the act to Milwaukee. When the Keatons dropped out of the show Ryan and Lee were rushed from the Palace bill, substituting until Friday night, when Calliste Conant (Tink Humphrey's) latest "find" registered an instantaneous hit, offering five songs with piano accompaniment. Miss Conant was to have debuted at an outlying house next week, but her Majestic success resulted in her being booked for St. Louis this week with further big time to follow. Ryan and Lee would have remained at the Majestic, working the Palace also, but the management didn't want to hurt their chances for this week's appearance at the former house.

AUDITORIUM (Bernard Ulrich, mgr.).—Boston Grand Opera Co. Interest holds up (third week).

BLACKSTONE (Edwin Wappler, mgr.).—"Polyanna." Failing to draw show withdraws this month. Marie Tempest underlined, Nov. 1.

COHAN'S GRAND (Harry Ridings, mgr.).—"It Pays to Advertise." Business up to top-notch (eighth week).

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WORLD FILM CORPORATION

COLONIAL (Geo. L. Bowles, mgr.).—"Birth of a Nation." Boxoffice returns continue big (ninth week).

COLUMBIA (William Roche, mgr.).—"Billy Watson's 'Beef Trust'."

CORT (U. J. Hermann, mgr.).—"Inside the Lines." Doing big business (third week).

CROWN (Edward Roland, mgr.).—"School Days."

ENGLEWOOD (Louis Quitmann, mgr.).—"Burlesque."

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

GARRICK (John J. Garrity, mgr.).—"The Passing Show of 1915." Business still big (third week).

GAIETY (R. C. Schonecker, mgr.).—"Burlesque."

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

ILLINOIS (Augustus Pitou, mgr.).—"Watch Your Step." Business big as closing days are announced (seventh week).

LA SALLE (Harry Earl, mgr.).—"The Girl of Tomorrow." Going big, with Conroy and LeMaire the draw (second week).

LYMPIC (George L. Warren, mgr.).—"The Battle Cry of Peace." big opening Oct. 9.

POWERS (Harry Powers, mgr.).—"The Hawk" (William Faversham, capacity opening Oct. 18).

PRINCESS (Sam P. Gerson, mgr.).—"Sinners," drawing well first week).

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

STUDEBAKER (George Sammls, mgr.).—"Triangle pictures."

VICTORIA (Howard Brodsky, mgr.).—"The Little Girl in a Big City."

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

PALACE (Harry Singer, mgr.; agent, Orpheum).—"The bill this week is light on the singing end, but otherwise meets every requirement. The business was up to the usual for Monday afternoon. Nazimova in 'War Brides' scored a more emphatic success at this house Monday afternoon than when seen at the Majestic earlier in the season. The sketch held interest and Nazimova was well rewarded with many tears and thunderous applause. The cast remains the same, the work of each member being appreciated. Bankoff

and Girlie, Al Rover and Sister and Hoey and Lee vied with each other for applause honors. Al Rover and Sister gave the show a great start and found no difficulty in winning favor in the opening spot, as the house was well seated. Norwood and Holdsworth had an easy time with old time songs. Their rendition of "Silver Threads" aroused much sympathy, sending them over to big applause. A comedy skit presented by Eddie Carr and company seems to be a poor vehicle in which to exploit Mr. Carr's talents. Laughs are gained during the action of the piece, but the "wedding business" in "one" used to close, gave the act an unfinished appearance, the turn failing to register to any degree of success. Fritz and Lucie Bruch held No. 4, offering classical selection on the 'cello and violin to big applause. Nazimova followed, though programmed seventh, Bankoff and Girlie taking the later position. After the Nazimova sketch, a short selection by the orchestra gave the audience a chance to get in a receptive mood for Hoey and Lee, who were next. They had no trouble getting attention with their election and war talk. Their medley on advertised goods is clever and was well liked, while their parodies put them over strong favorites. Bankoff and Girlie had things their own way. The new "Girlie" is a find for Bankoff and shares the honors of this class dancing turn. Bankoff, as usual, scored heavily with his solo dance. The opening a graceful, artistic toe dance of plourites and poses takes it out of the ordinary, and is a classic. The act was a big hit. Ward Brothers, next to closing, held the spot nicely, getting laughs with their original style. Selma Braatz, the lady juggler, closed a rather late running show satisfactorily.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—"The twinning of the bill originally pencilled in for the Palace over the Majestic this week didn't give the house much opportunity to play up the headliners who are reputed to be big local favorites, namely, Lina Abarbanell, doing a singing turn with Burrell Barbaretto, and George Damerel and Co. Aside from the usual happy hit made by the diminutive entertainers, Ryan and Lee, it remained for two old soldier acts to cop the comedy honors. Here is another unusual

thing, i. e., two old veteran types on the same bill, but in this case there was little conflict. Harry Fern and Co., on "Child," with their playlet, "Veterans," blended genuine heart sentiment with comedy and pleased immensely. Next to closing were Balle and Co. and they too, sang and did a substantial act. Both acts rely on character acting and lines and fortunately both have a bountiful supply of each. It's a granted fact that Miss Abarbanell is an established singer, her voice having won her distinction in the musical comedy and light operatic field, yet somehow or other she persisted in dancing or skipping about the stage nearly all the time she was in view Monday afternoon. And not only did she trip the light fantastic but she forced Barbaretto to fall in line too. Barbaretto did his best and proved he was a handy little stepper on the two-step. Barbaretto sang several topical numbers alone and he puts them over in a pleasing manner. Miss Abarbanell sang individually and with Barbaretto, and while danced until she barely had breath in which to do some brief encores. After the weekly pictures at the start appeared Hill and Sylvany, who thrilled and held close attention all the way with their work on the unicycles. David Reese, tenor, and Edward Basse, baritone, were handicapped with the billing that there were both famous singers extraordinary but notwithstanding sang effectively. Both Reese and Basse tackle the classic and popular selections without hesitation. Following the Fern act came Ryan Lee, who worked hard to please. Following Miss Abarbanell appeared the Damerel offering with Ralph Dunbar singing bel canto. Next came Hill and West and Brown closing the show with trampoline feats. These men talked and one used comedy facial contortions, but it was the bounding net arabes and somersets that held the act up.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—"And still they flock to McVicker's. Monday the house was comfortably filled and the show for the most part gave satisfaction. Kalama and Co. (including a young woman assistant) offered legerdemain and cabinet tricks that mystified and entertained. The Tribune Weekly and Doc Yak cartoon were mildly interesting. The Selman-Arden Co., offering "The Mysterious Will," seemingly cast for small time purposes, has a novel theme and one not worn to a frazzle in vaudeville. Tom and Edith Almond got away to a quiet start, Almond's exaggerated Engrish bathing suit attire causing a laugh. The finish brought them quick returns, the dancing on ice skates being done in a "special drop curtain set." The Great Santell, first showing his physical culture development and then lifting heavy weights, used two men for comedy, one a simpleton and the other a fat man. Santell could show more showmanship and not stall so much and the returns would be just as certain. The Hazel Kirke Trio had an easy spot and made the best of it. A corking good act for the McVicker type of show. Just prior to the Kirke turn there was a delay of more than a minute while there was three minutes' delay before Santell appeared. Lillian Watson had everything her own way and received big applause. Following the Wallingford picture instalment appeared Gallagher and Carlin, who chalked up the laughing hit of the bill. The audience roared its head off at the actors' dialog and the German confusion of English. Genia Raie sings mostly, dances rather effectively and uses a cakewalk bit for a closer. Her routine is not the strongest imaginable for her and one number, used considerably at this house of late, didn't get a ripple. The Six Perrys, tight wire walkers, four women and two men, have not brought their act to the highest point of perfection. At times they fail to show animation and do some familiar stunts mechanically. Other tricks are speeded up and they register certain. The act as a whole lacks class and showmanship and the members run down stage for bows whether the applause is there or not.

NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—"No kick against business. First show Monday ran in much better working order than the previous Monday. Fairly well balanced although the comedy department was deficient. The bill ran more to the Hip style of amusement, although this house can handle almost any talking act in the business, the acoustics being good. The Ballot Trio opened. Rather circusy to be true, but pleasing nevertheless. The man does some hefty work, supporting the bar on which the two women work on trapeze attachments at each end and later doing a revolving stunt, using a toothhold only. Harry Bestry is a dancing 'single' again. Harry's not much of a singer but he keeps the old dress suit brushed up and the dancing shoes handy and fills in whether working alone or with some other 'hooper.' Bestry was a bigger hit than one would imagine on so early and his dancing was very good. The act was a surefire hit. They were followed by a surefire hit, bringing Herman's contortions strictly up to date, were a genuine novelty and a much appreciated one at that, judging from the hearty applause. Mason and Murray could have gotten over nicely with their singing but the "nut mannerisms" and fly sayings of the woman appeared to hit the Hip audience just right. The act was a surefire hit. They were followed by a surefire hit, bringing Herman's contortions strictly up to date, were a genuine novelty and a much appreciated one at that, judging from the hearty applause. Mason and Murray could have gotten over nicely with their singing but the "nut mannerisms" and fly sayings of the woman appeared to hit the Hip audience just right. The act was a surefire hit. They were followed by a surefire hit, bringing Herman's contortions strictly up to date, were a genuine novelty and a much appreciated one at that, judging from the hearty applause. 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was heavily billed and didn't draw. You bet Lacalz was thinking things, for Tinker had been touted as one bet that would have the folks falling over one another on their way to the box office. Some five years ago Joe put on his Cub uniform at the old Haymarket and turned away. But he failed to repeat at the Wilson. Perhaps the neighborhood is agin' Joe and mebbe not. Anyhow the first night of his Wilson debut did not register capacity. Joe didn't even put on evening clothes—just walked on in a business suit of blue serge and told a few jokes about baseball managers and players, consuming about six minutes, made a stiff bow and walked off. Joe may be a great little baseball manager, but as a theatre drawing card in his own home town Mitch Lacalz says, "Stop your kidding." Tinker closed the show, followed by a "Neal of the Navy" episode, more interesting than Tinker's few jokes. The Cycling McNutts opened the show but never had a chance, owing to the small stage space. Friday they quit the bill and a musical act was substituted. Lal Mon Kim was "No. 2" and was a genuine hit. He is one of the few vocal phenoms from the land of pigstails and chop suey who can really sing. He has a bulky tenor voice, full of music and uses like the cultured singer he is. A most commendable point in his favor is his enunciation. The Raymond Sisters, another singing act, followed, and considering the spot got away nicely. The girls gave a better piano demonstration of their entertaining ability than they did with the singing. Their routine is not the strongest imaginable, yet it serves them well in displaying their vaudeville talent. The hit of the evening went to Clark and Verdi. With very little comedy competition this pair poled out a solid score all the way, the laughs being spontaneous throughout.

WINDSOR (D. L. Schwartz, mgr.; agt., W. V. M. A.).—Tabu may be all the rage in Chicago's pop house, but the first act of Menlo Moore's "The Dress Rehearsal" at the Windsor last Thursday night did not turn them away. In fact the tab proved only a fair drawing proposition, and after viewing the first show Manager Schwartz endeavored to cancel the tab, saying it was not in proper shape. Moore refused to cancel. Schwartz then made him cut out the entire second act and replaced it with two Association acts, the Black Brothers and Gordon and Day, who went into the bill the next day. "The Dress Rehearsal" is the former "A Knight For A Knight" tab which Hamilton Coleman first staged for local university boys and then swung into vaudeville. At the Windsor the first part went along swimmingly, but the remainder of the tab lacked animation and thereby veered off into the wrong groove. It's one of those bare stage affairs at the start, stage setting to follow with the "rehearsal" taking place right there before your eyes. The first act is noticeably similar to the "rehearsal" idea used in the former Chicago show, "Miss Nobody From Starland," and many of the lines and crossfire gags are identical. Moore has given the tab adequate scenic settings and the chorus of eight girls measure up reasonably well on looks and stage ability. Canvases the choristers outshine the principals and it's the latter department that jars the batting average of the production. Moore has spent a pretty penny in the costumes and some of them are a la Zigzagfolly. The second part did fairly well with its comedy bits, but the second part jumped the story into the period of 11 hundred something and that spilled the beans. Another thing that must not be overlooked and which would help the tab climb a few notches is the music. There are several real musical comedy numbers which in the hands of capable principals would make them go even better than they did at the Windsor. Jessie Maker is the soubrette. She works hard enough, dances real well and displays a dandy kick, but for some reason failed to put any color into her work. She has youth and speaks her lines intelligently and should improve as time rolls on. Raymond Castle as the unsophisticated boob with the longing to become a stage star, was the best laugh-getter at the Windsor, with his awkward, silly mannerisms. Charles J. Lammer strived his mightiest to keep the tab going at high tide. What the tab needs is a good comedian and a juvenile who can sing and dance. The second act could also be rebuilt and more meat inserted that would enable it to run even pace with the opening part. Moore has gone pretty deep on scenery costumes, chorus and props, but in the end has been unable to get the right bunch of principals.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The current week's program at the Orpheum is headed by Harry Beresford and Co. in the Tom Barry comedy, "Twenty Odd Years," and Nellie V. Nichols, the songstress comedienne. The Beresford sketch proved delightful with Miss Nichols stopping the show with her songs. The remainder of the show included three holdovers in Ronney and Bent, Long Tack Sam and Walter Kelly, the latter repeating his success of the week before, proving a laughing riot with his southern judge monologues. Ronney and Bent were their customary hit with the Chinese act proving intensely mystifying. The other new additions to the bill this week are the Jack

Dudley Trio, who closed the show to good returns with their novelty, "In the Moonlight." Emily Frances Hooper and Ellsworth Cook in "Give Us a Chance," a satire that secured good results for them. Williams and Warner, with their musical business, featuring the claraphone, opened the show in splendid fashion. Una Fairweather was added to the bill in her classical repertoire of songs. Her work appealing to the high class audience put her over as a big hit.

EMPRESS.—The eight-act vaudeville show at the Empress this week has in addition the new William Fox feature, "The Little Gypsy," with Dorothy Bernard. The picture proved interesting with the audience, showing its approval. Emily Green, in "A Swedish Filtration," proved an acceptable number with the Morton Jewel Trio providing a good opener. The Five Greens, with their well arranged routine, scored from the start. Carlotta Stockdill proved a first rate single with the Smiletta Bros. and Mora an excellent closer. Martin and Valerio were well received. Shole Dayton and Dan Maloy replaced Stevenson and Brockoff, landing the hit of the show.

PANTAGES.—The mind reading act, "Concentration," presented by George Lovette, assisted by Mme. Zenda and Mme. Crane, headlines this week's bill at the Pantages, scoring a mystifying hit. "Tong Choy," the other big act of the bill, featuring Agnes Von Bract closed. The Five Juggling Normans is a great opener and E. J. Moore, the gabby trickster, a talkative magician, is a good entertainer. Lewis and Chapin in their travesty work provided one of the laughing hits of the bill. Lew Zimmerman, a whistler with marked ability, showed himself to be a capable entertainer. Amelia Von Ell and Russell Drew in modern dances were well received.

CORT.—(Homer F. Curran, mgr.).—"So Long, Letty" (second week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—German War Pictures.

ALCAZAR (Belasco & Mayer, mgrs.).—Stock; Lytell-Vaughan Company.

SAVOY (Homer F. Curran, mgr.).—"Birth of Nation" film (eighth week).

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

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

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

GRAND (Edward Stark, mgr.; agent, Bert Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Sacramento opened its Home Products Show Oct. 18, which will last until the 30th.

Sausalito (across the bay) will hold a four-day carnival in November, opening on the 12th.

Agent Bill Dailey is putting out two girl shows to troupe up and down the coast.

Bob Cunningham, formerly with the Bert Levey Circuit, returned from Honolulu last week.

Eyre Powell of Los Angeles was here recently. It is said he is planning to take a Fashion Show out of the southern city.

San Francisco bodies, No. 1, Ancient and Accepted Scottish Rite Masons, presented "The Legend of the Temple" Oct. 15.

The regular season is slowly getting under way, with many of the interior theatres going back to vaudeville after playing film all summer.

The Empress, Pantages, and the Hippodrome all did good business with their morning matinees of the world's baseball series shown by mechanical devices.

The Associated Theatrical Managers of San Francisco gives a benefit for its sick and charity fund afternoon Oct. 22 at the Columbia.

The Exposition attendance is reported as having passed the 14,000,000 mark with prospects of it reaching 18,000,000 by Dec. 4, when the big show closes.

Pantages is doing a very good business with a straight vaudeville policy and the film end limited in most cases to one-reel comedies or dramas, which are used to start the show.

Fritz Kreisler, the violinist, gave a talk at the Cort Monday afternoon, Oct. 18. His subject was "Life in the Trenches," and the proceeds went to help the suffering musicians of all countries.

From Los Angeles comes the report Jane O'Rourke was summoned before a police judge to explain why she did not pay a dressmaker's bill of \$528. The actress, who but a few months ago went through bankruptcy, explained that she had but \$4 in the world.

"The Birth of the Nation" film, now doing a splendid business at the Savoy, is in its 27th week here. It is said that the film's local run is far beyond the Los Angeles record, and it looks as though it will stay at the Savoy for some time to come yet.

In the issue of Oct. 8 the local report on the Orpheum said Devine and Williams were holdover for the second week, which was wrong. Likewise Erwin and Jane Connelly and Cecil Cunningham were omitted from being mentioned.

Out in the Fillmore street district the Post theatre with its dramatic stock policy is said to be doing indifferently with rumors that an opera company will soon be the attraction. Meanwhile the Republic, Lyric and Princess are fighting for the vaudeville patronage.

EXHIBITORS

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Following the close of her engagement at the Columbia Margaret Anglin and company utilized the week of Oct. 17 in jumping to Calgary, where she will open Oct. 25. The jump will afford the star a chance to rest her vocal organs, somewhat affected by the San Francisco climate.

Last week it was rumored about town the coast company of "Sinners" had cancelled its one-night stand route down the San Joaquin Valley and back up to Portland to return to New York and disband. No confirmation or denial of the rumor could be obtained, but it is known the show has not been doing as well as it should.

After descending from his night illuminated flight Oct. 9, Exposition Aviator Pettrossi was handed a letter in which he was instructed to "do more spectacular flying." Pettrossi only shrugged his shoulders and said he'd talk later. The birdman's contract calls for seven more flights and his salary is said to be \$1,000 per week.

Theodore Vogt, who conducted the Columbia orchestra during the Margaret Anglin production of "A Divine Friend" (new play by Charles Phillips), was arrested on Oct. 13 at the instance of his wife, Susie Vogt, who alleges non-support. Later the musician was released on bail and the matter will be settled in court. The Vogts have been living apart for some time.

The Empress with its combination film and vaudeville offered continuously from 1:30 to 11 at night in doing a remarkable business. Incidentally, the management has worked out a scheme whereby one of the turns has a night off during the week, but the turn does an extra show in the afternoon. Recently one act played every afternoon during the week, but did not appear at any of the night performances which was due to the long bill.

Walter Anthony, critic on the Chronicle (rated as the city's best and most feared daily critic), went to Palo Alto Friday night and took part in a vaudeville show, doing a monolog under the title of "Interviews With Famous Artists." His public appearance aroused interest, for Mr. Anthony has a host of followers in and about San Francisco as

well as the various branches of the theatrical profession. Those who attended the show credit the critic with doing exceptionally well.

Last week Mrs. Joseph Fredericks, who on the stage is Rose Cecil Shay, a prima donna, had a warrant issued for her husband, Joseph Fredericks, opera singer, charging him with grand larceny. The ink on the warrant was hardly dry when Mrs. Fredericks led a posse of detectives to the apartments of one Mrs. Frank Graham, from which she and the officers took art objects valued at \$355, which Mrs. Fredericks alleged belonged to her mother. Mrs. Graham declares Fredericks gave her the objects as security for money loaned him. When asked if she intended separation or divorce Mrs. Fredericks is said to have replied: "Certainly not." At the time of the incident Fredericks could not be located by the police, but a cousin of Mrs. Graham's said that there was nothing more than a platonic friendship between Fredericks and Mrs. Graham.

AUSTRALIA.

Melbourne, Sept. 5. Theatrical business in the Antipodes is beginning to feel the effects of the prolonged war and business is far from normal. The vaudeville houses report a falling off all over the country.

The Australian production of "Potash and Perlmutter" did not come up to expectations, although the comedy enjoys a fairly good business. Americans who saw the New York company say the cast of the company here is far from being on a par with the first American production.

A recent arrival from America is Shep. Camp, who opened for J. C. Williamson, Ltd., Aug. 28, at Brisbane in "The Traveling Salesman." "The Salesman" was put on but for three days to fill in an opening gap and Camp's real Australian opening will be a "A Pair of Sixes" in Sydney early this month. Camp is to appear in a number of recent New York successes, including "It Pays to Advertise."

The Sonoma, which sailed from San Francisco Aug. 3 brought the following American turns, all opening successfully Saturday last: Edward Marshall, chalkologist;

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NOV. 1



Frank Stafford and Co., and Annie Kent (McIntosh Circuit), and Morris and Meeker (Fuller Circuit).

Mr. and Mrs. Lincoln Plumer, whose original six months' engagement with J. C. Williamson, Ltd., was extended for almost three years, are planning to return to the States early in November.

Walter Weems, the black face comedian, scored one of the biggest individual hits in the history of Melbourne theatricals.

Baffling Baker, through the alleged expressing of pro-German sentiments, has been subjected to a number of grilling examinations at the hands of the authorities, who feared the magician might be representing the Teutonic government. Baker carries a large newspaper camera and is a snapshot fan, which no doubt added to the anxiety of the defenders of the realm. The conjuror and his wife return to America on the next boat after having played 22 weeks for Fuller.

The anti-American sentiment over here is fast disappearing and Australians are now beginning to think the big neutral country is best serving the interests of the Allied cause by remaining out of the European argument. For a time the feeling was very bitter and Yankees were subjected to all sorts of petty indignities at the hands of the street corner element in the larger cities. Through the medium of the London newspapers and articles written for local papers by Australians returning from the States a better understanding of America's position is being brought about. Last evening at the Fuller picture show in Melbourne a picture of President Wilson was roundly applauded.

"Inside the Lines," the American war play, was a dismal failure over here principally because the "heavy" was an Indian. India has done much for the Empire in the war and it was very unwise to have produced the play without changing the nationality of the villain-in-chief. With a few changes to conform to Australian sentiment there is no reason why the clever play could not have been a success.

"Under Cover" is doing a great business at the Royal, Melbourne. If you send many more of these plays depicting the grafting proclivities of your American officials Australia will soon be brought to believe that hoodling is one of your principal industries.

"High Jinks," the American musical comedy, was a great success here and up until now has set a high-water mark in Australia for musical shows.

The revival of the Christmas pantomime, "Babes in the Wood," at the Princess, Melbourne, while not a success at this time of the year, at least served to bring to the notice of the public the cleverness of a pair of American Hebrew comedians, Bert Le Blanc and Jake Mack. They are to be starred by Ben. Fuller in a revue. Another American in the panto. is Carlton Chase, formerly of the Kolb and Dill company.

Carrie Moore, Australia's foremost princel

pal boy in the pantomimes, contemplates a tour of America.

The vaudeville bills over here run fully 50 per cent. American turns at present.

General Plesano and Company, the sharp-shooting act, returns to America shortly after a successful tour of the Richards Circuit.

BALTIMORE.

BY FRANCIS D. O'TOOLE.

MARYLAND (Frederick C. Schanberger, mgr.).—The three headliners this week form a combination that would be hard to beat for a local audience. Belle Baker, and Vanderbilt and Moore divide the popularity honors. Miss Vanderbilt presents a novelty singing and dancing act that is above the average, aided by her personality and good looks. Belle Baker does well in songs. Hussey and Belle carry off the comedy bit with their line of patter. Wilton Lackaye and Co. present "The Bomb." Lubowska in impressionistic dances brings new ideas. Bert Levy, much cleverness; Moore, O'Brien and McCormack managed to get much out of their lines. Young and April, good; the Three Ankers conclude the bill.

FORD'S (Charles E. Ford, mgr.).—"Potash and Perlmutter" with but few changes of the original cast repeats the initial success it scored in this city last season. The originals of the title roles have been replaced by Phil White and Harry First.

ACADEMY (Tunis Dean, mgr.).—"The Little Domino" is a very pretty show with a good cast.

AUDITORIUM (Edw. Renton, mgr.).—"Mistress Nell" is presented this week by this stock company. It is the first costume play they have attempted since their opening and is very creditably done by a well placed cast. Grace Huff returns as the leading lady. HIPPODROME (H. M. Quisch, mgr.).—Lipinski's dogs head a good bill this week. The American Comedy Quartet carry off the comedy bit of the bill; Josephine Davis, sings acceptably; the Massetti family of acrobats are good. Hugh Norton and Co. present an amusing sketch. Madden and Gordon, and Van and Hazen are singers.

COLONIAL (Charles F. Lawrence, mgr.).—"The Two Orphans," abounding in duels, kidnapping and picturesque scenes, is presented in an entertaining manner this week by these players.

GARDEN (George Schneider, mgr.).—A very dainty, little musical comedy, "The Society Buds," is the chief number this week at the Garden. E. E. Clive and company, with pleasing naturalness in a good skit. Clifford and Douglas sing and dance well. Duffie and Montague, good; Morgan and White, comedians. The Six Little Songbirds and the Marconi Brothers conclude the bill.

PALACE—"On the Trail" presented by the "Gypsy Maids" Co.

GAYETY—"The Monte Carlo Girls."

HOLLIDAY STREET—"The Tango Girls."

The new Parkway will open next Saturday evening. Alhambra theatre has been reopened for a short time and is now playing feature films.

An event of unusual musical importance will take place here Nov. 9, when the New York Symphony orchestra will give the first of its series of three concerns in this city; the occasion marks the return of Mischa Elman, the Russian violinist, to this city.

A good season is on hand locally for the backers of the movement to bring the Boston Orchestra here. There was some talk last season of cutting Baltimore out of their trips, but it was discontinued, and now the seats that were put on sale recently for the prices of concert seats have all been purchased. Only a few seats obtainable, as the subscriptions and renewals of last year's subscribers took up nearly all the choice seats.

BOSTON.

KEITH'S (Robert G. Larsen, mgr.; agt. U. B. O.).—Return of Mercedes in his telepathic musical mystery proved a better drawing card than his original engagement here, when he pulled a press stunt in the mayor's office by sending a telepathic message to Providence over the telephone. This stunt is now reaping its reward. Second honors were evenly divided between the Armstrong satire, "Woman Proposes," the Watson Sisters here for the first time outside of burlesque, and Al Herman. The Baggesens closed stronger than any act in many months, practically holding a capacity house intact despite a late show. Love and Wilbur opened casually. Burham and Irwin, fair. Charles Mack and Co. in "A Friendly Call" went over well and Dorothy Toye closed big, as usual, with her tenor voice surprise.

COLONIAL (Charles Rich, mgr.).—"Ziegfeld Follies" on last two weeks, business holding up well. "Watch Your Step" underlined for Nov. 1.

SHUBERT (E. D. Smith, mgr.).—Last week of "Experience" at this house, but it will be jumped to the dark Boston opera house for three more weeks on a Gest lease. Shuberts being barred from personally using house for anything but opera. "Trilby" opens the Shubert Monday. "Hands Up" underlines "Trilby" for Nov. 8.

WABUR (E. D. Smith, mgr.).—Last week of "A Pair of Silk Stockings" with "Androcles and the Lion" underlined.

MAJESTIC (E. D. Smith, mgr.).—"Birth of a Nation" pictures on its last two weeks to poor business, due to run starting last spring.

HOLLIS (Charles Rich, mgr.).—"Nobody Home" on its last two weeks. Good.

TREMONT (E. Schoeffel, mgr.).—"On Trial" on its fourth week. Good.

PLYMOUTH (Fred Wright, mgr.).—Irvin

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Cobb's "Back Home," dramatized by Vellier, doing fair. Success due to cast rather than production.

PARK SQUARE (Fred Wright, mgr.).—"Twin Beds" doing a land office business. Will last into the spring from present indications.

BOSTON (Frank Ferguson, mgr.).—Pictures with Fadette's Orchestra at a two bit top doing a whale of a business. Policy permanent.

NATIONAL (Charles Harris, mgr.).—The success of the Boston venture has caused the Keith interests to try a similar experiment on even a larger scale at this house, which has so long been considered hopeless. It opens Monday with feature films and Creator's band at a 25 cent top.

CASTLE SQUARE (John Craig, mgr.).—Stock. Third week of "The Blindness of Virtue" doing excellent business. Monday night brings Craig's first brand new offering of the year, a farce entitled "Coat Tails" by Edward Clarke being announced with much secrecy concerning the plot which revolves around the theft of a sable coat.

HOWARD (George E. Lothrop, mgr.).—"Darlings of Paris."

CASINO (Charles Waldron, mgr.).—"The Smiling Beauties."

GAYETY (George Batcheller, mgr.).—"Million Dollar Dolls."

Mayor Curley's code of morals, which received so much notoriety in September, seems to have been forgotten by both himself and many of the managers, although there is no denying that the average class of the city's amusements is on a higher average than any eastern city.

BUFFALO.

By CLYDE F. REX.

TECK (John R. Oishe, mgr.).—Taylor Holmes, in "His Majesty Bunker Bean" was never seen to a better advantage in Buffalo. The play, a new and modern comedy-drama, was greeted by big audiences throughout the week. Should be a success anywhere. Next, Peggy O'Neill in "Peg o' My Heart."

STAR (P. C. Cornell, mgr.).—Dividing the week, Marie Tempest appearing the first half in "Rosalind" and "The Duke of Kili-crankie," delighted fashionable Buffalo, while Maude Adams appearing in "The Little Minister" was equally as successful during the last half. Both Frohman productions did a big business. Next, Otis Skinner in "Cock o' the Walk."

GAYETY (Charles Taylor, mgr.). Harry Hastings's Big Show with Dan Coleman, doing a big business. Otto consisting of five numbers greatly adds to success of show. Next week, "Star and Garter."

SHEA'S (Henry J. Carr, mgr.).—Hugh Her-

bert & Co., headline with great success; Leonard Gautier has a sensational novelty; Hal-len and Fuller, good; Six Kirksmith Sisters, admirable musical offering; Elmore and Williams, feature; Leo Beers, entertains; Wheeler Trio, comedy acrobats; movies close.

GARDEN (Wm. Graham, mgr.).—Billy Mossey, still leading his burlesque stock company with great success. Featuring five acts of big time vaudeville in his olio, has made the reopening of this house very profitable, at 10, 20 and 30 cents. Emeralds and Harry Mason, feature this week. Next, "Runaway Frank."

LYRIC (H. B. Franklin, mgr.).—Frank Bush, funny as ever; 9 Kratz Kids, seen here before; Arthur Lavine and Co., in a new play-let; Lester Trio, good novelty; Harry Thriller, pleases; Murry & Corlett, usual; Song Revue, fair; Wallingford pictures, close.

MAJESTIC (John Laughlin, mgr.).—"Bringing Up Father," heavily advertised and papered through local newspapers played to packed houses throughout week. Company considerably improved over that which appeared here last season in same show. Oct. 25, "Siberia," revival.

OLYMPIC (Bruce Fowler, mgr.).—Hendrix-Belle Isle Co., in "The Schoolmaster," biggest hit appearing here in weeks; Ursan-Deostea Trio, very good; Lewis Manikins, comedy novelty; M'lie Violetta, pleasing; Jennings and Barlowe Sisters, original feature; movies close. Good business.

ACADEMY (Jules Michaels, mgr.).—Walter Brown and Co., in "Justice," feature a well assembled bill, including Kammer and Howland, Knowles and White, Wm. Buzze's, Standish Bros., and Van Hampton and Schriener. Business but fair.

The Family, at Washington and Broadway, has gone in for feature movies exclusively, finding that the vaudeville little business could be derived with competitors ahead of them on both streets.

Annual winter musical concerts open at Elmwood Music Hall, Tuesday evening, Oct. 20, with Geraldine Farrar featuring.

CINCINNATI.

By E. V. MARTIN.

GRAND (John Havlin, mgr.; Theo. Aylward, business mgr.; K. & E.).—Margaret Hillington in "The Lie"; 25, Pictures, "Sal-lambo" and "Salvation Nell." Prices 25 and 50 cents.

LYRIC (C. Hubert Heuck, mgr.; Shubert).—"Dancing Around," with Al Johnson; 24, Joe Weber's "The Only Girl."

OLYMPIC (Harry Hart, mgr.; Columbia).—"September Morning Glories."

PEOPLES (Ed. Shaffer, mgr.; independent burlesque).—"The Midnight Maid," with Demetral, wrestler.

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"CARMEN"

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LIFE
TRIUMPH

Screen debut of **Robert Mantell** and **Genevieve Hamper** in "The Blindness of Devotion" and **Nance O'Neil** in "A Woman's Past," are Two Immediately Forthcoming Triumphs in Cast, Art, Direction, Detail, Scenic Investiture and Lavish Magnitude.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Tuscano Brothers, Harry Lester Mason, Elizabeth Murray, "Vaudeville Revue," with Sophie Barnard and Lou Anger, Married Ladies' Club, "Mammy Lou," Diamond and Brennan, Five Statues.
EMPRESS (George F. Fish, mgr.; S-C.).—Phasma, Krummy, Bisch and Robinson, Marie Dreams, Musical Hunters, Six Southern Belles, Mme. Tschow and her cats.
GERMAN (Otto E. Schmid, mgr.; stock).—"College Crampton."
LITTLE THEATRE (Karl Dietz, director).—Tuesday night only, "The Red Robe."

Bankruptcy Referee Whittaker, in a final report anent the defunct new German Theatre Company, stated that the property of the troupe sold for \$910. Secured creditors got 27 cents on the dollar, unsecured ones, nothing. The liabilities were \$7,758.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Emma Carus, big; Trovato, hit; Haydn, Borden and Hayden, applause; Corradini Animals, good; Cecile Trio, poor; Holmes and Huchanan, favorites; Arthur Sullivan and Co., good; Twelve Daytons, excellent acrobats.
MILES (George A. Harrison, mgr.; U. B. O.).—Tom Powell's Minstrels, coking; Nettie Carroll Troupe, experts; Four Juvenile Kings, good. Powell's Minstrel take up most of the show.

ORPHEUM (G. H. Miles, lessee; agent, Loew).—Neil McKinley, big; Tojetti and Bennett, opened; "Dugan's Money," good sketch; Costa Troupe, good; Handie and Miller, pleased; Lewis, Belmont and Lewis, well received.

GARRICK (Richard H. Lawrence, mgr.).—"The Lilac Domino."
DETROIT (Harry Parent, mgr.).—"Sari" with Mizelle Hajos.

LYCEUM (A. R. Warner, mgr.).—Boston Grand Opera Co. and Pavlova, Oct. 18, 19 and 20. Good business.

GAYETY (John M. Ward, mgr.).—"Follies of the Day."
CADILLAC (Sam Levey, mgr.).—"Cherry Blossoms."

In honor of his fiftieth anniversary as dramatic critic of the Detroit Free Press, 300 personal friends of George P. Goodale tendered him an elaborate banquet at the Hotel Pontchartrain Saturday. Out of town guests were George V. Hobart and Dudley Field Malone, latter of the Lamb's Club. Hundreds of telegrams of best wishes were received from leading members of the theatrical profession.

HONOLULU.

By E. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.).—The Raymond Teal Musical Comedy Co. Business capacity.

LIBERTY (J. Pedrick, mgr.).—Feature films. Business capacity.
HAWAII (Wilkins, mgr.).—"Inside of the White Slave Traffic," film. Business capacity.
POPULAR (Henry Brodhoff, mgr.).—Pictures. Business fair.
EMPIRE (A. Parsons, mgr.).—Pictures.

The Raymond Teal Co. opened at Bijou to capacity and turned away 500. The Teal show has played to capacity since its opening Sept. 20.

The Honolulu Consolidated Amusement Co., who now control the amusement business of the Islands, have had a wonderful run of business for the past week.

The Chemlavy Trio closed at the Hawaiian opera house Sept. 27, after four successful concerts.

KANSAS CITY.

By R. FRANKLIN MUNDORFF.

ORPHEUM (Martin Lehman, mgr., agent, direct.).—Joan Sawyer & Co., heading the bill opened to a big house and got away big. Comfort and King, good; Flying Wuernts Duo, fair; Altman and Dody, excellent; Carlisle and Romer, good; Kingston and Ebner, clever; F. M. Lewis and Co., fine.

SUBERT (Earl Stewart, mgr.).—Second week of "Maid in America." Swor and Mack getting away good; Florence Moore scoring big; praise for the chorus.

GLOBE (Cyrus Jacobs, mgr.; W. V. A.).—Broslus and Brown, fair; John P. Red, good; Spissell Bros. and Mack, gets by. Others only fair.

GRAND (A. Juda, mgr.).—Julia Sanderson in "Girl From Utah" opened for first four nights to good house. Followed by feature pictures.

CENTURY (Joe Donnegan, mgr.).—"The Follies of Pleasure."
GAYETY (Geo. Gallagher, mgr.).—Lew Kelly, "Beckman Show," best so far of the season.

GARDEN (Maurice Dubinsky, mgr.).—Stock, "Scapagoat of the Family," only fair at box office.

AUDITORIUM (C. Breen, mgr.).—Stock, "Too Many Cooks," last week big hit. "Alias Jimmy Valentine," opened big with Dwight Made in the title. Ted Gibson making a hit.

The Grand has been sliding the scale of its prices for some time. "September Morn" brought only twenty-five cents to a dollar and "The Girl from Utah" topped these fifty cents to two dollars. They will remain the same for the feature picture, "The Birth of a Nation," beginning Oct. 24.

Society folk gave a musical comedy, "The Girl from Frisco," Oct. 18, at the Garden the-

atre. The company is known as the Minute Circle, a charitable organization and the proceeds will go for pen milk for babies. Fifty and seventy-five was the prices. Lucien Denni headed the list of composers.

The announcement of the engagement of Meta Miller, formerly manager of the Auditorium Stock Company, has caused a great deal of surprise and gossip in Kansas City. Miss Miller has been living at her home in Milwaukee. She will marry Edward Jennings, passenger agent of the Chicago & Alton Railroad of Chicago., Ill., Oct. 20.

LOS ANGELES

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300 MASON OPERA HOUSE BLDG.
GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr., U. B. O.).—Valeska Suratt, big hit; Nina Payne and Joe Niemeyer, very good; Frank Milton and DeLong Sisters, entertaining; Ralph Lobes and Nina Sterling, cleverly done; Temple Serenaders, pleasing; Charles E. Evans and Helena Phillips, well received; Charles Howard and Co., passably pleasing; Violinsky, repeated successfully.

HIPPODROME (Lester Fountain, mgr., Western States).—"Within the Lines," went big; Vilma Steck and Paisley Noon, entertaining; Fay Carranza, well liked; Albert Roquet and Co., mediocre; Karl, enjoyable turn; Grace Cushman, artistic dancer; Stuart Trio, fine.

REPUBLIC (Al. Watson, mgr., Levey).—Santry and Norton, artistic dancers; Hager and Goodwin, remarkably good; Winifred Stewart, fair; Sam Harris, pleasing; Jack Norton, cleverly done; Mantell's Marionettes, well applauded.

BURBANK—"Under Cover."
MOROSCO—"Nobody Home."
CENTURY—Burlesque.

Donald Bowles is en route to New York, where he will get acquainted with the scripts for several plays which he is to produce for Hugh D. McIntosh in Australia.

Jim Neill has abandoned his school for embryo motion picture actors.

John Blackwood has written a farce called "Come Again Smith." It is now in the hands of Cohen and Harris.

Harry Meestayer has a dog which receives \$10 a day in pictures.

Violinsky, playing the Orpheum week, opined that he wouldn't sell ice cream in Los Angeles if there wasn't a single confectionery in town. The vaudevillean lost his "rainy-day roll" here a few months back in the Broadway Winter Garden venture.

Dave Hartford is back in the movies here. Mrs. Hartford, who was stricken ill in Detroit while accompanying her husband with "The Bird of Paradise" company, will be brought here shortly.

Joe Montrose is now handling all of Morosco's western business such as "hiring and firing" players.

Franklyn Underwood may go East when "Sadie Lowe" is given in New York.

Lester Fountain has sent his vaudeville sketch, "Wild Oats," east for booking over the circuits there. Johnny Simons is handling it, and Genevieve Lee is to star in the act.

It begins to look as though Bert Levey will land the Majestic for ten-cent vaudeville.

The Mission Club, composed of newspaper men and actors, has been organized here.

MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (C. H. Preston, mgr.; agent, U. B. O.).—California Orange Packers, excellent; Kenneth Casey, versatile; Stevens and Marshall, very good; Louis A. Simon and Co., laughable; Bernard and Scarth, pleased; Cliff Bally fair; Ida Brooks Hunt, excellent; Four Londons, sensational.

HIS MAJESTY'S (H. Quintus Brooks, mgr.).—Geo. Driscoll's Players gave an excellent performance of "The Miracle Man." Next, "It Pays to Advertise."

FRANCAIS (M. B. Slesinger, mgr.; agent, Alca).—The Big Strongman, hit; La Farliacci Trio, very good; Great Orville, opened; Baily and Sims amused; Sirene Navaro, good; La Duke and Parker, pleasing; Balaguer's Dogs, pleased.

IMPERIAL (H. W. Conover, mgr.).—The first Metro picture shown in Canada was "The High Road" Monday night and Miss Valli Valli appeared on the stage in person. The opening was a big success.

GAYETY (Tom Conway, mgr.).—Rose Sydel's Co. gave a pleasing show. Next, Irwin's "Majestics."

SCALA (Oliver McBrien, mgr.).—W. H. Foster's Musical Comedy Co., with change of program, gave a good show.

FAMILY (Maurice West, mgr.).—Broadway Musical Comedy Co. and pictures.

KING EDWARD (E. Lavand, mgr.).—Russ Forth Co. and pictures.

Wm. Webb has been appointed stage director of George Driscoll's Players at His Majesty's theatre, succeeding Mr. Raymond Capp.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Morton and Moore are a veritable scream this week, scoring the comedy hit of the season. Gertrude Long gave the show a flying start. Harris and Mangan were favorably received. Channing Pollock's excellent playlet was not interpreted adequately. Tracey and Stone could do better work with methods of repression; Belle Blanche scored handsomely; Paul Conchas alone among heavyweight jugglers.

TULANE (T. C. Campbell, mgr.).—"The Only Girl."

CRESCENT (T. C. Campbell, mgr.).—"Damaged Goods."

DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

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

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

Local No. 39 of the I. A. T. S. E. is to give its annual ball at the Athenaeum.

Philip J. Reilly is again press representative of one of the local theatres.

George B. Greenwood has opened an office in the Macheca building here, with Charles Lowe in charge. Mr. Greenwood visited New Orleans the latter part of last week.

101 Ranch exhibits here 29-30.

Brennan's Booking Agency has removed from the Maison Blanche to the Audubon building. W. Rea Bozman, the agent, is located in the same building.

Belle Baker says porters on sleeping cars generally die of Pulmonary trouble.

Janet McIlwaine, who danced at the St. Charles last winter, is with "The Only Girl," current at the Tulane. So's Joe Vion.

George Booth is press agenting in behalf of the Dauphine, where burlesque reigns. It's Booth's initial try, and he hopes to succeed if the editors give him time to get onto the curves.

"Move on!" said a fly cop to a tab manager standing at Canal and Dauphine Sunday. "Move on what," the manager replied. "I've raked the town trying to get enough to jump to Vicksburg."

"Daddy Long Legs" comes to the Tulane next week. "September Morn" is underlined for the Crescent.

John V. McStea will probably go ahead of Walter Baldwin's production of "The Divorce Question."

Sam Bell, formerly dramatic editor of the "States," and now associated with the Associated Press at Atlanta, was married to Carolyn Vance, who has done much theatrical interviewing.

Local bird man asked professional courtesy from the manager of an airframe, and was refused. Not to be thwarted, the fly fellow who fled, went 'round the corner to his hanger, took out his airship, flew right over the airframe and anchored there. The manager trained his spotlight on the aeronaut, only to find that individual was making faces at him and actually poked his tongue out. To add further chagrin, the noise from the machine quivered the show. The next day, the manager, determined to make peace, sent the airman a life pass figuring he won't live long. However, he says its an ill wind that blows an airship into an airframe.

PHILADELPHIA.

By HORACE J. GARDNER.

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.).—Five of the nine acts presented



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McKesson & Robbins
NEW YORK

More Wise Men in the Triangle Garden

Last week we told you of Kemble, of Brooklyn. This week you'll be glad to know of Hexter, of Cleveland, who thinks something better than \$100,000 of TRIANGLE PLAYS. Hexter is not the type of man who rushes in without investigation. He didn't make a success of his Liberty Theatre in that way.

Then there's Gordon, of Boston. Gordon backs his belief in TRIANGLE quality with his hard cash—about a quarter of a million for two years.

The Dusenburys, of Columbus, have brought the Southern Theatre up among the top-notchers by reason of good judgment and A-1 quality. They have never been satisfied with second best. They've bought the TRIANGLE output.

And the Archer Brothers, of Chicago. They didn't build their success on mistakes. They're paying bigger money than they ever paid anybody for TRIANGLE SERVICE in the President and Bandbox Theatres.

There must be a reason for the action of all these men that affects YOU. If you have MADE a success—you'll want to keep it. If you have not—you'll WANT to make it. These men instinctively couple success and TRIANGLE in their judgment.

Next week we'll tell you about some others.

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The RAUH-CRIPPS-LYON-DALEY COMBINATION "THE VOLUNTEERS"

by GEO. BOTSFORD and J. C. HAVES

Just completing "ORPHEUM CIRCUIT" and repeating phenomenal success of last season in "KEITH THEATRES" having been the unqualified Hit of the Bill in every Orpheum Theatre.



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US

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FIRE
HOW
TOPPERS"

LOOK AT OUR
REPORTS

See JOHN C. PEEBLES, Our Representative

Palace Theatre Building, New York

this week at Keith's are now to Philadelphia. In her unequalled impressions of stage favorites Violet Dale displayed intellectual ability that earned generous applause. Her impersonations of Mrs. Leslie Carter were life-like, the scene from "Zaza" being especially realistic in every detail. Henry Lewis in a nonsensical monolog shared the glories with Miss Dale. The Seven Colonial Belles rendered a pleasing novelty, combining voice and stringed instruments in a pleasing and refined turn. George East, with the able assistance of the McGlinchys Bros., staged an elaborate scenic production. William Courtleigh and Company made their reappearance in the slangy skit, "Peaches." The playlet was a pleasing comedy, and provoked wholesome laughter every minute. Lloyd and Britt made their local debut in a mixture of vaudeville. The most commendable part of their work was a splendid tenor voice displayed by Britt. Ardine and McKay gave variety lovers a twenty-minute skit, which scored immensely. The show was opened by the Morin Sisters in a variety of dancing and was closed by Rose Schmettan and brother, billed as "Classic Equilibrists."

CASINO (W. M. Leslie, mgr.).—By far the biggest and most beautifully arranged show is "Puss, Puss," playing this week at the Casino. The extravaganza, "The Apple of Paris," is well played. For quantity as well as quality, the show is unsurpassed.

CHESTNUT ST. OPERA HOUSE.—Third week of Triangle plays.

ADELPHIA.—William Hodge in "The Road to Happiness."

FORREST.—"The Birth of A Nation" began its seventh consecutive week on Monday.

BROAD.—Jean Webster's "Daddy Long Legs" continued.

GARRICK.—Second week of "Under Cover." WALNUT.—Under the direction of Grant Lafferty, who long ago won his spurs in this city, and has reassembled his famous Penn Players, the Walnut Street theatre changed managers. The stock organization opened Monday with "The Man From Home" and was received with marked favor.

PEOPLES.—"In Old Kentucky." Fair reception accorded ancient melodrama.

TROCADERO.—"Monte Carlo Girls" with Kyra.

GAYETY.—"Cracker Jacks."

GLOBE.—Nine acts of vaudeville headed by a "Black and White Revue."

LYRIC.—"Hands Up." Without Irene Franklin the production lost much of its effectiveness. It will close this week.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—21-23, Ruth St. DeL.

BAKER (Milton W. Seaman, mgr.).—"The Trail of the Lonesome Pine."

ORPHEUM (Carl Reiter, mgr.).—Ethel Kirk and Billy Fogarty, featured; Jed and

Ethel Dooley, scores; Mignonette Kokin, good; the Blue Diamond, thrills; Ruth Kilbourn and Adolph Blomgood, dancing; Primrose Four, have good voices; Galetti's Baboons, close.

EMPRESS (T. R. Conlon, mgr.).—The Frolicsome Friars, sing well; Espe and Dutton, good jugglers and acrobats; Ray Monde, good; the De Barrs, clever; Gemin, good; Taz Waterford and Kemp Sisters, good singing; Leslie and Hines, pleased.

PANTAGES (J. A. Johnson, mgr.).—Holland and Dockrill, headlines a good bill; the Four Renees, good; the University of Oregon Four, harmonize well; Sol Berns, pleased; Mr. and Mrs. Perkins Fisher, good; the Four Gillespie Girls, entertaining.

LYRIC (Dan Flood, mgr.; agt., Webster-Fisher).—Vaudeville and pictures.

The Star theatre, this city, has been closed for two weeks to permit the house to be remodeled and redecorated. A new lobby is to be constructed, opening on two streets, which will be finished in marble and tiling. There will be a marquee over both entrances. The interior of the house will be redecorated, and the lighting system will be changed for both the interior and exterior. The cost of the improvements will approximate \$4,000.

Edward Woodruff and Miss Frances McHenry, leading man and woman at the Baker theatre, played the part of Mr. and Mrs. J. Pierpont Portland, visiting the different stores

and selecting their wearing apparel for Dress-Up week.

Portland Ice Hippodrome opened Oct. 15. The first hockey game is scheduled to be played about the latter part of December.

ST. LOUIS.

By M. BERNAYS JOHNSON.

COLUMBIA (H. D. Buckley, mgr.; Orph.). Van and Belle, very clever; Marie Bishop, fair; Palfry, Hall and Brown, fine; Moore, Gardner and Rose, get by; Chick Sale, very good; Mary Show Co., pleasing; Beasie Wynn, good; Gauthier and Devl, good.

GRAND OPERA HOUSE (H. G. Wallace, mgr.; W. V. M. A.).—Lortie, Alexander and Griff, pleasing; Dunn and Dean, very clever; Gordon and Day, good; Caliste Conant, entertaining; Lee and Cranston, fine; Merritt and Mack, fair; Belle Oliver, very good; Boris Fridskin Troupe, very good; Gus Edwards "School Days," fair.

EMPRESS (Conroy L. Leib, mgr.; W. V. M. A.).—Owen McGivney, Corbett and Gillette, Olga and Mishka, Visions D'Art, Lockett and Waldron; last half, Geo. Fisher and Co., Angelo Weir and Dacey, Trovitt's Dogs, Davenport Models, Ruth and Kitty Henery.

OLYMPIC (Walter Sanford, mgr.).—"The Outca."

SHUBERT.—"The Bird of Paradise."

PARK (Jas Tillman, mgr.).—"Mary Jane's Pa."

GARRICK.—"Birth of a Nation."



WILCOX, KLINE AND NESKA

Wilcox, Kline and Neska from Melody Lane, a trio of entertainers full of "pep" and ginger, have taken a stand in vaudeville where they are recognized as one of its best features. In their list of songs "Listen to That Dixie Band," "It's Tulip Time in Holland" and the famous "Alabama Jubilee" are three of their best bets and are all published by Jerome H. Remick & Co.



THE HAYWOOD SISTERS

The Haywood Sisters, feature act with the "Strolling Players" Co., played at the Columbia last week. The two girls have made a pronounced hit with this show and are booked solid for forty weeks. They are featuring "The Sweetest Girl in Monterey" and "Tulip Time in Holland," both published by Jerome H. Remick & Co.



FRANKIE JAMES

Singing comedienne, now playing U. B. O. time, is one of the cleverest singers that has appeared on the vaudeville stage. Miss James is featuring "Dancing the Jelly Roll" and "The Sweetest Girl in Monterey," both published by Jerome H. Remick & Co.



SAXO SEXTETTE

Four Markwith Bros., Meade and Lewis, with their syncopated Saxophone Soloist, have just started their season at the Fifth Avenue Theatre.

The comedy situation on the saxophone has been wonderfully portrayed by "Billy" Markwith. Their playing of "It's Tulip Time in Holland" is one of the big applause winners of their act, and it's published by the Jerome H. Remick Co.

Vaudeville Stars

with

Jerome H. Remick & Co.'s Songs



CONNORS AND WITT

Connors and Witt's singing of Jerome H. Remick & Co.'s "It's Tulip Time in Holland" and the "Sweetest Girl in Monterey" have started the "wags" a talking. They're playing at the American, and Joe Schenck, managing director of the Marcus Loew circuit, is highly elated at the way the boys are making good.



PILCER AND DOUGLAS

The wonderful combination, Pilcer and Douglas, are meeting with great success with their new act. The costumes worn by Miss Pilcer have been designed by her no less wonderful sister, Gaby Deslys. Dudley Douglas is featuring Jerome H. Remick & Co.'s "Tulip Time in Holland," with Miss Pilcer as one of the big hits over the W. V. M. A. time.



COLLEGE INN SEXTETTE

The College Inn Sextette, formerly with Bessie Clayton, and now with the big New York hit, "Miss Information," with Elsie Janis, have shown New Yorkers a new idea. They have introduced a new Jerome H. Remick & Co. song called "The Wedding of the Sunshine and the Rose" and in a medley with "Tulip Time in Holland" they have proven a sensation. It's a treat to go to Cohan's theatre and hear them play.



ANNA BOYD

A charming singing comedienne now appearing at Churchill's cabaret, has become one of the popular New York entertainers. Her singing of Jerome H. Remick & Co.'s latest ballad, "The Sweetest Girl in Monterey," is one of the great big hits of the season.

CRAIG CAMPBELL

PLAYING THE B. F. KEITH CIRCUIT

Singing in his repertoire

"That's the Song of Songs for Me"

AMERICAN (H. G. Wallace, mgr.).—"The Sacrifice."
SHENANDOAH (Wm. Zepp, mgr.).—"Happyland."
GAYETY (Dan Stuart, mgr.).—"The Bostonians."
STANDARD (Leo Reichenbach, mgr.).—"Cabaret Girls."

James Bassford is the newly appointed treasurer of the Garrick theatre. John Garrity is manager.

ST. PAUL

By O. J. BURMAN.

ORPHEUM (E. C. Burroughs, mgr.).—Wm. Morris, very pleasing; The Mexicans, good; Dooley and Rugel, please; The Misses Campbell, please; Three Steindell Bros., good; Bert Melrose, pleases; Britt Wood, good.
EMPRESS (Gus Greening, mgr.).—Hawthorne's Minstrel Maid, succeed; Casting Campbells; Rossini, very good; Three American Girls, please; Onetta, good; photoplays.
PRINCESS (Bert Goldman, mgr.).—May-

belle, Baeder La Velle Trio, Princeton and Yale, Fears and Homer; last half Johnson, Howard and Lizette, Dunbar and Turner, Mitchell and Mitch, The Sidonias, pictures.
STAR (John Kirk, mgr.).—"Hello Girls."
SHUBERT (Frank Priest, mgr.).—Fischer Players in "The World and His Wife." Next, "The Thief."
METROPOLITAN (L. N. Scott, mgr.).—"Life." Next week, "Lady Luxury."

GRAND OPERA HOUSE (Eugene Levy, mgr.).—A change of policy from three to six acts and pictures has taken place, and the price of admission is five and ten cents with big business. Mr. Levy has struck a popular favor in presenting more vaudeville acts and less pictures.

The Alhambra theatre, playing first run films, is also producing their own comedy films. These pictures are taken around town and are a great publicity stunt.

SEATTLE VARIETY'S Seattle Office

342-343 Cray Bldg.
JAY HAROLD, Correspondent

TORONTO, ONT.

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Peg o' My Heart" received warm welcome on opening. Next, "The Peasant Girl" with Edith Thayer.

GRAND (A. J. Small, mgr.).—"It Pays to Advertise" got a good send off on the opening night. Next, "Twin Beds."

SHEA'S (J. Shea, mgr.; agt. U. B. O.).—Gene Hodgkins and Co., great; Little Lord Roberts, clever; Monroe and Mack, entertaining; Al and Fannie Steadman, good; Scott and Keane, held interest; Olive Briscoe, pleasing; Toyo Bros., sensational; Le Hoen and Dupreese, novel.

LOEW'S YONGE STREET (J. Bernstein, mgr.).—Gertrude Barnes, a hit; Hanlon and Clifton, good; Zella, pleased; Hal Stephens and Co., very good; T. D. Vecchio and Co., entertaining; Marshall Trible, good; Arthur Grace Terry, clever.

SHEA'S HIPPODROME (A. C. McArdie, mgr.; agt. U. B. O.).—The Boyds, clever; Henington Sisters, fine; Ray and Hillard, a success; John F. Clark, amusing; "All for the Girls," bright and pretty; Sherman and Johnson, clever; Valentine and Bell, good.

ARENA (L. Solman, mgr.).—The Boston Grand Opera Co. and the Pavlova Ballet Russe in repertoire, 21-23.

GAYETY (T. R. Henry, mgr.).—"Star and Garter," one of the favorites here. Next, "Follies of the Day."

STAR (Dan F. Pierce, mgr.).—"Military Maids." Next, "American Belles."

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (Oct. 25)

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
Adler & Arline Variety N Y
Adonis & Dog Keith's Washington
Allen & Francis Variety N Y
Allman & Dody Orpheum Omaha
Amata Shea's Toronto
Amoros Sisters Keith's Philadelphia

B

Ankers Three Keith's Toledo
Armstrong Will H Variety N Y

ERNEST R. BALL

Direction Jenie Jacobs



In a descriptive display of different dance doings.
Playing return date on the "Popular Request" bill at
the Prospect, Brooklyn,
This Week (Oct. 18). Next Week (Oct. 25), another
return date at the Bushwick, Brooklyn.



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IN HOLLAND"**

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The Song Hit from "THE GIRL FROM UTAH"

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A Different Irish Song

Take out the song in your act that isn't making good, and "put in" this

SURE FIRE HIT

**"THE WEDDING of the
SUNSHINE AND THE ROSE"**

STANLEY MURPHY--ALBERT GUMBEE

**"WHEN I WAS A DREAMER
(And You Were My Dream)"**

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No. 3—THE GUY FROM TEXAS

No. 4—THE FROZEN NORTH

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Roberts, Stuart and Roberts

Opened at the Empress, Chicago,
Sept. 27, booked immediately by
J. C. MATHEWS as a feature
over the PANTAGES CIRCUIT,
opening Minneapolis, Oct. 25

REMOVAL NOTICE

After Monday matinee my position was changed from **THIRD** to **TWELFTH**. On at eleven o'clock and keeping the audience interested at Prospect Theatre, Brooklyn, N. Y.

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"Joe Towle, with about the best collection of original 'gags' heard around in some time, was close behind for the comedy honors. Mr. Towle should have a chance on a big time program. His comedy bit at the piano for a closer is immense."

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C

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Campbell Misses Orpheum Minneapolis
Cantor Eddie & Lee Al Variety N Y
Carr Eddie & Co Majestic Milwaukee
Carrick Major Variety San Francisco
Cliff Genevieve & Co Orpheum Seattle
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Conlin Ray Variety N Y
Cook Joe Variety N Y
Corradini's Animals Temple Rochester

Crane Mr & Mrs Douglas Orpheum Circuit
Crisps The Orpheum Minneapolis
Cross & Josephine 902 Palace Bldg N Y C

D

Dares Alex & Gina Variety Chicago
De Dio Circus care Taung 104 E 14th St N Y C
De Lyons 3 care F M Barnes Chicago
Demarest and Collette Variety N Y
Davine & Williams Orpheum Oakland
Duprez Fred Variety London

E

Egan Thomas Orpheum Kansas City
Elinore Kate & Williams Sam 802 Palace Bldg
Evans Chas & Co Orpheum Denver

F

Faye Elsie Trio Orpheum Portland Ore
Ferry Variety New York
Florence Ruth Variety San Francisco
French & Eis Shea's Buffalo

G

Galletti's Monks Orpheum San Francisco
Gaudschmidt's The Orpheum Omaha
Gilbert Sullivan Co Maryland Baltimore
Gliders The Orpheum Sacramento
Girard Harry & Co Prospect Brooklyn
Gordon Jim & Elgin May Variety San Francisco
Gray Trio Variety N Y

H

Hagans 4 Australia Variety N Y
Hallen & Fuller Shea's Toronto
Hart Billy Bob Manchester Co
Hart La Belle Marie care Plunkett Palace Bldg
Hawkins Lew Orpheum Minneapolis
Hayward Stafford & Co Variety N Y
Heather Josie Keith's Indianapolis
Herman Al Keith's Boston
Holman Harry Co Palace Fort Wayne
Hooper & Cook Orpheum Oakland
Houdini Orpheum Portland Ore
Howard Chas & Co Orpheum Salt Lake

I

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Imhoff Conn & Coreene Keith's Washington
Italian Musketeers Variety N Y

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McINTYRE and HEATH

Same Big Hit
Big Business in Vaudeville

Starts Next Season in Big
Musical Comedy "BACK TO
THE LIVERY STABLE"

READ WHAT CRITICS SAID IN CHICAGO

Chicago "Examiner," Friday, Oct. 8, 1915.

McINTYRE AND HEATH ARE GLORIOUSLY IN EARNEST

Fat Man's Tears Always a Tribute to the Oldest Surviving Headliners

By ASHTON STEVENS

McIntyre and Heath are—Why, I was about to say that these old masters are reviving themselves at the Majestic. They never revive. Always are they immediate and contemporary; yet are they the oldest of surviving headliners.

McIntyre and Heath knew vaudeville when it was variety, and good variety. They have seen the so-called imperishable popular drama melt from the cities. Where now are "Shore Acres," "The Old Homestead," "In Kentucky," "Way Down East"? You don't have to ask where are McIntyre and Heath. Like the rich, they are always with us, and twice as welcome.

Of course, their classic is "The Georgia Minstrels," which goes on to-day for the rest of the week. They

make of that sketch a veritable darky folk play. But I couldn't wait. I went to the opening and saw them for the 'steenth time in "Waiting at the Church," which slowly is becoming a classic, too. They mellow their circuit "runs."

Mr. McIntyre's razorous bride is quite another phase of him than the cork-struck liveryman in "The Georgia Minstrels." And yet the characterization—it is nothing less—is marked by something of the same reticence and understatement; and it is so gloriously earnest. The harder you laugh the more earnest does it become. Not for the commission on a foreign loan would Mr. McIntyre share in your laughter.

Nor is it within the scope of moderate banking to induce Mr. Heath's windy parson to loose as much as a grin. He delivers his malapropity neologisms with the pride and circumstance of the oldest Congressman at the youngest Fourth of July.

They seem to believe what they are enacting, and so do you. Hence the unfailing accompaniment of arpeggio laughter, and the tribute of the fat man's tear. How Mark Twain must have enjoyed McIntyre and Heath! And why not? He might have written them.

"The Daily News," Tuesday, Sept. 21, 1915.
By AMY LELIE

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Nobody would believe that McIntyre and Heath could bounce in for a fourth term and be hailed as the burrah boys of the hour. But if any old-timer wants to know how young he might have been had he bucked the line of least resistance as these comics have for forty years, let the old guy buy a ticket and laugh his old foolish head off at Mr. McIntyre and Mr. Heath, who have got it all over the young fighters for laughs of this half the century. I have been laughing at this pair for years, but I do not know which is which to-day. I think Heath is the fat one and McIntyre is the lean one, but the team I know is the funny one, so I should worry. They are going to crowd the week full of changes; do all their old sketches . . .

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Puss Pass 25 Palace Baltimore 1 Gayety Washington

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September Morning Glories 25 Empire Cleveland 1 Penn Circuit

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Social Maids 25 Columbia New York 1 Casino Brooklyn

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Berzack Jean (C)
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Bulger Harry (C)
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Crane Gardener
Craven Louie
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D'Arcy Harry (P)
Dale Nan (C)
Dalton & Green (C)
Daniels Fred (C)
De Gray Four (C)
Delano Ted (C)
Demerest Frances
Detrick Joe
Derando Ray
Detrich Roy
Dinkle Tom
Dixon Dorothy
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Draper Frank (C)
Dunbar Jack
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Edwards Alton (C)
Edwards Jack (C)
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Kirk Ethel	non (C)
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Phillips Homer (C)	Smith Jack (C)
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Pollard Gene	Spencer Helen T
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Prince Al	St Leon E & G (C)
Q Quinn William (C)	Steadman Mr Al
	Stover Mrs P N
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SEASON 1915-16. THE ORPHEUM CIRCUIT. (BOTH ACTS)

FRANZESKA

(Jackie and Billy)

JACKIE—The bird that knows what he is talking about

MACK and VINCENT

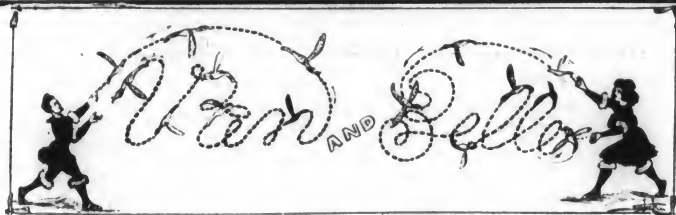
RUSSELL

BLANCHE

ORPHEUM CIRCUIT

Direction, GENE HUGHES

This Week (Oct. 18), Dockstader's, Wilmington



World's Greatest Boomerang Throwers
Inventors of BOOMERANG BIRDS

Only Act of Its Kind in the World

ORPHEUM CIRCUIT

Direction, SIMON AGENCY

JUDSON COLE

Presenting an absolute departure from the stereotyped Magical Offering

Direction JAMES B. MCKOWEN

ALFREDO

Touring New Zealand

H. D. McIntosh



THEY ARE
LAUGHING AT

Sam Barton
IN ENGLAND

ARTHUR
VALLI
AND
SISTER

VALLI

In their New and Artistic Novelty
W. V. M. A. Time

GEORGE HARADA

WORLD'S FAMOUS
CYCLIST

1718 Clybourn Ave.
Chicago, Ill.

We more than made good on the coast and have gone to Australia with a lot of good stuff to deliver. If inquisitive about us ask NORMAN JEFFERIES.

NOLAN and NOLAN

(Juggling Comiques)

Tivoli Theatre, Sydney, Australia.

Vadette Villa (C)
Valli M (C)

Vann Jack
Vannerson Bill
Vincent Sidney



IN DAYS OF OLD -
WHEN KNIGHTS WERE BOLD
AND BARONS HELD THEIR
SWAY, -

THERE WERE NO HOUSES
IN THE LAND
THAT PLAYED THREE SHOWS
A DAY

THOSE WERE THE HAPPY DAYS!

WALTER WEEMS.
FOOLING AND JOKING ALL OVER THE
WORLD.

STONE and MARION

The Entertaining Duo
IN SONGS OF CLASS

THE FAYNES

A CLASSY, FLASHY PAIR

Representative, JACK FLYNN

TED AND CORINNE

BRETON

"THE MOVIE MAN"

"General" ED. LAVINE

ORPHEUM CIRCUIT

HARRY WEBER PRESENTS

PARILLO and FRABITO

Original Street Minstrels

SKATERS BIJOUVE

Direction, FRANK EVANS

HUGO LUTGENS

THE EVANGELIST OF "LAUGHS"
S. & C. Circuit

Walker Florence (C)	Whitehead Joe
Walton Beaulah (C)	Wilkes Ruth (C)
Walton Gordon (C)	Willing Dolly J
Walter Evelyn	Window Muriel (C)
Ward Prince	Wixen Nat
Watts & Lucas (C)	Yant Tom (C)
Wescott Eva (C)	Yates Sisters (C)
Westobbe Mr M	Yetter Martha
Wheeler Richard (C)	York & King (C)
Whipple Bayone (C)	Yoseary Carmen (C)

ROGER

HUGH L.

MARCELLE

IMHOF, CONN and COREENE

Next Week (Oct. 25), Keith's Bushwick Theatre, Brooklyn, N. Y.

Booked solid United Time by MAX E. HAYES

JOE FADEN and CO.

Scenic, Singing, Talking, Comedy Novelty, Entitled "Trying Out"

FOUR PEOPLE

If it's a Harold Selman Playlet it's a Success

NOW PLAYING

"Mysterious Mr. Russell"

"1040 West"

"A Classic in Slang"

"All Wrong"

TWO BIG NOVELTIES COMING

"It Works Both Ways" "The Last Banquet"

NOW FEATURING MYSELF

HAROLD SELMAN

And an All Star Cast in

"THE MYSTERIOUS WILL"

PRINCESS KALAMA

Hawaii's Originator of the
"WHIRLWIND HULA HULA"

Assisted by Mr. KAO
ADDED FEATURE ATTRACTION
for the season with
Harry Hart's "HELLO GIRLS"

GARCINETTI BROTHERS and MONA

NEXT WEEK (Oct. 25), ORPHEUM, SEATTLE

Direction, BERNARD BURKE

12--THE SCOVELL DANCERS--12

(Unequaled in Vaudeville)

Headed by the Premier Danseuse

MME. SCOVELL

Under Exclusive Management of JAMES B. MCKOWEN, Majestic Theatre Bldg., Chicago, Ill.

WM. H. SWANSON Presents

"A MILE A MINUTE"

A Sensational Western Comedy Drama with GEO. F. HARRIS and a Cast of Seven People.

Featuring the Great Race Scene from "THE HONEYMOON EXPRESS"

MAURICE DOWNEY and CO.

In "AN IRISH ARDEN"

By FRED J. BEAMAN CONEY HOLMES, Mgr.

GEORGE CHYO

The Japanese Athlete Extraordinary
Orpheum and U. B. O. Time



**BUSTER
SANTOS
and
JACQUE
HAYS**

The Girls with the
Funny Figure
in their new act,
"The
Health Hunters"
Touring
Pantages Circuit



"The Party from
the South"

"Live and Let Live"
is a good motto for
all men—with the ex-
ception of butchers
and undertakers.

**BILLY
BEARD**

Sailed for Australia
to play
Rickards time
Address

**JIM AND MARIAN
HARKINS**

Tivoli Theatre, Sydney, Australia



**FRANCES CLARE
AND
GUY RAWSON**



TRANSFIELD SISTERS

Refined Musical Act

With Dwight Pepple's All Girl Musical Revue



**BERTIE
FORD**

Dancing a la Tanguay
on the wire, says:

"In nearly every issue of VARIETY you
read of act pirates. Why doesn't some one
steal part of my act? I wouldn't care; in
fact, I would be flattered."

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
Next Week (Oct. 25), Orpheum, Ogden, Utah
Direction HARRY WEBER Address VARIETY, New York



**BILLY
LLOYD and
GEORGE
BRITT**

In "A Mixture of Vaudeville" By Ned Dandy

Oct. 18—Keith's, Philadelphia.

Oct. 25—Keith's, Washington.

Direction, HARRY FITZGERALD.



PAULINE SAXON

THE "SIS PERKINS" GIRL

Holden and Graham

Versatile Novelty Act

In Juggling, Dancing, Magic, Cartooning and
Shadowgraphy

3 STEINDEL BROS.

ORPHEUM—UNITED TIME

"BOBBY"

"HELEN"

Woolsey: Meher

IN "THE BLOW OUT"
UNITED TIME



McINTOSH and his "MUSICAL MAIDS"

ETHEL

BRENDA

CLIFTON AND FOWLER

Authors of "THE COWARD," "THE LATE VAN CAMP," "THE SAINT AND THE
SINNER," "THE GOVERNOR," "THE SURGEON"

ALL PLAYING

Acts Staged by WILL GREGORY

Edmund Lowe

LEADING MAN

Morocco's Burbank Theatre, Los Angeles

MAYME REMINGTON

AND COMPANY

New Act. Booked Solid U. B. O.

PAUL RAHN

Artistic Character Singer and
Light Comedian

"Morrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite

5 MacLARENS

Eastern Rep.
I. KAUFMAN

W. V. M. A.

Western Rep.
TOM POWELL

DAWSON, LANIGAN and COVERT

"Those Dancing Phields"

ORPHEUM and UNITED

Dir. EDW. S. KELLER

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WE ARE THE ORIGINATORS OF THIS STYLE OF ACT.

NELUSCO and HERLEY

"EUROPEAN VERSATILE NOVELTY"

Card Manipulation, Shadowgraph, Rag Painting, Club Juggling and Chinese Novelty.
Direction, AARON KESSLER

Amoros Sisters

Direction, PAUL DURAND.

Management, TONY WILSON

HOUDINI

ORPHEUM CIRCUIT

Next Week (Oct. 25)

ORPHEUM, PORTLAND, ORE

VARIETY

FOR OVER A YEAR

Every Newspaper in Every Edition

Has and Is Printing Our Advance Notices

on the Front Page

*Everyone Reads War News and Wants to See What
40 Years of Grim Preparedness Has Done*

**NEW YORK WENT WILD OVER THESE PICTURES
THE POLICE RESERVES HAD TO BE CALLED OUT
BROADWAY TRAFFIC WAS BLOCKED FOR HOURS
BY PEOPLE FIGHTING FOR ADMISSION**

Average Daily Attendance AT 44th STREET THEATRE
NEW YORK CITY **8,555 People**
RECEIPTS \$14,972.00 A WEEK

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CHICAGO TRIBUNE
GERMAN
SIDE OF THE WAR**

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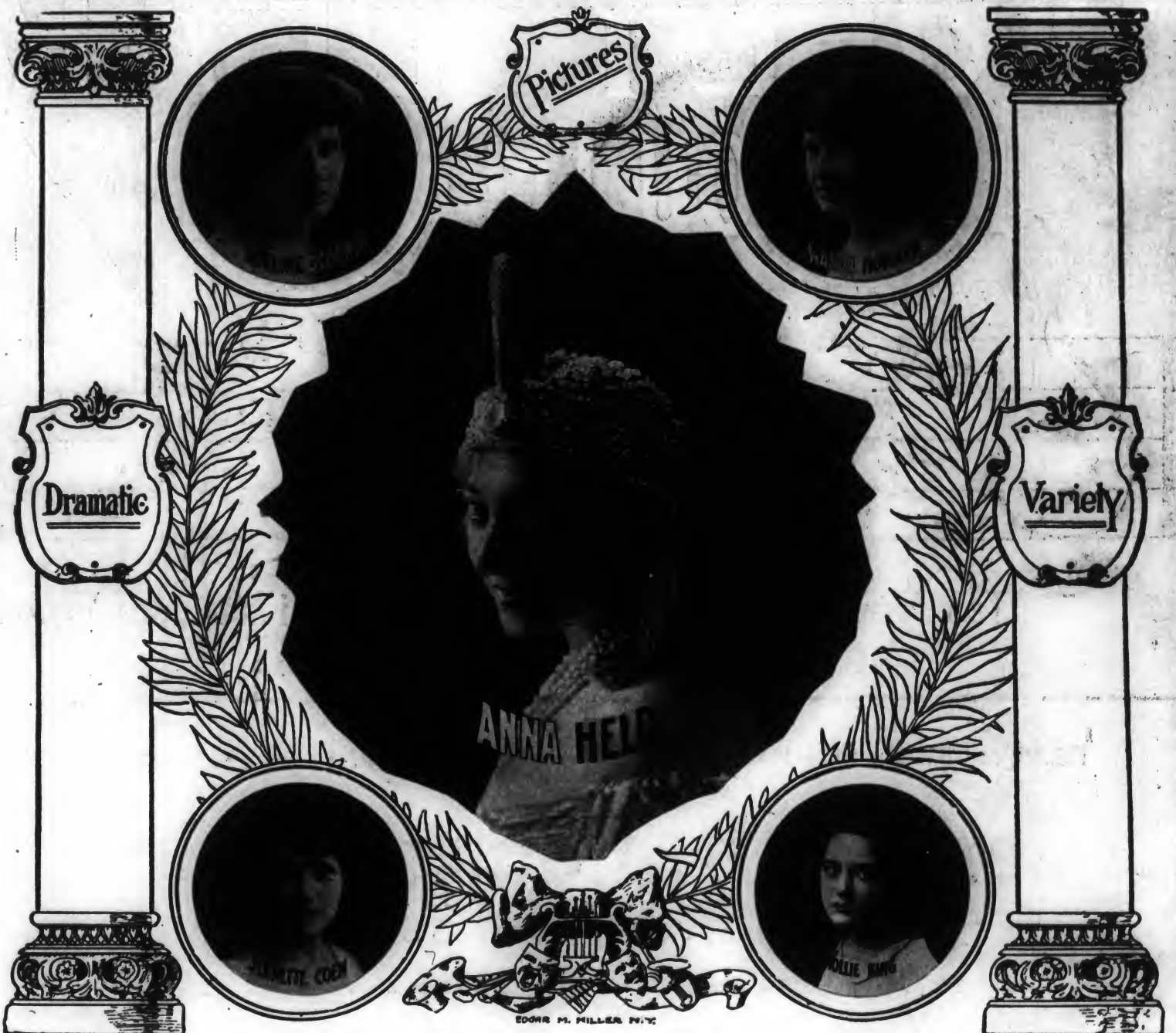
TEN CENTS

VARIETY

VOL. XL, No. 9

NEW YORK CITY, FRIDAY, OCTOBER 29, 1915.

PRICE TEN CENTS



J. H. REMICK, President

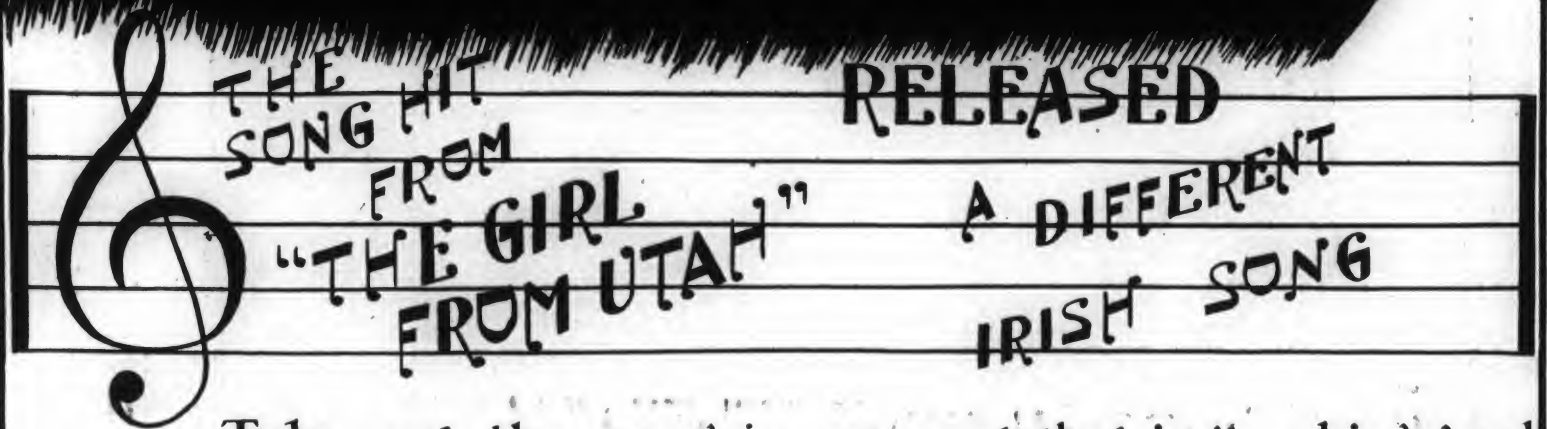
F. E. BELCHER, Secretary

Jerome H. Remick & Co.

MOSE GUMBLE, Mgr. Professional Department

THE \$7,000 SONG HIT

"MOLLY DEAR IT'S YOU I'M AFTER"



Take out the song in your act that isn't making good
and "put in" this SURE FIRE HIT

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BOSTON

137 West Fort St.
DETROIT

VARIETY

VOL. XL, No. 9

NEW YORK CITY, FRIDAY, OCTOBER 29, 1915.

PRICE TEN CENTS

BRADY TO QUIT LEGITIMATE FOR MOTION PICTURE FIELD

Leander Richardson, Brady's Star Press Man, Now With World Film Corporation, With Which Brady Is Closely Allied. Lewis J. Selznick Believes Brady Is the Coming Film Producer.

There seems to be very good reason to believe William A. Brady's active and fertile mind is turning toward motion picture direction, and that his activities in this field will be directly connected with the World Film Corporation.

Following a series of exceedingly significant happenings, Leander Richardson, who has been Mr. Brady's publicity expert for the past five years, joined the World forces Monday as chief press man.

It is scarcely conceivable Brady would have let Mr. Richardson go without some kind of a string to him, for publicity men of his type and usefulness do not grow upon every bush, and Richardson's work in the Brady interest has added immeasurably to the extent and dignity of that manager's standing with the public. No man in the publicity end has a wider or more influential acquaintance with newspaper people, or knows better what to supply them with for publication than Richardson. It was he who put over the story of "Sinners" original production last Christmas day in Sing Sing prison, a story that got first page position all over the United States. The great quantity of Brady matter that has appeared in newspapers and magazines, much of it attracting national attention, has been from Richardson's pen, and it seems no more than natural if Brady intended to stick to the legitimate show business he would have hung onto his "one best bet" in the publicity line.

Some time ago there appeared in one of the official Brady statements the announcement the manager was contemplating some very extensive picture operations with Lewis J. Selznick, general manager of the World. This was

in the nature of a "joker" attached to an outline of Brady theatrical matters, and it did not attract any special attention at the time.

Shortly afterward, at a luncheon where Mr. Selznick was the host, Mr. Brady made a speech in which he took occasion to eulogize D. W. Griffith as one of the really great men of his time. This, in different form but with increased emphasis, was repeated by Brady Sunday night at the Hotel Astor banquet given in his honor by the Friars.

To those who know, or think they know, the workings of the Brady mind, there is something behind these utterances, for Brady is not constituting himself anybody's advance agent when there is nothing in sight.

Brady himself is one of the greatest stage directors in the theatrical business, especially in the handling of big scenes requiring large numbers of persons. He has been giving a good deal of personal attention lately to the World's studio at Fort Lee, N. J., and has done considerable actual work in putting the "punch" into certain films which were lacking in this respect before he took hold of them.

In nearly all of Brady's utterances of late he has frankly declared there was nothing left in the legitimate show business. He has only two or three companies on the road this year, where ordinarily he would have from 20 to 30. He declares he cannot find plays and that if he could it would be difficult to cast them, as the pictures are wearing away most of the desirable actors.

In fact, the eagle eye of Brady has been fastened upon the picture business for over a year, sizing it up and taking in all its salient points. Inci-

(Continued on page 11.)

The OFFICIAL NEWS of the

White Rats Actors' Union and Associated Actresses of America

Appears on pages 14 and 15

MORNING AND MIDNIGHT SHOWS.

Bridgeport Oct. 27.

Industrial revolution in this city caused by the manufacture of war material day and night and resulting in a uniform division of laboring periods into three eight-hour shifts has changed theatrical conditions materially in this city. As a large proportion of the population goes to work at 3 o'clock in the afternoon the lead of the Poli theatre in showing "Birth of a Nation" in the morning has been followed by other theatres here and it is likely that midnight performances will soon be begun in some of the larger theatres.

NO BIG TIME FOR BRONX.

It has finally been decided to continue the small time vaudeville policy at the Royal in the Bronx, despite the petition of neighborhood residents for a high-grade program. The matter of a change was held under advisement for several weeks, but the continued success of the present policy minimized the possibility of a return of the big time bills.

LA SALLE POSSIBILITY?

Chicago, Oct. 27.

"My Home Town Girl," the new Hyams and McIntyre musical show, scheduled for a Syracuse opening Nov. 15, is reported around here as the next attraction for the La Salle, now housing the Joe Howard production.

While negotiations may be under way, nothing definite has been announced.

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

"THE SACRIFICE" SACRIFICED.

Chicago, Oct. 27.

Rowland & Clifford planned to organize and route for the road four additional companies of "The Sacrifice" had the Lem B. Parker stage version of the Leo Frank case met with box office approbation, but have abandoned the idea and in addition notified the company now on the road to return to Chicago. The piece failed as a drawing card.

REVIVING MELODRAMA.

Chicago, Oct. 27.

Encouraged by the box office success of "The Little Girl in a Big City" at the Victoria last week, the Stair-Havlin Circuit may give its Chicago houses a good dose of the old-fashioned melodrama.

In view of this the S-H bookers are giving the local theatres other mellers such as "The Argyle Case," "The Little Lost Sister," "The Yellow Ticket," etc.

BECK FINALLY LEAVES.

Immediately after the decision of Judge Hand in the Fischer-U. B. O. trial, Martin Beck hastened to complete arrangements for his postponed trip over the Orpheum Circuit. Mr. Beck left New York Wednesday for Chicago, accompanied by Louis Sonnenberg, the Orpheum's attorney. At Chicago Mort Singer will join the party and Herman Fehr will be picked up in Milwaukee. The quartet will journey to the coast, returning through the inland states. The trip will consume five weeks.

LONDON MANAGERS AT MEETING RESOLVE TO ACT INDEPENDENTLY

Wanted to Consider Closing Entirely at Nights Owing to Darkened Streets—No Concerted Move to Be Made. Many Houses Giving Daily Matinees.

London, Oct. 27.

The London legitimate managers have called a meeting to consider the situation of the darkened streets and the majority decided to carry on their business as usual, keeping their houses open at nights.

The Royalty gave matinees only this week and next week will give three night performances in addition to six matinees, commencing at 5.30. The Haymarket is giving six matinees of "Quinneys" and one evening performance (Saturday). The Duke of York's is showing at matinees every day and evening performances on Thursdays and Saturdays.

The Aldwych is giving daily matinees and evening performances on Thursdays and Saturdays at 6.15; Savoy and Apollo, matinees Mondays, Wednesdays, Thursdays and Saturdays, in addition to six evening shows; Vaudeville, Kingsway, New and Globe theatres, matinees Wednesdays, Thursdays and Saturdays and six evening performances.

At the meeting of managers, no concerted action was taken with regard to closing entirely at night or earlier beginnings. It was decided that each is to act for himself.

SALARY FOR CHARITY.

London, Oct. 27.

Parker's "Mavourneen" was presented at His Majesty's, Oct. 24. It is a weak play, redeemed by beautiful scenes, and is a most magnificent production.

Everything is subordinated to the star part, a fine role superbly played by Lily Elsie, who returns to the stage, devoting her salary to charities. Miss Elsie's acting and the production will probably attract for a limited time.

SAVOY SHOW FINALLY ON.

London Oct. 27.

H. A. Vachell's "The Case of Lady Camber," after several postponements, was produced at the Savoy last week. H. B. Irving gave a splendid performance, while May Leslie Stuart, daughter of the well-known composer, displayed unexpected dramatic ability. In normal times the piece would be a sure money maker.

"STOP THIEF" DIVIDES OPINION

London, Oct. 27.

At the New theatre, Percy Hutchinson's production of "Stop Thief" had its premiere Oct. 21 and was accorded a cordial reception, but the criticisms are very diversified.

The consensus of opinion is that it is a clever idea, but too long drawn out. Hutchinson and Gertrude Lang are

excellent. It is an all-English company, including Hayden Coffin, Marsh Allen, Frederick Volpe, Marie Illington, Elsie Stranack, Margaret Swallow.

"IRIS INTERVENES" A HIT.

London, Oct. 27.

Lena Ashwell reopened at the Kingsway with "Iris Intervenes" and scored a big success. The piece is by John Hastings Turner, aged 22, who recently returned from the war, badly wounded. Turner has a great future if he is spared. He and Miss Ashwell received an ovation at the fall of the curtain at the premiere.

BOUCCICAULT'S NEW JOB.

London, Oct. 27.

Dion Bouccault, for the past 14 years the English producer for Charles Frohman, has arranged with Sir Charles Wyndham and Mary Moore to enter the management of the New theatre at Christmas, producing there "Peter Pan."

Although Unity More is announced to play Peter, she will probably be unavailable and continue in "Shell Out."

LAURETTE DODGING ZEPS.

London, Oct. 27.

Moya Mannering is once more playing Laurette Taylor's role in "Peg," the star again taking a rest.

Miss Taylor dislikes Zeppelins and it is feared this may have had something to do with her latest vacation.

Hawaiian Singers in Revue.

London, Oct. 27.

Luvaun and Moana, Hawaiian singers, have been engaged to do their specialty in the new revue now in rehearsal at The Playhouse.



VAN HOVEN.

Enjoying a prolonged engagement at the London Coliseum at present, which is far removed from the Gus Sun Circuit.

REVUE HAS TIME PLOT.

London Oct. 27.

Andre Charlot's production at the Alhambra "Now's the Time" boasts a story. It's pivot is H. G. Wells' time machine which whirls the characters through all ages from the Garden of Eden to the present period. It is in two acts and ten scenes.

DRURY LANE'S LOSS.

London, Oct. 27.

The Drury Lane balance sheet for the past year shows a loss of over \$47,000, which does not, however, affect the company's financial position, as there is a very large reserve fund.

"Puss in Boots" will be produced at that house for Christmas with a strong company.

DE COURVILLE GOING BACK.

The Rotterdam next Tuesday will probably take Albert de Courville back home.

Up to Wednesday Mr. de Courville had not closed for any American artist to appear in his London productions, although in negotiation with many.

CAN'T TREAT IN LONDON.

London Oct. 27.

The "no treating" law went into effect Monday. We now have the spectacle in every public house of half a dozen men in one party each paying for his own refreshment.

JEANNE BROLA'S SUCCESS.

London Oct. 27.

Jeanne Brola daughter of General Hughes of the United States Army is making a pronounced success in principal roles at the season of English opera at the Shaftesbury.

FRENCH REVUE CLOSED.

London, Oct. 27.

The French Revue at the Garrick has closed and the house will shortly be reopened with a revue in English.

\$10,000 MATINEE.

London, Oct. 27.

A charity matinee of "Watch Your Step" at the Empire Oct. 21 realized \$10,000. It will be succeeded about Christmas by "Chin Chin," with Robert Hale as leading comedian.

Hale has sailed to see the American production.

COURT THEATRE REOPENED.

London, Oct. 27.

The Court theatre has reopened with French plays, by Madame Emilie Lindley.

VAN HOVEN STILL GOING.

London Oct. 27.

Van Hoven is playing an extended engagement at the Coliseum and registering his usual success.

Crescent, Syracuse, Adds Vaudeville.

Syracuse, Oct. 27.

The Crescent here has added three acts of vaudeville to its picture bill. The house is now in opposition to the Temple, which is under the same management. Bill Delaney, in the U. B. O. Family Dept., is booking the house.

RATS' ANNOUNCEMENT.

The announcement contained in the current issue of VARIETY under the heading of "White Rat News" about the temporary discontinuance of their initiation fee, is the first step in their contemplated campaign for an enlarged membership.

At the suggestion of their International Organizer, Harry Mountford, the Board of Directors decided to extend the "open door" invitation to the profession at large for a 30-day period. This is expected to result in a general rush of applications, particularly among those ex-members who left the organization with the expiration of Mountford's reign as secretary to the directory board four years ago.

At the same time the White Rats announces all members behind in their dues will be restored to good standing in the organization upon a payment of dues for the coming six months, as long as this payment is made within the 30-day time limit.

The first inkling of the new campaign is found in Mountford's request for 300 deputy organizers, who, it is reported, will be deputized to the various sections of the theatrical map with the idea of forming a system of walking delegates, for the advocacy of a union shop throughout the many vaudeville circuits.

A general open meeting is scheduled for Tuesday, Nov. 9, to which all professionals of both sexes will be invited. It was originally intended to hold this gathering next Tuesday, but being Election Day, the meeting was postponed.

Pittsburg, Oct. 27.

At a monster scamper held here this week Frank Fogarty secured several new members including Alex Carr, who subscribed for a life membership.

The affair was held at the expense of Mr. Fogarty, who settled for all refreshments personally.

Similar scampers will be held all along the road as formerly.

ACTORS' POLITICAL CLUB.

Under the leadership of Bert Leslie, a number of prominent professionals have assembled together to form what will be known as the Actors' Independent Political Club. A charter will be applied for and temporary headquarters have been established in the Comedy Club, although the political faction have no direct connection with the latter organization. The idea is to select a number of candidates who will carry the club's endorsement during the campaign. Judge Swann, the Tammany candidate for the District Attorneyship, will top the list.

SAXE WITH PANTAGES.

Chicago, Oct. 27.

Saxe's Orpheum, Milwaukee, and the Broadway, Superior, Wis., will be tacked onto the Pantages route next week, the houses to receive their bills out of Chicago. The Orpheum will start with a four-act show.

Josephine Drake has been added to the cast of "Sadie Love" by Oliver Morosco.

DAMAGE SUIT AGAINST U. B. O. DISMISSED BY FEDERAL COURT

**Fischer Non-Suited in \$300,000 Action Alleging Conspiracy—
Outside Booking Agents Fear Rearrangement of "Floor"
System—Burlesque Men Anxiously Watched Result
—Decision a Triumph for Attorney Goodman.**

Clifford C. Fischer was non-suited in his case against the United Booking Offices, Central Promotion Co., E. F. Albee, J. J. Murdock, Martin Beck, H. B. Marinelli, Ltd., and F. F. Proctor for \$300,000 (treble damages) by Judge Learned Hand in the Federal Court, Tuesday. The court said Fischer had failed to establish he had been damaged.

The jury was dismissed and the judge suggested the plaintiff's attorneys might reframe the complaint and press an action in equity. Fischer's attorneys intimated they might take up the action in equity but in this case all that the plaintiff could be granted would be an order from the court, in injunction form, preventing the defendants from restraining the booking agent in the pursuit of his business.

The fact that Fischer did not have an established business for a number of years in which he could show that he did a certain amount of business annually with the United Booking Offices was the ground on which the dismissal of the case was based.

The trial had been going on for ten days. A host of witnesses was called by the plaintiffs to prove the defendants in the action constituted a combination in restraint of trade, inasmuch that they controlled exclusively the high-class vaudeville business of this country and Canada. The plaintiff also claimed that by reason of a contract entered into last October between the booking authorities and circuit heads and H. B. Marinelli, Ltd., he was discriminated against and unable to do business with either the U. B. O. or the Orpheum circuits.

It was just before the midday recess Monday the attorneys for the plaintiff rested their case. The afternoon Monday was devoted to the hearing of the argument of counsel on the merits of whether or not a case had been established. For this reason the jury was excused until the following morning.

At the opening of the afternoon session, Maurice Goodman, the U. B. O. attorney, opened the proceedings in an attempt to convince Judge Hand the plaintiff had failed to establish a case of damages. He cited cases in the United States courts where precedent had been established. But His Honor did not seem fully satisfied in his own mind that the plaintiff did not have some assurance of earnings through a promise made him by Martin Beck.

In effect, Judge Hand stated that it hadn't been for the testimony of a

conversation which the plaintiff stated he had with Mr. Beck, he would not let the case go to the jury. It was then at the request of the court that Mr. Steuer took the floor on the question of damages. He spoke rather briefly on this question.

Henry A. Wise next held the floor for almost an hour and a half. He took the complaint and stated that none of the allegations contained therein had been proven and asked the court if the defendants were not within their rights in doing business with whom they willed. Mr. Wise placed a most convincing argument in law before the court for the dismissal of the action.

As an aftermath to the trial, the case of Charles Bornhaupt was placed on the calendar, to come up for trial Nov. 22. Bornhaupt stated, after the decision of Judge Hand had been given out, that they intended to go through with his case.

It is said Mr. Steuer accepted the Fischer case on a contingency, his services to be repaid by a share of any judgment obtained by Fischer in the action. Mr. Steuer is an attorney of large earning capacity annually on fixed charges, and it would be unusual for him to accept a case under the Fischer conditions on a contingent fee. Several surmises have been made as to who may have been behind Fischer in his action, without any authentic information forthcoming.

The decision was a triumphant victory for Maurice Goodman, whose masterly handling of the defense eclipsed the oratorical pyrotechnics of Max D. Steuer, who heretofore has been universally acclaimed invincible as a trial attorney.

The principal topic of discussion evolving from the suit seems to center around the possibility of the eventual elimination of the outside agents holding booking franchises with the U. B. O., or at least a rearrangement of the system by which they operate in conjunction with the booking office.

It is argued by many the present plan allows an opening for litigation with the disfranchising of any outside agent, while by simply eliminating the middleman as a vaudeville factor entirely, by virtue of retaining on a salary basis, either the entire list of franchise holders or a sufficient number to prevent any booking congestion, the agent would serve his end, but become classified as an "employee" of the offices with no individual identity such as was established in the Fisher hearing.

That an organization composed of various circuits of theatres can be handled without the assistance of agents was demonstrated by C. E. Bray during his reign as general manager of the

Western Vaudeville Managers' Association in Chicago. Mr. Bray introduced the A. E. Meyers Agency, allowing it exclusive booking privileges, but the "Association" was a partner in the Meyers office and held the directing control. This condition was later the cause of Bray's resignation, for he strenuously opposed the "open door" policy of the circuit managers, and, lacking the support of the W. V. M. A. directors, he withdrew.

The decision in the Fisher case has given the situation a new angle, however, and, while the U. B. O. executives admit that in the event of an unfavorable decision they would have been forced to "rewrite" the agency question, they feel satisfied Judge Learned Hand's ruling relieves them of any serious thought over the agents' situation, and the present method may be confirmed as practical.

The same condition applies to the Orpheum Circuit, where the booking is all entered as "net," with the Booking Offices' five per cent. fee deducted from the face figures of all contracts.

Despite the assurances of the U. B. O. and Orpheum officials, however, the outside men are visibly worried over the future possibilities, earnestly expecting some method of rearrangement, at the least, as a result of the Fisher litigation.

The various burlesque managers comprising the Columbia Amusement Co. and the American Burlesque circuit anxiously followed the progress of the Clifford Fisher suit in order to gauge the possibilities of any similar action that might be aimed toward their own interests in the future.

While no such action is contemplated by any one at the present time, with the recent dissolution of the Progressive wheel and the subsequent organization of the second burlesque organization of the second burlesque circuit, the men in control of the field are not feeling any too secure.

Competition in the burlesque branch of theatricals is decidedly limited, and while its activity is confined to the section east of Omaha at present, it has practically a field of its own and any litigation might prove rather ticklish.

The last two days and a half of the trial did not bring any sensations to light. Thursday of last week Oscar Hammerstein was the star witness of the day, although he was on the stand but a few minutes in the morning. He was followed by Louis Wesley, who related his experiences with the Booking Offices in relation to his operating the Savoy theatre, Atlantic City, and how he lost the U. B. O. franchise for that house. He also related his experiences with acts while he was booking with William Morris during the time of "opposition."

Harry Mountford was called to the stand Thursday afternoon, and after his direct examination by Mr. Steuer was permitted to step down without being cross-examined. The principal point brought out here was the fact that there had been a trial before License Commissioner Robinson in which the so-called "blacklist" figured.

Clifford C. Fischer, the plaintiff, was

the next witness. He related the number of years he had been in show business, telling how he first entered by the purchase of a horse and dog act which he brought to this country in 1902. Following this, he told of his employment at various times with H. B. Marinelli. He stated that at the time that he was booking through the U. B. O. and his collections were made through the Vaudeville Collection Agency he only had to pay 10 per cent. of the commission collected from an act, instead of what is generally conceded a 50-50 split.

He said it was in 1914 he met Martin Beck in Europe and at that time was informed Beck would take care of him when he came to this country. Fischer stated he still believed that Beck was his friend. He came over here, and received the "floor" privilege for the Orpheum, but Beck sent him with Frank Vincent to see Messrs. Murdock and Albee to arrange for him to get on the floor of the United. This fell through after the Marinelli agreement was made.

S. Rachman was on the stand Friday morning and was followed by Eddie Clark. Clark told of all his doings in show business since he played for William Morris, Inc. Mr. Wise cross-examined him and brought out that he had been played by the U. B. O. at various times since the Morris circuit went out of existence. After Clark had concluded his testimony, Fischer was recalled to the stand and remained the entire afternoon, returning again Monday morning. The last witness called by the plaintiff's side was M. L. Malevinsky, the attorney, through whom they tried to prove the existence of a copy of the "blacklist," but in this they were unsuccessful, and then rested their case.

The suit instituted against the Columbia Amusement Co. by Freeman Bernstein, who is asking \$15,000 damages for an alleged breach of contract, was scheduled for a preliminary hearing this week. The Columbia Co. was served with notice to show cause why the books of the corporation should not be subjected to an examination and this phase of the case will be threshed out in court during the current week.

Bernstein in his complaint claims he was promised a franchise for the May Ward show, but after playing some time around the New England territory the matter was closed and the franchise not delivered. In order to accept the New England time Bernstein was forced to cancel an independent route.

EDELSTEIN A BANKRUPT.

Joseph Edelstein, a theatrical manager, has filed schedules in bankruptcy placing his liabilities at \$56,918 and assets at \$36,069. The assets consist of half interests in the National and Kessler theatres amounting to \$5,000 and a claim against the Peoples' theatre amounting to \$30,800. Banking concerns are in the majority among the creditors.

ANOTHER BURLESQUE "CUT" IN SALARY CONTEMPLATED

Reported Private Meeting Has Been Called for Managers, Who Will Be Instructed by Columbia Heads What They Are to Offer Artists, With a Maximum Limit—No Competition for Services to Be Permitted.

A private meeting has been called, it is said, for all the managers connected with both wheels of the Columbia Circuit for the express purpose of "regulating" the salaries of players.

It will be put before those who attend that the competition for artists is altogether unnecessary, and it must be squelched. Speaking of the proposition, one of the biggest producers, and a prime mover in the proposed new order of things, said:

"Yes, it is quite true that something must be done—and at once. The entire bunch of burlesque producers, with the exception of Gus Hill, after devoting their whole lives to this branch of amusement, isn't worth, in the aggregate, a half million dollars. In fact, if the majority of them were to wind up today it would be found they were bankrupts.

"There is but one reason for such a condition—salaries are altogether too high. Some performers get a percentage of the profits, besides a big salary. The 'percentage' thing is a joke for shows paying such salaries never have any profits to divide.

"Something must be done—and done quickly. At the meeting it is our idea to stop managers from making offers to performers playing under other managements. We shall set a fair price on the services of all artists now with us, and no manager will be permitted to offer a larger amount. If the players decline to accept, we shall endeavor to develop new talent recruited from other channels. It won't be easy, but we must do it or face the alternative."

Last season the Columbia circuits "cut salaries," including those of chorus girls, with the result it was the poorest season financially for the managements (theatres and shows) in the history of the Columbia Amusement Co.

To what extent the "cut" last season entered into the poor quality of the performances of course could not be determined, but beyond the general resentment over the wholesale reduction of pay, the clipping down of the chorus girl salary from \$18 weekly to whatever the girls would stand for excited intense feeling along the entire line of the wheels, with principals as well as the girls themselves.

Chorus girls are obliged to pay for their weekly room and board when traveling, receiving transportation only in addition to their pay. Some man-

agers tax the girls with cost of wardrobe, deducting installments from their weekly salary in settlement.

81ST ST., TWO-A-DAY.

Commencing Nov. 8, the 81st Street theatre will become a twice daily vaudeville theatre, increasing its prices at the same time to 25-75, and thereby entering into the "big time" ranks, besides becoming the first big time vaudeville theatre over here to play that policy in conjunction with a feature film service.

The 81st Street has contracted for the Triangle service, to start simultaneously with the change in vaudeville policy. The grade of the five acts used by the 81st Street will be increased, and, other than the two features to be supplied by the Triangle, the show, opening at 7.45, will start with a pictorial weekly, to be followed by a film comedy, the vaudeville bill opening at 8.15, with the Triangle feature centered in the performance, a Triangle two-reel comedy closing the show.

The 81st Street has had, since opening, a pop vaudeville entertainment, continuous, with pictures. C. P. Stockhouse, manager of the theatre, noted the uselessness of the "supper show" in the continuous program, and finally prevailed upon the directors of the house to accede to the change he suggested.

With its twice daily varied policy, the 81st Street will compete with the Colonial (at 63d street) for the better patronage of the West Side district both are in. Each of the two theatres is booked through the United Booking Offices.

According to reports around the U. B. O. this week, Mr. Stockhouse has already sent out requests for good-sized and large salaried acts to fill in his programs under the approaching policy.

Keith's Royal in the Bronx, now playing a continuous pop vaudeville bill with a sprinkling of big time turns in it, will retain the same policy after Nov. 8, excepting giving but two performances daily.

ROSE AND CURTIS PRODUCING.

Rose and Curtis have arranged for the production of several vaudeville acts under their personal direction, the first being Lasky's "Beauties," which will be routed over the small time. The agents purchased the turn from the Lasky firm. William O'Clare will also be provided with a new girl act by Rose and Curtis, while several other acts are now in rehearsal for early productions.

IN AND OUT.

Ray Samuels was forced to withdraw from the Palace program Friday night owing to a complete loss of voice. Williams and Wolfus substituted for the remainder of the week.

The Flying Martins and Everest's Monks left the Palace, New York, bill Saturday night. Doyle and Dixon replaced them for the two Sunday shows.

Armand Kaliz and Amelia Stone failed to open at the Palace on Monday because they were assigned to No. 3 on the program. No act was added to the bill to replace them.

ONE-DAY "TABS."

Chicago, Oct. 27.

"Tabs" will be routed for single day engagements through the Allardt office hereafter, the Gaiety, South Chicago and the Orpheum, Racine, Wis., playing the condensed musical shows Sunday only, the balance of the week being given over to a picture program.

The same circuit will introduce tabloids at the Jefferson, Goshen, Ind., next week with a similar policy settled for the Boyer, Kendallville, Ind., commencing Nov. 15.

The Logan Square, Chicago, will follow the example introduced by the Allardts, starting a Sunday vaudeville concert this week with the usual picture policy remaining for the other six days.

A. B. C. IN COLUMBUS.

Chicago, Oct. 27.

The Affiliated Booking Corporation has arranged with the Empress, Columbus, O., to start Affiliated bookings Nov. 8, a six-act show being outlined.

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

—NOW PLAYING—

THE ONLY LADY IN THE WORLD WITH A PURE MALE TENOR VOICE



MR. GEO. F. HOWARD AND MISS KITTIE ROSS
GRAND OPERATIC REVUE

The act that created a sensation in Europe. Now a sensation in America. Novelty from start to finish.

Oct. 25, Princess, Nash 'ile, Tenn.
Nov. 1.—OPEN.

M. S. BENTHAM, Mgr.

NEW ACTS.

Overholt and Young Sisters.

Upton and Ingraham, reunited.

Marty McHale in a new single.

Albert Borde and Helen Parson.

"It Happened in Cork" with Jacob Katzman (Rose and Curtis).

"The Second Story Man," by Upton Sinclair.

Frank Mayne and Co. in "The Return."

Johnny Johnson in a new single by Blanche Merrill.

Norwood and Anderson in "What Else Could He Think" by Fred J. Lillian Fitzgerald and Henry Marshall.

Pierce and Knoll in "Mary From Berryville," by Harry Brennan.

D. J. Lustig Players, reorganized, in sketch.

Mintz and Palmer in a singing and talking act.

Percy Haswell and Co., comedy sketch, called "Brimstone and Hellfire."

Clarence Oliver and Georgie Olp, sketch by Hugh Herbert, "Discontent."

Florence Arlington and Co., "The Snow Birds."

"Aero Raid," a war sketch, with Cecil Owen and Co.

Mickey Curran (formerly Curran and Mack), and Eddie O'Brien, two-act.

Hunting and Francis in a new comedy sketch.

James T. Murphy and Marie Delmore in "News From the Front."

"Hello, How Are You?" a miniature musical review with ten people. (B. A. Myers.)

Anthony, formerly of Anthony and Mack, and Stanton, formerly of Wm. Thompson's act in a new double turn.

Fenimore Cooper Towne, supported by Madeline Gregg and Co., in "Spilling the Beans."

Elizabeth Evans and Jack Lloyd and Co. in "The Alternative," dramatic sketch.

Myrtle Young (Moore and Young) and Ada Ayres (Norton and Ayres) "sister act."

BOOKING MILWAUKEE HIP.

When the new Palace Hippodrome in Milwaukee is completed, the bills will be supplied from the New York office of the Orpheum Circuit and not through the Western Vaudeville Managers' Association, as previously announced. The house will seat 2,200 and is scheduled for an opening next September. It will play a high grade "pop" program.

There is a possibility the Milwaukee house will be operated on a split-week policy, although this has not been decided upon. The big time shows will continue to play the Majestic there.

Valerie Bergere Producing Concern.

Frank Girard and Bob O'Donnell, manager and treasurer, respectively, of the Orpheum, Brooklyn, have closed negotiations with Valerie Bergere for the establishment of a new vaudeville producing company, to be called the Bergere Production Co.

The new firm's first offering will be "The Taxi Mystery," carrying Edgar F. Girard and Co., while a new piece, labeled "Excess Baggage," is being prepared to follow it.

HEUCK CIRCUIT EXPECTING 20 HOUSES WITHIN MONTH

**Independent Burlesque Chain Goes Into Toledo This Week.
Nine Houses and Shows Now Connected With Heuck's.
Business Gradually on the Ascent and
Everybody Satisfied.**

Cincinnati, Oct. 27.

The Heuck Circuit of independent burlesque is claiming it will have 20 houses and shows before another month, if present conditions continue. The Heuck people now play nine theatres. Each house is required to produce a show.

This week Heuck's expects to close for the Arcade or Crown at Toledo. The circuit started with the People's, Cincinnati; Columbia, Indianapolis; Haymarket, Chicago. Since, it has added the Empress, Milwaukee; Lyceum, Columbus; Academy, Pittsburgh; Folly, Detroit; Garden, Buffalo; and Grand, Cleveland.

William Hexter, of the Heuck chain (and also director of the People's here), said yesterday to a VARIETY representative: "Business was not so good at the start, but it has been on the gradual ascent and we are well satisfied. We are giving the Columbia (burlesque wheel) shows a stiff fight in every town where our houses oppose the Columbia theatres."

The ministers' crusade on burlesque here has affected business somewhat but not to a damaging extent, the local managers say.

Next week at the People's is billed "The Fashion Girls," with Ethel Hall featured.

Attorney Michael Muller, representing Harry Hart, manager of the Olympic, who, with William Hexter, manager of the People's, was arrested on a charge of contributing to juvenile delinquency, declared in the Court of Domestic Relations Monday the dialog in the burlesque show was not nearly so suggestive as certain passages from the Bible. "Any person who can get evil out of the dialog at the Olympic must have an evil mind," added Muller.

Hexter pleaded guilty and was fined \$250 and costs. This was suspended on his promise to keep minors out of the People's. Hart demanded a trial by jury and will get it.

The arrests resulted from the order of Mayor Spiegel, made on request of Protestant ministers and Father William Anthony, secretary to Archbishop Moeller, that the burlesque houses "clean up."

DALY'S OUT OF CIRCUIT.

At the conclusion of this week, when the Sam Rice show closes its engagement at Daly's theatre, that stand will be dropped from the recently formed independent circuit and will have to shift about for its own attractions. The Union Square will be the sole eastern stand and will be booked in conjunction with the Lyceum, Washington, Holliday, Baltimore, Academy, Pittsburgh, and the Garden, Buffalo. This is through some

booking arrangement between the Heuck Circuit and the eastern houses.

It is reported the management of Daly's is considering a stock plan, but whether this has been definitely decided upon is not known. Business at Daly's has not been up to expectations, and with the addition of the Garrick to the American wheel the attendance at the independent house suffered accordingly.

MYSTERY IN LAMREE CASE.

Chicago, Oct. 27.

Mystery surrounds the finding of Anna Lamree, of the Billy Watson "Beef Trust" company, in an almost lifeless condition in her room at the Lyons Hotel Oct. 21, her head crushed and her body covered with bruises. Her removal to the American Hospital by Herbert Elbert, hotel clerk, and Elbert's subsequent statements, denied by the hotel authorities, have resulted in his being held until further light is thrown upon the affair.

Later Elbert was charged with assault with a deadly weapon and the case continued until Nov. 5 when the outcome of Miss Lamree's condition will be known.

Miss Lamree, whose home is in Newark, N. J., regained consciousness Sunday. She denied her jewelry had been stolen as supposed, saying it was in her husband's possession, and also that no one struck her.

Detectives, inclined to believe that the woman suffered a cerebral hemorrhage and fell, are still searching for a waiter who was in the woman's room shortly before the accident.

'AID UP.

Chicago, Oct. 27.

Eva Tanguay is still in Chicago under Dr. Jay Pitts' special treatment. Miss Tanguay had anticipated resuming vaudeville engagements this week but her throat was not in shape to permit her leaving. She had two of her tonsils removed and Dr. Pitts expects tomorrow or Friday to operate upon the lingual tonsil. Miss Tanguay is at the Hotel Sherman. She will not be able to resume until about Nov. 8. It is likely she may return to her home in the east for a little rest before then.

ONE SHOW TONED DOWN.

"The Mischief Makers," which played the Garrick last week, is now at the Gayety, Brooklyn, with much of its "dirt" eliminated.

The girls working out on the runway in the audience are wearing black tights, and any number of the suggestive bits of business have been toned down.

DETROIT'S "CLEAN-UP" MOVE.

Detroit, Oct. 27.

A general reform wave is about to swoop down on the burlesque situation throughout the middle west, indicated this week by the action of the Detroit Federation of Women's Clubs, that proposes to make an immediate start to cleanse the burlesque shows during their Detroit engagements at least and, if possible, interest the municipal and social organizations in other middle west towns in a similar way.

The Federation officials are particularly opposed to the class of burlesque played at the Folly and Cadillac theatres, which is considered the most suggestive brand of amusement ever exhibited in Detroit.

Closely following the announcement of the intended activity, the publishers of the Detroit News decided to aid, and as a preliminary move issued a statement that henceforth no burlesque advertising of any nature will be accepted for publication. The advertising order includes also the Gayety, which is playing the Columbia wheel shows.

The News gives as a reason for its action the fact that many complaints have been received from reputable citizens who object to indecent burlesque, and until such time as the atmosphere is cleared the paper will neither publish advertisements nor news notices relative to that branch of amusements.

Detroit is the fifth city since the season opened to take a stand against indecent burlesque shows. New York, Brooklyn, Philadelphia and Cincinnati are the others. In Philadelphia the North American started a crusade. In New York and Brooklyn the police interfered and in Cincinnati the authorities also took a hand.

The general spread of local revulsion against burlesque is apt to have a disastrous effect upon that entertainment, unless checked, and from reports of last season's business over the burlesque circuits burlesque cannot afford to be in ill favor with the public of any town.

GORDON SUIT OFF.

The suit which Nathan Burkan, the attorney, instituted against Kitty Gordon to collect for services rendered has been settled out of court by Melvin H. Dalberg, Miss Gordon's present attorney. The attorney charged that he did not receive payment for an action which the star began against the Shuberts some time ago. This action was settled between the Shuberts and Miss Gordon through the star signing for the Winter Garden.

HUGH MACK'S FUNERAL.

For the first time in the history of theatricals an official funeral service was held over the remains of a deceased vaudevillian when the officers and several hundred professionals gathered at the club rooms of the White Rats Tuesday morning to pay honors to the late Hugh Mack.

The services were led by Fred Niblo, assisted by Junie McCree, Harry Mountford and Will Cooke. Mack was interred in the White Rats' plot at Calvary cemetery.

NO ACROBATS ON SUNDAY.

Acrobatic acts were eliminated from the majority of concerts around New York last Sunday and until after the election period the Sunday shows will be constructed without the customary acrobatic closing turns. This is an annual proceeding principally practiced to relieve the candidates of any responsibility that would place them in an embarrassing position on the Sunday concert question.

The Century gave a very good show Sunday, but did not draw capacity on any of the floors. The orchestra was but fairly filled and the balcony seemed to be the favorite location. On the side street leading to the theatre a couple of "specs" were working, who were selling at cut rates.

The bill offered included the male dancers from "Town Topics," Mabel Elaine, Frank Bush, Cameron Sisters, Lew Hearn, Wellington Cross and Clifton Webb in a comedy skit, Courtney Sisters, Adelaide and Hughes who closed the first part. Clifton Webb and Eileen Molineaux opened the section part, followed by Edith and Ramsey, Carbery Brothers, Blossom Seeley, Will Rogers and Singer's Midgents. Bert Leslie did the announcing. Whiting and Burt, billed as part of the bill, failed to put in an appearance. This was said to be due to the fact that they were billed to open at the Colonial, only a block away, on the day following.

The Hippodrome business for the fourth Sunday night of Sousa was said to be off, to a certain extent. It was admitted by those at the house, later in the week, attendance was only fair as compared to earlier Sundays at the house.

MAY ROBSON SUCCUMBS.

Vaudeville has weaned May Robson away from the legit stage, for a spell at least. She will open at the Colonial, New York, Nov. 15, in a skit entitled "John Henry," closing her road tour in "The Rejuvenation of Aunt Mary" just before that date.

FUNNY BUT TRUE.

Charleston, W. Va., Oct. 27.

Following the convention of the local police department last week, the 150 members attended the Plaza show in a body. The following night the theatre safe was cracked open and \$500 stolen. The Great Leroy, a handcuff king, was on the bill and the same day the booking agent wired Manager George Weeden that the succeeding week's bill would be headed by a sketch called "Too Many Burglars."

ANNA HELD.

On VARIETY's cover page this week is a likeness of Anna Held, who is making her vaudeville reappearance at the Palace theatre this week. She plays but one week in vaudeville prior to her departure to the coast for an engagement before the camera under the management of Oliver Morosco. This completed she takes up a tour of 25 weeks in vaudeville.

The cordiality of her reception at the Palace Monday warrants the prediction that her tour will be a triumphant one.

CABARETS

"Full of Speed," the new fall and winter revue, opened at Reisenweber's this week under the usual auspicious surroundings, and despite the several handicaps which for a brief while threatened to interrupt the pace, the performance qualified for the desired honors and promises to develop into a good attraction with the essential changes. The opening marks the eastern debut of Paul Frawley, a Chicago product who is credited in a large measure with the popularity of the Planters' Cafe there, and assuming his Monday night reception as a criterion Frawley will do nicely. He carries along with his cabaret experience a personality that will in itself guarantee his safety in New York as a cabaret specialist, and unless the unexpected happens he should eventually establish a following in the east sufficiently large to at least balance his western rep. Featured with Frawley the Reisenweber management offer Hale and Paterson, Margaret Ivins and Emele Earle, the latter a ragtime manipulator while Miss Ivins dabbles with the classics and ballads. Hale and Paterson sewed up the show with their dancing routine, a cake-walk being interpolated in the action of the second part with especially good results. Their whirlwind dancing brought the audience to their feet and the opening effort, a spur dance, gave the performance the necessary touch of novelty. This is likewise a cabaret debut for this pair who have been offering their wares before the two dollar patrons. A round dozen numbers complete the revue end of the entertainment, eight attractive looking girls comprising the chorus with an appropriate change for each song. The finale of both sections loomed up as the best bit of the evening, a patriotic grand finale with the girls dressed in military costumes doing much for the attainment of honors. A tenor singer was an added starter during the opening, offering four songs in two trips to the rostrum. His repertoire should either be curtailed or spread out for two ballads in succession, regardless of their reception, is bound to slow up a performance such as this. And his selections are somewhat passe for Broadway. This also is true of the Margaret Irving specialty. "I'm Falling In Love With Some One" was a great number many years back. Emele Earle did her best, but Emele hardly measures up to the Reisenweber standard. In fact neither of the principal women will break records. The costumes represented a liberal expenditure and those worn by Miss Paterson outshone all the others. The numbers have been well staged considering the limited working space, and while New York has had many revues of a more pretentious appearance, this show will live up to its title when the proper start has been acquired. "Full of Speed" was written by Jimmie Hanley, produced by Sam Shannon, nourished by Paul Frawley and made worth while by Hale and Paterson.

The Castles in the Air are very much in the air just at present. Three or four worriments are hanging over the heads of those who are conducting the place, the principal one being the possibility of a suit for damages by the Castles, who want their name removed from the dance place at the top of the 44th Street theatre. During the week past A. Baldwin Sloane and Frederic McKay discontinued their association with the Shuberts and other associate managers who are conducting the Castles in the Air. It was stated this week that Elizabeth Marbury might associate herself with the project to try to pull it back to where it was when the Castles were appearing there. There is also the possibility that she will place Maurice and Walton, who closed in Philadelphia last Saturday night with "Hands Up," at the place. The Shuberts have already cut down the ice ballet, which was one of the principal attractions on the roof.

Max Rogers, the cabaret agent, has been made defendant in several suits filed by former clients, who allege in their complaint Rogers charged them exorbitant commission fees, in violation of the state statute prohibiting agents from exacting more than five per cent. The Commissioner of Licenses was apprised of the condition and made a brief investigation, but after hearing the evidence of two cases decided they should be settled in a civil court. The complaints against Rogers are probably the result of his recent action in serving 36 cabaret entertainers with summonses claiming they had neglected to pay him commission as agreed in their contracts.

Broadway's Little Hungary restaurant, at 48th street, opens this Saturday. A. D. V. Storey is handling the publicity for the place, operated by Elias Meirowitz, for 26 years connected with the Little Hungary of Houston street. Hungarian balls and fetes are announced as side attractions to the menu at intervals. Features of the gay affairs will be kisses, marriages and divorces at five and ten cents for fines, with a "jail" provided for those who refuse to follow orders. Proceeds from the fining fund will be given to charity.

The Strand Roof will have a gala week beginning next Monday, when a Hallowe'en Party will be held. Tuesday evening (election day) there will be several novel features with the following night being scheduled for a drummer's contest between Battle Axa, Buddy and George Reeves, the latter being the Strand's drummer. Thursday there will be special dancers. Friday lucky number contest and Saturday exhibitions.

Dan Dody is making arrangements for the production of a new revue for the Pekin restaurant to be called "The Pekinites." It will carry, including the chorus, 16 people, and is scheduled to open Nov. 6.

WITH THE WOMEN

By The Skirt.

The New York papers treated the new play, "Abe and Mawruss," at the Lyric theatre very well. In fact too well. The successor to "Potash and Perlmutter" is long drawn out and very talky. Barney Bernard has all the sugar. It is amusing to imagine what would have happened had Alex Carr had his old part of Perlmutter. Very little was given to Julius Tannen, but that little was admirably done. I saw Alex Carr play Perlmutter and I saw Julius Tannen play the same role in Syracuse and Julius got more out of the role than Carr did. Barney Bernard is the "kike" to perfection, a phase of Judyism that should have no place on our American stage. Every laugh was given Mr. Bernard. Louise Dresser was Ruth Perlmutter to perfection. Miss Dresser dressed the part admirably. A dinner gown of white lace and silver was beautiful. This was followed by a black velvet dress with a sleeveless coat trimmed on mink. A beaver trimmed white broadcloth suit was stunning and although the family was supposed to be impoverished Miss Dresser wore a pink broadcloth suit that spelled money. One other costume worn by Corinne Riely Barker was worthy of any production. It was an evening gown of emerald green velvet trimmed at the waist line with crystal and banded at the hem with cross fox.

The 81st street theatre was packed to the doors Friday night. A feature film and five vaudeville acts make up a very interesting program. Mr. and Mrs. Frederic Voelker have a nice act consisting of five people. Two are superfluous. A young fellow who looked like a girl masquerading in boy's clothes spoils the acts. He and Miss Dagnell could be spared. The piano playing of Mrs. Voelker and Mr. Voelker as a violinist are enough to carry this act. The young gypsy girl has a pretty voice. Mrs. Voelker was becomingly gowned in pale blue charmeuse trimmed on fur. Tommy Gray didn't write an amusing skit for James McCormack and Eleanor Irving. Miss Irving appeared in a white skirt and a red caped coat. A change is made to a beautiful white net. The skirt was a crystal with two side flounces of net. The bodice was silver. A very amusing couple Tyler and Crolins proved to be. The boy has an amusing lot of patter but should leave Buster Keaton's arm thound the neck stunt alone. The girl is very much like Isabelle D'Armond. Her frock consisted of a black and white striped skirt with a black velvet bodice. A black hat, and white shoes and gloves were also worn.

Anna Held head-lining the Palace this week isn't the Anna Held of former years. She has lost her fascinating chichness. Now Miss Held is just a woman single act, with her name. It may be the present-day fullness of skirt that makes Miss Held look

pudgy, and her skirts were very full. Her first dress was of white net with bands of silk. The skirt had a bustle effect, tied with black meline. The waist was of crystal, surplussed to the waistline. Her second dress was beautiful, of a green soft satin. The skirt, made very full and shirred in three rows, tied in little bunches with black velvet bows and ermine tails. The bodice was tight fitting with the sleeves opened all the way down and tied with the little black bows. The third dress was an odd affair in peach color, made in three flounces with a huge ornament that formed the corsage and panel. Miss Held's head dresses were most becoming. Jenie Dolly (the partner of Harry Fox) is still wearing the white cloth suit, also a yellow toboggan cap. A pretty dress Miss Dolly had was of orchid chiffon made with an apron effect on white lace. The bodice was of taffeta and belted on blue. A cherry-colored chiffon was very striking looking, but clashed horribly with Mr. Fox's orange tie. Florence Johns in that corking sketch called "The Cherry Tree," was beautifully gowned in white lace and pale blue taffeta combined. A cloak of blue velvet and white fox was worn for a second. Harry Green does a Hebrew in this sketch that is most likeable.

Julie Ring's position on the Colonial program this week was changed from "No. 2" to "No. 5." It deserved the later spot for a cleverer idea for a sketch hasn't been shown around Broadway in some time. The playlet is like a delightful French short story. Miss Ring as a widow wore a black charmeuse frock trimmed in black lynx. A large hat was enveloped in a becoming veil. Lulu Coates appears for a minute in a white suit, changing to a pink taffeta draped over meline petticoats. A black lace and net over white seemed wanting in material. A little less white powder would help this young woman's looks.

Marion Weeks, with a nice parlor voice, sang several selections in changes of costume. A white kimono and a doll's dress were followed by an embroidered net banded in blue velvet ribbon. A young Pomeranian in one of the boxes evidently didn't care for Miss Weeks' high notes, for its bark nearly broke up the act. Mrs. Jimmy Barry was neatly dressed in a black chiffon over white, and trimmed in jet and black lynx. A white chiffon dress was very pretty and simple. An ermine choker was also worn. Sadie Burt (Whiting and Burt) wore a red taffeta that looked good enough to eat. Over panties and a muslin petticoat the red taffeta was made like a pinafore. An old fashioned hoop-skirted dress of blue silk, trimmed in rose colored velvet ribbon, was the first costume worn by Miss Burt.

Agnes Cain-Brown in a sketch with Harry Girard, is a pretty girl with a pleasing contralto voice. The sketch calls for Alaskan dressing but Miss Cain-Brown if she dresses as well as she elocutes, must be some dresser.

VARIETY

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ADVERTISEMENTS

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Vol. XL. No. 9

Mr. and Mrs. Harry V. Bond are the
parents of a girl, born Oct. 25.

Fred Pinney Sosman is the father
of a baby boy born Oct. 17 in Chicago.

Fred Priest has been appointed
treasurer of the Royal in the Bronx.

Cummings and Gladysings have re-
united as a vaudeville combination.

Margaret Sievers and Hosford Plowe
were married last week. They are now
doing an act together.

An eight-pound girl was born to Mr.
and Mrs. Harry V. Bond (Willard and
Bond) Monday of this week.

John E. Young has been added to the
cast of "Stop, Look, Listen," the new
Dillingham mid-winter revue.

W. H. Sullivan is the new leading
man of the stock at His Majesty's,
Montreal.

Mrs. Jack McGreevy, who was re-
cently robbed of her entire savings, is
in need of financial assistance. She is
at her home in Beaumont, Tex.

Max Tisheler's Brownsville theatre,
formerly booked by the Freeman Bern-
stein offices, has been taken over by
the Thornton Agency.

Shep Friedman is seriously ill in the
Mt. Sinai Hospital. He was taken
there about a week ago suffering from
a complication of diseases.

Harry Ward, late of the "Auto Girls"
Co., is in the King's County Hospital
in Brooklyn, registered there under the
name of Louis Peiser.

Lawrence Schwab has purchased the
small time rights for Lasky's "Red-
heads" and will route the turn over the
family department of the United
Booking Offices.

Frank Coffinberry has been appointed
manager of the Miles, Detroit, suc-
ceeding George Harrison. Coffinberry
was formerly at the Orpheum, Port-
land, and the Hip, Kansas City.

Maude Leone is in a Seattle hospital
preparing to undergo an operation
which, while considered necessary, is
not of a serious nature. She will be
there about four weeks.

The second company of "The Girl
Who Smiles," which was to have gone
into rehearsal shortly has been post-
poned until after the first of the year.
A cast had been selected.

Mrs. Jean Bedini, professionally
known as Lillian English, was granted a
divorce from her husband on Wednes-
day by Judge Scudder in the Nassau
County Supreme Court.

The \$100,000 theatre at Morristown,
N. J., nearing completion, will open in
November. A name has yet to be
selected for it. The policy will be com-
bination attractions booked by Chas. O.
Tennis.

The benefit performance held at the
Amsterdam Hall for the fund of the
Dominican Sisters' Society last week
was highly successful, the gate receipts
alone registering \$400. Professionals
from several local vaudeville houses
volunteered their services.

THE WHITE RATS NEWS

To avoid confusion in the minds of VARIETY'S readers, this
notice first printed here about two years ago, is repeated, to the
effect that the White Rats News appearing in this issue of VA-
RIETY on pages 14 and 15 is the utterance of the White Rats,
authorized by its Board of Directors, and printed in VARIETY,
which is the news medium for the White Rats by virtue of an
agreement made with that organization upon the suspension of
"The Player."

VARIETY, in its editorial policy, disclaims any responsibility
(other than legal) for matter upon the White Rats News pages.

Fred Emney returned to "Shell Out"
at the Comedy, London, after one
week's absence, necessitated by being
compelled to play an out music hall
contract. His part was played in the
interim by Vernon Watson.

Fritzi Scheff has signed a contract
under which Chamberlain Brown be-
comes her exclusive business repre-
sentative for a term of years. George
Anderson also will be handled by Mr.
Brown.

Frank Moran, who put the finishing
touches to Jim Coffey's pugilistic
career, has accepted a contract calling
for his appearance as an added attrac-
tion with one of the several independent
burlesque aggregations touring the east.

Billy Watson was forced out of the
Watson-Wrothe burlesque show last
week because of the total loss of his
voice. Wrothe played the principal
role throughout the performance dur-
ing his absence.

Isaiah Temple will be headquartered
on the premises of the new Keith thea-
tre site on 95th street until the work
of construction begins. The premises
were donated to the congregation by
the Keith-Albee interests.

Van Camp's pigs were refused entry
into Canada last week because of the
quarantine regulations. The animals
were left at the border while the prin-
cipals appeared in Vancouver offering
a series of comedy magic tricks.

Tom Waters and Hattie Lorraine
have dissolved partnership, Waters
having decided to return to his former
single specialty. Miss Lorraine is
known abroad as the Baroness Von
Hollub.

Mrs. Fred Bowers was injured in an
auto accident last week while the
Bowers act was playing at the Bush-
wick. The victim was dragged fifty
feet by a taxi, but recovered in time
to open at the Colonial this week.

The annual fall show given by the
Eradhurst Field Club will be staged at
Palm Garden tomorrow (Saturday)
night, under the title of "Bits from
Broadway." Julie Martin directed the
piece, which will carry over 100 people.

Nathan Franko has purchased an in-
terest in the Van Baar musical agency
and will amalgamate the same with his
agency, both to be known under the
title of the Nathan Franko Musical
Bureau.

ON TRIAL.

During the Fischer-United Booking
Office suit, disposed of by Judge
Learned Hand this week in the U. S.
Circuit Court at the Post Office build-
ing, more than a score of luxurious
looking limousines were parked daily
in the immediate vicinity. Immedi-
ately after each day's proceeding, the cars
would be cranked up and driven by the
visiting artist's representatives. The
arted "capitalists" together with the
corp of expensive attorneys and even
the Judge himself patronized the sub-
way exclusively.

During the progress of the trial, the
salary of Gaby Deslys was disclosed
when Fisher testified Gaby received
\$4,000 weekly with an additional com-
pensation of \$500 for Sunday concerts.
The Judge who eventually non-suited
the action receives \$8,000 yearly, while
the jurors who were forced to listen to
the yarns of these fabulous salaries for
two weeks, without the joy of helping
along the decision, were engaged by
the government at \$3 per day.

Josephus Raymond when asked to
explain his continued absence from the
scene of proceedings reluctantly ad-
mitted he was avoiding the court-room
for fear of being called for expert tes-
timony.

About the only prominent theatrical
man in the east who missed a subpoena
was "Doc" Steiner. He was there every
day, however—booking acts during the
recesses.

When the case was finally decided,
the court attendant was observed in a
corridor corner with an agent excited-
ly inquiring the proper method to en-
ter vaudeville. Shortly after he was
seen hiking hurriedly toward Times
square fondling one of Arthur Buck-
ner's business cards.

Some public action will probably be
taken as a result of Fischer's direct tes-
timony. He admitted to having im-
ported the first modern dancer to
America and shyly took credit for the
present tango craze. A number of
irate citizens are endeavoring to find
some legal means of prosecution.

Fischer, upon being cross-examined,
admitted his right name was Joseph
Lenz. The jury looked surprised to
think a man would change his billing.
The court room was crowded with pro-
fessionals. If a roll call of original
names were ordered, it would probably
have had been accompanied with a re-
quest for the police reserves.

Bob Carlin, of the Gallagher-Carlin
vaudeville combination, was officially
notified this week that "two" brothers
supposed to be assisting in the Euro-
pean mix-up were elected to member-
ship in the order of the Iron Cross.
While the notification is apparently
bonafide, Carlin is somewhat surprised
since he knows of no member of his
family connected in any capacity with
the quarrel abroad.

Bernard Granville will return to
vaudeville next week at the Davis,
Pittsburgh, and will remain in the two-
a-day for five weeks, after that joining
"Watch Your Step," playing the Vernon
Castle role. Castle leaves the produc-
tion to join the British aerial forces
in England.

WITH THE PRESS AGENTS

A professional matinee will be given by "The Girl Who Smiles" Nov. 1.

Georgina Roberts will give a series of lectures at the Princess starting Nov. 10.

Josephine Stevens has been engaged for the Andrew Mack production, "The Irish Dragoon."

Sara Blala is appearing in the Nazimova role in the second company of "War Brides."

"Trixie Friganza has introduced a new song into "Town Topics" called "Stake Me to a Man."

Ned Wayburn is considering Jacob Adler, Sr., in the court scene from "Shylock" for the Century Sunday night concerts.

Walter Jones has been engaged for "Tit for Tat," a musical piece which will be brought to New York the last of November.

Beginning next Monday Grace George will present "The Liars" at the Playhouse. It will alternate with "The New York Idea."

William Gillette will continue at the Empire in "Sherlock Holmes" until Nov. 8, after which time he will revive "Secret Service."

The new play by Horace Annelsey Vachell, which will serve as a vehicle for John Drew, will be called "The Chief."

"The Girl Who Smiles" at the Longacre, celebrated its 100th performance last Tuesday night.

Henry Weldon will be the bass in the new Arthur Hammerstein operetta, "Katinka." The engagement was made by cable, Weldon being in England.

Charlotte Granville will be seen in the role she created in the London production of "The Liars," to be produced by Grace George at the Playhouse Nov. 8.

Burton Holmes will give a series of lectures at the Candler theatre beginning Nov. 21. They will be given on Sunday nights and Monday afternoons.

Elsie De Wolfe designed the costumes for the second act of "Very Good Eddie," which will be produced at the Princess early in November.

Albert de Courville, the London manager, has made Frederick McKay his personal representative in this country. Mr. de Courville will bring the London Hip show to New York complete in the Spring for production here.

Those in charge of the Tercentenary of Shakespeare's death, which falls on April next, have incorporated under the name of the Shakespeare celebration. It planned to have a large celebration in the poet's honor at that time.

Leon Friedman, press agent for the "Follies," did some good work in Boston last week when he had a long distance telephone placed on the stage at the Crescent, through which various members of the company talked to Flo Ziegfeld in San Francisco. The dailies gave the event considerable space.

The Actors' Fund of America has started preparations for a nation wide movement to raise \$1,000,000. Headquarters have been established in the Hotel Astor, which will be known as the National Campaign Committee of the Actors' Fund. Florence O'Neill is in charge of the headquarters.

The Perry J. Kelly show, "My Home Town Girl," with Hyams and McIntyre, will take to the road Nov. 15 opening in Syracuse on that date. The cast besides the stars will include Eda Von Luke, Alma Youlin, Jean Salisbury, Doris Vernon, Wilford Young, Charles Horne and William T. Hayes.

Jean Loughboro has been engaged as the press representative for the Strand Roof. Dorothy Richardson has been appointed general press representative for Elizabeth Marbury, replacing Rodney Richmond, who joins the Frederick McKay office in a similar capacity.

Last week in San Francisco, the American Telephone booth, Liberal Arts Building, Exposition, was the scene of a unique performance, given by Charlotte Greenwood and other members of the "So Long Letty" company playing the Cort. Miss Greenwood and her co-members were connected by phone to the Colonial theatre, Boston (a distance of 3,500 miles), where the Ziegfeld Follies were playing. The "Letty" company sang some of the songs over the phone to the Ziegfeld company which reciprocated. The dailies carried big stories about the incident.

JANIS-SANTLEY CO-STARS.

Charles B. Dillingham is to co-star Elsie Janis and Joseph Santley in a

new production, "Miss Information," in which Miss Janis is appearing, may close shortly and Mr. Santley is in town.

Howard Estabrook, Irene Bardoni and Mel Craig's American Band finish with "Miss Information" on Saturday, Nov. 6.

"All Over Town" is the piece in which Santley has been starring on tour. Mr. Dillingham secured his signature to a contract last week just in time to beat out Frederic McKay, who wanted to sign him for Albert de Courville. The latter wanted the young musical comedy star for his next production at the London Hippodrome.

Columbus, Oct. 27.

"All Over Town" practically stranded here last week. The scenery and costumes are held here under attachment by some of the members of the company, who claim that they were not paid for three weeks. Joseph Santley and Silvio Hein, who were interested in the show, are reported as having lost considerable money.

Just before it was decided to close the company here Santley received a wire from the Shuberts saying that they wanted the show for New York, when he wired them to advance sufficient funds to get them out of Columbus the 44th Street managers closed up like a clam and not a word further was heard from them.

HOWARD SHOW TO REMAIN.

Chicago, Oct. 27.

At the eleventh hour the expected closing of the Chicago engagement of the Joe Howard show at the LaSalle was called off, Howard deciding to continue the show here indefinitely. With a pair of blackfaced comedians, unknown as far as a legitimate rep is considered, in the Conroy-LeMaire roles, and with Howard and McCane, Jim Morton and Jack Gardner inserting their former vaudeville turns the show is staying in Chicago, the road trip being temporarily called off.

McKEE WAS WISE.

Frank McKee has practically left the show business and will devote the remainder of his days to the enjoyment of the large fortune he accumulated. He says it will have to be something very tempting to induce him to meddle again.

A number of other legitimate producing managers have retired recently, but don't know it. McKee was wise enough to quit in time.

WAITE PRODUCING.

Maynard Waite, formerly with the Shuberts in the engagement department is to break into producing. He has a musical comedy in rehearsal entitled, "Tit for Tat" to open shortly. Walter Jones is in the cast.

SHOWS IN CHICAGO.

Chicago, Oct. 27.

There were no openings in Chicago this week, but impending changes will bring "Tonight's the Night" to the Illinois Sunday, the "Watch Your Step" ending an eight weeks' engagement this Saturday after pulling out on the right side of the ledger.

"Pollyanna" never appeared to get started as a draw and it leaves the Blackstone Saturday, going to St. Louis from here. Marie Tempest opens Monday and after a brief engagement will be followed by William Gillette.

"The Hawk" (William Faversham) outstrips all its legitimate competitors and is drawing unusually well in its second week at Powers'.

"Inside the Lines," at the Cort, is holding up well, and Saturday and Sunday registered a sell-out. Taylor Holmes and Co., in "His Majesty, Bunker Bean," underlined for the third week in November.

"Sinners," at the Princess, doing fairly well, with the matinees drawing the biggest audiences.

The Joe Howard show stays on at the La Salle, with changes in both show and cast. Business prospects were hurt by recent upheaval and announcement that show would move.

"The Passing Show of 1915" stands up under pressure at the Garrick.

The big film features, "The Birth of a Nation" (Colonial) and "The Battle Cry of Peace" (Olympic), are proving fine draws, while the "Carmen" (Geraldine Farrar) picture at the Strand, somewhat removed from Chicago's theatre center, is showing exceptional strength at the box office, doing marked business in auto patronage.

SHOWS IN 'FRISCO.

San Francisco, Oct. 27.

"So Long Letty" continues to draw big at the Cort. The Columbia, with a picture program, is doing as well as one might expect.

The returns at the Alcazar, where the Vaughan-Lytell stock is the attraction, seem very satisfactory.

SHOWS IN NEW ORLEANS.

New Orleans, Oct. 27.

"Daddy Long Legs," with a thoroughly adequate company, seems to be doing splendidly at the Tulane, while at the Crescent "September Morn" is attracting good business. This company is somewhat above the average for a popular-priced musical show, and is thoroughly appreciated in this section.

Stock burlesque at the Dauphine is running along to profitable returns.

CORT'S NEW PIECE.

John Cort is to produce a new piece entitled "Charlie," shortly. The reading of the play took place in the Cort offices Wednesday afternoon and the cast will be selected next week.

WAR PLAY CLOSING.

Chicago, Oct. 27.

"Inside the Lines," the J. Fred Zimmerman, Jr., war play, at the Cort here, will close Nov. 6.

SOUSA'S BIRTHDAY EVENT.

The birthday of Sousa falls on Nov. 6 and it will be made an event at the Hippodrome, New York, where the eminent bandmaster is leading his musicians in the Charles Dillingham production of "Hip Hip Hooray."

The birthday is to become a national affair, through Mark A. Luescher, the Hip general pressman. In all of the important Klaw & Erlanger-booked theatres over the country Nov. 6, the orchestras will play Sousa's "Hippodrome March" simultaneously with Sousa's Band playing it at the Hippodrome that day. Mr. Luescher will attend to the proper notification to the dailies.

Nothing is being said about which birthday Sousa is going to celebrate next, but he's not over 60.

The Hippodrome also got the New York papers interested in a dog show the first three days of this week. Judges awarded prizes for dogs, and no less than 120 society women daily paraded across the Hip stage, each leading her darling little pet at the end of a leash.

AFRAID OF BILLY SUNDAY.

Syracuse, Oct. 27.

The stock company billed to open here shortly at the Grand has cancelled agreements when it was learned that Billy Sunday was coming to town for a six-week run. The stock managers thought it best to call off all arrangements owing to the reform wave which is bound to sweep the city with Sunday in town. Owing to the size of the city it was considered impossible to draw against the evangelist.

WOODS' "TARGET."

A. H. Woods has a new play entitled "The Target," which he is to produce shortly. It is a drama, but no one is permitted to breathe the nature of the story on which it is based. At the Woods office no one even dares to mention the title.

GREEN ROOMERS SATISFIED.

A meeting of the Green Room Club last Saturday, over which John C. Peebles, the Prompter, presided, decided not to amalgamate with the Friars. The proposition had come up and the meeting was called to discuss it. Another meeting of the Green Roomers will be held in about a week, when the motion will be finally tabled, it is said.

The Friars recently laid the cornerstone of their new club house on West 48th street, and the organization is said to have waived all initiation payment up to 300 new members until Jan. 1, next.

"A BARE IDEA" COMING.

Everett Shinn, author and painter, who has written a number of one-act travesties, has been engaged by E. A. Weil to write the book of "A Bare Idea." Wallace Irwin will write the lyrics and Silvio Hein the music. This will be Weil's first venture as a producing manager in several years.

TWO NEW SELWYN SHOWS PROVE OUT OF TOWN HITS

Julia Arthur's Return to the Stage in "The Eternal Magdalen" a Marked Success in Baltimore. Premiere of "Fair and Warmer" in Syracuse Favorably Received. Both Open in New York Next Week.

Baltimore, Oct. 27.

The premiere production of Selwyn & Co.'s "The Eternal Magdalene," in which Julia Arthur makes her second debut on the American stage, was well received Monday night by a fair house at the Academy.

It is a forceful study of the moral uplift movement from the viewpoint of those not in favor with the anti-vicerecrusaders' methods of turning unfortunates into the streets. All the tragedies of this drama are but a nightmare—a vision of a sin dreamed by an overtired brain in a lonely hour—but they serve to change the mental attitude of a man concerning the duties to God and to his neighbor—even though she be a scarlet woman.

Miss Arthur has been given a strange role, and one widely at variance with her "A Lady of Quality." She splendidly plays the strange shadowy personality a dream woman might have been; and no less excellent is Emmett Corrigan as Elijah Bradshaw, the self-righteous apostle of spotless living.

Lowell Sherman, as a newspaper reporter, threw an element of cheer into a dreary environment. All in all, the piece is a nightmare, and one having all the marks of success.

It will open at the 48th Street, New York, next Monday.

Syracuse, Oct. 27.

The newest farce, "Fair and Warmer," by Avery Hopwood, and produced by Selwyn & Co., opened here Monday night, for three days.

The piece is in three acts, with the second division the big noise. Its story and situations are most Frenchy, and although extremely risqué in spots Syracuse passed that over in thankfulness for the laughs received, with the local newspapers favorably noting the performance.

The farce is really another version of the "Bibbs and Bibbs" two-family affair, with an opposite meek and mild member of both. The cleverness of its working out and the dialog accomplish much for what would be otherwise quite familiar matter. The result is begotten mostly through a strong cast that includes Madge Kennedy and John Cumberland, who stand out boldly in the company of eight people. Ralph Morgan gave a good show, also Janet Beecher, while Hamilton Revelle did unusually well in a thankless role, and Olive May had a sparse chance she improved as a maid. Robert Fisher made good use of a bit in the third act. Guy Bragdon is the other principal.

The piece goes from here to Buffalo for three days, and will probably be

trimmed into better form, especially the last act, while playing this week. It is due to open at the Eltinge, New York, Nov. 2.

"HOBSON'S CHOICE" COMING IN.

It is said that "Hobson's Choice" will be the next attraction at the Comedy theatre following "Mrs. Boltay's Daughter," which is to close. The new piece has been tried out up-state and while not setting the world afire it is pronounced by those that saw it in Mt. Vernon to be a mighty good entertainment with a chance.

APPEAL OF NO AVAIL.

Chicago, Oct. 27.

Efforts on the part of Chicago theatre owners via Harry J. Ganey, attorney for the managers, to repeal the ordinance passed last June by the City Council, proved futile, inasmuch as the Judiciary Committee of the Council voted unanimously Monday to place the repeal request on file. Attorney Ganey declared the ordinance was illegal and that the managers were more directly affected than the ticket scalpers.

Jan. 1 the ordinance becomes effective, when the new amusement licenses are granted. In the license application is a provision that the license shall become null and void, without revocation by the Mayor, if the licensee or his agents or employers are found guilty of violating the ordinance.

"UNBORN" SPECIAL MATS.

"The Unborn" is to be presented at a special matinee at the Maxine Elliott theatre on Nov. 12. This is the production sponsored by the Medical Review of Reviews in the hope that it will prove as big a money getter as "Damaged Goods" was.

Edward Elsner was called into to take over the direction of the piece Wednesday. At the same time Alice Lindahl was added to the cast.

"EDDY" SHOW OPENS NOV. 8.

"Very Good Eddy," the Bartholomae-Marbury-Comstock production, is scheduled to open in Cleveland on Nov. 8. The following week it will go to Detroit and come into the Princess on Nov. 22. "The Mark of a Beast," now at the Princess, is scheduled to go to Chicago from here.

A NEW MARCIN SHOW.

Cohan & Harris and Arthur Hopkins in association are to produce a new piece by Max Marcin, who wrote "The House of Glass." The production will be made shortly.

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

SMALL TIME FASHION SHOW.

A fashion show is being constructed for the small time by Kathryn Krawford and will carry eight girls and a man. It will be known as Kathryn Krawford's Fashion Show and according to present plans will be surrounded with a complete plot, the eight girls being engaged for their acting ability as well as their appearance.

The gowns will be supplied exclusively by Mme. Rosenberg, who is also interested in the project.

The Shuberts are understood to be contemplating a Fashion Show which they will produce in the near future. A call has been sent out for models with all engagements being made for two weeks only.

COMPLICATIONS ONLY.

Boston, Oct. 27.

John Craig's "first time on any stage" productions at the Castle Square with his justly famous stock company are always watched with interest.

This week he produced a three-act mystery farce, named "Coat Tails," written by Edward Clark. As a dramatic success it offers no dazzling prospects, the stock company doing it justice. Clark has succeeded in compiling as intricate and complex a series of farce complications as has ever graced the stage. The plot revolves around a sable coat from Russia and some marital tangles. "Coat Tails" is by no means a failure, but it is a long way from being a triumph in anything except complication.

FIVE "PECK" SHOWS.

Wallace R. Cutter has in preparation a company to play in "Peck's Bad Boy" over the western one-nighters. The cast will include Richard Maddox, Dave Whitely, Len Smith, Tommy Lyons, Maxine Wells, Dottie Green and George Fox, with J. J. Boyd ahead. It will open around New York in the near future.

This makes the fifth "Peck's" show produced this season, all under different management.

ETTA PAYTON'S WILL.

The will of the late Etta Reed Payton, which was brought up for probate last week, did not mention the name of the deceased's husband, Corse Payton. All of the property including what was once known as Payton's, but now as Jones' theatre in Brooklyn, was divided between her mother, Carrie L. Reed and her son Gustave.

Reorganizing for Road.

Chicago, Oct. 27.

"Lavender and Old Lace" is being reorganized here for a tour of the one nighters by the Putnam Producing Co., David Fisher managing. Fisher is the chap who dramatized the piece from Myrtle Reed's novel.

"Two Johns" Again.

Ezra Wells and Edward Beyley will revive the former comedy, "The Two Johns," which was popular at the time that "Fast Lane" and "Old Kentucky Home" were in their prime. The piece will open in Philadelphia Oct. 30. One nighters will be played.

OBITUARY.

Paul Ernest Hervieu, the dramatist, died Oct. 25 in Paris, after an illness of several days. He was in his 59th year at death.

Mrs. Lena Wellum, wife of Herman H. Wellum, president of the Excelsior Theatre Co., died two weeks ago at her home in Brooklyn. She was 58 years old.

Cincinnati, Oct. 27.

Mrs. Thomas W. Hardeman, of Covington, mother of Florence Hardeman, violinist with Sousa's Band, died at her home several days ago.

Chicago, Oct. 27.

Charles Cox, flyman, died of heart disease Oct. 15 as he stood gripping the ropes at the finale of the night performance at the house in which he was employed.

Boston Oct. 27.

Annie F. Irish, well known theatrically as a singer and dancer for the past forty years, died last week at St. Luke's Hospital in New Bedford. She is survived by a daughter, Lottie Burke of Finlay and Burke.

Los Angeles, Oct. 27.

William S. Fenn, secretary to Oliver Morosco, died here, aged 55. He was one of the best-known theatrical men in the west and was associated with Morosco for the past twelve years, starting in as press agent at the Grand opera house, San Francisco, then coming to Los Angeles with his last employer. Fenn established the Black Kat string of confectionery stores here and made considerable money out of the enterprise. He is survived by a widow.

Brady Quitting Legit.

(Continued from page 3.)

dentally, Brady is said to have made \$125,000 during that time out of his plays picturized and turned over to the World for distribution.

Now that Brady's press man has been released to the World corporation, and taking these other items into consideration, it is a good deal better than a mere guess that Mr. Selznick will shortly announce the greatest of all his numerous coups, in the form of a very big picture directed by William A. Brady.

Mr. Selznick left Tuesday for a trip through the country, and will arrive in Chicago in time for a convention of the heads of his branches, to be held in the "Windy City" next week. He will be joined there by Brady, at which time some official statement will be made for publication. It is known that Selznick plans three big productions a year. He thinks the field is open for the booming of a new "master producer," on the ground that Griffith is tied up with a contract to release one five-reel feature a week for the Triangle. Selznick is reported to have said that if he could induce Brady to abandon the legitimate show business and produce so-called masterpieces, that with his (Selznick's) sales organization Brady's genius for production would be given ample scope.

BILLS NEXT WEEK (November 1)

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." "A.-B.-C." following name (usually "Empress") are on the Sullivan-Considine Affiliated Booking Company Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"M." Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.).—"M." James C. Matthews (Chicago).

VARIETY'S Bills Next Week are as reliable as it is possible to be at the time gathered. Most are taken off the books of the various agencies Wednesday of the current week published.

New York
PALACE (orph)
 Lillian Russell
 "Faust"
 Wm Courtleigh Co
 Courtney Sisters
 Craig Campbell
 McKay & Ardine
 Bert Levy
 Milt Collins
 (One to fill)
OLYMPIA (ubo)
 Grace Fisher
 Maryland Singers
 Whitfield & Ireland
 Isabel Lowe Co
 Perry & Heath
 Nora Bayes
 Mullen & Cogan
 Dupree & Dupree
ALHAMBRA (ubo)
 Kartelli
 Burnham & Irwin
 Mr & Mrs Wilde
 Chief Capaulcain
 Mason & Keeler
 Dorothy Jordan
 Al Herman
 Kervilly Family
 (One to fill)
PROCTOR'S 125TH
 Flying Henrys
 Rogers & Hart
 Elliott Farnett & F
 Jack Symonds
 Gus Nager Trio
 Brown & Bristol
 2d half
 "Darktown Review"
 Hamilton Bros
 Harrington & Perry
 The Angelus
 Jas F MacDonald
 Midgley & Carlisle
 Variety Four
 Sylvia Loyal Co
PROCTOR'S 34TH
 Arnold & Florence
 Jas F MacDonald
 Gilson & De Mott
 Sager Midgley Co
 Variety Four
 La Pollette
 2d half
 Flying Henrys
 Jack Symonds
 Elliott Farnett & F
 Brown & Bristol
 Hockville Minstrels
 "Dair" Maids
AMERICAN (loew)
 Al Rose & Bruce
 Keene & Williams
 Jarrow
 "The Surgeon"
 Saxo Sextet
 Bruce & Kimball
 Cammons & Seamon
 Gerholt & Young Sis
 (Two to fill)
 Frank Markley
 2d half
 Carltons
 Kay & Vernon
 Jean Southern
 Joe Begg Co
 Barnes & Barron
 Gilmore & Romanoff
 Grannis & Grannis
 (Two to fill)
DELANEY (loew)
 Max's Circus
 Kane & Thomas
 Brown Harris & R
 Melody Four
 3 Renards
 (Three to fill)
 V & C Avery
 Folber & Fisher
 Jarrow
 Harriet Mariotte Co
 Mazetti Family
 (Two to fill)
NATIONAL (loew)
 Frankie Fay
 Constantini Bernardi
 Clayton & Lennie
 Marlow & Duffy
 (Two to fill)
 Robinson & Nicholas
 Zelaya
 "The Tamer"
 Max's Circus
 (Two to fill)
FT. AVE (loew)
 Gilmore & Romanoff
 Kay & Vernon
 Harriet Mariotte Co
 Bruce D & Carr
 Sylvester Schaefer
 (Two to fill)
 Peppino
 Jordan & Dougherty
 Russell & Calhoun
 Sylvester Schaefer
 (Three to fill)
GREELEY (loew)
 Rose & Ellis
 Viola Duval
 Ben & Hazel Mann

Julia Nash Co
 Barnes & Barron
 Sabbot & Wright
 2d half
 Marlow & Duffy
 Fox & Seamon
 Keene & Williams
 "When It Strikes H"
 Capt Barnett & Son
 Brown & Lee
ORPHEUM (loew)
 Robinson & Nicholas
 Regatta's Lilliputians
 Cecil Dunham
 "The Tamer"
 Jordan & Dougherty
 (One to fill)
 Lerner & Ward
 Al Wohlman
 Dorothy Burton Co
 Saxo Sextet
 Gaby Bros & Clark
 (One to fill)
LLCOLN (loew)
 Gaby Bros & Clark
 Frank Marley
 "When It Strikes H"
 Wilkens & Wilkens
 Capt Barnett & Son
 2d half
 Raymond & Fields
 "Back Number"
 Bruce & Kimball
 Vaude in Monkeyland
BOULEVARD (loew)
 Zelaya
 "The Fixer"
 American Comedy 4
 Erown & Lee
 (One to fill)
 Rose & Ellis
 Ben & Hazel Mann
 Harry Haywood Co
 Taber & Green
 Tom Brown 3
PLAZA (loew)
 Wallace & West
 Briere & King
 "Justice"
 Gilbert Loee
 Wood's Animals
 2d half
 DeLisle & DuPont
 Mack Albright & M
 Maestro
 (Two to fill)
Brooklyn
ORPHEUM (ubo)
 Loyal's Dogs
 A & F Stedman
 Marvon Vadio Co
 Cantor & Lee
 Donahue & Stewart
 F V Bowers Co
 Fox & Dolly
 Delmore & Lee
BUSHWICK (ubo)
 Morin Sisters
 Bond & Casson
 Herbert Clifton
 "Bride Shop"
 Connolly & Wenrich
 Otto Gygi
 Avon Comedy 4
 De Witt Burns & T
PROSPECT (ubo)
 Adonia
 Corcoran & Dingle
 The Sharricks
 Hawthorne & Ingils
 "Clock Shop"
 Lydia Barry
 H. Shonck & Co
 Mr & Mrs Barry
 Arco Eros
BIJOU (loew)
 Peppino
 Van & Carrie Avery
 4 Singers
 Bernard & Shaw
 "Back Number"
 Weston & Leon
 2 Carltons
 2d half
 Briere & King
 Constantino Bernardi
 Bruce D & Carr
 King & King
 (Three to fill)
FULTON (loew)
 Zelaya
 Raymond & Fields
 Wilson Bros
 Lucier
 "Fired from Yale"
 Plicer & Douglas
 Vaude in Monkeyland
 Kane & Herman
 Helen Shipman
 Julia Nash Co
 Melody Four
 Regatta's Lilliputians
DE KALB (loew)
 Tom Brown 2
 Jean Southern
 "Stick Up Man"
 Taber & Green
 Conroy & Models
 (One to fill)
 Viola Duval
 Ben & Hazel Mann

Viola Duval
 "Fired from Yale"
 Danny Simmons
 Conroy & Models
 (One to fill)
WARWICK (loew)
 "Passenger Wreck"
 Telegraph Trio
 Barrett Co
 (One to fill)
 2d half
 Morris & Wilson
 "We All Must"
 Kane & Thomas
 Degnour & Clifton
PALACE (loew)
 Feiber & Fisher
 Helen Shipman
 Copeland Draper Co
 Lerner & Ward
 Massetti Family
 2d half
 Edgar Berger
 "The Surgeon"
 Golding & Keating
 Goelet Harris & M
 (One to fill)
Albany, N. Y.
PROCTOR'S
 Prentice Trio
 Margaret Ford
 "Back to Montreal"
 Demarest & Collette
 Roberts & Roden
 "Fascinating Flirts"
 2d half
 Cycling Brunettes
 Irene Meyers
 Joe Green Co
 Three Whalers
 Anderson & Gonles
 Kirsksmith Sisters
Albion, Pa.
ORPHEUM (ubo)
 Marcou
 Crawford & Broderick
 Hyman Adler Co
 Henry Cutler
 "Mile a Minute"
 2d half
 Dancing Mars
 Marie King Scott
 Bront Hayes
 "Mile a Minute"
Alton, Ill.
HIP (wva)
 Libonati
 Kerr & Weston
 2d half
 Guzman Trio
 Jue Quong Tai
Altoona, Pa.
ORPHEUM (ubo)
 Stevens & Falk
 Brent Hayes
 Davis S Hall Co
 Hunting & Frances
 2d half
 Mack & Sangster
 Webb & Burns
 O'Brien Havel Co
Amen, Ia.
PRINCESS (wva)
 2d half
 Bert & Dolly Davis
Anaconda, Mont.
REEL (wva)
 Dresler & Wilson
 Olie & May Sulz
 2d half
 McDonald & Edwards
 (One to fill)
Ann Arbor, Mich.
MAJESTIC (ubo)
 Josie O'Meer Co
 John Gelzer
 4 Entertainers
 (Two to fill)
 Victoria Trio
 Leo Cook
 Cadets De Gascoigne
 Smith C & Brandon
 Fantom's Athletes
Appleton, Wis.
BIJOU (wva)
 Math Bros & Girle
 Lane & Harper
 2d half
 Lloyd Sisters
 Marie Hughes
 De Grey 4
Atlanta, Ga.
FORSYTH (ubo)
 The Jansleys
 Ward & Faye
 Dainty Co-eds
 Tracey & Stone
 Georgia Earl Co
 Morton & Glass
 Paul Con
Atlantic City, N. J.
KEITH'S (ubo)
 Gere & Delaney
 Fronte & Aldwell
 Ray Conlin
 F McIntyre Co
 Marguerite Farrell
 LeClaire & Sampson
 (One to fill)

Amsterdam, N. Y.
LYCEUM (ubo)
 C & A Wilson
 Van & Ward Girls
 Chung Hua 4
 2d half
 3 Versatile Boys
 Terry & Fiji Girls
Auburn, N. Y.
JEFFERSON (ubo)
 Frank Hall
 Moore & Jenkins
 Terry & Fiji Girls
 2d half
 C & A Wilson
 5 Sullys
 Van & Ward Girls
Aurora, Ill.
FOX (wva)
 2d half
 Thos Swift Co
 Kenos & Green
 Lal Mon Kim
 The Rials
 (One to fill)
Austin, Tex.
MAJESTIC (inter)
 (1-2)
 Rigoletto Bros
 Hippodrome 4
 Morrissey & Hackett
 Alleen Stanley
 Three Lyses
 Edwin George
 Merle's Cockatoos
Baltimore, Md.
HIP (loew)
 Rogers & Wood
 "Cabinet Act"
 Nevins & Gordon
 Walter S Howe Co
 Gertrude Barnes
 Anna Eva Fay Co
 Frey Twins
Bangor, Me.
BIJOU (ubo)
 Alvin & Kenney
 Holden & Harron
 International 4
 Dave Kinder
 "Fashion Shop"
 2d half
 Clinton & Beatrice
 The McFarlands
 J K Emmett Co
 Adams & Waver
 "Fashion Shop"
Battle Creek, Mich.
BIJOU (ubo)
 King Saul
 Newhoff & Phelps
 "School Days"
 Violet McMillan
 Corr Thomas 3
 2d half
 "All Right Review"
Bay City, Mich.
BIJOU (ubo)
 Vernie Kaufman
 Bobbe & Dale
 Mr & Mrs F Allen
 Al Abbott
 Gillette's Monkey
 2d half
 Cavanna Duo
 Charlotte Co
 Doris Wilson Co
 Alice Hamilton
 Princess Misses
Billings, Mont.
BABCOCK (wva)
 Rajorek Bros
 Aknes Kane
 Jesio Duo
 Billy Ada White
Birmingham, N. Y.
STONE O H (ubo)
 Herbert's Dogs
 Bennington Sisters
 5 Sullys
 2d half
 Frank Clegg
 "Dream Girls"
 (One to fill)
Birmingham, Ala.
LYRIC (ubo)
 Arthur Barrett
 Nowlin & St Clair
 Geo Primrose Co
 Geo Gaskolne
 "Earl & Girls"
 2d half
 Jack & Foris
 Deal & Kramer
 Geo Primrose Co
 Willard & Bond
 "Earl & Girls"
Bloomington, Ill.
MAJESTIC (ubo)
 "Dress Rehearsal"
 2d half
 Leonard & Grant
 Webb Flinders
 Senator F Murphy
 Camille Trio
Boston
KEITH'S (ubo)
 McEae & Clegg
 Keiff & Murray
 Mr & Mrs Vecker

Ray Samuels
 Luwina Barry Co
 Ernest Ball
 Wilton Lackaye Co
 Dooley & Sales
 Valletta's Leopards
GLOBE (loew)
 Hurl Melbourne
 "Summer Girls"
Charleston, S. C.
VICTORIA (ubo)
 T. Mangels
 Solis Bros
 Earl & Edwards
 Tower & Darrell
 Italian Musketiers
 2d half
 Schreck & Percival
 Walter Brower
 "Between Trains"
 Amy Lesser
 J Adler & Girls
Chattanooga, Tenn.
MAJESTIC (ubo)
 Sharp & Turek
 Keogh & Francis
 Gertrude Long Co
 Malvern Comiques
 (One to fill)
 2d half
 Brown & Taylor
 Shannon & Annis
 Ben Smith
 Knapp & Cornalia
 (One to fill)
Chicago
MAJESTIC (orph)
 G & S Opera Co
 "Ships Pass Night"
 Dooley & Rugel
 Gene Hodgkins Co
 Fred Melrose
 Haydn Bonden & H
 Ethel Hopkins
 Le Grohs.
PALACE (orph)
 Elizabeth Murray
 Edward Ables Co
 Kathryn Clifford
 Chas Abearn Co
 Morgan Dancers
 Alan Brooks Co
 Comfort & King
 Willard
 Joan Vernie Co
HIP (wva)
 Steffy Berko
 Carletto
 Kremka Bros
 Will Ward Girls
 August Family
 John P Wade Co
 Fred Howard
 Olga Michka 3
 (Six to fill)
WILSON (wva)
 Selma Braatz
 Vera Berliner
 Sumika Co
 Kelly & Galvin
 Carl Heisen
 2d half
 Claremont Bros
 Frank Westphal
 Gordon Eldrid Co
 Carson & Willard
 Carl Heisen
ACADEMY (wva)
 3 Tyrones
 Gradner's Maniacs
 O'Rourke & Atkinson
 Dean Dorr & Dean
 Mabel Hammer
 Little Nap
WINDSOR (wva)
 "4 Husbands"
 2d half
 Evelyn & Dolly
 Old Soldier Fiddlers
 John F Dillon
 Hanlon Dean Hanlon
 (One to fill)
Dayton, O.
EMPRSS (wva)
 "Summer Girls"
 Raymond Sisters
 Bowman Bros
 Geo Roemer
 Ford & Hewitt
 "Three Hauts split"
 Harry Tsuda
 Mystic Bird
 Willing Bentley & W
 6 Waterlilies
 (One to fill)
Denver
ORPHEUM
 Toots Paka Co
 Laura N Hall Co
 Lohse & Sterling
 Chas & Fannie Van
 Chas Howard Co
 Violinsky
 Jed & Ethel Dooley
 Queenie Dunedin
Des Moines
ORPHEUM (wva)
 Razella & Rozella
 Silber & North
 Bert Hanlon
 "Dream of Orient"
 Jones & Johnson
 Gaudschmidt

Mystic Bird
 Willing Bentley & W
 6 Waterlilies
 2d half
 Wilfred Du Bois
 McGowan & Gordon
 Joe Quong Tai
 Hurl Melbourne
 "Summer Girls"
Charleston, S. C.
VICTORIA (ubo)
 T. Mangels
 Solis Bros
 Earl & Edwards
 Tower & Darrell
 Italian Musketiers
 2d half
 Schreck & Percival
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 Malvern Comiques
 (One to fill)
 2d half
 Brown & Taylor
 Shannon & Annis
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 (One to fill)
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 Will Ward Girls
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 Violinsky
 Jed & Ethel Dooley
 Queenie Dunedin
Des Moines
ORPHEUM (wva)
 Razella & Rozella
 Silber & North
 Bert Hanlon
 "Dream of Orient"
 Jones & Johnson
 Gaudschmidt

The Dealy
 Harmon Barnes & D
 Kelsey & Symonds
 Alice Hanson Co
 (One to fill)
Cincinnati
KEITH'S (ubo)
 Bradley & Norris
 L M Hunting
 William Miller Co
 Sophie Tucker
 Bessie Clayton Co
 Bert Flugbombs
 Victor Morley Co
EMPRSS (scabac)
 Jacob's Dogs
 Hearn & Rutter
 Hines & Remington
 Enchanted Forest
 "Two B Alexander
 Harry Mason Co
Cleveland
HIP (ubo)
 Gladiators
 La Petite Mignon
 Homer Miles Co
 McWaters & Lyon
 Santley & Norton
 Alex Carr Co
 Savoy & Braman
 Orange Packers
MILES (loew)
 Tojetti & Bennett
 Rucker & Winfield
 Barber & Jackson
 Mysterious Will
 Lillian Watson
 Duneid Duo
GORDON SQ (scabac)
 (Liberty split)
 Tyler St Clair
 Lockhardt & Leddy
 Belmont & Harl
 Irene May
 Lilly Lenora Co
Cloquet, Minn.
DIAMOND (wva)
 Barton & Josephine
Columbia, Mo.
STAR (wva)
 Wardenam
 6 Royal Hussars
 (One to fill)
 2d half
 Lewis & White
 Joe Daniels
 Bert Wiggins Co
Columbus
KEITH'S (ubo)
 Tuscano Bros
 Patricia Meyers
 McCormack & Irving
 Henry Holwan Co
 Milo
 Fred Ardath Co
 Doyle Duon
 Le Hoen & Dupreec
Council Bluffs, Ia.
NICHOLAS (wva)
 Berry & Berry
 Shaw & Lee
Dallas
MAJESTIC (inter)
 "Fashion Show"
 Norton & Edie
 Boudin Bros
 Burns & Kisen
 Whipple Huston Co
 Lady Alice's Pets
 Frankie Murphy
Davenport, Ia.
COLUMBIA (wva)
 Dancing Kennedys
 Frank Terry
 Which Shall I Marry?
 Johnson & Day
 Little Nap
 2d half
 Evelyn & Dolly
 Old Soldier Fiddlers
 John F Dillon
 Hanlon Dean Hanlon
 (One to fill)
Dayton, O.
KEITH'S (ubo)
 Frighons
 Lockett & Waldron
 Eddie Carr Co
 Hurelick Troupe
 The City 4
 Louis Simons Co
 Belle Baker
 Devoy 3
Decorah, Ill.
EMPRSS (wva)
 "Summer Girls"
 Raymond Sisters
 Bowman Bros
 Geo Roemer
 Ford & Hewitt
 "Three Hauts split"
 Harry Tsuda
 Mystic Bird
 Willing Bentley & W
 6 Waterlilies
 (One to fill)
Denver
ORPHEUM
 Toots Paka Co
 Laura N Hall Co
 Lohse & Sterling
 Chas & Fannie Van
 Chas Howard Co
 Violinsky
 Jed & Ethel Dooley
 Queenie Dunedin
Des Moines
ORPHEUM (wva)
 Razella & Rozella
 Silber & North
 Bert Hanlon
 "Dream of Orient"
 Jones & Johnson
 Gaudschmidt

2d half
 Lalla Seibini
 Frank Terry
 "Live Wires"
 Jewell Comedy 3
 Five Satsudans
 (One to fill)
Detroit
TEMPLE (ubo)
 Mercedes
 "Woman Proposes"
 Hoey & Lee
 Edna Showalter
 Ed Morton
 Albert Cutler
 Anker Trio
 (One to fill)
ORPHEUM (loew)
 Hanlon & Clifton
 Kamerer & Howland
 Marnello
 Andy Lewis Co
 Reed & Reed
 Gallagher & Carlin
 Miles ES (scabac)
 Terhoo Cats
 Howard Sisters
 The Vynos
 Edmond Hayes Co
 Ernest Hackett
 Marriott Troupe
Dubuque, Ia.
MAJESTIC (wva)
 1st half
 Evelyn & Dolly
 Shymon & Zabel
 Herman & Shirley
 Ed Gray
 "Style Revue"
 (One to fill)
East St. Louis, Ill.
ERBER'S (wva)
 Ventura Gould
 Kelo Bros
 (Two to fill)
 2d half
 D Deane
 D Deane
 Sina Brantz
 (Two to fill)
Easton, Pa.
ORPHEUM (ubo)
 Dancing Mars
 Marie King Scott
 Ray Dooley 3
 Kolb & Harland
 "Porter" 2d half
 Gordon & White
 Dan Burke Girls
 J C Mack Co
 Valentine & Bell
Eau Claire, Wis.
ORPHEUM (wva)
 Bella Belmont
 Housh & LaVelle
 De Grey 4
 2d half
 Math Bros & Girlie
 Fred Rogers
 Neuss & Eldrid
Edmonton, Can.
PANTAGES (m)
 "Colonial Days"
 Crea
 S H Dudley Co
 Dancing Davey
 Les Arados
Elkhart, Ind.
ORPHEUM (ubo)
 Emmett
 Vernon Co
 Bernivick Bros
 2d half
 Chuck Hass
 Arthur Rigby
 Sebastian Merrill Tr
Elmira, N. Y.
MAJESTIC (ubo)
 Frank Clegg
 Seibini & Grovini
 Pagg & White
 "Tango-land"
 2d half
 Young & April
 Harry Gilbert
 "Board School Girls"
Elrie, Pa.
COLONIAL (ubo)
 Pierlet & Scofield
 Hawley & Hawley
 Frank Crumit
 Julia Blane Co
 Lightner & Alexander
 Durkin's Animals
Esterville, Ia.
GRAND (wva)
 The Nellios
 2d half
 Berry & Berry
Evansville, Ind.
GRAND (ubo)
 (Terra Haut split)
 2d half
 Richard Wally Co
 Scott & Wilson
 Geo Fisher Co
 Chas Seamon
 Aus Choppers
Bill River, Mass.
BIJOU (loew)
 Galton
 "Soldier Men"
 (Two to fill)
 2d half
 Mario & Trevette
 Work & Ower
 (Two to fill)
Farago, N. D.
ORPHEUM (scabac)
 Chas Terria Co
 Royal & Bender
 Abbott & White
 2d half
 Alma Grace
 Earl's Nymphs
 Fitzsimmons & Can

- Winnipeg, Mich.**
MAJESTIC (ubo)
Cavanna Duo
Charlotte
Doris Wilson Co
Alice Hamilton
Princess Misses
2d half
Vernie Kaufman
Bobbe & Dale
Mr & Mrs F Allen
Al Abbott
Gillette Monkey
- Fond Du Lac, Wis.**
IDEA (wva)
Julia Tracy
Aki Trio
2d half
Keough Sisters
Norwood & Norwood
- Ft. Dodge, Ia.**
PRINCESS (wva)
Clare & Flo Gould
Dorothy Brenner Co
Lee Barth
3 Loretta's
2d half
Green & Parker
Leroy & Cahill
May & Kilduff
Herbert Germanle
- Fort Wayne, Ind.**
PALACE (ubo)
The Rexes
Augusta Glose
Freeman & Dunham
Milt Darcey
Felix Adler
Mont Bros
(One to fill)
- Fort Worth.**
MAJESTIC (inter)
Morton & Moore
Belle Blanche
Cheebers' Manchurs
Billy McDermott
John R Gordon Co
Gordon & Rica
Harris & Manion
- Galesburg, Ill.**
AUDITORIUM
(sc&abc)
Keley Sisters
Jack Lewis
Hunter's Dogs
2d half
Mills & Lockwood
Austrian Creightons
Booth & Bartell
GAITY (wva)
Cornelia & Adele
Donita
Great Howard
J Flynn Minstrels
2d half
"The Night Clerk"
- Glendale, Mont.**
ORPHEUM (wva)
The Mutchers
(One to fill)
2d half
Young & Gilmore
(One to fill)
- Gloverville, N. Y.**
GLOVE (ubo)
2d half
Oddone
Mildred Bros
- Grand Forks, N. D.**
GRAND (sc&abc)
Fitzsimmons & Cam
Earl's Nymphs
Bill Dooley
2d half
Chas Terris Co
Regal & Bender
Abbott & White
- Grand Island, Neb.**
MAJESTIC (wva)
Daisy Carey Co
2d half
Wright H & Farns'th
- Grand Rapids, Mich.**
EMPRESS (ubo)
John Willard
Dingley & Norton
Ethlyn Clark
(Two to fill)
2d half
Specks
Box Car Trio
(Three to fill)
- Great Falls, Mont.**
PALACE (wva)
Otto & Olivio
Brantford & Dunn
2d half
Clayton & Russell
Electric Co
GRAND (sc&abc)
Onetta
3 American Girls
Hawthorne Mads
Rosini
5 Casting Campbells
Al Holt
- Green Bay, Wis.**
ORPHEUM (wva)
Amoros & Mulvey
Leonard
L & E Drew
Bush Bros
- Hannibal, Mo.**
PARK (wva)
Elliott & Capes
Jack Lewis
Gordon & Day
(One to fill)
- Hartford, Conn.**
PALACE (ubo)
Montague's Birds
Tuxedo Trio
- "Scenes at Midnight"**
Emmett & Tonge
"Right of Way"
(One to fill)
2d half
Rogers & Sandberg
Ruth Smith
P & L Clark
Laurie & Brownson
Rockwell & Wood
"War Brides"
- Helena, Mont.**
ATLERS (wva)
Mr & Mrs McGreevey
Jimmy Ponte
2d half
Otto & Olivio
Brantford & Dunn
- Hoboken, N. J.**
STRAND (ubo)
2d half (28-31)
Judge & Gale
Vinnie Bailey
Claud Golden
Kohn & Harland
McDevitt K & L
Colonial Minstrels
1st half (1-3)
Stewart Sisters
Tyler & Crollus
Ethel McDonough
"Honey Girls"
Wm H. Fudge
Katooro Japa
LYRIC (lowe)
Degnour & Clifton
DeLisle & DuPont
"We All Must Pay"
Danny Simmons
Sylvester Family
2d half
Gilbert Lossee
"Stick Up Man"
Bernard & Shaw
Barrett Co
(One to fill)
- Houston**
MAJESTIC (inter)
"Bachelor Dinner"
Stuart Barnes
C & Fanny Usher
Hanson Bros Co
Gordon Highlanders
Barto & Clark
Mae Curtis
- Idaho Falls**
REX (wva)
Pepper Twins
(One to fill)
2d half
Wagner & Graves
Judson Cole
- Indianapolis**
KEITH'S (ubo)
Merle & Delmar
Carl McCullough
Emerson & Baldwin
Wm Pruitt Co
Hussey & Boyle
Edwin Stevens Co
Mabel Berra
Prelie's Dogs
LYRIC (ubo)
The Olmsteads
F & Zelle
Keystone Trio
Geo Roegner
Prince Charles
2d half
Carlotta
Everts & Ferris
"Enchanted Forrest"
Tom Brantford
Lane & Montrose
- Ithaca, N. Y.**
STAR (ubo)
Dorothy Mether
"Board School Girls"
2d half
Fagg & White
"Tango-land"
- Jackson, Mich.**
BIJOU (ubo)
Victoria Trio
Leo Cook
Cadets De Gasconne
Smith C & Brandon
Fanton's Athletics
2d half
Josie O'neer Co
John Gieker
4 Entertainers
(Two to fill)
- Jacksonville, Fla.**
ORPHEUM (ubo)
(Open Sun Mat)
Detro Family
Grace De Mar
Smith & Austin
Sharp & Turk
Ideal
Jefferson City, Mo.
STAR (wva)
Bert Wiggins
2d half
Kenny & La France
- Joliet, Ill.**
ORPHEUM (wva)
Snyder & Buckley
Maxim Bros & Rob
Leard
- Joplin, Mo.**
ELECTRIC (wva)
Creighton Bros & B
Fiske & Fallon
2d half
Fashion Show
Chabot & Dixon
- Kalamazoo, Mich.**
MAJESTIC (ubo)
"All Girl Revue"
- Newhoff & Phelps**
"School Days"
Violet McMillan
Corr Thomas 3
- Kankakee, Ill.**
GAITY (ubo)
Joe Kennedy
Abbott & Mills
Mac O'Neill
Honolulu Duo
2d half
Clark Sisters
Emmett & Emmett
"Honey Moon Girls"
Kansas City, Kan.
ELECTRIC (wva)
Lind Trio
Lewis & White
2d half
Creighton Bros & Bel
Fiske & Fallon
- Kansas City, Mo.**
ORPHEUM
Mrs Leslie Carter
Willie Solar
Eva Shirley
Harry & Eva Puck
Jiu Jitsu Troupe
The Mexicans
Kingston & Ebner
GLOBE (wva)
Alexander Bros
Smith & Hunter
Dave Raphael Co
Winchester & Claire
(One to fill)
2d half
Quigg & Nicholson
Parker & Parker
Dancing Kennedy's
Pearl Davenport
Bobker's Arabs
- Kenosha, Wis.**
VIRGINIAN (wva)
"Sunnyside of B'way"
2d half
Tom & Edith Almon
Lemmgwell & Gale
Taylor & Brown
(Two to fill)
- Knoxville, Tenn.**
GRAND (ubo)
Brown & Taylor
Ben Smith
Knapp & Cornalla
2d half
Lasere & Lasere
Gertrude Long Co
Malvern Comiques
MAJESTIC (ubo)
Brown & Taylor
Ben Smith
Knapp & Cornalla
2d half
Lasere & Lasere
Gertrude Long Co
Keough & Frances
- Kokomo, Ind.**
SPES (ubo)
Black Bros
McSereau
(Two to fill)
2d half
Vernon Co
Haney & Long
Hufford & Chain
Gruber's Animals
- La Crosse, Wis.**
OPERA HOUSE
(wva)
Harris & Kress
Stroud Trio
L & E Drew
(Two to fill)
2d half
Jeter & Rogers
La Petite Elva
Lemmgwell & Gale
(Two to fill)
- La Fayette, Ind.**
FAMILY (ubo)
"All Girl Revue"
2d half
The Riels
La Petite Revue
Florance Larraine Co
Victoria & 4
Waterlilies
- Lawrence, Mich.**
BIJOU (ubo)
Frank & Clara LaTour
Katherine McConnell
Sarah Padden Co
Coakley Henvey & D
Musical Gormans
2d half
"Tickets Please"
- Lewiston, Me.**
LEWISTON (ubo)
Clinton & Barton
The McFarlands
J K Emmett Co
Adair & Wyent
"Kidland"
2d half
Alvin & Kenney
Grey & Kremler
6 Harvards
Holden & Harron
4 Roses
- Lewiston, Mont.**
MYRTLE (wva)
(Clayton & Russell
Electric Co
2d half
G & E Forrest
Commodore Tom
- Lincoln, Neb.**
ORPHEUM
1st half
(Colorado Spg split)
Brunelle Sls Co
Salon Singers
"Tango Shoes"
Chas Evans Co
Brown & Spencer
Rives & Harrison
The Grazers
- LYRIC (wva)**
Wright H & Farns-
worth
Dorsch & Russell
2d half
3 Loretta's
O'Neill & Walmesley
Little Rock, Ark.
MAJESTIC (inter)
Hodges & Tynes
Art Adair
2d half
Rigoletto Bros
Alleen Stanley
Thre Lyses
Merle's Cockatoos
Logansport, Ind.
COLONIAL (ubo)
Dix & Dixie
Browning & Deane
3 Weber Sisters
Conrad & Conrad
Al Abbott
Cavanna Duo
- Los Angeles.**
ORPHEUM
"Aurora of Light"
Mr & Mrs Connolly
Eugene Dumond
Mr & Mrs Kelson
Nassar Co
Beaumont & Arnold
DeVine & Williams
"Telephone Tangle"
PANTAGES (m)
Zendas
Melody 6
Lady Betty
E J Moore Co
Lewis & Chaplin
3 Pattersons
HIPP (sc&abc)
Smillette Bros & Moro
Carlotto & Stockhill
Martyn & Valerio
Emily Green Co
Maloy & Dayton
5 Greens
- Louisville**
KEITH'S (ubo)
Paul LeVan & Dog
Harry L Mason
J Warren Keane Co
"Little Stranger"
Josie Heather Co
George Esar Co
Mack & Walker
5 Statues
- Lowell, Mass.**
KEITH'S (ubo)
Bernard & Myers
Leu Fitzgibbons
4 Charles
Lulu Coates Co
Chas Mack Co
Daniels & Conrad
O'Diva
- Madison, Wis.**
ORPHEUM (wva)
Amoros & Mulvey
Royal Lombardi Co
Al Fields Co
(Two to fill)
2d half
Dix & Dixey
James Cullen
Johnson & Day
"Dream of Orient"
Emmy's Pets
- Manchester, N. H.**
PALACE (ubo)
Morrells & Van Es
Ruby Wallace
Bertha Creighton Co
Grey & Klemker
Midnight Rollickers
2d half
Rosa Lens 8
La Fayette, Ind.
Isabelle Miller Co
Honey Boy Minstrels
- Mason City, Ia.**
REGENT (wva)
5 Satusdas
Delea & Orma
2d half
Nip & Tuck
Melnotte Twins
- Memphis.**
ORPHEUM
Nazimova
3 Keatons
Norcross & Holdsworth
"Girl in Moon"
Sisters Natalie
(One to fill)
- Miles City, Mont.**
MILES (wva)
Jessico Duo
Billy & Ada White
2d half
The Mutchers
(One to fill)
- Milwaukee.**
MAJESTIC (orph)
Joan Sawyer Co
Henry Lewis
Ward Bros
Monroe & Mack
Alan Dinehart Co
Erford's Sensation
Toney & Norman
Ferry
- Minneapolis**
ORPHEUM
"Society Buds"
James Teddy
Jackson & Wahl
3 Steindel Bros
Harry Fern Co
Alma & Dody
The Volunteers
"Tango Shoes"
Chas Evans Co
Brown & Spencer
Rives & Harrison
The Grazers
- Musical Hunters**
Kerslake's Pigs
PALACE (m)
"Fashion Girls"
Potts Bros Co
Heuman Trio
Fritz Otto
- Minneapolis, Mont.**
BIJOU (wva)
Wagner & Graves
Judson Co
2d half
Dresler & Wilson
Oile & May Fuls
- Montreal**
ORPHEUM (ubo)
Gaston Palmer
White & Clayton
Hallen & Fuller
Stan Stanley 3
Leo Beers
E Brookbank Co
Amata
(One to fill)
- Mt. Vernon, N. Y.**
PROCTOR'S
Thelans's Dogs
Richard Pitman Co
G & L Garden
Kenny & Hollis
"Dairy Maids"
2d half
Arnold & Florence
George Yeoman
Cole Russell & D
Musical Bras
Porter & Sullivan
Sam Curtis Girls
- Muscatine, Ia.**
ORPHEUM (wva)
McAvoy & Brooks
Belle Rutland
Paul Bowman
Baiton Troupe
2d half
Gruber & Kew
Jack Lewis
Gordon & Day
(One to fill)
- Newark, N. J.**
MAJESTIC (lowe)
Fox & Seamon
Port & DeLacey
Russell & Calhoun
Al Wohlman
King & King
(Two to fill)
2d half
Herman Seltz
Copeland Draper Co
Piller & Douglas
"The Fixer"
Weston & Leon
3 Renards
(One to fill)
- New Haven, Conn.**
POLIS (ubo)
The Balkins
Lew Cooper
Frank Bruce Co
Laurie & Bronson
Hickey Bros
Kitty Francis Co
2d half
Lillian & Lucille
Chas Gilmore Co
Geo McFadden
Lyons & Yosco
Lodja Troupe
(One to fill)
- DePinna**
The Brucos
Co-Eds
Kelly & Gorman
2d half
Montague's Birds
Higgins & Rogers
McCabe Levi & Tom
(One to fill)
- New London, Conn.**
LYCEUM (ubo)
Odona
4 Harmonists
La Graciosa
2d half
Hibbert & Meyers
Chas Keating
Dr. Carl Herman
- New Orleans**
ORPHEUM
Mary Shaw Co
Chick Sale
Whipple Huston Co
Gauthier & LaDev
Thurber Milson
Marie Bishop
Van & Belle
- New Rochelle, N.Y.**
LOEY
Golet Harris & M
Golding & Keating
Dorothy Burton Co
2d half
Lucler
Wilkins & Wilkins
(One to fill)
- Norfolk, Va.**
ACADEMY (ubo)
(Richmond split)
1st half
Denny & Boyle
Weir & Mack
The Serenader
(Two to fill)
- N. Yakima, Wash.**
EMPIRE (sc&abc)
2 Romans
Borax & Nelson
Beatrice McKenzie
Boyle & Elaine
Hector
Rosa & Ashton
Mahatma
- Oakland**
ORPHEUM
(Open Sun Mat)
Harry Beresford Co
Mack & Vincent
Gallott's Monks
Mignonette Kohn
Neil Nichols
The Gilders
Barton & Ashley
PANTAGES (m)
Holland Horses
4 Gillispe Girls
4 Reenes
Sol Berns
5 Normans
Mr & Mrs P Fisher
- Ogden, Utah**
ORPHEUM
Roches's Monkeys
Beale Browning
Beber & Elliott
Alice L Doll Co
Chyo
Wilson & LaNore
- Oklahoma City, Ok.**
FOLLY (wva)
McIntosh Maids
Fern & Zelle
- Oman**
ORPHEUM
(Open Sun Mat)
Pekin Mysteries
Mme Donald Ayer
Mae Francis
Rex's Circus
Ryan & Lee
Samaya
Carlisle & Romer
EMPRESS (wva)
Roach & McCurdy
Theresa Miller
Orville Stamm
Quigg & Nicholson
2d half
Ted & Uno Bradley
Dorothy Brenner Co
Leo Barth
Frances & Demar
Dorsch & Russell
- Oakbrook, Wis.**
MAJESTIC (wva)
Keough Sisters
Norwood & Norwood
2d half
Lane & Harper
Julia Tracy
Aki Trio
- Ottawa, Can.**
DOMINION (ubo)
Bursley's Terriers
Conlin & Parks
Alfred Bergen
Scott & Keane
Ellinore & Williams
Mang & Snyder
(One to fill)
- Peoria, Ill.**
ORPHEUM (wva)
Diamond & Grant
Wright & Davis
Webber Fields
Senator Murphy
Camille Trio
2d half
"Dress Rehearsal"
- Perry, Ia.**
OPERA HOUSE
Bert & Dolly Davis
2d half
Clare & Flo Gould
- Perru, Ind.**
WALLACE (ubo)
Ethlyn Clark
Abbott & Mills
Dingirly & Norton
Stroud Trio
Leo Filler
Mersereau Co
- Philadelphia**
WM. PENN (ubo)
Helena & Emiline
Maidle De Long
"Toylanders"
Morris Cronin Co
Bernard & Shaw
Cecile 3
GRAND (ubo)
Von Cello
Wolsey & Mohr
Stevens Borden Co
Wilton Sisters
Harry Auger Co
Haviland & Thornton
HARRY AUGER CO
COLONIAL (ubo)
Keeley Bros Co
Stanley & Le Brach
"Beauties & Spot"
Old Homestead 8
(Two to fill)
- ALLEGHENY (ubo)**
Brett & Gruett
Layne & Thatcher
Symphonic Four
Jones & Sylvester
Ross & Falls
BROADWAY (ubo)
Booth & Leander
Lucas & Lucille
Geo Holland Co
Diero
Felix & Barrys
Kinkaid Killies
ALHAMBRA (lowe)
Rea & Hoffman
Grannis & Grannis
Jackson Waterbury Co
Jack Strauss
Youth & Folly
2d half
Kelly & Baylis
Morris & Wilson
Brown Harris & B
Casting Nellus
(One to fill)
- Pittsburgh**
HARRIS (ubo)
"Aurora of Light"
Sweeney & Rooney
Irene La Tour
Francina Opera Co
Pillbrick & Deveau
"Little Mother"
Williams & Heed
DVIS (ubo)
3 Emersons
Henry Rudolf
M Montgomery Co
Farber Girls
Harry Girard Co
Harry Cooper Co
Cressey & Dayne
Bernard Granville
The Duttons
- Pittsburg, Mo.**
MYSTIC (wva)
Stanley & Rice
2d half
Smith & Hunter
- Portland, Me.**
KEITH'S (ubo)
Sorelli & Antonette
Sylvester & Vano
Farrell Taylor 3
Lambert & Fredericks
McConnell & Simpson
Pietro
Nederveldt's Monks
- Portland, Ore.**
ORPHEUM
Genevieve CHIC Co
Sherman Van & Hy
Nairn's Dogs
Mae King Co
Gerard & Clark
Hans Hanks
EMPRESS (sc&abc)
Henry & Adelaide
Harry & Etta Conley
Bonnie Sextet
Arthur Deming
Charles Chaplin?
B & E St Alton
Frances & Demar
PANTAGES (m)
Harden
Howard & Fields
The Longworths
Patty Bros
West's Hawaiians
- Providence, R. I.**
KEITH'S (ubo)
Love & Wilbur
Wm
Bainhoff & Gille
Marletta Duo
Williams & Wolfus
Sterling & Highlander
Beatrice Herford
Moran & Wiser
EMERY (lowe)
Marie & Torette
Eugenie LeBlanc
S Miller Kent Co
Burton's Revue
Work & Over
2d half
Gallon
Cooper & Ricardo
"Soldier Men"
Green Mc & Deane
Hal Stevens Co
- Quincy, Ill.**
ORPHEUM (wva)
"The Night Clerk"
2d half
Cornelia & Adele
Donita
Great Howard
Lockett & Waldron
J Flynn Minstrels
- Roanoke, Va.**
ROANOKE (ubo)
The Armos
Stanley & Lambert
Stanley B & H
Barney Williams Co
(One to fill)
2d half
Bower & Saunders
M Montgomery
Stone & Hayes
Smith Austin Co
- Richmond, Va.**
BIJOU (ubo)
(Norfolk split)
1st half
Singer & Ziegler
Boyle & Patry
"The Fall Guy"
Ryan & Tierney
The Dubuants
McNuts
Rocheater, N. Y.
TEMPLE (ubo)
Bud Fisher
Chas Grapewin Co
Ruth Roy
Hancroft & Broski
Gautier's Shop
O Aldo Brendeygor
Hed Brow
Gallagher & Martin
LOEW
Edgar Berger
Walton & Boardman
Percy Warem Co
Bob Hall
9 Crazy Kids
2d half
The McIntyres
2d Kids
Walter Percival Co
Neil McKinley
6 Stoppers
- Rockford, Ill.**
PALACE (wva)
Charmont Bros
Leonard
Keystone Trio
- Moore Gardner & R**
Roy & Arthur
2d half
Halkings
Louis London
Al Fields Co
Which Shall I Marry?
(One to fill)
- Rock Island, Ill.**
EMPIRE (wva)
The Halkins
Green & Parker
Sherman & Shirley
Skipper Kennedy & R
"The Freshman"
2d half
Adams & Gilbert
Burke & Burke
Bill Foster Co
Tun Chin Troupe
- Sacramento**
ORPHEUM
1st half
(Fresno split)
Long Tack Sam Co
Rooney & H
Walter C Kelly
Hooper & Cook
Brooks & Bowen
Dudley Trio
(One to fill)
EMPRESS (sc&abc)
Wedward & Kemp
"Frolsome Friars"
Ray Mutton
Espe & Dunton
The De Bars
- Saginaw, Mich.**
FRANKLIN (ubo)
"Tickets Please"
2d half
F & C LaTour
Katherine McConnell
Sarah Padden Co
Coakley & Dunlevy
Musical Gormans
- Saratoga, N. Y.**
BROADWAY (ubo)
Pelham & Lyton
Hibbert & Meyers
Archie Nicholson
2d half
Kurtis Roosters
W E Browning
3d Ford's Revue
- St. Joe, Mo.**
ELECTRIC (wva)
3 Itosares
C & M Dunbar
2d half
Georgalis Trio
Silver & North
CRYSTAL (inter)
Radium Spectre
Parlan Trio
Bert Wheeler
(Two to fill)
2d half
Sterling & Marg
Bert Hanlon
(Three to fill)
- St. Louis.**
COLUMBIA (orph)
Calve
Frank Fogarty
Emmett Devoe Co
Lucy Glette
F & L Bruch
Cameron & Gaylord
Oxford 3
EMPRESS (wva)
Landry Bros
McGowan & Gordon
Jue Quong Tai
Clark & McCullough
Bersack's Duo
2d half
Bensee & Balrd
Herschell Hendler
The Satusdas
(Two to fill)
GRAND (wva)
Angel Sisters
Bel & Eva
Browning & Dean
Cycling McNuts
Chris Richards
2d half
Gregoire & Elmina
Tom Davies Co
Primrose Minstrels
(One to fill)
- St. Paul**
ORPHEUM
(Open Sun Mat)
"Song Revue"
Nan Halperin
Staline's Circus
4 Melodious Chaps
Albert & Irving
(Others to fill)
EMPRESS (sc&abc)
Pantier Duo
Hylands & Dale
Link Robinson Co
Froscotta
Les Didadits
- Salt Lake.**
ORPHEUM
(Open Sun Mat)
Marx Bros Co
Miss Fairweather
Payne & Niemeyer
Musical Johnstons
Milton & DeLong Sls
Brown & McCormack
Pipifax & Panlo
PANTAGES (m)
Scoville Dore
W H Armstrong Co
LaZar & Dale
Archer & Carr
Gascolnes
- (Continued on page 24.)

SPECIAL NOTICES

The meetings of the White Rats Actors' Union are held every Tuesday night, at 11:15 P. M., in the Lodge Rooms, 227 West 46th Street, New York City.

It having come to the notice of the Board of Directors that certain actors who have resided at the club, have left owing certain sums for rooms and as security therefor, left their trunks and baggage, the Board of Directors has therefore decided that any actor who owes money to the Club, may have his baggage on depositing with the Treasurer, an I. O. U. for the amount due the Club. If such I. O. U.'s are sent in by mail the baggage will be forwarded to any address, expressage collect.

All old members can become, in accordance with the By-Laws, in good standing by paying \$5, the amount of this six months' dues.

Non-members can join by paying \$10 initiation fee.

I want three hundred deputy organizers. Write for full particulars to
HARRY MOUNTFORD

In Affectionate Memory of

Hugh Mack

W. R. A. U. No. 826

Died October 22, 1915

Our sincere sympathy is extended to his family and relatives

Our late Brother Mack was buried from the Lodge Rooms on

Monday, October 25th, at 2 P. M.

TO NON-MEMBERS OF THE W. R. A. U. AND A. A. A. or VOLUNTEER OR CONSCRIPT, WHICH?

By Harry Mountford.

There is a great war in Europe! (Yes, we know that, but what has that got to do with an article to actors in VARIETY?)

Well, some people give it as an excuse for the hard times.

TIMES ARE HARD and some actors give that as an excuse for not joining the **White Rats Actors' Union** and **Associated Actresses of America**.

Up till yesterday, it cost "every white actor, performer or entertainer in the amusement world," or stage manager or director, the sum of \$30 to become a member of either of the two affiliated organizations, and with conditions as they are, this was a **big drain** on the purse and finances of the actor or actress. And the **smaller the actor or actress**, the greater their need for protection, and the smaller the actor or actress, the less money they have.

Therefore, at the meeting of the Board of Directors on Tuesday, the following resolution was introduced and passed:

"That for the space of thirty days from date (by which is meant the date on which this announcement reaches the town in which the actor or actress may be playing or residing), the charter shall be opened and the standing initiation fee be suspended.

"And any man or woman eligible for membership in the combined Orders shall be allowed to make this application for an entrance fee of \$10, such \$10 to be paid in full at the signing of the application, and on election \$5 more, which will be the dues for the ensuing six months up to April 1st."

This means that **ANYONE** engaged, earning their living by entertaining the public, or by preparing such methods of entertainment, can become a member of this Organization by payment of an initiation fee of \$10, and then, of course, the usual dues, which are \$5 every six months.

THIS IS A REMARKABLE OFFER.

It makes it easy for any actor or actress, or director, to join and is an offer which I feel **confident** will be snapped up by all.

For, if you do not accept this offer, it will be quite clear it is because you do not **want, voluntarily**, to join this Organization.

YOU WILL HAVE TO JOIN IT SOONER OR LATER. (REMEMBER CHICAGO AND THE WEST IN 1911.) So here is your chance to get in cheaply and with the pride of the volunteer.

There is a great deal of difference between the moral standing of the man who **enlists of his own free will** and the man who is **forced to serve**.

Not only in this case is there a difference in his moral standing, but there will be a great deal of **difference in the financial cost**, because after the thirty days, the initiation fee will go back, and if the response is large, I am not at all sure that the **initiation fee hereafter may not be \$50 or \$100**, because I do not believe that after the hard work and fighting has been done, that the man who has **STAYED AT HOME COWERING UNDER THE BED CLOTHES**, should receive the same advantages as the man who **risked his all** in the fight.

Just look back at my past and please remember I am not given to making empty boasts or vain threats.

I STAND FOR THE UNION SHOP, which means that you must be a member of this Organization, **CARRYING A PAID UP CARD**, to play on any bill.

Here is your chance to get that card economically and with **honor as a volunteer**.

Don't wait for an application blank. If you find you have not one, drop a little note to the White Rats Actors' Union, 227 West 46th Street, New York City, saying, "I desire to become a member of the W. R. A. U. or A. A. A." Sign your name, enclose \$10 and we will send you the necessary forms.

That is simple enough, and surely it is cheap enough to be within the **limits of everyone's purse**.

Just think this over. **Do you want to come in as a free man for \$10** or do you want to **WAIT UNTIL YOU ARE DRAFTED**, for \$25, perhaps \$50, perhaps \$100?

Do you want to help yourself and the profession, **AS A FREE MAN?** Or do you want to be driven to it **AS A SLAVE?**

Now, come, my dear sir and my dear lady, sit down, write that letter, put in the \$10 and take your place in the Organization that is going to make a **gallant, and I believe a triumphant, fight for THE RIGHTS OF THE ACTOR**.

TO EX-MEMBERS OF THE W. R. A. U. AND A. A. A. or BURNING THE BARRIERS

By **HARRY MOUNTFORD**

Any man or woman who has committed an offense, or who has been guilty of an injustice, or who has done something of which he or she is ashamed, finds it necessary to **immediately invent an excuse** for such action.

This is an invariable trait of weak human nature.

It is known in the sporting world as "framing an alibi," and no one is more apt at this than the actor.

Since 1911, thousands of actors and actresses have left the White Rats Actors' Union and Associated Actresses of America, and every one had an excuse, and in the majority of cases every excuse was different.

Here are a few of them:

"I left because Mountford did."

"I did not like Cooke's administration."

"I was opposed to the Club House."

"The Organization never did anything for the actor."

"When they had monthly meetings, all my interest ceased."

And I could fill these pages with similar remarks.

Now the facts are that I have received **hundreds of letters** (conservatively speaking), from actors and actresses all over the country, saying they wished to come back into the ranks, but that the raising of \$40, back dues (which is the amount due since 1911), is an obstacle which they cannot overcome.

And so when this fact was placed before the Board of Directors, who are not fools, who are actors and who understand the conditions, they met the situation by the following resolution:

"That from thirty days from date (by which is meant the date on which this announcement reaches the town in which the actor or actress may be playing or residing), any actor or actress who was a member in 1911 or afterwards, and who left either the White Rats Actors' Union or the Associated Actresses of America, from any cause whatever, shall be reinstated, according to the Constitution and By-Laws, in full membership and good standing on payment of \$5 dues.

"By 'member' is meant any person who has been elected a member of the Organizations, whether he or she completed his or her initiation or not."

This resolution means that for thirty days (commencing when this notice reaches the town in which the actor or actress resides or is working) any ex-member can become again a member, according to the By-Laws, in full standing by sending in \$5, which will pay them up till April 1st.

LET ME MAKE THIS CLEAR.

This issue of VARIETY will arrive in San Francisco, by Wednesday, November 3rd, and from thirty days after that date (and we shall know by the postmark when the letter was mailed), the actor can come in again by paying \$5. The same rule will be applied to Canada, New Orleans, Great Britain, Australia and South Africa.

BUT WHY WAIT THIRTY DAYS?

Immediately on reading this, if what hundreds of you have written me and thousands of you have told me was **spoken in earnest**, you will immediately, as soon as you read this and the page opposite, go down to the nearest express office or post office, get a \$5 money order, and send it to the White Rats Actors' Union, 227 West 46th St., and once more **JOIN THE RANKS.**

This applies to and means even those who only paid \$10 back in 1911 and did not complete the \$25 initiation fee.

HERE IS YOUR CHANCE.

If in thirty days you cannot raise \$5, **you cannot be much of an actor.** And if you do not send it in because you do not want to, **you are of no use to the other actors** and have no interest in the welfare of your profession and no interest in the protection of yourself, your act or **THE ACTOR.**

You may say, "What is going to be done?" Well, it is worth taking a gamble of \$5 on it, take it from me.

If it comes off, you who left in 1911, or afterwards, will be saving \$40; and you who in 1911 did not complete, will be saving \$55. That is an **eight to one chance** and a **nine to one chance**, respectively.

If it does not come off, you will have lost \$5, but you will have the satisfaction of knowing **YOU DID YOUR BEST—YOU ENLISTED IN THE ARMY**—and will know and feel that you **"did your little bit"** for the improvement of conditions.

This resolution of the Board of Directors **has taken every excuse away** from you, has **assassinated every alibi**, and will leave you, if you do not come back, **WITHOUT A WORD TO SAY IN YOUR DEFENSE.**

You will be an outcast to the organized actor. You will be the prey of the tyrannical manager. You will be a shirker and a skulker, and **FALSE TO YOUR OWN INTERESTS.**

Oh, by the by:—When you are sending in your \$5 (as I know you are going to), see if you cannot send an application in from some non-member, details of which you will see on the opposite page.

I trust you, and I know you are going to answer this in your thousands; but do not say, "Oh, I will do it next week—there is plenty of time." Anything may happen to you between now and next week and you may be sorry you have not done it.

So take the wise man's advice and

DO IT NOW.

NEW ACTS NEXT WEEK

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

Lillian Russell (Return), Palace.
"Faust," Palace.
Isabel Lowe and Co., Colonial.
Herbert Clifton, Bushwick.

Anna Held.
Songs.
17 Mins.; Two.
Palace.

Anna Held returned to the American stage on Monday via the Palace. A trifle slimmer, if anything, she looks just as pretty as ever, and there doesn't appear to be any difference in her singing voice. To be sure the red "foots" predominated during her stay upon the rostrum, but it is the result that matters, irrespective of the methods employed. She is still utilizing her talents in projecting rolling eyes, rhapsodic warbling and exaggerated Frenchy hip-strolling back and forth. After three brief numbers and the passing of flowers across the footlights, Miss Held obliged with one verse of "I Just Can't Make My Eyes Behave." It was all very well received.

Jolo.

Billy B. Van and Beaumont Sisters.
"Spooks" (Comedy).
29 Mins.; Full Stage.
Alhambra.

Billy B. Van and the Beaumont Sisters, supported by a company of either one or two people, is offering a new comedy act, entitled "Spooks," which, while not as much of a comedy offering as was "Props," will undoubtedly shape up as it is played. At present there seems to be lacking the essential punch to send the act over to a big laugh, although there are many little laughs scattered through the offering. The story deals with a fortune teller who needs an assistant. Mr. Van gets the job. The comedy is principally worked out of the props the fortune telling lady has scattered about the place to awe her clients. At the close, when the cops break into the establishment to raid it, the place is transformed into a religious meeting and the coppers, after contributing, leave without arresting anyone. There will have to be much work done to make this vehicle as big a laughing hit as "Props" was.

Fred.

Brown and Bristol.
Songs and Talk.
12 Mins.; One.
81st Street.

For the opening a girl does a nice male impersonation, with well fitting clothes. Her partner sings "Pinney Ridge," an excellent song. After two or three other numbers a bit of talk is used, with the "whose-it" line being all wrong. The real work consists of the dancing finish, well done, and deserving all the applause given it. It is about the only lively thing in the act. A youthful couple in a two-act should think of little else than liveliness. That would be the greatest asset Brown and Bristol could acquire.

Lung Chung Foo.
Illusionist.
16 Mins.; Full stage (Special set).
Columbia (Oct. 24).

Lung Chung Foo works along the usual style of Oriental magicians and illusionists, but Lung is merely a stage chink. His fund of foreign dialogue consists merely of a continually muttered "Allay" and an occasional "high." His routine embraces the needle and thread trick, said to be originally introduced back in Caesar's time, the stereotyped cabinet stunts and a levitation bit that hardly evoked the applause deserved. A short film is also added for some unaccountable cause, showing Lung in Chinatown and bringing him to the stage door of a theatre. It didn't fool anyone and because of its aged condition should be eliminated. Lung carries two men and a girl. He could condense the turn down to the proportions of a fair small-time offering, but beyond this the possibilities are nil.

Wynn.

Chas. T. Del Vecchio and Co. (2).
"Fired From Yale."
16 Mins.; Full.
American Roof.

"Fired From Yale" is a comedy playlet but fairly well acted. There are three characters in the piece, one a grafting politician, his son and the office stenographer. The son is in love with the steno. He has just been fired from college and is home to tell his dad about it. Dad has been mixed in some very shady political deals and at the offices of certain contractors there is waiting the sum of \$10,000 for the grafter to collect because of certain influence which he used in swaying contracts. When the boy arrives the old man rakes him over the coals and practically disinherits him. However, he leaves him one chance and that is that he may come back within thirty days, providing that during that time he is able to either beg, borrow or steal \$10,000. If he manages to do this the father will double the amount. The boy naturally steals the \$10,000 that is waiting for the old man, after having been tipped off by the steno. Then the marriage proposal takes place, and because of the fact that the girl has a lot "on" the old man he is forced to give his consent. In playing the role of the son there is too much apparent effort for comedy, but it is one of those sure-fire things for the pop houses.

Fred.

"The Talking Tea Kettle."
7 Mins.; Three.
Harlem O. H.

"The Talking Tea Kettle" may in time become a feature novelty, but its success is entirely due to the way it is campaigned. It is the old idea of the hidden voice. A kettle is placed upon a table, which is moved about through the audience answering a few questions, also naming articles given to the announcer. Although it only took a little over five minutes to go through the routine, the audience lost interest soon after it started. At present it is not strong enough to move above the small time.

Maurice Burkhardt.
"The Burglar."
15 Mins.; One (Special Drop).
Prospect.

Maurice Burkhardt is presenting for the first time at the Prospect this week "The Burglar," a vehicle furnished him for vaudeville by Blanche Merrill. As a distinctive novel offering "The Burglar" is the goods, aided by Burkhardt's natural ability and Miss Merrill's numbers. A special drop is used representing the inside rear wall of a theatre. Burkhardt enters with a flash light, using for his first number "I Am a Thief." It's a clever idea for an opening. A bit of Dutch character work comes in with a waiter number that also fits in well. A popular ballad is then used with a burlesque violin bit, together with a medley to follow. A police whistle is heard and he exits through the stage door singing "Good Bye." On No. 3 at the Prospect he was one of the hits of the evening. Away from the ordinary for a one man vehicle "The Burglar" will keep Maurice Burkhardt well to the front as a big time attraction.

The Melody Four.
Straight Quartet.
13 Mins.; One.
American Roof.

The Melody Four was the hit of the bill at the American Roof on Monday night. The boys opened the second half of the show, sang five numbers and walked away with the honors of the evening. The act is composed of a quartet of young men who have been working in cabarets. It is quite apparent that they have been in the habit of singing rather loudly to get over the rattle of dishes, and the volume rather lessens the possibility of harmony, but the manner in which they work certainly earned them no end of applause from the roof audience. They could have easily put over another number or two, but they evidently had nothing prepared, and after taking five bows they passed along. "Dixie Band" was their opening number, and it was followed by a quartet arrangement of "When I Leave the World Behind," which went over to a big applause return. The "Turnkey's Song" from "Robin Hood" was well done by the bass of the act, and this was followed by the top tenor offering "Sleep, Baby, Sleep," with the others of the act in on the second chorus. This was the closing number and sent them over to the extent of stopping the show.

Fred.

Rose and Arthur Boylan.
Dancing
16 Mins.; two and full stage.
Columbia (Oct. 24).

This turn needs a few weeks' constant work to bring it near the desired point of perfection. It entails a very likely dance story called "The Doll and the Devil" following an opening bit showing a restaurant scene with a good dance set to a lyrical introduction. Until it has been thoroughly tried with an opportunity for proper condensing it can hardly qualify, for while the affair looks highly possible, it is still in a rough state.

Wynn.

David Sapirstein.
Pianist.
18 Mins.; One.
Palace.

The obvious pun to make upon a legitimate pianist, particularly when you know nothing about music, is to favor his execution. It is no joke to state that Mr. Sapirstein's execution is that of a master. Nobody could mistake it. Liszt's Hungarian Rhapsodie No. 2 is the test by which all ivory ticklers may be judged. This gentleman courts it in vaudeville without the aid of long hair or resorting to any sensational dynamics. Judged purely as an artist, he is par excellence. How much the vaudeville circuits will get out of him as a feature is dependent wholly upon the quantity (and more especially the quality) of the booming with which he is invested.

Jolo.

J. C. Mack Trio.
Songs and Talk.
20 Mins.; One (Special).
Harlem O. H.

Working before a special drop representing three stores (florist, cigar and music) this trio delivered some comedy that at times borders close to big time requirements. Two men and a woman comprise the turn, with Mr. Mack impersonating an old German landlady. It cannot help but prove a laughing success, for enough comedy is utilized during the time they occupy the stage to satisfy almost any audience. The woman does little, outside of handling two numbers and a little talk, but what little she does do comes in for its share of applause. The act will be doing much better when cut to about 15 minutes. In the next-to-closing position they scored the hit of the show.

George Nagel and His American Beauties (8).
"Girl Act."
24 Mins.; Full Stage (Special).
Harlem O. H.

A "girl act" far below the mark set by others of its kind. Nothing to it but a little comedy that has seen its days, and the usual songs, backed up by a row of chorus girls who should be redressed at once. The company display signs of possibilities, but nothing more.

WESTERN TERRITORY IMPROVING.

Vaudeville conditions in many sections of the west, from a standpoint of attendance figures, show a gradual increase since the opening of the current season with optimistic prospects for the future. Reports from the northwest indicate an improvement in business along the Sullivan-Considine circuit, but in several of the towns there is much room for an additional increase.

The Canadian towns along the western route are still suffering, but this condition is attributed to the war. In the eastern section of Canada the European conflict seems to have had little effect.

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

SOCIAL MAIDS.

Joe Hurlig's "Social Maids" has been always considered one of the wheel's best attractions, particularly since the burlesque debut of Geo. Stone and Etta Pillard, some years back and this season's edition is no exception. It looms so far above the average main wheel show, including several of the other Hurlig & Seamon productions that a comparison or even an effort at one is as ridiculous as odious. "The Social Maids" combines all the necessities of a great attraction with a singing chorus and cast that runs second to none and a comedy book, handled by the male element mostly that is productive of one continuous laugh.

The opener is called "Busy Little Cupid," with Mr. Stone in the principal comedy role; William Baker, Martin Seamon and William Foster in chief support. The bulk is shouldered by Stone and Baker, who make a fine combination for this particular style of amusement, while Foster carries individual honors with some of the different German imitations. Seamon is best in the burlesque where he essayed the "straight" with excellent results.

Miss Pillard, featured in equal prominence with Stone, is conspicuous in the female division with the Jewell Sisters and Jessie Hyatt taking background position, although the Jewell girls were assigned to considerable number work for obvious reasons.

Miss Pillard is the perfect combination of soubrette and leading woman with a fund of personality and a wealth of versatility, something that in all comprises a rare find and burlesque has but one of its specie, Etta Pillard. She is the life of the aggregation and with her soubrette dancing stands out in the crowd of women equally as prominent as her partner does in the male contingent.

The Jewell Sisters may or may not be new to burlesque. At least they haven't acquired the flippant manner of the seasoned burlesquer and the numbers they handled were accepted on face value. Every single number in the musical division received from four to 15 roars, and while this seems incredible it is nevertheless true. "Bom Bom Bay" led the list by virtue of the chorus business, with Owney Gagan taking top honors. Owney is probably burlesque's best chorister from a vocal standpoint.

The book while kept intact is light in theme and heavy in "bits," the majority of the latter running along original lines with Stone's impromptu comics gathering the desired laughs. The numbers show a trace of novelty in staging, the credit for which is divided between Stone and Victor Hyde. The costuming is far above the first wheel average of the current season, although Hurlig has kept within reasonable economy while getting some value for his expenditure.

It's a good all around show with plenty of legitimate laughs and a sufficient musical score of popular numbers to make a great balance. And with Stone and Pillard in command of their respective sections, it could hardly be otherwise, for they are, without a doubt, the best matched couple in present day burlesque. Wynne.

THE MERRY BURLESQUERS.

Richy W. Craig's show, "The Merry Burlesquers," is playing independent time; that is, the houses near the eastern coast unaffiliated with either of the Columbia Amusement Co. circuits. Among the independent burlesque theatres were Daly's and the Union Square, New York.

The Craig troupe was at Daly's last week. It runs in the old style burlesque way; first part, olio and burlesque (or after piece).

Not looking for too much in these non-sensational troupe on the same old line, Craig's company passes expectations. It's short of costuming and equipment, or rather what it has of both seem very much second-hand. The dressing for the 14 girls bespeak a road show only, while the girls themselves, or most of them, look as though they accepted the engagement after all other show roles had been tried.

The principals, led by Craig, capture a laugh now and again. The Daly audience could not be called sophisticated, as far as burlesque is concerned. They want "dirt" and "cooch" down there. Craig disappointed in both. Once in a while a principal would put over a double entendre remark that the house greedily caught the wrong end toward the finish. Louise Pearson led "Pidgeon Walk," with the girls behind her doing a bit of a "cooch" movement. Upon an encore Miss Pearson, who was neatly though ill-fittingly dressed in a tight suit, did a vulgar cooch herself, for an instant only. She was also concerned in a smutty passage of the sided with a couple of the comedians. In a theatre hungry for this off-color stuff there could be no objection to what the Craig outfit used; the only wonder is that they kept the dirt so well in hand.

The olio opened with Craig and his time-worn phonograph, Craig holding on to his "Dutch" make-up even through the vaudeville turn. In fact he went through the show in the same character and disguise.

Jack Davis and Marie Elmore were the second olio act. There is a sidewalk conversation with song. Both are also principals in the skits. Miss Elmore is the soubrette, with a peculiar idea of dressing for her figure in the skits. In the olio act both some "old boys" among the gags, likewise some of McMahon and Chappell's best husband-and-wife talk.

The olio was closed by the Berlins, Al and Tillie. Al Berlin is a comedy tramp cyclist, one of the many who have of late liberally borrowed from the Charlie Absher cycling turn. The girl helps Al dress the steaming and the turn is just about placed right where it is.

Dorothy Blodgett is featured with Craig on the billing. Miss Blodgett walks through without commotion attending. Joe E. Dailey and Elsie Johnson are among the comedians, Mr. Dailey rambling off with the comedians of the company, so well balanced on the wrong end, it wouldn't be difficult for any one who could to do it.

The two big numbers are a red fire finale for the first part and a quarter or quintet of singers (male principals) in the burlesque. Both are fairly good, but the latter is the one.

The Craig show, with a little money spent on the production end, a couple of changes in principals, and a few young looking chorus girls, could qualify for the Columbia's No. 2 Wheel. At least credit Craig and his "Merry Burlesquers" with giving a better performance without the smut than some of the American Wheel "burlesques" are doing with fifth time all over the stage.

BLUE RIBBON BELLES.

Whatever was the first intention of the producers of the Jack Singer "Blue Ribbon Belles" obviously they decided to make the first thing to do before beginning rehearsals was to throw away the original books. Or maybe it was decided to play both backward, or, perhaps, to transpose pages from one to the other. No one expects consistency in a burlesque libretto. It is not, however, unreasonable to expect at least coherence. If this element is to be found in either of the productions that make up the "Blue Ribbons" offering this season, it wasn't obvious from Tuesday night's audience at the Garrick that anyone discovered the fact.

Lee Hickman, featured, was as blithe as he could be with the lines and characterizations furnished, appearing in the opening production as a witless echo of Bert Leslies slang comic, and in the second a laughing Happy Hooligan. He is to be given credit, for if he didn't know his lines and situations were amusing he never let the audience suspect it. His principal foil was Ruby Grey, who as the soubrette stuck gaily to the Hickman pace, and not infrequently left it trailing. For downright industry, conscientious delivery of many burdens imposed upon him by the eccentricities of the productions, Sam Winrow is worth the attention of any burlesque manager, playing as he does three or four characterizations that offered little or nothing to develop. Miss Grey frolicked through two flirtilous roles with real verve whenever her songs or business gave her an open road. She was particularly happy in kind given with resounding smacks to plants in the audience.

The piece was noticeable for a repression of the violent indecencies peculiar to uncensored burlesque. The text, to be sure, never could have passed the purty board of Providence or Boston, but at its worst it was miles the side of some burlesque degeneracies. There was a tantalizing conundrum for the front row males in a riddle that gleamed out alluringly begging enticingly for an answer. This was: Why were half of the girls barelimbed, and the remainder belittled?

And Sam Micals was in the troupe in the novelty role of a Yid boob-whiskers, loose pants, etcetera. Also, the siphon bottle, rubber duck and ear trumpet, and a deaf yoke were among old friends present.

A young woman named Helen Sommers sang the prima donna numbers entrusted to her with real charm if not a great voice. Moreover she was refined and handsome enough for a worth while role in any of the legitimate musical comedies now dotting the boards. The boys and show girls of the combination ner lost no trick to keep the speed set by the principals at a smart edge.

If teamwork and courage can win out for a No. 2 Wheel program during the season, the present combination may be relied upon to supply it. Jolo.

MANCHESTER'S BURLESQUERS.

The Bob Manchester Burlesquers on the Columbia's Main Wheel has Mollie Williams for the big name and card. That's about the most sensible thing Mr. Manchester did, in connection with his show, upon returning to the burlesque field.

Without Miss Williams the present Manchester performance could hardly pass. As it is the show has been doing business coming east, and Miss Williams has been about the only individual in the organization to be especially signaled out by the daily reviewers, excepting the chorus girls (and the Curzon Sisters, who are an olio attraction).

Mr. Manchester has revived an awfully old burlesque song for songster identification. It is to number each girl upon the stage, with corresponding numbers opposite their names on the program. The choristers wear the numbers with every change. It's not the thing at all for the No. 1 Wheel, cheapening the looks of the stage in no uncertain manner.

The Manchester program has been laid out with vaudeville in the consideration. The olio is as long, if not longer, than either of the two parts. Besides the Curzons, who close it with their skillful "butterfly" turn (that should have an adequate setting), adding a great deal of class to the evening, Miss Williams presents her "Le Dance L'Enticement," with Billy Green in the circus turn, using four choristers for number in the plot. Marie Hart, formerly in the act. This works out very well for Mr. Hart, and sort of places a comedy finish on the first part. The Hart turn immediately following it. Beatrice Harlowe, the prima donna, does a single act in the olio, and after intermission "Daffodils" is given in the burlesque with "The Lawn Dancer" covering as the title the number. Miss Williams' semi-pantomimic dancing

number affords a strong contrast to the usual type of olio act, and through this the burlesque audiences take to it very heartily. They like Mollie Williams anyway. She's a prime favorite over the burlesque circuits. It's beyond understanding why a girl who had established herself so strongly as Miss Williams did in leading burlesque companies was allowed to wander away. In the second part Miss Williams does her Anna Held impersonation specialty and has made a regular miniature production out of it. She is doing this specialty better than ever, looks even nicer than she did when doing it in burlesque and easily walked away with all the hits of the performance, excepting the Curzons' success.

A production number is made of "Little Girl," and if ever a song secured a real "plugging" in costume, Miss Williams gives it this one dressed in postman uniform, all the girls headed by Miss Williams, concluding it by going through the audience delivering "letters."

Miss Williams does not appear in the parts, only as her own acts call for her. Among the principals besides Miss Harlowe are Teddy Burns, Eva Maylin, Frankie Burns, Mr. Hart, Francis Raymond and George Douglas, also Frank Fanning, who is again supporting Miss Williams in the panto.

The comedians could be supplied with much better material than they have. The "Suffragette" finish of the first part is not well worked up, and the idea is too familiar about anyway, having been used by innumerable shows and acts.

Mr. Manchester has time to work on the show before it reaches the Columbia, New York. It isn't fair to practically cast the whole burden of carrying this performance upon the pretty shoulders of Mollie Williams.

It's quite some time since Bob Manchester dangled around a burlesque company. Some season ago he sold out his burlesque interests for \$30,000 and retired to Painesville, O., where he invested his money in a theatre. The theatre and the \$30,000 are still in Painesville, and Bob is again on the road. His knowledge of burlesque should send his show to the top rungs. This might be commensurate by cutting out those oval numbers in the kirk; also telling a comedian or so to use more judgment in off-color stuff, whether playing in a three-day stand or a big town. Jolo.

PALACE.

The Palace orchestra had a comparatively easy time of it Monday evening. Three of the acts played their own music, two pianists and a musical acrobatic team. They comprised David Sapirine, a concert pianist ("New Acts"), Ernest Ball and Arnaut Bros. In addition, Stone and Kalisz retired from the program after the matinee, when the management switched the bill in such a fashion that they felt they would not be placed to advantage. This saved the musicians the necessity of grinding out half a dozen numbers.

Arnaut, who is a very attractive but violent dancer, opened. She should cut her announcements, which mean nothing, unless it be to enable her to get her breath. Her male assistant might look a bit smarter in short trousers. Ernest Ball was a big hit with his pianola. Arnaut Brothers' acrobatic stunts would be difficult enough if done straight, but were made while making them sensational. Their bird courtship for an encore is a fine piece of pantomiming.

Harry Fox and Yancel Dolly were well why waste space dwelling upon their offering. You can't criticize Harry, anyway, for he hires a man to come out on the stage and do it, leaving nothing to be told.

Harry Green and Aaron Hoffman's sketch, "The Cherry Tree," is a fine exemplification of the value of authorship. Hoffman has given Green just enough (nothing that he couldn't do) short, incisive comedy speeches, well led up to. Walter Allen, an excellent legitimate actor, is first rate support, while Florence Johns is just the reverse. The sketch is a melodrama of the tertium quid or triangle situation treated farcically. The whole thing is quite unique, with the exception of the use of the old Yorke and Adams line "Jewelled States."

Anna Held is the big headliner this week. The famous French soubrette looks as charming as ever ("New Acts"). Maria Lo and company, with her reproductions of Irene and Delft, was a beautiful closing act with its set pieces and pretty posings. Jolo.

COLONIAL.

The current week's program at the Colonial is somewhat overburdened with singing specialties and while a general effort has apparently been made to minimize the conflict, the fault is too noticeable to escape without the usual deadly effect, and the performance suffers as a whole. Individually the various numbers would have undoubtedly attained satisfactory results under normal conditions, but collectively, as assembled at the Colonial, the handicaps makes itself felt.

Louise Coates and her Picks opened with a reasonably good routine of singing and dance numbers, the pedal efforts of the trio in support bringing the applause to its highest point. Miss Coates has built up a good number for the big time, adding some excellent dancing to the turn herself. In the opening spot at the Colonial the Coates act did very well.

Harry Girard and Julie Rie were moved up to third spot, changing the program and incidentally because of the Frederick Flowers' singing production which held a position in the second half of the bill. Girard and his company offer "The Luck of a Totem" with an impressive panoramic set of the northwest. It's a long time since a miniature musical story of the west has surrounded the preliminary journey to big time. Girard's production lacks

the imitation ring of the usual western affair and carries with it a genuinely interesting little theme, dramatic to a point, but never bordering on the margin of mock heroics.

Marion Weeks would do well to eliminate her opening number because of its age. The same publishers carries several equally good numbers that would register an improvement. Otherwise her repertoire is evenly balanced and productive of the desired hit.

Julie Ring and Co. have a unique little comedy skit in "Twice a Week," in fact it runs some distance ahead of the stereotyped vehicles of similar construction. But the act has been badly arranged. The couple never move more than a few feet while the arrangement of the set allows for decidedly more action. This must seem doubly apparent to the principals since it assumes the proportions of a defect from the front. Despite this the turn held up and the finale which is staged with rain-storm effect earned several additional night and shade in his cancellation. But the aforementioned suggestion, if adopted, not create an impression of inferiority in any particular, for the turn could go along nicely in its present condition.

Frederick Bowers and Co., with his descriptive song review took away honors galore, an appropriate scenic background being provided for each number. The trio might be supplied with a uniform style of dress to keep the general appearance in line with Bowers' excellent idea, but this is of minor importance.

Mr. and Mrs. Barry were the comedy candidates and did well as usual. Cantor and Lee walked off to a round hit and Whiting and Carl, following the several other singing specialties more than made good. Lubowska in closing position held the top time, being seated for the finale of her excellent dancing production which says sufficient in itself. Wynne.

ALHAMBRA.

Evelyn Nesbit, assisted by Jack Clifford, is topping the bill at the Alhambra this week, which undoubtedly accounted for the almost capacity house Tuesday night. Incidentally there was a corking bill surrounding Miss Nesbit. Charlotte Parry in "Into the Light" was programmed to close the first part, but in her place there appeared Billy B. Van and the Beaumont Sisters in a fortune telling skit ("New Acts").

The show opened with a Pathe Weekly, followed by Booth and Landis in a cycling turn that earned some applause. A. J. Fanny Steadman held down the second spot. Miss Steadman's comedy got over most effectively.

The Sharrkots, with the comedy telepathy offering "Behind the Grand Stand" in the next spot secured a lot of applause on their work. The audience was amused by the opening and the work in the front of the house mystified as well as earned laughs. There is one thing about the turn, it is a distinct novelty of the type that vaudeville audiences appreciate.

Marguerite Farrell, next to closing the first part, had songs and songs. It was hard to define which the audience thought the most of. An Irish song was her opening number and it passed to fair return. "Naughty but Nice," her second number, is saved by her confession she only uses dialect on the unsuspecting. A combination of an English number and an American ballad are her third and a comedy number follows. "Young America" is used to close, and it gets over in the manner desired. Van and the Beaumont Sisters closed the first part.

The Kaufman Brothers with their very good voices and poor comedy opened the second part. The talk the boys are using did a flop and there seems to be ample reason for this "old boys of the age of the material. "Come Back Dixie," their opener, went over nicely. "Old Bill Bailey" was also very well done.

Miss Nesbit surprised the Alhambraites when she uncovered her voice, which is a very pretty one and shows that she has had it under cultivation for some time. Her evening wrap brought a gasp of admiration from the audience and from that on to last costume there were constant exclamations of wonderment at the sartorial display. McKay and Ardine were next to closing and the big hit of the show. Delmore and Lee closed the bill effectively. Fred.

81ST STREET.

There could be no complaint about business at the 81st Street Tuesday. The house held capacity with a fringing of overflowed what drew the big crowd was not easily seen unless it was the Mike Donlin feature film. Pictures are always a draw here and Mr. Donlin's name evidently brought many well roped by the likeable feature with the diamond star as its hero.

The five-act vaudeville show started with "Solomon" monk, presented by Mort Cronin. The animal created favorable comment. Harry Cutler, the English comedian, proved one of the evening's best. Cutler put over an easy hit, his "Chrysanthemum" number going big.

A comedy sketch, "Who Was to Blame?" with Elsie Williams and Co. had laughs in its favor throughout. It is a husband and wife affair, but was well liked.

After intermission the Donlin picture, "Right Off the Bat," came up. Brown and Bristol (New Acts) followed the feature to a house that was walking out, as many had come early. It was a decidedly hard task to gain recognition at the start, but the return was better as the act progressed. La Corio and Dinus, a dancing team, closed satisfactorily.

AMERICAN FILM IN LONDON

London, Oct. 5.

Today's Trade show of "The Broken Coin" serial was well attended, and the verdict of the viewers was entirely in favor of the production. To meet the wishes of the Trade, "The Broken Coin" will be on the open market after all, most of the big renters having guaranteed to take a goodly number of copies. The serial is expected to get over big, now that German-sounding Gretzhoffen has been changed to Coronia.

The "Daily Mail" this morning carries half a column on the "Birth of a Nation." It is obviously a paid-for puff, but for all that it is none too kind to the picture. It calls the play a kinematograph marvel, but speaks of over-acted sentimental scenes. The theatre scenes showing the assassination of Lincoln are described as a veritable triumph. The review smacks throughout of W. G. Faulkner, the Harmsworth "Picture Expert" whose prejudice in favor of British pictures is well known on this side.

Thomas Bentley has completed his second picture for Trans-Atlantic, "The Woman Who Dared," and has severed connection with that firm. At present he is resting through illness.

Selfridges, the big Oxford street stores, are listing the "Elaine" hat, a black velvet tam-o'-shanter as worn by Pearl White in "The Exploits of Elaine." This is one of Pathe's schemes for boosting their serial.

The draft of the finance bill issued today, gives the following film taxes: Negative, 8d. per foot; positive, 1d. per foot; stock, ½d. per foot. It is likely prices will soon go up so that the exhibitor pays. B. Nichols, of M. P. Sales, has declared a rate of 4d. a foot net. Trans-Atlantic's are up ¼d. per foot.

A fund has been organized amongst the cinema and allied trades to present a complete motor ambulance convoy to the British Red Cross. Fifty thousand pounds is the amount required, and everyone connected with the trade here is working to raise this sum. American film firms are to be approached by their agents here, and British artistes in America will also be asked to contribute. The scheme was started by Dr. Jupp, who founded the London Film Company, and he is being supported by Frank Brockliss, Will Jury, B. Nichols, John Tippet, A. Mainwaring, Cecil Hepworth, Will Barker and the head of every firm in the English trade.

Fred Burlingham, the Alpine cameraman, is back in London again with a good Mont Blanc picture. Burlingham

was the man who filmed the crater of Vesuvius. He is a fine scenic photographer.

Gertie DeS. Wentworth James, a writer of the Victoria Cross school, has sold the Kinematograph rights of several of her novels. "The Devil's Profession," the first, has already been filmed. These "strong" novels are still in favor as film plays.

The English authors are coming over to the films faster than one can count, the reason being that they are suffering a lean time just at present. A. E. W. Mason, William LeQueux and Stanley Weyman are three of the latest. Some of Hornung's novels are also being offered. Arnold Bennett is another film recruit.

"Pimple," the English film comedian, is acting as a recruiter in between his work for the pictures. About three months ago Pimple gave out that he had answered the call of his country and framed-up some nice publicity stories on his self-sacrifice. However, he struck a bargain with the authorities that he should only do recruiting work, and that within specified hours Pimple is Fred Evans, nephew of Will Evans the well-known music hall and Drury Lane comedian.

Rufe Naylor is making pots o' money with the Willard-Johnson fight film. He put out a big line of posters for it and has got rid of nearly three thousand of each size of the paper, a record figure as far as this country is concerned.

David Horsley is opening office here —D. W. Russell in charge—for the marketing of MinA and Cub comedies and Centaur features. It is announced that these will go out on the open market.

"Cabiria" on sharing terms, is the latest offer of the men who are trying to put the big feature over. It is proving something of a sticker, the prices asked on it being too high.

TAMPA LICENSES \$400.

Tampa, Fla., Oct. 27.

Picture theatres are hit harder on the license question in Tampa than any other city of its size in America. The city license is \$100 a year, and the state and county exact \$300 more. Then Uncle Sam wants his bit for the war tax.

In addition the jitney fever is being replaced by the "Nothing fever." The two jitney theatres object to the other houses coming down to their limit and come back with a challenge to the other houses to make it all free. They are publishing coupons in the local papers good for free admissions. And then the \$400 license is due.

PARAMOUNT-K. & E. PLAN.

The dailies Monday carried a story announcing contracts had been signed by the Paramount and Klaw & Erlanger by which a new corporation, to be known as the Paramount-Klaw & Erlanger, was formed. The avowed purpose is the extension of the Paramount service to cities not now reached by it. This is to be accomplished by the taking over of K. & E. houses in such towns and making high-class picture houses of them.

VARIETY last week printed a story to the effect that many legitimate attractions would close by Thanksgiving, owing to the disastrous business being done by traveling organizations. Many out-of-town theatres thus find themselves in the position of being unsupplied with attractions for the remainder of the season and would therefore welcome any reasonable solution of their difficulties.

The Paramount people would vouchsafe no further details other than the bare statement as enumerated. Various rumors were afloat, one that the 30-odd features made by Klaw & Erlanger-Biograph some time ago would now find an outlet under the new banner, but this was denied by a man interested in the Paramount-K. & E. scheme.

From another source it was learned the newly-formed corporation has in contemplation the taking over of the available plays controlled by K. & E., Cohan & Harris, A. H. Woods and Selwyn & Co., each firm to have a say in the film production of its plays, which are to be allotted to the three producing companies operating under the Paramount release, i. e., Famous Players, Lasky and Morosco. This allotment is to be made in proportion to the number of releases each is under contract to deliver at the present time. A somewhat similar plan was in contemplation between Woods, Cohan & Harris and the Selwyns, which was halted by two things—Woods wanted an advance of \$50,000, and George M. Cohan, while willing that all other Cohan & Harris shows might be included, refused to permit his personal plays to become part of the undertaking.

Paramount releases two features a week. Of these the Famous Players contracts to deliver 48, Lasky 36 and Morosco 12 a year. The remainder to make up the 104 are either purchased outside or made by the trio of producing companies. The four legitimate firms, if present arrangements are consummated, are to participate under a partnership or royalty basis on their plays and will be guaranteed against loss on each production by the releasing company, which will advance a sufficient sum of money to cover all expenses of film production, which is to be deducted from the "first money" due the theatrical men, who will share 50-50.

All this is, however, tentative, merely having been taken under advisement by the parties in interest.

ANOTHER VITA. WAR FEATURE.

Stuart Blackton has completed the scenario of another war feature which may be utilized as a "follow-up" to the successful "Battle Cry of Peace." The new picture is being made under the direction of Paul Scardon, who played the role of the Professor in "The Goddess." Charles Richmond is to be starred in the picture.

For one of the scenes of the picture the entire North Atlantic fleet of the United States navy was utilized. The government gave its permission for this and the fleet was shot by the camera just outside Newport about a week ago. It is said that Mr. Blackton contemplates a series of feature pictures along the same lines as "The Battle Cry of Peace," which are all to be launched in the nation wide movement for preparedness and national defence.

One of the series will be a fictional conclusion picturized so as to show what would befall the Pacific Coast in case we should become embroiled with one of the Oriental races. Arrangements have already been made for the transportation of a company to the west coast for the taking of the scenes marking the fall of San Francisco, Los Angeles and Seattle. Later the advance of the enemy over the Rockies and as far east as Denver will be shown.

ARTHUR LESLIE WINS.

Arthur Leslie, president of the Motion Picture Syndicate, who haled the officers of the Screen Club before the Supreme Court last Monday, charged with conspiracy, has won a clean-cut victory. The case appeared on the calendar as "Leslie vs. Baggot."

Mr. Baggot, through his attorney, promised that the special meeting scheduled for Oct. 26 to try Leslie for exercising the right of free speech in his recent campaign literature would not be held. The Screen Club tendered Leslie an apology, and Leslie, not to be outdone in kindly spirit, agreed to withdraw his suits for damages.

There was much rejoicing over the happy outcome. A movement is on foot to tender Leslie a complimentary dinner for his championship of free speech and for starting the Motion Picture Hospital Fund.

On Saturday the new officers whose election Leslie worked for will be inaugurated.

MELON-CUTTING DAY.

At the V-L-S-E office in the Mecca Building on Monday there were distributed checks representing 20 per cent. of the net profits of the company for a period of 13 weeks, among all the employees who had been with the organization during that time.

This sort of distribution is to be a permanent affair, four times a year. The "Big Four" has a staff of over 200 employees, with offices in 19 cities.

SLEVIN SAILING AGAIN.

James Slevin sails again next month for Europe, this time to endeavor to secure moving pictures of the new Pope, some more war film and a quantity of travelog movies for a prominent lecturer.

FREE GARAGE SERVICE FEATURE AT OPENING OF BOSTON'S HIP

**Creator and Band of Fifty in Addition to Films and Free
Parking Space Draw Capacity Crowds. R. G.
Larsen Given Credit for Innovation.**

Boston, Oct. 27.

The Hippodrome, formerly Keith's National, opened Monday night under a new policy which looks good. Creator and his band of fifty men furnishes the music, the clash with the organized musical directors having been averted through the use of Creator in person only for the concert. The directing of the band for the pictures is by a local leader, although the audience is unaware of the shift.

The audacity of the venture is shown by the innovation of free garage service for all automobiles driven by patrons to the theatre.

This seemed a drawing card the opening night and should prove a profitable project as the garage next door has plenty of parking room during the evening while the cabs are on duty. The concert end of the Hippodrome policy consists of Mme. Calvert at present. The picture end of the program for this week consists of a travel single reel, the two reel Keystone "Fatty's Tintype Tangle," and the five-reeler with Ethel Barrymore in "The Final Judgment."

While theoretically, the opening of the Hippodrome is a picture show at a \$1 top supported by Creator, the public seems to regard it as Creator supported by film.

Robert G. Larson is handling the film selections for both the Hippodrome and the Boston, apparently having had some little difficulty of late in getting the feature films he desired because of "price jumping" due to the tremendous size of the two houses, both of which seat over 3,000.

Monday night the pictures at the Hippodrome, which has a long distance for projection, showed to poor advantage because of a screen that would wave occasionally, causing momentary distortion that many probably blamed on the film, rather than to an improper screen.

Pictures at Century, Brooklyn.

The Century theatre, located at Nosstrand and Robinson avenues (Flatbush), Brooklyn, was opened last Saturday with a feature picture policy. The new house is the property of Glynne & Ward. It has a seating capacity of 1,100. Prices, 10-15.

ROTHAPFEL SPEAKS OUT.

New Orleans, Oct. 27.

S. L. Rothapfel addressed a large assemblage of local film men at a banquet in the Gold Room of the Grunewald Hotel, Monday evening. He outlined his career from his start in the

movie business, which began when he converted a beer hall in Forest City, Pa., to a picture emporium, to his present position.

He created somewhat of a sensation when he asked local exhibitors to fight for an open film market and scored the exchanges for their dictatorial attitude. He predicted that the present craze for five and six-reel features would be replaced by the old order of two and three-reelers. Rothapfel speaks in Dallas tonight.

It would appear that Mr. Rothapfel is endeavoring to incite dissatisfaction among exhibitors throughout the country over present conditions and, if possible, organize some sort of a protective exhibitors' alliance by which they will be in a position to deal with the various releasing corporations. His new Rialto theatre, in course of construction, might be the nucleus for a circuit of high-class picture houses seeking open market service.

WEST WANTS BETTER ACTS.

Chicago, Oct. 20.

From the reports coming in from Missouri and other points west of here, the picture houses playing a number of vaudeville acts no longer stand for the cheap grade of turns that have played their stages in the past. Instead, a higher class of acts is demanded, with the result that out of the local offices go turns that are costing the m. p. places more money.

In localities out of Chicago where the pictures have improved in tone and class, and the features have caused a change in prices, the change in the one, two or three vaudeville acts has also come.

INGRAM WITH WORLD.

Rex Ingram is now directing for the World Film Corporation and at present is producing a feature written by himself entitled "The Spirit of the Joss House" in which Clara Kimball Young is the star. In the cast also are Walter Oland and Nicholas Dunaew. Thos. O'Brien is Mr. Ingram's assistant director.

After the current production is finished Mr. Ingram is to produce a picture entitled "Black Orchids," which he has elaborated from a short story by himself, which was published some time ago in one of the magazines. The World people are trying to secure the signature of Madam Nazimova to a contract for this feature. The principal female role is said to be particularly adapted to the celebrated Polish tragedienne.

AFTER INFRINGERS.

Joe Leblang and his associates in the Public Service Film Co., which has the sole rights to the Chicago Tribune's war pictures of "The German Side of the War" for New York, New Jersey and Pennsylvania, have instructed their attorney to begin an immediate campaign against a number of exchanges which are sending out so-called "German Side of the War" pictures and labeling them as coming direct from the 4th Street theatre.

The Public Service Company has twenty companies on tour in the three states now which are directed and booked by Robert W. Priest from the New York office. The company at the Alvin, Pittsburgh, played to 12,000 paid admissions on the opening day there. The pictures got \$9,116 on the Philadelphia week. The shows are playing the Klaw & Erlanger-Shubert bookings in the bigger towns and from the demand local managers are making it will be necessary to send out about eight additional companies next week. The pictures are showing at the Majestic, Brooklyn, this week and doing a turnover, and for two days at Proctor's, Mt. Vernon, early this week, another company did capacity at all shows.

TRIMMING THE SELLERS.

Trust the exhibitor to put over anything possible to beat the high cost of service these days. The cost of daily service for features is now \$50 in New York, but the various service corporations reduce this to as low as \$12.50 in small adjacent communities. Several of the exhibitors have recently resorted to the expedient of booking for small towns and reshipping to their big town houses.

Another little ruse is to book some of the old Sennett-Keystone, Griffith Biograph and Ince-Mutual stuff and advertise them as "produced by Griffith-Ince-Sennett of the Triangle."

BOOMING HOME STATE.

Lynchburg, Va., Oct. 27.

A company backed by Roanoke business interests is engaged in producing a four-reel picture, to be styled "Virginia," and presented in 20 different Virginia cities and towns, in which local scenes are photographed in the preparation of the film. Constructively, the picture will be a drama with a regular professional cast to handle the dramatic end.

FOX PRODUCING "LABOR."

William Fox is to release a film version of Emile Zola's "Labor" in the near future. It will be a six-reel production which is being made at present under the direction of Will Davis, who also adapted the scenario. Theda Bara, Wernar Oland, J. Herbert Frank and Carleton Macey are in the cast.

CASTLE PICTURES CLOSING.

The Mr. and Mrs. Vernon Castle picture at the Globe theatre, where it has been showing at matinees and on Sundays, will finish its stay there on Sunday of this week.

CRUISING FOR PICTURES.

Sailing from the Columbia Yacht Club dock Thursday, the steam yacht Wisdom, 76 feet long, carried a party of ten, which included Dr. Edward A. Salisbury, two scientists, Rex Beach, the other six making up the crew.

The Wisdom will cruise along the shores of Central America, the northern part of South America and the islands along the Pacific coast, the trip finishing some time in March or April of next year at San Francisco.

The enterprise is fostered by Salisbury, Inc., and is for the purpose of making moving pictures of hunting adventures in that section of the world. Mr. Beach will write a serial adventure story around the pictures.

THANKS-REGARDS WAS ALL.

Lou Housmann was in town this week and had a story to tell. It is about Flo Ziegfeld. Lou says he was instrumental in steering the Chicago Tribune German War films to Ziegfeld, which are making a small-sized fortune for their owner, and that all he received in return was a wire from "Ziggy," reading: "Thanks—regards."

600 SEAT HOUSES SUFFERING.

Practically every 600 seat theatre in New York City is showing a five-reel feature every day, at the present time. The average cost of such service is from \$200 to \$300 a week, dependent upon the age of the picture. This hits the houses of that size pretty hard. Prior to the inception of the feature-every-day regime, the average cost of film for a theatre was \$75 a week for a regular program—Mutual, Universal or General Film. Then some houses commenced running one or two features a week and they called those days "Feature Days." On such occasions they did exceptionally well, with the result that it spread into seven days a week, making the result the same as if they ran no feature at all.

The difference between the old days and the present is the difference in cost of service. As a result many of these houses are barely existing, and if the truth be known, many of them are verging on bankruptcy. It is well nigh impossible for a 600 seat house to stand that expense, as the average house of that capacity has an "overhead" of \$75 a day, excluding the cost of film.

CHICAGO'S PINK PERMITS.

Chicago, Oct. 27.

From time to time outside the fronts of the Chicago picture houses appears the sign "Children Not Admitted Today" or words to that effect. To the easterner this appears unusual, as one does not see any such sign on any of the New York photoplay fronts. Here this "nothing doing for the children" gag means that the house is showing a picture that has a "pink permit," the censors having decreed that the film is not fit for the boys and girls under 21 to see. There are houses here which pass up such a censored picture altogether rather than monkey with the "pink permit" preliminaries and fold.

TRIANGLE 'APPROACHES RECORD IN ISSUANCE OF CONTRACTS

Now Has 180 Clients Taking Its Film Program, Counting Each One as a Single Service, Many Being Releasing Concerns or Managers of Circuits.

Over 180 theatres have now been lined up to take the Triangle service. By this is meant that 180 different people have contracted for the pictures. Of these some twenty-odd are releasing concerns or managers of circuits. For instance, manager Kemble owns the franchise for all of Brooklyn and puts the Triangle pictures into the Crescent and has the right to sublet to any or all of the 400 other picture houses in that borough. Moss & Brill are counted as but one of the 180, as are also the Picker & Bennett theatres in the Bronx. The whole of Texas comes under the same heading, and so on.

Baltimore, Oct. 27.

The Auditorium will wind up its stock season under the management of Edward Renton next week, and, commencing Nov. 8, the house will install a feature picture program, using the Triangle service.

St. Louis, Mo., Oct. 27.

Harry Cooper, owner and manager of the Kings theatre, has made arrangements with the Triangle representative here for that company's picture service.

More War Film Coming.

The American Correspondent Film Co. has in preparation a new six-reel war feature to be called "The Battles of a Nation." The production is to be made up entirely of actual war scenes taken at the front by the A. C. F. staff cameramen. It will show the bombardment of Warsaw and its fall together with general scenes of the conflict at that time. The picture has been made from 60,000 feet of the war film, but 6,000 of it to be actually used. The same concern will shortly release a four-reeler, "Friends and Foes," showing the treatment of the prisoners in German war camps.

The A. C. F. has recently sold the rights for the Hawaiian Islands, Australia, Philippine Islands and the Straits Settlements to its initial production, "The Battle of Przemyśl," retaining the exchange rights for New York and New Jersey for itself.

Jitney Houses Want War Stuff.

The managers of the nickelodeons and melodramatic picture houses throughout the city are making a mad scramble for whatever war pictures the market offers. The old-time melodramatic picture has passed to the discard with the war film taking its place as a draw. The theatres in neighborhoods drawing their patronage from the foreign element of the city are especially anxious to secure war film and many that have

heretofore brought in little to their owners are now making a goodly profit for them on the strength of the foreign conflict and the war pictures which they show.

GRIFFITH TO START WORK HERE.

D. W. Griffith is to begin work in the East on Nov. 2 at the Willat Studio, Fort Lee, N. J. He will have as one of his assistant directors Allan Divan. The Fox Film Corporation has a lease on the studio, which will end this week.

Two weeks ago the Fox people gave up the Life Photo Studios adjacent to the Willat and the Life Photo Co. started work there immediately afterwards.

OHIO NOW ORGANIZED.

Cleveland, Oct. 27.

Universal commendation and enthusiasm from motion picture exhibitors and public officials have greeted the work of the convention here last Tuesday and Wednesday that formed the Ohio branch of the Motion Picture Exhibitors' League of America.

At the closing banquet in the Hollenden Hotel, Wednesday night, city officials were well represented. The speakers included Municipal Judge Kramer, Director of Public Safety Benesch, and C. F. Baxter, representing the city building department. They expressed their gratification at the willingness of the exhibitors to meet the officials half way in effecting sensible regulations.

The convention adopted strong resolutions opposing state censorship. There was some talk of an organization composed of the representatives of allied industries. The delegates also were of the opinion that the attendance of children unaccompanied by their parents at night performances should be prohibited.

Studying Law on the Side.

Cleveland, Oct. 27.

L. C. Gilger, proprietor of the Gilger theatre at Norwalk, O., has enrolled in the Law School of the Western Reserve University, this city. He continues as manager of his house (playing pictures), returning to it each weekend.

NASHVILLE PRODUCING FILMS.

Nashville, Tenn., Oct. 27.

Nashville now has a full-fledged motion picture company, as the Ovoca Motion Picture Corporation has taken up its headquarters in this city. The new company has an authorized capital of \$150,000.

PROBING STOCK SELLING.

Much ado was being made around film centers this week over a report to the effect that the post office authorities were "investigating" the methods employed by two large film corporations for the sale of stock to the public by the aid of literature sent through the mails. It was retailed with much circumstance that these concerns would be "put out of business" for illegal methods, thereby creating "a sensation."

Inquiry developed the simple fact that the post office had made regulation formal calls on each of the corporations and requested a copy of all stock-selling literature, which requests had been cheerfully complied with. Up to date no ban has been placed on the activities of either concern.

LABOR UNION PROTESTS.

Cincinnati, Oct. 27.

Boxmakers' Union No. 1348, of this city, has adopted resolutions protesting against the exhibition of certain pictures which are alleged to place a stigma on the laboring element.

The union is kicking against the scenes showing drunkenness among the labor people, i. e., the intoxicated engineer causing a boiler explosion and loss of life; the reckless brick mason dropping material on passersby, etc.

"It may be that such scenes point a moral, but it is a question," observes Rev. Guy Emery Shipler, prominent Episcopal rector.

CHARGED WITH BUNKING.

Chicago, Oct. 27.

Perry E. Grosse, president Premier Film Co., was up before Judge Arnold Heap last week on a charge of operating a confidence game and obtaining money under false pretenses. Three girls and a young man testified Gross swindled them out of money, the sums ranging from \$5 to \$35, promising to make film stars out of the complainants. The case has been continued.



HUGH D. MCINTOSH

Governing Director of the Tivoli Circuit in Australia, who has lately entered politics in the Antipodes and is meeting with practically the same success encountered in theatricals.

CHI.'S MILLION CONCERN.

Chicago, Oct. 27.

The Strand Theatre came to bat yesterday with the announcement of a new organization, capitalized at \$1,000,000, and that it would not only control a chain of picture Strands in time but would build a modern theatre, seating 3,500 within the Loop. The present Strand (the former Globe), will continue as an important link.

In addition to the officers elected there are thirteen other Chicago men interested. The officials are: E. C. Divine, president; Joseph Interrieden, vice president; A. J. Partridge, treasurer, and F. M. Tracey, secretary.

FALSE PRETENSE CHARGED.

Pittsburgh, Pa., Oct. 27.

Bernard W. Lewis, formerly of Pittsburgh, was arrested in New York and brought back to Pittsburgh on extradition papers issued for him, on the charge of false pretense. He is being held in default of \$4,000 bail.

Lewis is accused by Frederick J. Reynolds of having defrauded him out of \$2,000 on Nov. 18, 1913, by representing that the Pitt Theatre Co., same property being leased for Miles, Pittsburgh home and running motion pictures this season, whose stock he was selling, and stating the Pitt Theatre Co. was a flourishing corporation, capitalized at \$250,000. Reynolds says that the assertions made by Lewis were false.

Lewis is likewise the defendant in a suit instituted, also in Common Pleas Court, by Jos. Riter, in which the latter seeks to recover \$40,000, which he says was secured from him on false representations of the conditions of the Pitt theatre.

The Pitt theatre went under in 1913.

UNREQUITED AFFECTION.

San Francisco, Oct. 27.

On Oct. 21, Raymond Hess, an Oakland motion picture actor, went to Napa, California, and tried to see his former sweetheart, one Mrs. Marshall Hobson, a bride of a week. Mrs. Hobson refused to see Hess, who pulled a revolver and attempted suicide at the front door of his former sweetheart's residence. The last reports of Hess were to the effect he was in a critical condition in a Napa hospital, the bullet having pierced his left lung.

STARTING TO BUILD.

Newark, N. J., Oct. 27.

Work will shortly be started on the Newark Palace, which is to take the place of the old Newark theatre on Market street. It is said that the new structure will cost in the neighborhood of \$875,000 when completed, and will be one of the finest theatres in the east. It will play pictures, running along the lines of the Strand, in New York City.

MAE MARSH AFFIANCED.

Chicago, Oct. 27.

Mae Marsh is in town, and it is reported in her circle of acquaintances that she is engaged to Robert Harron, the wedding to take place in the spring. Miss Marsh and Harron have been working opposite each other in the Griffith studios at Los Angeles.

FILM FLASHES

Harry Powers is producing his first feature with Margaret Fisher for the Equitable.

Myles Lasker is writing titles for the American Correspondent Film Co.

Edwin Arden is to appear in "The Grey Mask" for the World Film.

Lillian Cook is appearing in the new World Film production, "Camille."

Edwin Argus is now with the A. Thornton Agency as "field" man.

George DuBois Proctor has been added to the Gaumont staff as scenario editor.

Nance O'Neill's signature is attached to a contract of Lubin for a series of pictures.

George L. Tucker, who is directing for the London Film Co., has sent a check for \$100 for the Motion Picture Hospital Fund.

E. Mason Hopper is at work on "Labyrinth," with Gail Kane, for the Equitable. Walters Hiers is also in the picture.

Besides being the author of the "Duffy" series, Rex Adams will also act as director of at least six episodes.

The Chas. K. Harris feature, "School Bells," will be released Nov. 22 by the World under another name.

"Hearts of Men" will be the name of the Chas. K. Harris feature originally called "School Bells."

Lillian Cook, who last season played in "Potash and Perlmutter," is now playing ingenue roles for the World.

"The Ventures of Marguerite" is the subject of a new serial picture Kalem is producing, featuring Marguerite Courtot.

Work on the picturization of "Bella Donna" has been resumed by the Famous Players. The work was cut short by the fire which destroyed their 26th street studio last month.

"Madame Butterfly" is to be given to the public in movie form on Nov. 8. The Famous Players acquired the film rights to the story over a year ago.

Roy Applegate, Equitable star, has taken a bunch of youngsters in hand who live in the vicinity of the Flushing studio and is teaching them the art of wrestling.

Arthur James, the Metro publicity director, has been ill for a week. He is at present recuperating with a motor trip through Long Island.

Mrs. Donald B. Olson has selected sixty features which will be shown to the inmates of the Washington State Reformatory. All of those selected were Paramount pictures.

William Elliott and Ruth Roland have been engaged to appear opposite one another in the forthcoming Pathe Gold Rooster's film adaptation of "Comrade John."

Millie Butterfield returned to New York this week after an absence of thirteen months spent in Los Angeles doing motion picture work.

"The Rack," which is being produced by the World Film Company, will have in the title roles Alice Brady and Milton Sills. The picture is being directed by Emile Chautard.

Henry Russell Miller's "The Ambition of Mark Truett" is shortly to be produced by the World, with Robert Warwick in the leading role.

Jack Richardson, the popular protractor of heavy characters, will again be seen in his usual role in "Playing for High Stakes," which Mutual will release in the near future.

Grace Elliston will make her bow on the screen in a Rolfe feature now in production. It is yet unnamed. A surprise is promised both in theme and construction.

"A Tangle in Hearts," the latest Casino Star Comedy release via the Gaumont program, will have as its featured comedian John Daly Murphy.

Paul Capellani will appear opposite Clara Kimball Young in "Camille," which is being produced at the World studios by his brother, Albert Capellani.

Betty Shannon, the girl press agent, landed a two column story and a picture in the Evening Sun last week for her star, Clara Whipple.

"The Call of the Cumberlands" starring Dustin Farnum, is the photo-drama subject of the second release by the newly formed Pallas Features on the Paramount program.

The Selig production of "Sweet Alyssum," which will be released Nov. 15 through the V-L-S-E, will contain Tyrone Powers and Kathryn Williams in the prominent roles.

Francis X. Bushman has just returned from the coast to locate in the east and is seeking a permanent home somewhere in the vicinity of Dobbs Ferry. Real estate operators please note.

"Zabitzky's Waterloo" is the title of a single reel comedy The Casino Star Comedy Company has in preparation, and which will shortly be released. Jean Pierre Pierard and Cissy Fitzgerald are seen in the leading role.

A juvenile subject, "The Spirit of Audobon," is a two-reel release of Thanbouser for the Mutual program Oct. 19. Helen Bradgley and Leland Benham figure prominently. Lawrence Swinburne is in the role of Audobon.

"The End of the Road," adapted from H. Graton Donnelly's celebrated novel by the same name, has been reproduced as a five-reel photo-drama by the American Company on the Mutual program.

In "The Law of Duty," a multiple reel photodrama which will be released Nov. 7, on the Mutual program by the Reliance studios, Joseph Singleton will enact General von Lomberg.

"The New Adam and Eve" production has just been completed by Director Garrick as a three reel Rialto Star Feature. Grace Valentine enacted the leading role, and the picture is scheduled for release shortly.

In the forthcoming production of Arnold Daly's "The House of Fear," a capable cast has been secured in the support of himself. In it Sheldon Lewis, Ina Hammer, Martine Sabine, William Bechtel and Charles Laite.

The picturization of "The Seventh Noon" adapted from the book of the same title by Frederick Orin Bartlett has been completed by the Mutual studios. It is in five reels and will be released shortly.

Immediately following the "Who Pays" stories by the Balboa Company, the same concern will commence work on a new series of stories titled "Who is Guilty" by Will M. Ritchey.

Donald C. Thompson, who has gained considerable attention as a photographer and traveler, has set sail for Bulgaria in the interest of the Paramount Picture Corporation and the Leslie-Judge Company.

Harry Spangler will be featured in a two-part photoplay, written and directed by Brinsley Shaw. The action of the photoplay takes place in the Northwest and is called "Sunlight and Shadow."

Claire Whitney has cabled the Fox Film Corporation from Kingston, Jamaica, to ship her "Overland Race," as the road's in and around Kingston are just ideal for automobile racing.

Ashley Miller is now in association with Arnold Daly in the producing of the "Ash-ton-Kirk" series for Pathe. The picture has already been finished, though no date has been set for its release.

Beaulah Poynter is credited with the authorship of "The Ubbert" and will like wise act the leading part when that photodrama is to be produced, under the sponsorship of the Medical Review of Reviews.

Tom Terries has secured the rights to the French farces that have proved successful at the Comedie Francaise and the Palais Royal for filming. "Papa's Wife," the first of these, has just been released to the Loew Circuit.

Margaret McCormick, a Kansas City picture actress, who has been missing since Oct. 2 last, but it is believed by Victor Eubank, advertising manager, Essanay, that by using films of her last screen performances it will be an easy matter to locate her.

The Van-Weston Film Corporation has been formed. Officers, H. VanBrink, president; Charles Weston, vice-president; A. Bleiman, treasurer. Work is now in progress for their first release, which will be ready in about two weeks.

The Nebraska Feature Co. has received a commission to make a series of motion pictures depicting the activities of public schools, both city and rural, throughout the state, for use of the State Superintendent of public instruction.

On or about Oct. 24 the Gaumont companies that will winter in Jacksonville, Fla., will be headed for that city by John S. Martin, who will be in charge. Mr. Martin has left, in order that everything may be in readiness upon the arrival of the companies.

E. Q. Corder is managing the Chicago New Strand (the old Globe redecorated) during its new picture regime. Arthur Dunham and symphony orchestra are a feature. Special music has been supplied since the opening by Burton Thatcher and Naomi Nazor, operatic singers.

Audrey Munson, who has attained fame as a posy for different sculptor work throughout

the United States, and better known as the "Panama-Pacific Girl," has been engaged to act the leading character role in the Thanbouser Mutual Masterpicture, "Inspiration," which will be released Nov. 18.

Tom Waters with his wife, May Wallace, are the latest to succumb to the motion picture field, where they are engaged in making a single reel comedy, "Does It Pay to Advertise," for the Gaumont Company, in connection with the former team, "Stuffy" Davis, the well known press agent, will appear.

Though Cleveland flatly refused the Geraldine Farrar feature, "Carmen," to be shown there, the Chicago censors did not even tag the picture with a "pink permit" slip. There is a difference in censors notwithstanding that the local censors have come in for much censure of late on their "pink slip" rulings.

Director William J. Dunn left Chicago early this week for Jacksonville, Fla., where work is in progress on an outdoor studio for the Eagle Film and Mfg. and Producing Company. In it is a number of comedy devices of Mr. Dunn's own invention which will aid in the making of comedy pictures.

At a recent dinner given in honor of Abe Yager, sporting editor of the Brooklyn Eagle, Astor Cup Race Pictures were shown to a large gathering, which consisted of newspaper men, baseball magnates and a committee from the William L. Sherry Film Company, which was responsible for the reproduction of the pictures.

John A. Barry, who was in Chicago recently and who first had charge of the Colonial's opening with "Birth of a Nation," has gone to the Coast to assist David W. Griffith put the final touches to his next film masterpiece, "The Mother and the Law." Barry was formerly identified with the Griffith directing forces.

The Atlanta Branch of the Mutual Film Co. was totally destroyed by fire Oct. 18. Three of the girls employed there were burned to death. Nobody knows the cause of the conflagration. The city authorities are considering the advisability of passing an ordinance to compel all film concerns to move to the outskirts of the city and there erect fire-proof buildings and vaults.

The San Francisco local police department is very much interested in the report that the Chicago police department is planning to make movies of each individual crook arrested whose crime cannot be classified as petty. The filming of the offenders will show how they look, walk, and so on, and can be sent from each city to another to help identification and capture of rogues. If the Chicago experiment turns out to be a success it will be considered in Frisco.

Susanne Willa, who was announced to succeed Eileen Van Blene in "Sherman Was Right," was obliged to cancel that engagement, owing to a picture contract of which Miss Willa was unable to extricate herself.

A photoplayers' reception and dance will be held at Hunts Point Palace, 163d street and Southern boulevard on the eve of Nov. 1 by the Bronx Exhibitors' Association, Inc. Clara Kimball Young and Earle Williams will lead the grand march.

WORLD SIGNS KITTY GORDON.

The World Film Corporation has placed Kitty Gordon under contract for one of the Peerless Features. The subject, although not definitely settled at present, may be "Tosca" or "Thais." The contract was closed through Fred-eric McKay, Miss Gordon's personal manager.

ELLIS IN FASHION FEATURE.

Melville Ellis is to be starred in a fashion feature which is to be made by the Famous Players. Mr. Ellis, in addition to appearing in the picture, is to be largely instrumental in selecting the costumes which are to be an important part of the picture.

"LOCALS" AS PULLERS.

Exhibitors in the copper country are using the locals as extra business getters and seemingly are doing quite well with the "stunt." There is an itinerant camera man who makes his headquarters in Minneapolis who makes a specialty of visiting all of the smaller towns in Minnesota, Wisconsin and the surrounding territory taking the passing events of the day that are shown the same night in one of the local houses.

SUING ON CONTRACT.

Providence, Oct. 27.

Helen Lowell has started an action through a Boston attorney to recover 48 weeks' salary from the Eastern Film Corporation. Miss Lowell was placed under contract by the Eastern company for one year at \$350 weekly and worked only four weeks, appearing in the filmization of "The Red Petticoat," after which she was informed her services would not be needed any longer. The total amount sued for is \$16,800.

RAVER'S GENERAL STAFF.

Harry R. Raver has been exceedingly busy within the last week or so lining up his studio and office staff for the feature productions which he is to make. The first of these will exploit James J. Corbett and is entitled "The Other Girl." Becky Bruce has been engaged to support the ex-champion. Percy Winter, son of William Winter, will be the director of productions and his assistant will be William Jennings Coyle. Patrick J. McCaffray will be head cameraman.

Albert K. Greenland has been placed in charge of the publicity department and with a corps of assistants under his direction.

INDICTED FOR FRAUD.

Minneapolis, Oct. 27.

E. Franklin Meyers has been indicted by the Federal Grand Jury charged with using the mails to defraud in connection with the Minnehaha Film Corporation.

This is the same Meyers who started a libel suit for \$75,000 here against a weekly publication entitled "Amusements."

PICTURES AT FIFTY CENTS.

Milwaukee, Oct. 27.

The Saxe Brothers, owners of several picture theatres in Milwaukee and Minneapolis, state they are going to charge a fifty-cent admission for their Lyric theatre in the latter city where they are showing the Paramount and Triangle pictures.

PRESIDENT, FILM ACTOR.

From reports, a picture is to be made shortly with President Wilson as its central figure. It is understood the picture-making will take place in Washington, and the chief executive will be seen in his customary daily routine. A story will be built to fit around this part of the picture. The same concern which has a new feature with twelve stars, showing them at their country homes, is said to be interested in the undertaking.

MUST QUALIFY HEREAFTER.

After being stung a couple of times by stars with legitimate reputations, the Triangle will hereafter insist that all untried celebrities first qualify in a trial picture before being placed under contract. Recently they paid one female star her full contract price and called the contract off, and after taking a full-five-reel feature with another, discarded the picture.

A Laemmle (Universal) three-reeler, scenario and direction by Leon Kent. All wrong from the start to finish—built upon an impossible premise, not true to life and so full of coincidences as to make it foolish. Girl lives with gambler in mining town. Mining engineer has lawyer friend in east. Engineer goes to western town, meets girl in dance hall, follows her to gambler's hut, sees gambler abuse her, knocks gambler down. Girl admits she's gambler's mistress. Engineer leaves her. Don't know where the girl goes east and becomes an efficient stenographer. That's the beginning of the inconsistencies, for a girl who had been a waitress in a mining town and then graduated to a "booze capper" in a western dance hall, would never become "an efficient" stenographer. And, not only that, but where do you suppose she secures a position as stenographer? Why not at the office of the eastern lawyer-friend of the engineer. She marries the lawyer and on their honeymoon (she with bridal veil, etc., in open touring car) the auto bowls over none other than the gambler. While senseless the gambler is brought to their home, comes to, gets one peek at the bride, recognizes her and immediately gets well, all signs of his injuries fading away. Millions of autopsies in the east. It just had to be that particular one to hit the gambler. Engineer invited to call by the lawyer. Curiously enough, lawyer had never mentioned name of his intimate engineer friend to his wife, nor had he dictated any letters to him while the girl was his stenog. Gambler does usual blackmailing of wife. He sends her a note to call at a low dive. She confides in engineer who goes instead, though she is still a little suspicious of him. Lawyer, lawyer-hubby, who is suspicious of engineer. Engineer quarrels with gambler, who is shot by a hanger-on who has a grudge against him. Engineer and girl walk out of dive, followed by hubby, and no one attempts to stop them, although a murder has been committed and engineer was struggling with the murdered man at the time he was killed. The ending is a story feast of crime. Strange. Isn't it? Hubby confronts wife. Lawyer. Latter tells whole story. Hubby with head down. Finally takes wife in his arms. Once more, it's all wrong. Jolo.

HER PAINTED HERO.

Hale Hamilton is starred in this two-part Triangle-Keystone comedy which also has Polly Moran featured. The idea for the story of "Her Painted Hero" was made familiar to vaudeville goers by Murphy and Nichols in their school of acting sketch. Of course it is barely possible the Keystone people have made some sort of an agreement with the vaudeville team, and then it is still as possible that the idea may have been given to the film manufacturers by a scenario writer who knew his vaudeville (where Miss Moran came from), but be that as it may, the picture is a corking laugh producer and Polly Moran takes it all away from Hale Hamilton as far as the parts are concerned. Polly was always a funny little cuss and in this picture she hogs all the comedy with Hamilton doing nothing but a juvenile straight for her. Of the men, Charles Murray has the principal comic role as a property man, and is assisted by George Summerville as the bill poster. Hale Hamilton is the star and Polly Moran the stage struck girl. The family is of the shanty Irish type, and until the wealthy uncle dies they are exceedingly poor. After Uncle goes on his merry little way Polly is in line to marry the property man, but she invites the star to the wedding and decides that she is going to marry him. At the last minute offers to back the star's play if he will make her his leading woman. Then the Murphy-Nichols act follows with some additions that make this portion of the film pretty rough going. The titles are so funny that they split the laughs 50-50 with the picture itself. This two-reeler was the best of the two comedies on the current week program. Fred.

THE MAN OF SHAME.

A five part Universal (Broadway Features) picture, starring Wilton Lackaye in a dual role, and supported by Rosemary Theby and Harry Myers, the latter having directed the production. The story is adapted from the famous French novel "Roger LaHonte," which enjoyed many years as a play both in America and abroad. It is an old-fashioned melodrama judged by present day standards and the big feature designed for it is the series of double exposures showing Lackaye portraying an upright gentleman and a conscienceless villain who stops at nothing, even murder. All the interiors were excellent replicas of houses in Paris, but the exteriors were so palpably faked as to excite one's risibilities. Lackaye, as a wealthy banker, is shown emerging from his residence, the steps of which are covered with common filth. All told it is a careless, slipshod production. Miss Theby, as the villainess, was excellent. Lackaye doesn't appear to bring to the picture game his usual attention to detail that for years characterized his work on the legitimate stage. Jolo.

THE MAGIC SKIN.

Ralph Valentine.....Everett Butterfield
Pauline Gardin.....Mabel Trunnelle
Ralph's father.....Edwin Cooper
Solicitor.....Frank A. Lyon
Joseph.....William West
Victor Valentine.....George A. Wright
Pauline's Mother.....Nellie Grant
Her Father Confessor.....Harry Linson
Flora Margot.....Sally Crute
Antique Dealer.....Herbert Prior

The Edison company will release through the Kleine-Edison Feature Service, a five reeler entitled "The Magic Skin." It is one of the Balzac stories which has been developed in this feature is perhaps without fault as far as direction goes, but the picture itself does not live up to the rather flamboyant billing matter that the publicity department has given it. Judging from the following phrases, "See the Bacchanalian Dances, the Midnight Revelries, the Glimpes of Hades!" it is not to be expected that it does not materialize or rather falls short of the billing. There is one thing the picture does do, shows up the fact that good old Balzac was something of a "chooser" when it came to writing fiction. In this particular story his heroine is Shakespeare's "Ophelia" and his glimpse of Hades was without doubt lifted from Dante. However, the yarn lends itself nicely to the screen and the five reels will hold the interest of the public, but without creating any great furor. The opening of the story shows Ralph Valentine, at the time of the death of his father, a temperamental youth with a musical education and no money. Joseph, a servant, loans him enough to go to Paris, where he falls in with the Bohemian set. They introduce him to the patroness, who is rather sporty lady who craves the atmosphere of Bohemia one night a week. She evidently has several elderly gentlemen of wealth interested in her to the extent that she always has enough to eat and drink in the house. Ralph falls for her and when he overhears that she admires a certain old necklace that is shown in an antique shop he makes up his mind to get it for her. He gambles, loses his all, borrows 1,000 francs and loses those also. When his debtor calls to collect, the daughter of the boarding house keeper, who is secretly in love with him, gives him her dowry to pay off the debt, saying that the money was left anonymously for him by a man. He has enough left over to buy the necklace and takes it off to the antique shop, where while waiting to be served, he conveniently falls asleep and dreams. His dream is the follow-up of the picture. There is a curious skin covered with Sanskrit writing that is presented to him by the devil. While it is in his possession he can have all desires granted, but

with each desire the skin shrinks and when it disappears entirely his death will come. In his dream he reviews the future, while he is struggling to hold the love of the Bohemian queen, and finally sees himself led down to the depths of hell after a short life and a merry death. Then comes the awakening and realization that his dream was a warning. He then returns to his lodgings to propose to the little daughter of his landlady. She has been the Ophelia like heroine of the dream, who demented by love and madness for Ralph, does all of the little things that the original did, even to the wild flowers and the little dip into the water. And just like the Shakespearean hero, Ralph comes wandering past the grave yard just in time to see her being buried. There isn't a real big moment or any great suspense at any time during the action of the screen version of the story, but the interest jogs along naturally to a conclusion that is apparent earlier in the tale. Withal the direction of the picture is good. As for the cast, well, it is all that could be expected in an Edison production for they haven't got the knack of doing big things in a big way at the Orange plant as yet. Three of the roles that stand out are fairly well taken care of. Miss Trunnelle is pleasing and Mr. Butterfield gave a very clever performance, although he appeared rather aged for his role in the earlier scenes. The real star of the cast was Sally Crute in the role of Flora Margot, the Bohemian lady with a host of A. Fred.

OUT OF DARKNESS.

A five reel Lasky production released through Paramount and has as its star Charlotte Walker with Thomas Meighan as her principal support. The scenario was adapted by Hector Turnbull and he has turned out a very good film melodrama. "Out of Darkness" relates a more or less time worn story of the struggle between capital and labor. Helen Scott (Charlotte Walker) is the owner of a large cannery in which there are hundreds of children and women employed. The cannery is situated in Florida and is in charge of a local manager. Mr. Meighan plays the latter role. He comes to New York to the main office to have them sanction the bettering of working conditions in his plant, but receives little satisfaction and turns to Miss Scott to plead with her personally. He calls at her house but is not admitted, and returns to his plant. Later he reads in the society columns that Miss Scott is at a nearby winter resort in Florida and he wires her, she answers that she does not wish to be annoyed with business cares, later when she is in a boat wreck in which she loses her life, he catches her to lose her memory, she is picked up by one of the boats of the cannery company and carried to the branch of which Meighan is the manager. He does not recognize her, and puts her to work with the other wage slaves and in time falls in love with her. A strike is declared and a mob tries to kill the manager and the girl comes to his rescue. The shock of the accident brings her memory back to her and in a pretty love scene she and her manager make their peace. The picture has three or four good thrills and is well acted. Miss Walker gives an extremely creditable performance and Mr. Meighan fulfills the requirements of his role at all times. Fred.

THE SEVENTH NOON.

Peter Donaldson.....Ernest Glendinning
Ben Arsdale.....George Le Guere
Jacques.....Everett Butterfield
Police Inspector Saule.....W. T. Clark
Professor Barstow.....A. J. Robinson
Ellen Arsdale.....Winifred Kingston
Marie.....Julia Blanc
Ralph Chester.....Ollie Leary
Ernest Glendinning is starred in this latest Mutual Masterpicture in five reels. "The Seventh Noon" is a filmization of the book of the same name by Frederick Orin Bartlett. As it stands the picture is rather long; a reel less would have been preferable and sufficient to tell the story. Donaldson is a young lawyer who works the case of a taking poor, who is put up as his clients which leaves him financially embarrassed. He decides to commit suicide. A chemist friend has invented a seven day poison which kills seven days after taking. Donaldson takes some of this. To make the best of things while alive he goes to a fashionable hotel and intends to put on a big party with the remaining time he has. While dining in a large restaurant he notices a couple, the man of which is very erratic. Follows them to the street and sees the man and girl start off madly in an automobile with the former in no condition to run a machine. He jumps to the running board of the car and overpowering the driver gains control of the machine. Then learns from the girl that the other is her brother and that he is under the influence of opium. They go to the home of the pair. There the man disappears, with the girl sending word to Donaldson at the hotel of what has occurred. He gets the aid of his friend, a police inspector, and a search is made of the hop joints for the missing man. A robbery occurs in the next scene that is occupied by the dope fiend and his sister. He is thought to have been the culprit. Donaldson finds the weak brother and takes him home, getting him to swear to cut out the use of the deadly drug. This he does and everything is serene at the home and Donaldson leaves. He in the meantime has fallen in love with the girl but on account of the seven day drug his end is near. Leaving the home of his friends he meets the detectives who believe the former opium user is the crook. Donaldson dispels this idea saying he did it. Immediately taken to jail. A short while later the real criminal is found. The time for the

seven day poison to do its work is near at hand. He goes to the home of the chemist who discovered the sure death only to learn that the poison was not in the least effective. Glendinning and girl in each others arms. The dashing young juvenile makes a fair picture study but could have been seen to better advantage in something less melodramatic. Winifred Kingston is the first woman. She capably handles what there is to the part which is somewhat light. George Le Guere does some capital work as the drug fiend. The director leads one to believe that Le Guere got over the drug habit in a precious few minutes but that evidently was no fault of the player. The remainder of the cast was suitably selected. "The Seventh Noon" is only an ordinary feature with a story which in picture form is not at all times interesting.

THE BETTER WOMAN.

Kate Tripler.....Lenore Ulrich
Aline Weber.....Edith Thornton
Frank Barclay.....Lowell Sherman
"Pop" Tripler.....Ben Graham
Jim Travers.....Charles Hutchinson
Bill Carlin.....Will Browning
Five-reel Triumph (Equitable), released Nov. 1. Story by Richard Campbell, directed by Joseph A. Golden, starring Lenore Ulrich. This type of story can be manufactured with the regulation ingredients. Man is engaged to a sweet girl in the east. Goes west and friend marries girl's sister. Newspapers make mistake and publish announcement of wedding of man's fiancée with friend. Fiancée writes him of error and sends him the paper, but rough girl in west destroys the letter because she loves him. Knowing instinctively the old proverb that "many a girl caught in the rebound," she corrals him. Man marries the uncouth female and finds out the mistake too late. When the deception is exposed he casts his wife off, but eventually returns to her, taking her in his arms for the finale. Well acted, which redeems lack of originality. Miss Ulrich gives a fine performance as the young girl pining for unrequited love and in the "casting off" scene does some good emotional work. The censors may, however, object to the very low-necked evening gown she wears in this scene. While she is "smoking" on the floor, considerably more of her physical charms are exposed than is usually permissible in police stories. Lowell Sherman made a manly leading man, evincing feeling with the aid of his nostrils, like a thoroughbred racehorse. Will Browning, as a "rube" heavy, is also entitled to special mention. Jolo.

THE FINAL JUDGMENT.

Rolf (Metro) five-reeler, starring Ethel Barrymore. Written by George Scarborough, directed by Edwin Carewe. Peculiar scenario, in that there is a play ahead of the play, differing from the familiar within a play. Intoxicated man about town returns home and there finds a note from his girl that she will wait for him that evening and if he doesn't come to her, she will call. He falls over on the bed asleep and awakes finds the girl in his room, revolver in hand. She says: "I have come to take the law into my own hands." The girl is Ethel Barrymore and after the shooting it is shown that she is acting the part on the legitimate stage, takes her bows and the audience applauds and departs. An inset reveals that the theatre is the Knickerbocker and the piece is a three act play called "Honor." She is next seen in her dressing room surrounded by admirers—a famous criminal, a millionaire and a young district attorney, poor but honest. She marries the district attorney. Millionaire remains her loyal friend, though hubby is inclined to be jealous. Criminal returns from Russia with an East Indian incense that kills but leaves no trace. He sends anonymous letter to husband, intending to kill him so he can marry the millionaire. He writes a note by husband to open the letter and is thereby made the victim. Husband accused and sentenced to be electrocuted. Wife determines to fathom the mystery and by a series of very far-fetched deductions that would discount even Sherlock Holmes, she fastens the crime upon the criminal. It is all so easily played by Miss Barrymore, who looks in the picture as she did on the stage about fifteen years ago; H. Cooper Cliffe as the villain (and a high grade, dignified one he is too); Percy Standing, as the millionaire victim; Mahlen Hamilton as the young district attorney-husband, and so on. It's a good feature. Jolo.

THE HEART OF THE BLUE RIDGE.

A World film production in five parts featuring Clara Kimball Young with excellent supporting cast headed by Chester Barnett and Robert Cummings. The striking feature of this film is its exterior surroundings and the realistic accompanying scenes, all apparently pictured in the southern mountains bearing the title name. The story centers around the activities of the mountain moonshiners and the efforts of the government officials to disrupt the organization. In the story Miss Young is pictured as Plutina, a daughter of the Mountains, who lives with her grandfather. She is loved and is in love with one Zeke (Chester Barnett) the son of a neighbor, but Zeke has a rival in Dan Hodges (Mr. Cummings), the owner of an illicit still which has been bothering the government officials for some time. Hodges carries a heavy role, forcing his attentions on the girl with occasional threats, but after considerable action he is finally eliminated after a hand to hand struggle with Zeke at the edge of a precipice over which his body is hurled. The story is void of the usual complications, but the action is well balanced and constructed

in interesting fashion. The mountain scenes are especially well taken with all the natural points cleverly introduced and convincingly photographed. The scenes depicting the whiskey still and the camp of the moonshiners was true to nature even to the minutest detail. Miss Young gave an excellent performance as did Cummings and Barnett, while the balance of the cast were all acceptable in every particular. It's a good picture, full of human and natural interest and can hold up as a feature on any program. Wynne.

THE FAMILY STAIN.

The first detective picture released by the William Fox Co. can be recorded as a thrifty success, for its direction, general playing and photography. Particularly is this true of the direction and photography for memory fails to recall more realistic scenes than the thunder-storm picture in this feature. Secondary in excellence and detail, although equally as important as any other section of the five reels, is the portion showing the police investigation and administration of the third degree to the several suspects. W. S. Davis of the Fox staff is credited with the adaptation and production of "The Family Stain", and considering the material he has is not only to be credited, but congratulated on a very excellent job. The theme deals with a rather complicated series of events antedating the exchange of infants some 25 years prior to the action of the picture. It eventually results in the murder of the nurse who contrived the exchange and the subsequent efforts and results of the police in solving the identity of the assassin. This entails the so-called "third degree" and its accompanying physical and mental tortures, cleverly climaxed with the adjustment of complications and the felon's suicide at the moment of his delivery. Must be technically versed in the construction of film features to fully appreciate the difficulty in maintaining the suspense interest during the slow solution of a five reel mystery theme, but by carefully interlocking his situations Davis has skillfully managed to overcome this point, meanwhile holding the tension to a highly developed point. However, the scenario construction of "The Family Stain" takes a background position to the actual scene plot. A thunder storm occurs during the commission of the crime and its pictured realism is quite as startling as natural. The several clues that finally lead up to the discovery of the murderer have been carefully planted in this feature and without the usual exaggerated method of creation. One could readily imagine the natural solution of the criminal as pictured during the action of his work, and one could equally understand the natural possibility of his discovery through the method of investigation employed by his detector. There is a fine thread of romance throughout the action of the story, which incidentally was featured in the first reel, because of its manner of introduction, this later righted itself and the theme became sufficiently clear to be intelligently followed. The details were especially well handled, a particularly noticeable point being centered in the autos carrying the police officials to the scene of the crime. The several cars utilized carried the official New York police department plate and the uniformed officers were well heeded if not actual active coppers. Frederick Perry is the only featured principal although the cast includes a number of prominent and capable film players including Helen Tiffany, Dixie Compton, Carey Lee, Frank Evans, Stephen Grattan, Walter Miller, Emma Sinden, Edith Hulton, Mayme Kelso, Louis Hendicks and Carl Gerard. "The Family Stain" is a good picture and if its successors measure up as well, Fox has opened up a new lane for feature film literature that bears unlimited promise. Wynne.

FORMING OWN COMPANY.

Arthur Hotaling, who has been one of Lubin's leading comedy directors for some time, will leave shortly for the Coast, to form his own company. Hotaling will not entirely sever his connection with Lubin by this move, but will have a company of his own, selling his productions to Lubin. It is understood Hotaling is looking for two name comedians to take with him to the Coast. Comedies will be made exclusively by the new concern.

RAISING THE PRICES.

Portland, Ore., Oct. 27. The picture exhibitors of Portland have joined the middle-western theatre owners who inaugurated a raise in their admission scale and will charge 15 cents evenings, a dime in the afternoons. The smaller houses will play to five and ten-cent admissions.

Among the other western towns already listed in the higher scale are San Francisco, Los Angeles and Butte.

COAST PICTURE NEWS.

By GUY PRIME.

Los Angeles, Cal., Oct. 27.
Tom Ince is undetermined on a name for the new Ince-Triangle studio plant at Culver City.

The long-deceased Photoplayers Club has successfully passed through the reincarnation stage and there is every evidence that the organization will remain alive sufficiently long to get a firm foothold. Fred Mace again heads the club. He was elected without opposition. Del Henderson, who presided over the fraternity after Mr. Mace stepped out of office, is the new vice-president. Clarke Irvine is to handle the secretary job and Al Filson will keep tab on the finances. Following is the membership committee: Charles Murray, Fred Kley, Gene Pallette, Billy Wolbert, Charles Ray, Jack Pickford and Joe De Grasses. These members will act as a committee to find a desirable site for club quarters; Fred Kley, J. C. Jenson, T. W. Haas and Clarke Irvine. The name of the club will be changed, the officers evidently figuring it best to bury the "Jink" on which fell the blame for the disruption of the former organization.

G. W. Simmons of St. Louis, Mo., has been a recent visitor at the Balboa.

Lillian Lorraine has purchased a new Lansing car and insists on driving it herself.

Mrs. Dupont-Joyce is doing a double shift, working in pictures at day and every evening appears on the stage of the Little theatre.

Charles Emerson, vice-president of the New York Motion Picture Corp., is on a tour of inspection of his studios in this city.

E. J. Le Saint and his company have been in San Francisco for the past week.

Wm. Garwood, former American star, has come west to play leading roles in motion pictures.

John Nickolaus arrived this week from the east.

Lewis J. Cody has resigned from the Balboa.

Marjorie Lake, just ending an Orpheum engagement in this city, has been engaged to play in pictures.

Ida Schnall, one of the best known woman swimmers in the United States, has been engaged by the Universal.

Helen Ware is undecided whether or not she will return to the legitimate stage this coming theatrical season. She has received many flattering offers to remain in the motion pictures.

A great ball is being planned by local motion picture exhibitors in honor of Mary Pickford, who returns to Los Angeles shortly.

An effort was made to stop the presentation of the film "Damaged Goods" at Quinn's Superba theatre but the censors withdrew their objections when they learned that the National Board had recently passed the picture.

Charlie Murray gave a mask ball and Mardi Gras at Shrine Auditorium Thursday night. Sam Rord, the theatrical manager, directed the affair.

NEW INCORPORATIONS.

Adele Features Corporation, \$50,000. Robert L. Noah, William E. Strong, Joseph L. Hegeman, Hempstead.

Continental Producing Co., \$5,000. Geo. S. Martin, H. Herbert Vacherson, Geo. Blumenthal, New York.

Film Circulating System, \$100,000. Margaret L. Hay, Henry B. Sommer, John D. Gluck, New York.

Public Service Film Co., \$25,000. A. L. Jones, W. McBride, J. Le Blang, New York.

Queen City Film Corporation, \$25,000. C. H. Schaeffer, H. L. Jauch, G. A. Orr, Buffalo.

Manufacturers' Amalgamated Motion Picture Corp., \$100,000. Arthur J. Brann, George B. Sears, William R. Colman, New York.

M. H. Kemble Theatres Corp., \$10,000. George C. Wildermuth, Fletcher F. Miller, H. Clark Mooney, Brooklyn.

Big "T" Film Corp., \$10,000. George G. Dalton, James O. Miller, H. Clark Mooney, New York.

Danmorha Amusement Co., \$5,000. William A. Morschhauser, Frank C. Bangs, Robert W. Dasey, Bronx.

30 DAYS WAS ENOUGH.

Lynchburg, Va., Oct. 27.

The Motion Picture Target Co., which opened up for business on Main street several months ago, failed to appeal to the amusement-loving public in such a way as to warrant its operation after 30 days, the innovation being lacking in the entertainment qualities that it was supposed to possess.

Mill on Floss Completed.

The Thanhouser people are completing this week their filmization in five reels of George Eliot's "The Mill on the Floss," which was directed by Eugene Moore, with Harris Gordon and Mignon Anderson in the principal roles.

BILLS NEXT WEEK.

(Continued from page 13.)

San Antonio.
MAJESTIC (inter)
J & B Thornton
Nine White Hussars
Subers & Keefe
Jack Kennedy Co
Stelner Trio
Althoff Sisters
Vadino & Louie
San Diego.
PANTAGES (m)
Miss U S A
Ober & Dumont
Gray & Wheeler
Will & Kemp
Kennedy & Burt
San Francisco.
ORPHEUM
(Open Sun Mat)
Carolina White
The Flemings
Margot Francis
Gardner Trio
Willie Weston
Primrose 4
Pink & Fogarty
(One to fill)
EMPRESS (sc&abc)
Cabaret Dogs
Evelyn Dare
Eldon & Clifton
Orpheum Comedy 4
Vinos Models
Zaganoff Troupe
PANTAGES (m)
Charley Case
Lombardi Quintet
Santucci Trio
Bottomley Troupe
The Blombos
Howard & White
Scheneckstadt, N. Y.
PROCTOR'S
The Schmeltans
Tom Gillen
Cole Russell & Davis
Joe Green Co
Three Whalens
Kirksmith Sisters
Bert & Mae Mack
Dorothy Meuther
O'Brien & Buckley
"Back to Montreal"
Roberts & Roden
Hadgi Nassar Troupe
Scranton, Pa.
POLI'S (ubo)
Swan & Swan
Marion Weeks
Is He Chaplin?
Cummings & Gladly
Tom Mahoney
Dan Burke Co
2d half
Bland Marsh Co
The Skatells
James Grady Co
Wm. Kelly
Wm Weston Co
Castano & Nelson
Mason Wilbur & J
Seattle.
ORPHEUM
Ed Foy Family
Olga
8 Leightons
Glen Ellison
Ben Beyer Co
Reine Davies
5 Annapolis Boys
EMPRESS (sc&abc)
Seymour & Dupree
4 Wanderers
Gray & Old Rose
Rice Bros
Ned Norton Girls
Bicknell & Gibney
Cabela & Della
PANTAGES (m)
"The Lion's Bride"
Chas Carter Co
Kely & Violet
Hopkins & Artell
Carson Bros
Sheridan, Wyo.
ORPHEUM (wva)
G & E Forrest
Commodore Tom
2d half
Bajorek Bros
Agnes Kane
Sidney, Mont.
PRINCESS (wva)
The Mutchlers
(One to fill)
Stonx City, Ia.
ORPHEUM (wva)
Herbert Germaine 3
Leroy & Cahill
O'Neill & Walmesley
May & Kilduff
Creole Band
2d half
Orville Stamm
Moore & Hauger
Mrs Gene Hughes
Gray & Graham
Gaudschmidt
Stonx Falls, S. D.
ORPHEUM (wva)
Nip & Tuck
Becker & Adams
Melnotte Twins
Gray & Graham
Stelner Trio
Reed St John 3
Terese Miller
Armstrong & Odelle
Allen's Minstrels
South Bend, Ind.
ORPHEUM (wva)
1st half
De Lasso Bros
Thos Swift Co
The Langdons
Lal Mon Kim
Huffer & Chalm
MAJESTIC (sc&abc)
Melody Trio
Valdo
3 Adnards
Mankin
So. Omaha, Neb.
ORPHEUM (wva)
1st half
Stewart & Mercer
Spokane.
PANTAGES (m)
Lottie Mayer Girls
Periera Soxiet
Friend & Downing
Luckie & Yost
Laypo & Benjamin
Springfield, Ill.
MAJESTIC (wva)
Sebastian Merrill Tr
Maurice Downey Co
Bill Foster Co
T Linton Girls
(One to fill)
Kelso Bros
Raymond Sisters
Bowman Bros
Ford & Hewitt
(One to fill)
Springfield, Mass.
PALACE (ubo)
Westworth Vesta & T
Minnie Allen
"Motoring"
Hartley & Pekin
Lyons & Yosco
Lodja Troupe
2d half
Adroit Bros
Teddy Trio
Franklin Walters Co
Kenneth Casey
Dugan & Raymond
"Edge of World"
Socho
Springfield, Mo.
JEFFERSON (wva)
York & King
2d half
Dave Raphael Co
Johnson & Arthur
(One to fill)
Superior, Wis.
PEOPLE'S (wva)
2d half
A Vall & Sis
Syracuse, N. Y.
TEMPLE (ubo)
Cycling Brunettes
Ford & Otto
Harry Elsworth Co
Geo Yeomans
"The Angels"
Baldwin B & Carter
2d half
Whittle
Democrat & Collette
John Gillen Co
Margaret Ford
C & M Cleveland
Herbert's Dogs
CRESCENT (ubo)
Versatile Boyds
Harry Gilbert
Young & April
2d half
Fan Tan Girls
Frank Hall
Selbini & Grovini
Tacoma.
PANTAGES (m)
"Broadway Revue"
Alexander & Scott
Killingworth Co
Wing & Hassan
Prince & Deerie
Vinton & Buster
Terre Haute, Ind.
HIP (ubo)
Dan Sherman Co
Billy Hall Co
Clark & Verdi
Dora Pelletier
Maxine Bros & Bob
2d half
Aus Woodchoppers
Geo Fisher Co
Chas Seamon
Scott & Wilson
Richard Wally Co

Toledo.
KEITH'S (ubo)
Bertie Ford
"Fishing"
Clara Morton
Geo Howell Co
S & K Morton
Robbie Gordone
(One to fill)
Topeka, Kan.
HIP (wva)
Bobker's Arabs
Francesco & Jackie
2d half
3 Rosaires
C M Dunbar
NOVELTY (inter)
Aerial Patts
2 Story's
Hallien & Hunter
Charters Sis
W S Harvey
2d half
Radium Spectre
Parisian Trio
Bert Wheeler
(2 to fill)
Toronto.
SHEA'S (ubo)
Paul LeVan & Bros
Mae Melville
Frank Worth
2 Cuttys
Eva Taylor
Smith & Kaufman
Lulu Glaser
(One to fill)
YONGE ST (loew)
Gerard & West
Crummy Bush & Rob
"Dugan's Money"
Abe Attell
Bob Tip Co
(Two to fill)
Troy, N. Y.
PROCTOR'S
Bert & Mae Mack
Whittle
O'Brien & Buckley
John F Gillen Co
C & M Cleveland
Hadgi Nassar Tr
2d half
Thelissen's Dogs
Ford & Otto
Harry Elsworth & Co
Tom Gillen
"Fascinating Flirts"
Tulsa, Okla.
EMPRESS (inter)
Fields & Brown
Marble Gems
Lew Wells
Schooler & Dickinson
Norris' Baboons
2d half
Clara Illig
Paul Kleist
Empire Comedy 4
Boothby & Everdean
Sigbee's Dogs
Vancouver, B. C.
PANTAGES (m)
Prosperity 8
Sorority Girls
Stein & Hume
Santle & Hayes
Olie & Johnny Vanis
Victoria, B. C.
PANTAGES (m)
Bothwell Browne Co
3 Chums
Joe Whitehead
Swain Outman 8
Gertie VanDyck
Virginia, Wis.
ROYAL (wva)
1st half
A Vall & Sis
Washington, D. C.
KEITH'S (ubo)
Walsh & Bentley
Cartmell & Harris
Eleanor Gordon Co
De Leon & Davies
Fritz Scheff
Watson Sisters
Lew Dockstader
Werner Amoros Tr
Waterbury, Conn.
POLI'S (ubo)
Adroit Bros
Ruth Smith
P & I Clair
Loney Haskell
Rockwell & Wood
"War Brides"
2d half
DePinna
Lew Cooper
Arthur Havil Co
Florrie Millership
Emmett & Tonge
"Petticoat Minstrels"

Waterloo, Ia.
MAJESTIC (wva)
Bicknell
Jewell Comedy 8
Mrs Gene Hughes
Moore & Hauger
Emmy's Pets
2d half
Keystone Trio
Paul Hawens
"Style Revue"
Roach & McCurdy
Reno
Watertown, S. D.
METROPOLITAN
(wva)
Reed St John 8
Armstrong & O'Dell
2d half
Haines & Dean
(One to fill)
Wauwaw, Wis.
BIJOU (wva)
Fred Rogers
2d half
Housh & La Velle
Wichita, Kan.
PRINCESS (inter)
Clara Illig
Paul Kleist
Empire Comedy 4
Boothby & Everdean
Sigbee's Dogs
2d half
Aerial Patts
2 Story's
Hallien & Hunter
Charters Sisters
W S Harvey
Wilkes-Barre, Pa.
POLI'S (ubo)
Bland Marsh Co
The Skatells
James Grady Co
Wm Weston Co
Castano & Nelson
Mason Wilbur & J
2d half
Swan & Swan
Marion Weeks
Cummings & Gladly
Is He Chaplin?
Tom Mahoney
Williamsport, Pa.
FAMILY (ubo)
Reynolds
Fern & Wayne
O'Brien & Hayes
Webb & Burns
Valentine & Bell
2d half
Powder & Chapman
David S Hall Co
Hunting & Frances
Welch Mealy & M
Windsor.
ORPHEUM
Ballet Divertissements
Mysteria
Gen Ed Lavine
Flying Wuernts
Noney Hawkins
Lev Pantages (M)
"Game of Love"
Knox Wilson Co
Jarvis & Harrison
Harry LaToy
4 Casters
Worcester, Mass.
POLI'S (ubo)
The Olivians
Porter & Sullivan
Arthur Havil Co
Kenneth Casey
Dugan & Raymond
Florrie Millership
2d half
Roser's Dogs
Grace DeWinters
Loney Haskell
Arnaut Bros
Hartley & Pekin
Socho
(One to fill)
PLAZA (ubo)
Franklin Walters Co
Ash & Young
"Edge of World"
(One to fill)
2d half
The Balkins
Melody Trio
"On the Veranda"
(One to fill)
Youngstown, O.
HIP (ubo)
Frank Williams
Porter White Co
Kramer & Morton
3 D For Boys
"Married Ladies"
Matthews & Shayne
Lunette Sisters
(One to fill)

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

JACK JOSEPHS in charge

MARK VANCE, also of Chicago staff.

William Zimmerman is now managing the Kingston Booking Association.

William Cushman is managing the new Halton Powell act, "Safety First."

Lillian Hoffman left last week to join the Emma Boulton stock at Morrison, Ill.

John Harley, who was stricken by illness in Buffalo, is now on the road to recovery.

Edward Freeman, formerly head usher at the Majestic here, is now treasurer of the Wilson Avenue theatre.

When Alfred Hamburger opens the Prairie picture theater it will make the sixteenth that is controlled and managed by his offices.

Orland & Duncan opened a trail of one nighters with "Thelma" in the middlewest this week.

An "all-kid" revue is what Boyle Woolfolk proposes to produce which he and Felix G. Rice have written, to be ready by Nov. 15.

Louis Pinski plans to open a new stock company Nov. 8 at the Cecil, Mason City, Ia. The opener will be "Within the Law."

Hugh Adams has been entrusted with the management of the road tour of "The Frame Up," now in Nebraska, which Cato Mann is piloting.

Frederick Stock is again conducting the Chicago Symphony Orchestra, which gave its first concert of the season Oct. 21 in Orchestra Hall.

The Villas Amusement Company of Chicago has been incorporated with a capital of \$15,000. Promoting it are Harry W. Rosenblum, H. L. Gumbiner and Mary Wolf.

Nat Phillips was called from Chicago to take the role in "September Morn" made vacant last week by the desertion of Leo Greenwood from the Rowland & Clifford forces.

The Marine Band of Washington, direction Lieut. William H. Santelmann, now making a tour of the country, gives two concerts at the Coliseum, Nov. 7, at popular prices.

Eddie Carr's wife, who has been playing with his act, became ill last week while playing the Palace and a substitute was necessary from one of the local dramatic places.

W. B. Fredericks, manager, Grand theatre stock, Fargo, N. D., last week contracted to make a stock production of "The Benediction," Frieda Hall's play, the first week in November.

CORRESPONDENCE

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

Frank Gazzolo, Ed. Clifford and George Gatts are expected to return the last of the week from Mt. Clemens.

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Coates and Carr, who were playing Minneapolis, returned to Chicago and were engaged to play out the week with Joe Howard's show, taking the roles formerly played by Conroy and LeMaire.

The best advance sale in two years was registered last week at the Wilson Avenue following the opening there on Monday of the Style Revue. The women of the neighborhood took to the fashion idea like hot cakes.

Violet Pearl was out of the Billy Watson show last week and her role was taken by Margaret Newell, who has been in the chorus. Billy Meehan did his specialty in the second part with Miss Newell.

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PRESENTS

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LENORE ULRICH

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wins the man of her choice.

"The Better Woman"

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EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
WORLD FILM CORPORATION

During Arthur Hopkins' stay here he is reported to have placed Richard Bennett under contract to appear next December in a dramatized version of Edith Elia Furness' story, "The Devil's Garden."

Charles H. Duffield, of the Theatre-Pain Fireworks Company, who reports a busy summer season, is now getting another summer season lined up. The fair has been a profitable source for the T-H displays and nearly all will repeat next years.

Chicago dates on tabs. They came in dramatic and musical comedy form, but pleasant and everything else imaginable, but the latest locally is the tabloid orchestral concert. The Chicago Woman's Club is giving one at Fullerton Hall each Sunday afternoon.

The Reel Fellows, now enthusiastically organized and picking up in membership, plans a banquet Nov. 17 at which time the new clubrooms on the second floor of Movie Inn will be formally opened. "Ladies' Nights" are to be voted a regular monthly feature this winter.

Madeline Lewis (Mrs. Edward Holtman), of "The Little Lost Sister" company, received word while playing Marion, Ill., that her baby had died, but she went on and finished the Saturday night performance. Mr. and Mrs. Holtman left late Saturday night for Elgin.

The Imperial, managed by George Kilm and George Kauffman, is going to put forth every effort to make the combination policy pay. It was practically decided to stick to the straight picture policy but the K-K heads figured the house was ripe for the legitimate thing.

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NEW YORK CITY

During the street carnival of the North Clark Street Business Improvement Association last week the Julian, Buckingham, Claremont, Crystal and Comet theatres gave free admissions via the merchants who distributed them accordingly. The Victoria conducted a baby show last Friday afternoon.

Out the Empress way they are billing up the stage appearance there of the White Sox ball players and South Side favorites by the way, Buck Weaver and Jim Scott, for the first week in November. With the American shortstop and pitcher will appear the Four Cook Sisters.

L. W. Lincoln, a local citizen, has presented to Aaron L. Jones a Maltese cross made of German silver, with the inscription on it "Usher, McVicker's," which Lincoln informs Jones was the first badge ever used in McVicker's, over 55 years ago. Jones may present the souvenir to the Strollers' Club.

Mary Corse Zimmern, a great-grandniece of Chief Justice Marshall, who once appeared at the Little theatre here, has been granted a divorce by Judge Foell from Prof. Alfred E. Zimmern. The Zimmerns were married in July, 1912. The former actress brought out in testimony that her husband never kissed her.

Billie Burke spent Sunday in Chicago and her stay here resulted in the story that she is to appear in a dramatized version of Hall Caine's powerful novel, "The Woman Thou Gavest Me." It's understood that Flo. Ziegfeld, who now manages Miss Burke since she became Mrs. Ziegfeld, is negotiating with Joseph Brooks, who owns the play, for its stage rights.

E. P. Churchill, who returned last week from New York, avows he is not going to become a "ten per center." He plans opening an office in the Majestic building or the Consumers' block where he will produce and manage acts. His initiatory activities will include the opening of a tabloid presentation of "September Morn" Nov. 15. He started this week to engage people for it.

WILLIAM FOX

P R E S E N T S

THEDA BARA

IN A PHOTOPLAY VERSION OF

"CARMEN"

DIRECTED BY R. A. WALSH

STANDS SUPREMELY AND RESISTLESSLY
ALONE AND UNRIVALLED

PAST ALL PRECEDENT IN LAVISH SPLENDOR
AND MAGNITUDE

THEDA BARA'S LIFE TRIUMPH AS THE
HAUGHTY AND INTOLERANT GYPSY BEAUTY
IN EVERY CONCEIVABLE WAY MARKS AN
EPOCH IN MOVING PICTURES

COMING—SCREEN DEBUT OF ROBERT B. MANTELL,
FOREMOST EXPONENT OF DRAMATIC ART,
AND GENEVIEVE HAMPER, BEAUTIFUL
AND GIFTED ACTRESS IN

"THE BLINDNESS OF DEVOTION"

L. E. Pond is managing "The Calling of Dan Matthews" for the Gaskill-McVitty Co., with James Feltz in advance. The show is now starting a tour of the Oregon short line towns. The Gaskill-McVitty Co. also has two "Shepherd of the Hills" companies out on the eastern (now in Ohio) managed by Edwin Percival and piloted by C. B. Bradford, and the western (enroute to the Coast), with Tom Keeney back and Sed DeSchane ahead. Their one company of "The Trail of the Lonesome Pine" has Erwin Huff in advance and Harry Rowe as manager. This troupe is in the middlewest.

The Strollers were in high glee Saturday night. They gave a smoker and Dutch lunch at their clubrooms and many outside guests were royally entertained. The House Committee and Reception Committee left nothing undone to make the affair a howling success. A life membership was awarded by the drawing process. The third number hoisted won but the holder, George S. Van, had just been called away from the doings. According to the rules of the prize distribution the person holding the lucky number must be present. On the redraw a legit, Wm. C. Clifton, got the membership. More than 150 Strollers attended.

American Hospital bulletins for the current week: (Mrs.) Lillian Hagagan, daughter of Walter Meskin, just admitted to undergo operation shortly; William Holst, circus-story writer, taking treatment for combined ailments; Edward Adams, recuperating few weeks prior to going to California; Bruce Kent, of "The Wolf" company, injured in holdup; Clark and Ohio streets, last week; Magdaena Francoese (Grand Opera Quartette), improving and will be able to leave hospital soon; Anna Lamree (Mrs. Hadfield), of Billy Watson show, believed to be out of danger; Elly Hayter and Francesca Boutin have left the institution, the latter having been successfully operated upon; Edith Abbott, operated upon Oct. 21, getting along nicely (Room D); Billy Young and Mrs. Beryl Turner, making daily progress toward recovery.

BLACKSTONE (Edwin Wappler, mgr.).—"Pollyanna" leaving Saturday. Not much advance sale. Marie Tempest engagement, opening Nov. 1.

COHAN'S GRAND (Harry Ridings, mgr.).—"It Pays to Advertise," going right along to big returns (ninth week).

COLONIAL (Geo. L. Bowles, mgr.).—"Birth of a Nation" keeping up despite close film opposition (tenth week).

COLUMBIA (William Roche, mgr.).—"Frank Finney" and "Boston Burlesques."

COR (U. R. Hermann, mgr.).—"Inside the Line" holding up profitably well (fourth week).

CROWN (Edward Roland, mgr.).—"The Little Girl in a Big City."

ENGLEWOOD (Louis Quilman, mgr.).—"High Life Girls" Co.

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

GARRICK (John J. Garrity, mgr.).—"The Passing Show of 1915." No slump yet (fourth week).

GAIETY (R. C. Schonecker, mgr.).—"Damsell-Kelly Co."

HAYMARKET (Art. H. Moeller, mgr.).—"Stock Burlesque."

IMPERIAL (Geo. Kaufman, mgr.).—"The Argyle Case."

ILLINOIS (Augustus Pitou, mgr.).—"Watch Your Step." Week ends great. Withdraws Saturday, "To-night's the Night" opening Oct. 31 (eighth week).

LA SALLE (Harry Earl, mgr.).—"The Girl of To-morrow." Show remains, after closing announcement which hurt business (third week).

OLYMPIC (George L. Warren, mgr.).—"The Battle Cry of Peace." Box office returns gratifying (third week).

POWERS (Harry Powers, mgr.).—"The Hawk" (William Faversham). Best legitimate drawing card in town (second week).

PRINCESS (Sam P. Gerson, mgr.).—"Sinners." Matinees beat box office interest (second week).

STARS & GARTER (Chas. Walters, mgr.).—"Jack Conway and 'Liberty Girls'."

STUDEBAKER (George Sammis, mgr.).—"Triangle pictures."

VICTORIA (Howard Brulaski, mgr.).—"Herman Timber in 'School Days'."

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

ACADEMY (Joseph Pilgrim, mgr.; agt., W. V. M. A.).—"The Academy since its reopening has been doing a land office business. And they sure crowd to the place during the week ends. The show the latter part of last week gave 'em their money's worth. The Kindrome exhibited a rather amusing film at the opening. Bert Wiggins juggled amusingly and his prop assistants rendered timely aid. Bruce, Morgan and Betty found biggest favor with their dancing. The Versatile Four were a big hit, their music and singing getting swift returns. These boys put a lot of pep into the old bill and "pep" is what hits them hard in the Academy neighborhood. Knight and Moore proved a splendid pair of entertainers. Some will say that the man has Henry Fox mannerisms and even sings like him, but that doesn't cover the fact that the pair more than hold their own before the footlights. The Abou Hamid whooped things up at the close, the ten Arabs combining pyramids with fast ground work to good advantage."

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IN

"Pennington's Choice"

Five Tremendous Acts
of Superb Drama

RELEASED ON THE

METRO PROGRAM

November 8



GREAT NORTHERN (A. H. Talbot, mgr.; agt., W. V. M. A.).—The headliners here, regardless of merit, prove of little consequence at this house, so far as drawing business is concerned. The Hip gets a steady play and before noon each day it is usually capacity. Quite a large number of recognized big time acts are in evidence on the four shows daily here this season. This week on the day show Carson and Willard, next to closing, were by far the best bet. Their bulletin board talk is up to date in every particular and provided unlimited opportunities, of which they took advantage. Aside from the good dialog, their parody on "World Behind" made them an emphatic hit. Amoroso and Mulvey, offering a routine of songs, talk and dancing, gave the show a fairly good start. The Miss has plenty of vivacity and displays same when doing some cartwheels at a lively clip, the man presenting a few dance steps at the close of the act. The early part of their routine could stand strengthening with some of the talk eliminated. The Versatile Four, a quartet of men, sing and play stringed instruments. The tenor possesses the real voice of the act, the others depending more on their playing. Their closing number consists of all four playing banjos, which gets them big applause. Maxim Brothers and Bobby are strong contenders for the honors of the bill with their balancing stunts. Caliste Connat, pianologist, offered several song recitations in a clever manner. Her closing number, a parrot imitation, won big favor. Gordon Eldritch and Co. presented their well known sketch, "Won by a Leg," good for many

laughs. Olympia Des Wall and Co., with dogs and horses, were enjoyed in the closing position.

EMPRESS (Harry Mitchell, mgr.; agent, A-B-C).—It's a long way to the Empress from the heart of Chicago to be sure, but the folks out near Halstead and Sixty-third street pride themselves on showing loyalty to the Empress. At the Empress last Friday night business was of a healthy complexion. The Empress issues a nifty little program and there's a busy house orchestra under the direction of a veteran musician. It's proverbial outside the city that any house bordering on Halstead street caters to a "tough audience." That may be the case where the rowdies prevail but at the Empress the management has the upper hand. The bit of the show from a comedy standpoint was registered by the 1916 Cabaret Review which has a blackfaced comedian as its principal support. One of the features was a combination dance, the waltz and Texas Tommy, done by two young persons, which stepping brought down the biggest applause of the evening. The dining room bit and the "duplicate bean" bits have been done before in stage form. Conroy and LeMaire once using them to good advantage, but it gives the Review full scope for the comedian to get busy. The Review was the liveliest turn on the bill and was well received at the Empress. Amy Butler was programmed but Amy didn't appear. In her place appeared the accordion duo, Ives and Cervo. Their best moments were the pop numbers at the closing. They opened the show with the Nell Elsing comedy

ELEANOR FAIRBANKS Formerly with Pathe and "Tillie's Tomato Surprise" Now considering picture offers.

Tom Terriss

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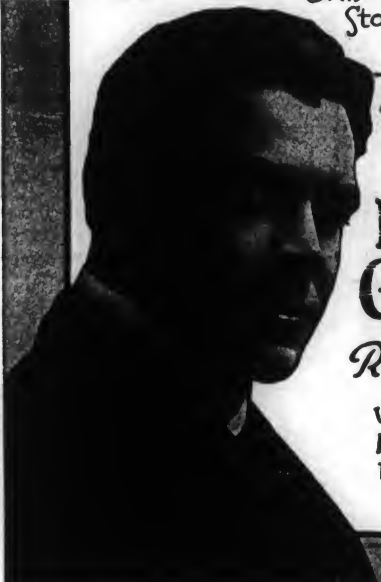
THE SEVENTH NOON

A Picturization of Frederick Orin Bartlett's Celebrated Story

Featuring
The Broadway Star
Mr. Ernest Glendinning

Released Nov. 4th

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skit next. An exchange of dialog along the lines of the old McMahon-Chappelle repartee got many laughs. The closing period could be rearranged and more strength added. Ernest Rocket bills himself as the "Richard Carle of vaudeville." Why pick on Carle who has troubles of his own? Rocket drew the most attention on his songs but he should get busy and chain himself to some new talk. After the Review had speeded the bill along appeared Fairman and Archer. These boys got along nicely with everything except a little talk that Archer reeled off. Archer works hard. "Elsaine" song should come out. The Elaine picture has passed its popularity vogue. The posing act, Mlle. Lotta and Co., closed.

McVICKER'S (J. G. Burch, mgr.; agt., Loew).—The McVicker morning show starts about the same time as the Northern Hip, with the pictures getting first swing. McVicker's is now playing up the Wallingford series, and so far at this house it appears to be helping business. For the most part the milk maid's matinees in Chicago prove more of a rehearsal than anything else as most of the acts, using orchestral accompaniment, direct the musicians during the time they are working. The Dunedin Duo, wheel tricksters, opened and impressed with their daring on the cycles. What little talk they have fell by the wayside. Handis and Miller demonstrated they were too strong for the "No. 2" position and should have been moved down to a more advantageous spot. Their dancing and bat tricks got them in right all the way. Good entertainers, Tojetti and Bennett danced well and were applauded. This team shows a big improvement in its stepping since first forming in New York. Tojetti handles herself well while Bennett works in excellent harmony with her. After the Tribune picture and the Doc Yak, M. F. foolishness, "The Master Move" was offered. Sketch theme engrossing, but the principals collectively do not make the best of their lines. The ending is a little quiet. Maud Tiffany did not offer a personal fashion show and wore the same dress throughout. She didn't glean much applause with her mother song, but once she struck up a raggedy cabaretish boy she was in her element. "The Jungle Man" was a monk who went through the usual routine of smoking, skating and riding bicycles. The simian performer worked as though it were on the sick list. There was about three minutes' delay before the monk appeared. After a comic film, comic in spots, Kammerer and Howland kowtowed for favor. They sang fairly well on the opening, but went much better when the man pulled his Ford Sterling and Chaplin impersonations. These were surefire. The comedy end also received impetus from Andy Lewis and Co., with Lewis as the bogus count, making love to the rich country girl looking for life mate. The Six Abdallahs

stirred things up with their acrobatics. MAJESTIC (Fred Eberts, mgr.; agt., Orph.).—For some reason the folks were provocingly slow about seating themselves for the Monday afternoon show. And after they had gotten settled for the matinee the bill seemed unable to hit its usual stride and trundled along like a slow freight through the Indiana hills. There was plenty of comedy, but it was of the quiet sort and not the hilarious type to send the bill bounding along to big, instantaneous results. Perhaps it was the fault of the audience. Only once or twice did it wake from its lethargy and bestow hearty applause. Following the m. p. travel weekly appeared the Oxford Trio, billed here as Mortimer, Tyrell and Holt. This is the same cycling basket ballists who appeared

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AMY

not long ago on Broadway. The act was speeded up a trifle here, with some short comedy resultant from chasing the referee around the stage. Hippodrome but fairly diverting. Tooney and Norman got over nicely. This pair surely has advanced noticeably since graduating from the pop house ranks. They dress better, work their talk up almost 50 per cent. stronger, and now have an act that is both amusing and entertaining. Miss Norman shows taste in her wardrobe and also more assurance and confidence in her work. Clara Morton was well received. Her best score was with the combination of music and dancing, which she has done all her stage life. Frank Sheen gave what assistance he could. Miss Morton is not a bit stingy with her wardrobe and sports some dandy changes. Monroe and Mack, a team that was irresistibly funny some fifteen years ago, proved to be the ultimate satisfaction of all that they have come back and the reunion appears to be both a happy and profitable one. Monroe and Mack work like a vaudeville team should work. "The Bank's Half Million" shows slight improvement over its New York opening, but some of the acting could not be improved upon if the players worked day and night. The sketchlet is thrilling in a way, but appears to have too much explanation via dialog. Some of the attempted comedy is overdrawn. Al. Lydell and Co. has Lydell doing the native and he extracts a lot of wholesome comedy from his old man role. Act was well put over, with Lydell's dancing and Bogue's singing being a feature. Joan Sawyer can waltz better than anything else and she gave the Majestic regulars their fill. The audience applauded and thought she would give 'em the fox trot according to the program, but Miss Sawyer substituted an old-fashioned waltz. Miss Sawyer hasn't changed her dances in the main since leaving New York, but she has given more attention to her wardrobe. The young woman appeared drawn and thin but worked hard, being ably assisted by George Harcourt. The negro musicians came in for their share of attention and applause. Sam and Kitty Gordon repeated the fish-throwing wreck and Hans Wagner gags to the same old laughs. The Leon Sisters were a bully closer, their splendid work on the tight wire being neatly and effectively done.

PALACE (Harry Singer, mgr.; agt., Orph.).—Henry Lewis slipped quietly into view from behind a velvet drop Monday night, but wasn't there long before he had the audience with him on the jump. The conquest was complete and Lewis bagged the biggest individual male hit registered here in months. Lewis deserved the palm, for he was in company with some folks who laid claim to about the biggest typed billing ever accredited to any one playing the Palace. Lewis carried the house with him whether talking, singing or cutting loose with poetical nonsensicalities, and his good natured raillery, refreshing foil to rol and vaudeville bon mots stopped the show. And all this just before the appearance of Ciccolini, "Europe's greatest

opera star, the most remarkable tenor of our generation," and the tenor Melba considers the "world's greatest." Ciccolini walked on upstage behind transparent window glass in one of those Napoleonic strides made famous in history. Along with Ciccolini's "famous voice" is his nerve. At the rate he is going his nerve is bound to eclipse his voice. But it takes cast-iron nerve to carry along that billing. Chicago apparently liked his voice Monday night, but perhaps were taking that billing seriously. They listened attentively and applauded vigorously. The Palace show on paper didn't look so forte. It appeared to have too many single women and too many single men. And above all things, it appeared to have too much singing. But all things granted and proper allowances made, the show proved one of the most enjoyable and entertaining the Palace has had in a long time. And all this takes into consideration that Ciccolini was up there ace high in lights and billing. Ciccolini was caught in good vaudeville company and was carried along on the wave. William Ferry opened. Ferry is a contortionist who has spent his money on a lavish tropical land setting and his time on devising new twists and turns of his flexible and boneless body. Eddie Conrad and Birdie Conrad, "No. 2," pleased with their diverting style, but it must be admitted Eddie helps himself to Jimmie Lucas' male and female hat changing "bit." Good act of its kind. In "No. 3" appeared the Sophie Bernard-Lou Anger "Safety First" revue. The audience showed more appreciation for the second part of the offering. Miss Bernard displayed a nifty wardrobe and sang most effectively. Charles McNaughton worked hard in his modest way to help the cause along. Bessie Wynn in her usual dainty and charming way won immediate favor and her aria from "Madame Butterfly" in Oriental dress was substantially rewarded. Miss Wynn is a big favorite here. McWaters and Tyson got away slowly, but they labored heroically and won out in the end. The closing number brought several curtains. Especial mention goes to Miss Tyson for her wardrobe. Henry Lewis was next, switching places with Kramer and Morton, who were programmed for No. 6. After Lewis and Ciccolini had swept the platter almost clean Kramer and Morton, next to closing, did remarkably well in the spot. Their Jewish dialog bit helped them the most. The Gladiators closed the show and few walked out.

Edith Decker has gone into the Joe Howard show, replacing Julie Bruer, and this week's additions to the LaSalle cast include a dancing team, Robert Carville and Barbara LaMarr.

Harry Hines, now under Dr. Jay Pitts' treatment, will be able to resume his vaudeville work next week.

All the Chicago papers carried the story last week that Mae Marsh was barred from going inside the Colonial to witness the local presentation of "The Birth of a Nation," be-

ing barred because of the 21-year age limit. It made a good press story for Manager Bowles, whether phony or true.

Harry Alfred, now in Chicago, personally refutes the erroneous impression about Selma Bratz marriage. Alfred says he and Miss Bratz, who was formerly with the Kaufman troupe, were wedded in November, 1915.

Mile. Berzac, who has been playing Association and U. B. O. time, has cancelled further vaudeville dates to join the "High Life Girls" burlesque company. Her comedy mule will be used as an olio feature.

Tink Humphreys has arranged with Carrie Bond Jacobs to appear in vaudeville next season. Miss Jacobs is known here and abroad as a song writer. She will do a combination of stories and songs in vaudeville.

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EDWARD SCOTT, in charge

ORPHEUM (Fred Henderson, gen. rep.; agt., direct).—Worth and Brice are headlining this week. The couple displayed some excellent artistry in their dancing most highly appreciated. Nina Morris and Co. was replaced by Mignonette Kokin, who was well liked. The Primrose Four held the house in the closing spot. Kirk and Fogarty were a big success with their songs and jovial comedy. Beaumont and Arnold in "The Doctorine" were applauded. Galetti's Baboons in "A Day at the Races" were a laughing hit. The two holdovers from last week are Harry Berestoff and Ed Nellie V. Nichols. The former repeated the success of last week, with Miss Nichols going over to big returns with her songs.

EMPRESS.—Valeska Suratt in the latest William Fox feature, "The Soul of Broadway," featured. The picture is in a class by itself on the strength of Miss Suratt's work and the pretentiousness of the production. The vaudeville bill of eight acts has as its feature "The Frolicsome Friars," a singing novelty with special effects which proved a satisfactory headliner. The male singers do some pleasing harmonizing. Ray Monde, the female impersonator well known hereabouts, was featured a cordial reception. Espe and Dutton, comedians, presented an excellent routine of this work with Westford and the Kemp Sisters receiving spontaneous applause for their efforts. Godman, a shadow-graphist, proved a fair opener with the De Bars closing. Sam Lovrich was not in the bill with Lester and Livers in songs, the remainder turn proving satisfactory.

PANTAGES.—The Four Rennos, a girl quartet, presenting "Through Five Continents in 20 Minutes," headline at Pantages' for the current week. The turn consisting mostly of songs is well staged, having special effects, with the girls making several changes. It was well liked. Sol Eerns, the Hebrew monologist, put over one of the comedy hits of the bill. "The Mattson Sextet" offered "Musical Leaves from Melody Lane," using various string instruments. They were well liked. The Four Gillespie Girls scored easily with their vocal selections. The Bimbos opened to good returns, with Dockrill and Holland, equestrians, closing.

COURT (Homer F. Curran, mgr.).—"So Long Letty" (third week).—COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Tribune German War Film (second and last week).

ALCAZAR (Belasco & Mayers, mgrs.).—Stock. Lytell-Vaughan Company (thirteenth week).

SAVOY (Homer F. Curran, mgr.).—"The Birth of a Nation" (9th week, indefinite run). WIGWAM (Jos. F. Bauer, mgr.).—Del. B. Lawrence Dramatic Players.

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

PANAMA-PACIFIC International Exposition (36th week). Weekly attendance averages well; concessionaires' business problematical.

The Exposition has only 36 days more to run.

George Lask, the producer and director, is here.

Jim Kerr, who went to San Diego to work on the Southern Exposition's publicity board, is back in town.

Henceforth, with the exception of the local Princess, all the Bert Levey Circuit theatres will be named Republic.

Manager Stark, of the Grand in the Mission, will in the future give a "newspaper boys" each month.

A new motion picture theater at Bryant and 22nd streets opened last week. It is named the Bryant.

Bert Levey has been making frequent trips between here and Fresno, where he will operate the Empire as a Levey vaudeville theatre.

Victor Herbert will conduct the Exposition orchestra in a series of "pop" concerts during the first week in November.

The Grand in the Mission district has discarded its vaudeville policy for pictures dur-

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Simpson & Gordon, of Rochester, made a success of their Regent Theatre. But it wasn't big enough. Now they've bought a little insurance for more success—they've joined the TRIANGLE FAMILY.

Out in Seattle, there's a man by the name of Jensen. You'll find him at the Liberty Theatre. Jensen will spend money if you can show him something worth while to spend it on. He's A TRIANGLE recruit; for nearly as much money as the President of the United States gets.

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CUMMIN and SEAHAM

AT LOEW'S AMERICAN, NEW YORK, NOVEMBER 1 to 3

Direction CHAS. BORNHAUPT

ing the week. On Sundays vaudeville will be used.

Bob Long has returned to his former occupation of plotting shows. At present he's doing the advance for a show trouping the interior.

Booking "The Birth of a Nation" into the Savoy was Homer F. Curran's way of prov-

ing that the McAllister street house can be made to pay if the attraction is right.

From Honolulu comes the report that Bob Hughes, formerly prominent on the coast as a musical comedy manager and later identified with the same brand of amusement in Australia, is promoting a theatre to be erected in Honolulu at a cost of \$100,000.

Bert Levey has signed a long term contract to supply the Broadway, Oakland (formerly booked by Levey, but of recent playing musical comedy) and the Empire, Fresno, with vaudeville. Both houses will begin using Levey acts at once.

Judging from the advance sale and amount of business being done at the Cort it looks as though "So Long Letty" could stay there for a long time to come and be profitable. But owing to the previous bookings it is not thought the attraction can be retained until its popularity wanes.

The Tobacco Day parade from the Ferry Building to the Expo last week, was followed by detectives employed by the various and combined eugenic societies, in hopes of catching the parading manufacturers giving minors cigarettes. No arrests were recorded.

Recently it was discovered that platinum and silver specimens valued at nearly \$2,000 were stolen from Baker & Co's exhibit case, Palace of Mines, Exposition. Among the stolen specimens was a platinum nugget valued at \$1,100. No clues to the theft has been obtained.

The Oakland police are considering putting the ban on all Salome-like dances when done by scantily garbed women. This action comes from a woman doing a "wiggler" at a street carnival over there recently, which is said to have been so daring that it shocked a patrolman, who stopped the show and filed a complaint against the "wiggler" which read: "Subject short of clothing."

On the night of Oct. 21 the St. Francis Hotel was the scene of a daring robbery. From the reports it seems that sneak thieves carrying skeleton keys entered the rooms of several guests on the second floor, and got away with \$10,000 jewelry while the guests were sleeping. Among the guests robbed was Miss Billie Burke, the actress, who reports her loss to amount to \$5,000. This is one time an actress figured in a real jewelry robbery which was not framed by a press agent.

ATLANTA.

BY LOUIS COHEN.

FORSYTH (Geo. Hickman, mgr.; agt. U. B. O.).—The headline honors are shared by Low Dockstader, Eleanor Gordan and Co. and Ideal. The hit of the bill was Smith and Austin. The show opens with the Davis Family, going over unusually well. Sharp and Truck, very good; Cleo Gascolgne, pleased; Eleanor Gordan and Co., laughs and applause; Low Dockstader, big; Ideal, closed to big results.

ATLANTA (Homer George, mgr.).—"It Pays to Advertise," last half.

RIJOU (Jewell Kelly, mgr.).—The Jewell Kelly stock presenting "The Red Cross Nurse."

BONITA (Geo. Campbell, mgr.; agt. Greenwood).—Tabloid policy still maintained. The attraction this week and next is "Mardi Gras Beauties."

BALTIMORE.

BY FRANCIS D. O'TOOLE.

MARYLAND (Frederick C. Schanberger, mgr.).—Dooley and Sales, easily the hit of

Monday evening. Dave Genaro and Isabelle Jason did dance creations. Harrison Brockback and Co. present a Napoleonic episode with success. Ryan and Tierney do well. The Gilbert and Sullivan review fills the entire last half of the bill with "Pinafore." The costumes and the chorus leave much to be desired. Marshall Montgomery and Edna Courtney in a ventriloquist act show cleverness. Macrae and Clegg conclude bill.

FORD'S (Charles E. Ford, mgr.).—"A Full House" for the first time here. May Vokes as "Susie" will not be forgotten for some time. Herbert Corthell takes individual honors. The farce is nicely presented by a competent cast.

AUDITORIUM (Edw. Renton, mgr.).—"Sauce for the Goose" this week to fair audiences. The players show to better advantage than they did last week in a costume play.

COLONIAL (Charles F. Lawrence, mgr.).—Plenty of action in "A Man of Her Choice" at this stock house.

HIPPODROME (H. M. Gurlach, mgr.).—Conroy's Diving Models headline. Attendance has increased since house was taken over by Loew. Hilda Schnee walks away with the hit. Messenger Boy Quartet sings very well. Haywood Sisters, James Grady and Co., Ergott's Lilliputians and Brown, Harris and Brown fill bill.

GARDEN (George Schneider, mgr.).—Alice Hanson, real hit with songs. The biggest number is Nilson's Aerial Ballet. The Six Attorneys present a novel musical act. "Liz" of the comedy act of the same name gets a hearty laugh. Joe Hardman and Whitneys Musical Dolls also on bill.

PALACE.—Ben Welch's Show.

CAYLEY.—"The Record Breakers." Jack Reid and Lillian Lippman (a local girl) are the stars.

HOLLIDAY STREET.—Mark Lea's Big Review.

BOSTON.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Bill beautifully balanced, Wilton Lackaye in "The Bomb" being the first night drawing card. Morin Sisters, opened; Porter and Sullivan, fair; Seven Original Honey Boys, good; Marie Fitzgibbons, woke up the house; McConnell and Simpson in "At Home," good; Vanderhill and Moore, snappy; Lyons and Yosco, hit; Helen Leach Wallin Trio, close.

BOSTON (Frank Ferguson, mgr.; agent, U. B. O.).—Feature film program with Fallette's Orchestra. Big business.

HIPPODROME (Charles Harris, mgr.; agent, U. B. O.).—Creator and his band playing for motion pictures at \$1 top. Opened Monday night. Big gamble but looks good.

BOWDOIN (Al Somerby, mgr.; agent, U. B. O.).—Freak and snappy small time well advertised proving good policy.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Small time. Good.

GLOBE (Frank Maher, mgr.; agent, Loew).—Big small time. Good. Rehearsal.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—House under reconstruction, dark till Christmas at least.

SHIBERT (E. D. Smith, mgr.).—"Trilby" opened Monday night to the cream of the week's business. "Maid in America" underlined for Nov. 8.

MAJESTIC (E. D. Smith, mgr.).—"Birth of a Nation" pictures, which have been running in Boston at \$1.50 top since last April without a break, will close Saturday night, the "Battle Cry of Peace" films being booked at a \$2 top for next Monday. Should make a killing, as National Security League activities have stirred up Boston nicely.

WILBUR (E. D. Smith, mgr.).—"Androcles and the Lion" opened Monday night at the Wilbur, filling this small, new house. Booking indefinite.

OPERA HOUSE (E. D. Smith, mgr.).—

"Experience" opened Monday night at this magnificent institution closed by the war and will remain here for three weeks more.

HOLLIS STREET (Charles J. Rich, mgr.).—"Nobody Home" on last week. Elsie Ferguson in "The Outcast" being underlined for next Monday, to be followed in a fortnight by "Daddy Longlegs."

COLONIAL (Charles J. Rich, mgr.).—Last week of "Ziegfeld Follies," "Watch Your Step" opening next Monday night with a full week of soft pickings, as it will be the only girl show in town until "Trilby" leaves the Shubert.

TREMONT (John B. Schoeffel, mgr.).—"On Trial" still going big, seats being placed on sale this week for the Thanksgiving performance.

PLYMOUTH (Fred E. Wright, mgr.).—"Back Home" still hanging on, this Bayard Vellier melodramatization of the Irvin Cobb stories doing much of its business through the great work of the cast.

PARK SQUARE (Fred E. Wright, mgr.).—"Twin Beds" still rolling up the biggest total gross of the season.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Coat Tales," a farce, was offered Monday night for the first time on any stage. Needs much. Plays next week.

HOWARD (George E. Lothrop, mgr.).—"U. S. Beauties," Jungman Family heading the house bill.

OLIVET (George Batcheller, mgr.).—Dave Marlon's Show. Capacity.

CASINO (Charles Waldron, mgr.).—"The Sporting Widows."

TOY (W. D. Andreas, mgr.).—Opens latter part of next week with "A Place in the Sun," which Cyril Harcourt wrote and in which he plays the leading role. He is at present directing rehearsals with the Copley Players.

The third annual "movie" ball this week announced for the Boston Arena, Wednesday evening, Dec. 1, under the auspices of the Motion Picture Exhibitors' League. Governor Walsh will lead the grand march with the movie star who wins the Boston "American" popularity contest.

CINCINNATI.

BY M. V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Myrl and Delmar, two curtain calls; Emerson and Baldwin, nice hand; Carl McCullough, good; William Pruette and Co., satisfactory; Mack and Walker, got over well; Alexander, Carl and Co., huge reception; Mabel Berra, fine; Cressy and Dayne, excellent.

EMPRESS (George F. Fish, mgr.; S.C.).—Marlott Troupe, Irene May, Adams and Guhl, Edmond Hays and Co., Pascalli and Mack, Dr. Royal Rasford.

GERMAN (Otto E. Schmid, mgr.; stock).—Sudermann's "Magda," Sunday night only.

GRAND (John H. Havlin and Theo. Aylward, mgrs.; K. & E.).—Pictures, "Salvation Nell" and "Salambo"; Nov. 1, Frances Starr in "Marie Odile."

LYRIC (C. Hubert Heuck, mgr.; Shubert).—"The Only Girl," "The Little Domino."

PEOPLE'S (William Hexter, mgr.; ind. burlesque).—"The Beauty Review."

OLYMPIC (Harry Hart, mgr.; Columbia).—"Tango Queens," with Toketa.

Keith's bill is somewhat top-heavy with sketches this week. Manager Royal had some difficulty in placing them, finally deciding to close with Will Cressy and Blanche Dayne.

Granville Barker, English dramatist, spoke before the Woman's Club Monday. Pasquale Amate sang at McKee Hall last Friday night, and apologized for his hoarseness.

Business Manager Theo. Aylward notified the orchestra of the Grand Opera House that it will not be needed next week during the

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engagement of Frances Starr in "Marie-
Odile." David Belasco, producer of the play,
opines that the orchestra would disturb its
spiritual atmosphere. The musicians are
union men and will get full pay for the
period.

CLEVELAND.

By RALPH A. HAYES.
HIPPODROME (H. A. Daniels, mgr.).—
Lunette Sisters, snappy; Donovan and Lee,
good; Metropolitan Dancers, versatile; Ethel
Hopkins, good after poor start; George Howell
and Co., clever satire; Marie Nordstrom, high
class; Mathews, Shane and Co., hit of bill;
George East and Co., splendid.

FRISCILLA—"His Dream Girls," well cost-
tumed and staged; Green and Parker, comedy
dancers; Royer and French, good comedy;
Bays and Bays, good; Franklin and Violetta,
entertaining; Perona, novel accordion fea-
ture; Quillian Brothers, clever juggling.
MILES—Harmon, Harries and Dunn, fair
comedy, fine singing; Gallagher and Carlin,
humorous; "Duncan's Money," did well; Joe
Dealy and Sister, likable; Kelsey and Sym-
onds, biggest hit.

OPERA HOUSE—"Sari."
COLONIAL—"The Lilac Domino."
PROSPECT—"The Million Dollar Doll."
STAR—"The new Bon Tons," burlesque.
EMPIRE—"September Morning Glories,"
burlesque.

GORDON SQUARE—Pictures and "The
Ragtime Kings," vocalists.
LIBERTY—Florence Sager, violinist; Opal
Tate, contralto, and pictures.
METROPOLITAN—"Les Miserables," fea-
ture film.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.;

Jules C. Rabiner

(Formerly with Edw. S. Keller)

Manager Vaudeville Attractions

Associate, A. COHEN

Suite 404-406 GAIETY THEATRE BUILDING
NEW YORK

rehearsal Monday 10).—Ruth Roze, great wel-
come; Grapewin and Chance, big; G. Aldo
Randegger, well received; Bud Fisher, in-
teresting; Bancroft and Broske, good; Gal-
lagher and Martin, good; Reed Brothers,
opened; Gautier's Animated Toy Shop, novel.
MILES (George A. Harrison, mgr.; A. B.
O.; rehearsal Monday 10).—Mile. Lenora,
applause; Delmore and Moore, very good;
Tyler, St. Clair Trio, hit; Hare and Belmont,
well liked; Arthur LaVine, very good; Lock-
hart and Laddie, opened.
ORPHEUM (Charles H. Miles, lessee;
agent, Loew).—Alice Hanson, featured; Three

Bartos, good acrobats; Kalma Co., illusion;
"The Mysterious Will," fair sketch; Gerard
and West, good; Hazel Kirk Trio, entertain-
ing.

DETROIT (Harry Parent, mgr.).—" \$2,000
a Night." Next, Ods Skinner.

GARRICK (Richard H. Lawrence, mgr.).—
"Tonight's the Night." Next, "Peg."

LYCEUM (A. R. Warner, mgr.).—"Little
Lost Sister." Next, Thurston.

GAYETY (J. M. Ward, mgr.).—"Kissing
Girls." Next, "Bostonian."

CADILLAC (Sam Levey, mgr.).—"Parisian
Flirts." Next, "Military Maids."

HOUSTON.

By R. L. PADGETT.

MAJESTIC (W. L. Sachtleben, mgr.).—Mor-
rissey and Hackett, Alleen Stanley, Hippo-
drome Four, Rigoletto Bros., Three Lyres, Ed-
win George, Merles Cockatoos, pictures.

PRINCE (D. A. Weis, mgr.).—"The Birth
of a Nation." S. R. O. 25-26, "The Only
Girl."

ALBOLENE
The Make-Up Vanisher
Put up in 1 and 2 oz. col-
lapsible tubes to fit the
make-up box. Also in ½
and 1-lb. screw cap cans
by first class druggists
and dealers in make-up.
Sample Free on Request
McKESSON & ROBBINS
91 Fulton St. New York

Manager Anthony Xydias of the Rex the-
atre is having considerable difficulty with
the local board of censors, who are demand-
ing that the exhibitors secure a permit for
each picture before showing it. Xydias re-
fused to secure permits for some of his pic-
tures, and intends taking the matter to higher
courts if necessary, in order to force the city
into amending the censorship ordinance.

The Queen theatre intends showing the
Triangle films at popular prices shortly.

Major J. M. Burke, representing Buffalo
Bill, was a visitor here Oct. 18.

The Texas Womens' Fair has just closed
and proved a success.

The Original
College Boys

JACK

FRANK

Kenney and Hollis

"FRESHY'S
INITIATION"

Now Playing B. F. Keith's Theatres

Rising in the East Through Gene Hughes

We Have Been Doing a Nut Act for Fifteen Years

How Long Have You Been Doing It???

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LEW MURDOCK
IN THEIR RURAL SATIRE

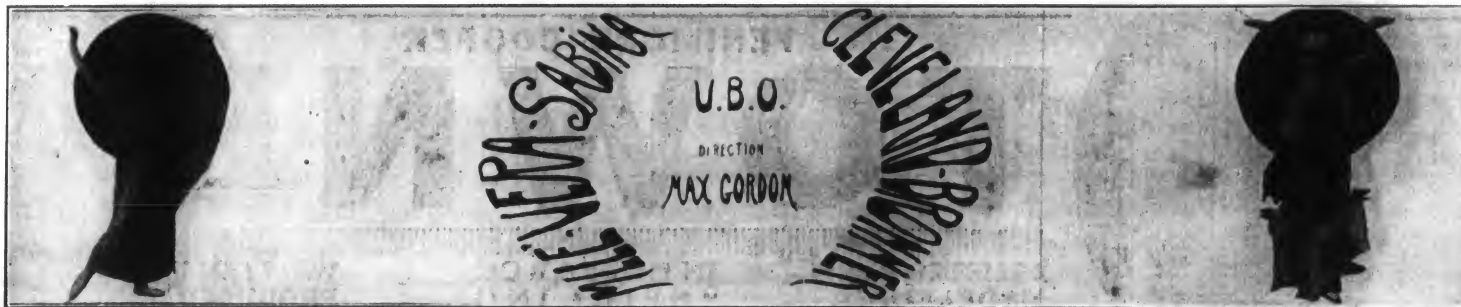
"The Belle of Bingville"

A RUSTIC BLEND OF SONG, DANCE AND MIRTH

Direction, Bart McHugh

COLONIAL, NEW YORK
NEXT WEEK (Nov. 5)

ORPHEUM, BROOKLYN
THIS WEEK (Oct. 25)



Ringling Bros. Circus played Oct. 12 to nearly 25,000 people.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (Nelson Trowbridge, mgr.).—25-27, Al. Johnson in "Dancing Around"; 29-30, "Blue Bird."

ENGLISH'S (Ad. F. Miller, mgr.).—28-30, Margaret Hillington in "The Lid"; 31-4, pictures; 5-8, "Girl from Utah."

LYCEUM (Phil Brown, mgr.).—"White the City Sleeps." Next week, "Mutt and Jeff in College."

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.).—Elizabeth Murray, Charlie Ahearn & Co., Josie Heather, J. R. Gordon and Co., Harry Lester Mason, McCloud and Carp, Paul Levau and Dobbs, 5 Statues.

LYRIC (H. K. Burton, mgr.; U. B. O.).—25-27, Seabury and Price, O'Rourke and Atkinson, Florence Lorraine and Co., Fred Rodgers, 3 Jeannettes.

FAMILY (H. Hollenbeck, mgr.; J. L. & S.).—25-27, Forest City Trio, Gus Kohl, McLean and Sutton, Harriet McKeever, McFarland and Murray.

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

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

COLUMBIA (Sam Davis, mgr.).—Independent burlesque. "The Fashion Girls."

MAJESTIC (G. E. Black, mgr.).—"The Big Craze."

KANSAS CITY.

By R. FRANKLIN MUNDORFF.

ORPHEUM (Martin Lehman, mgr.; agt., direct).—Laura Nelson Hall Co., Thomas Egan and Ching Ling Foo are sharing the applause this week. Miss Hall gets over big. Thomas Egan gets much applause and is attracting a great many Irish organizations to attend in bodies. Ching Ling Foo, masochist, very clever; J. C. Nugent, laughs; Bernard and Phillips, good; Mae Francis, fine; Samayas, acrobat, gets by.

SHUBERT (Earl Steward, mgr.).—"The Bird of Paradise." Opened to good house.

GLOBE (Cyrus Jacobs, mgr.; agt., W. V. A.).—Warden and Guerrin, heads the bill, much applause; Dorach and Russell, fair; Joe Daniels, good; Buch Brothers, good.

GRAND (A. Juda, mgr.).—"The Birth of A Nation" drawing good at \$2 prices.

CENTURY (Joe Donnegan, mgr.).—Packed house for "Beauty, Youth and Folly."

GAYETY (Geo. Gallagher, mgr.).—"The Tourist" opened to a good house.

GARDEN (Maurice Dubinsky, mgr.).—Stock. "The Squaw Man" opened to filled house, but may fall off week days.

AUDITORIUM (C. Breen, mgr.).—Stock. "The Round-Up" opened good.

LOS ANGELES VARIETY'S LOS ANGELES OFFICE 305 MASON OPERA HOUSE BLDG. GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.; agt., U. B. O.).—Four Marx Brothers, very good; Cecil Cunningham, big hit; Alice Lyndon Doll, Mary Campbell and Jane Shaw, scored heavily; Wilson and Lenore, entertaining; Pipifax and Panlow, pleasing; Brown and McCormack, artistic dancers; Frank Milton and DeLong Sisters, repeated successfully; Nina Payne and Joe Niemeyer, clever.

REPUBLIC (Al. Watson, mgr.; agt., Levey).—Sarina de Story, cleverly done; Porter Morton and Co., well liked; Juggling Wilbur, amusing; Brown and Patty, gave excellent satisfaction; Brownley Johnson, fair; Sam Herman, well received.

HIPPODROME (Lester Fountain, mgr.; agt., Western States).—Pollard Opera Co., well received; John West and Co., went big; Jack La Vier, unique turn; Victorson and Forrest, very good; Orville Reede, pleasing; Stevens Troupe, thrilling; William Mahoney, pleased.

EURHANK.—"Under Cover."

LITTLE THEATRE.—Program of one-act dramas.

MASON.—"Potash and Perlmutter."

MOROSCO.—"Nobody Home."

CENTURY.—Burlesque.

Scott Palmer, the San Diego manager, and Miss Welthy Law of New York were married at Santa Ana. Palmer has been married twice before.

A. Bert Weaner, formerly leading man with the Alcazar, San Francisco, is directing for the Burbank.

Dick Ferris is putting on his "Fighting the Flames" spectacle at Atlanta, Ga.

Frank Darien, juvenile, is to be married to Miss Ivy Peacock, a non-professional.

Oliver Morosco still has the Majestic on his hands. To date he is undecided as to what he will do with it. It is known that he is not averse to disposing of it outright.

The Morosco is dark, "Nobody Home" having closed Saturday night.

Mark Ellis has returned from San Diego.

MINNEAPOLIS.

METROPOLITAN (L. N. Scott, mgr.).—Chicago Tribune war pictures.

SHUBERT (A. G. Bainbridge, mgr.).—Hainbridge Players with Florence Stone in "Hurry, Hurry, Hurry" farce comedy.

ORPHEUM (A. G. Raymond, mgr.).—Excellent bill headed by Gus Edwards and Co.; Nan Halperin, scored heavily; "General" Ed. Lavine, was well received; Misses Campbell, were well liked. The bill was rounded out with Staines Tan Bark Comedians and Lew Hawkins.

NEW PALACE (Mr. Billings, mgr.).—Vaudeville bill with "The Toy Shop Revue" headlining.

New Garden, Grand, Garrick, Lyric and Strand, pictures.

On Nov. 7 the Lyric will combine the Paramount and Triangle programs, using a twelve-reel program with a scale of prices ranging from 15 to 50 cents. This is an innovation for Minneapolis, where ten cents has always been the admission for all first run pictures.

The lid goes on cafe dancing and cabaret entertainment Nov. 1 by order of the mayor. This means about a hundred entertainers and musicians will be out of work.

J. William Rubenstein has arrived in Minneapolis to assume the management of the New Garden, the newest of the local picture theatres.

MONTREAL.

By ARTHUR SCHALEK.

ORPHEUM (Chas. H. Preston, mgr.; agt., U. B. O.; reb. Mon. 10 a. m.).—Chip and Marble, excellent; Violet Dale, good; Scott and Keane, excellent; Alfred Bergen, splendid; Busse's Dogs, well trained; Conlin, Steele and Parks, laughing hit; Hubert Dyer and Co., funny; Mang and Snyder, very good.

HIS MAJESTY'S (H. Quintus Brooks, mgr.).—"It Pays to Advertise." Next, Geo. Driscoll's players in "Under Cover."

FRANCAIS (M. B. Slesinger, mgr.; agt., Alor).—Two Zicks, good; Verda Shell, pleasing; Lampines, good; Kubinoff, very good; Nice and Lovely, amusing; Archie and Dollie Onri, clever; Louise Agnese and Colleens, well received.

IMPERIAL (H. W. Conover, mgr.).—La Pagliacci Trio, very good; Metro pictures, a big success.

GAYETY (Tom Conway, mgr.).—Irwin's Majestic's gave a very good show to good houses.

SCALA (Oliver McBrien, mgr.).—Foster's Musical Comedy Co., to well pleased houses.

FAMILY (Maurice West, mgr.).—Broadway Musical Comedy Co. and pictures.

CRYSTAL PALACE (C. Howarth, mgr.).—Reopened 21 to big business, showing pictures.

KING EDWARD (E. Lavand, mgr.).—Russ Ford Co. and pictures.

Chas. Mackay and Lillian Kemble have left Geo. Driscoll's players. Olive Templeton, Wm. Sullivan and Frank Bloomer have been engaged for the same company.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.; agt., direct).—McIntyre and Heath, employing "Waiting at the Church," evoked uproarious laughter; Burke and Walsh, opening, were favorably received; Hymack is the same deft Englishman; Nordstrone and Pinplane's dream sketch, held tense interest; Julia Curtis is self possessed and energetic; Van and Schenk, suave singers; Roachans has a well produced dancing interlude.

TULANE (T. C. Campbell, mgr.).—"Daddy Long Legs."

CRESCENT (T. C. Campbell, mgr.).—"September Morn."

DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

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

Tom Campbell, manager of the Tulane and Crescent theatres, will act as steward at the Fair Grounds during the winter racing meet.

Bill Pickens was in a western town recently when a "rep" show played to three people, two in the balcony and the other in the orchestra. The manager, gazing out into the auditorium from a peephole in the curtain, said to his property man: "Hank, the house is top-heavy again."

A very clever eccentric, by name John Mattie, is appearing at the San Souci cabaret currently.

The four leading picture theatres of Jacksonville, Fla., have entered into a combination.

"Old Doctor" Richards, general manager of the Sanger amusement enterprises in north-west Louisiana, has been buying film hereabouts.

Forbes-Robertson is farewelling at the Tulane next week. Minstrels will occupy the Crescent.

PHILADELPHIA.

By HORACE J. GARDNER.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Comedy reigned supreme in the majority of the acts this week at Keith's. The Borgsens was the best received turn on the bill. The former burlesque stars, Fanny

THE FLYING MAYOS

SENSATIONAL AERIAL ACT
This Week (Oct. 25) Bushwick, Brooklyn
Direction, EDW. S. KELLER

Save Money

10% Discount allowed to the profession if you send this advertisement with your order.

Mme. A. Bailly

Theatrical Cleanser and Dyer

HURRY-UP JOBS MY SPECIALTY

Reasonable Prices for Quality Work

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(Between 47th and 48th Sts.)

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Established 35 years

BOWMAN BROS.

A line of comment on the general abilities of the Bowman Bros., universally known as "The Blue Grass Boys," would be superfluous, for their acquaintance and following takes in every town, city and hamlet from Maine to California. For a number of years the Bowmans have been recognized among the standard attractions of vaudeville and burlesque and for their individual line of work they have con-



structed a class of their own without competition. The Bowman Brothers in selecting song material for their present offering, chose "Araby" and "When I Get Back Home in Tennessee" from the Waterson, Berlin and Snyder list of hits and declare both numbers to be among the foremost successes of their career.

MARIO AND TREVETTE

One very seldom encounters a vaudeville combination with operatic ability that can successfully deliver ragtime numbers, but the subjects of this little appreciation comprise one of the few exceptions. At present Mario and Trevette are appearing in the Loew houses, offering a repertoire of high class numbers with the desired results, but they credit Irving Berlin's "Araby" with the



honors of their routine. "Araby" as delivered by this team looms up as a wonderful composition. It scores because of its original measures, because it carries that unexplainable, hypnotic something that actually compels an audience to demand more and more, and Mario and Trevette have never failed to land the coveted encores with this, their feature number.

Look! Look!!! Look!!!!

We have just added two brand new compositions to our list of startling successes and feel secure in predicting an over-night hit for both.

At the present time the song market is practically without an Irish song that can be construed as a popular hit. "Tipperary" hogged the market for awhile and we think we have secured its logical successor from Bert Grant and Joe Young in the march ballad

"ALONG THE ROCKY ROAD TO DUBLIN"

This number has just been released and it will surprise you.

Here is a song that can fit anywhere, and because of its popular appeal is bound to draw applause. It's a great closing number and we recommend it as one of our banner production of the season.

Orchestrations in all keys at our professional department.

THE VERY SONG YOU HAVE BEEN LOOKING FOR

"WHEN YOU WERE A BABY (AND I WAS THE KID NEXT DOOR)"

By Harry Tierney and Edgar Leslie.

One of those sentimental kid ballads that never could fail. We have a double version for this number that carries a guarantee of success all by itself. The title is sufficiently descriptive to insure this sure-fire song.

Get it now and watch it score the predicted hit.

Orchestrations in all keys. Write, wire or call on our professional department.

WATERSON, BERLIN & SNYDER

Strand Theatre Bldg., 47th St. and B'way, New York

CHICAGO 42-85 Randolph St. PHILADELPHIA 923 Walnut Street ST. LOUIS Frank Building BOSTON 220 Tremont Street

MAX WINSLOW, Professional Department

KLEIN BROTHERS

The vaudeville field is well supplied with German comics, but very few teams have ever scored such successful impressions in such a consistent manner as the Klein Brothers who have become identified under the billing of "The Nootral Admirals." Their realistic characterizations earned them the starring roles in the last production staged by the famous Rogers Bros.,



"In Panama," and they handled their assignment with their customary excellence and success. The Kleins at present are exhibiting their talent before the audiences of the Keith time including in their routine "Araby," the big current hit of the Waterson, Berlin and Snyder catalog.

HARRY HINES

Formerly of Hines and Fox and now offering a single specialty in vaudeville, Harry Hines is considered one of the profession's very best song readers. He has a rather distinct delivery and is somewhat away from the everyday singer of songs in practically every particular. Hines carries a unique method of impressing his hearers and



can, as a rule, be depended upon to register a hit regardless of handicaps or circumstances. In compiling a repertoire of songs for his new turn, Hines advised with our professional department and as a result is featuring two of our most prominent hits, "Floating Down the Old Green River" and "Araby," reporting exceptionally big returns with each number.

MAURICE BURKHART

In a brand new idea by **"THE THIEF"**
Miss Blanche Merrill, entitled

Copyrighted in all countries. Pirates keep off.

THIS WEEK (Oct. 25)
PROSPECT THEATRE, BROOKLYN

Direction, ARTHUR KLEIN

BOOKED SOLID, U. B. O. TIME.

METROPOLITAN (L. N. Scott, mgr.).—"Lady Luxury," very good.
SHUBERT (Frank Priest, mgr.).—"The Thief," good.

big all week. Next, "Bringing Up Father."
ROYAL ALEXANDRA (L. Solman, mgr.).—"The Peasant Girl" was well received. Next, "The White Feather."

SHEA'S (J. Shea, mgr.; U. B. O.).—Hugh Herbert and Co., scored strongly; Ameta, classy; Kirksmith Sisters, highly pleasing; Ellmore and Williams, diverting; Hallen and Fuller, old favorites; Kalmer and Brown,

good; Leo Beers, entertaining; Wheeler Trio, pleased.

LOEW'S YONGE STREET (J. Bernstein, mgr.).—Neil McKinley, hit; "The Real Mr. Q." interested; Nine Krazy Kids, pleased; Haywood Sisters, clever; Edger Berger, good; Vio and Lynn, pleased; McIntyre, held interest.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; U. B. O.).—"The Little Mother," fine; Franconi Opera Co., entertaining; Mason, Wilbur and Jordan, versatile; Manning Sisters, clever; Fagg and White, amusing; Young and April, novel; Quinn and Mitchell, funny.

GAYETY (T. R. Henry, mgr.).—"Follies of the Day." Next, "Kissing Girls."

STAR (Dan F. Pierce, mgr.).—"American Belles." Next, "Tip Top Girls."

STRAND (R. S. Marvin, mgr.).—First run pictures and music.

VANCOUVER, B. C.

By E. C. THOMAS.
PANTAGES (E. D. Graham, mgr.).—Bras-zee's Broadway Revue, good; Ed Vinton and Hunter, remarkable; Alexander and Scott, novelty; Charles King, Virginia Thornton and Co., good; Willis and Hassan, opened well; Prince and Deerie, amusing.

COLUMBIA (A. W. Gillis, mgr.).—Van Camps, showed versatility; the Olds, good; Stahr and Stahr, laugh getters; Hesse, amusing; Bob and Peggy Valentine, good.

AVENUE (E. R. Ricketts, mgr.).—Dark.
IMPERIAL (E. S. Weller, mgr.).—Dark.
EMPRESS—Dark.

Picture theatres report business increasing. All first class houses running features.

The Mexican Grand Opera Co. played to small houses at the Imperial last week, and on Thursday night prices were lowered in an effort to increase attendance.

THE 10th Anniversary Number

of

VARIETY

WILL BE ISSUED IN DECEMBER

Early applications for space are assured of the best positions

No change in advertising rates for the special issue

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (Nov. 1)

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
Adler & Arline Variety N Y
Allen & Francis Variety N Y
Arco Bros Keith's Philadelphia
Armstrong Will H Variety N Y
Aubrey & Rich Majestic Grand Rapids
"Aurora of Light" Orpheum Los Angeles

B

ERNEST R. BALL

Direction Jenie Jacobs

Beaumont & Arnold care Morris & Fell N Y C
Berzac Mme Jean Variety Chicago
Bimbo's The Variety Chicago
Blondell Edward Variety N Y
Bowers Walters & Crooker Variety N Y
Brinkman & Steele Sis Variety San Francisco
Briscoe Olive Princeton Hotel N Y C

6 BROWN BROS.

2d Season with "Chin-Chin"

Globe Theatre Indefinitely

TOM BROWN, Owner and Mgr.

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

C

Cantor Eddie & Lee Al Variety N Y
Capaulican Chief Keith's Philadelphia
Cartmell & Harris Keith's Washington
Chip & Marble Keith's Philadelphia
Collins Milt 133 W 113th St N Y C
Conlin Ray Variety N Y
Cook Joe Variety N Y
Corcoran & Dingle Keith's Philadelphia
Crane Mr & Mrs Douglas Orpheum Circuit
Cross & Josephine 902 Palace Bldg N Y C

D

Dares Alex & Gina Variety Chicago
De Dio Circus care Tausig 104 E 14th St N Y C
De Lyons J care F M Barnes Chicago
Demarest and Collette Variety N Y
Devine & Williams Orpheum Los Angeles
Duprez Fred Variety London

E

East George & Co Grand Pittsburgh
Ellmore Kate & Williams Sam 802 Palace Bldg
Emerson & Baldwin Keith's Indianapolis
Evans Chas & Co Variety New York

F

Faye Elsie Trio Variety N Y
Ferry Variety New York
Florence Ruth Variety San Francisco
Fox & Dolly Keith's Philadelphia

Comedy! Comedy!! Act in "one." We guarantee to make audiences laugh

Chester FORD and RAMSAY Allan

(FORMERLY FORD AND ARMSTRONG)

"THE ENGLISH JOHNNIE AND THE IRISH COP"

Week Nov. 1st { FIRST HALF—FIFTH AVE.
LAST HALF—HARLEM OPERA HOUSE

Apply: **W. S. HENNESSY**, Palace Theatre Bldg.

Extract from "Asso Press" Dispatch

Sent to 1,000 Newspapers throughout U. S.

MR. WILSON'S FIANCEE.

The President and His Bride-Elect Enjoy Vaudeville.

From Our Staff Correspondent.

Washington, D. C., Oct. 21, 1915.—President Wilson introduced his beautiful fiancée, Mrs. Norman Galt, to Keith vaudeville last night, the 20th instant, and the vaudeville "fans" almost actually fell down and worshipped at her shrine.

The occasion was a box party which the President gave at Keith's in honor of his lovely fiancée. In addition to the two distinguished principals, whose every move is now very much in the public eye, there were present the bride-to-be's mother, Mrs. Bolling; the Misses Mary and Lucy Smith, Mr. John Wilson, and Dr. Cary T. Grayson, the President's physician, naval aide, and friend.

Whenever the President enjoyed any feature of the acts he would attract Mrs. Galt's attention and both would mingle their laughter.

None could be more circumspect, but there was just enough hint of romance about them to keep the eyes of the audience pretty constantly turned in the direction of the happy pair.

Laughed at Lane.

It must be admitted right here that the President, particularly, and his party scarcely less so, nearly died of laughter in their seats during the Sharrocks' mind reading.

In the middle of the house in an orchestra chair sat Secretary Lane of the Interior Department, somewhat bald, the very figure of dignity. The President had seen him there and had called Mrs. Galt's attention to him. Mr. Lane with back turned, never glanced around again.

While Sharrock was circulating up and down the aisle, pointing out persons and

articles for his blind-folded partner on the stage to name or describe—often with rare comedy effect—he paused back of Secretary Lane and pointing to his bald head sang out:

"What's this?"

"A billiard ball," glibly responded the pseudo Gypsy queen.

The President, with his usual quickness of perception, saw, heard, and then just rocked with laughter. So did Mrs. Galt and the others, too. It was funnier to them, of course, than to the rest of the crowd. They knew the victim, though the victim will not know till now that it was no other than himself who caused that unusually loud roar to rise during the Sharrocks' stunt. He sat with back still turned blissfully unconscious of his silent part in the performance. However, had the Sharrocks known him they would have picked a less conspicuous person. But it certainly touched the President's funny bone.

HARRY AND EMMA SHARROCK

in "BEHIND THE GRAND STAND"

Playing return date at
Keith's, Washington

BOOKED
SOLID

Direction, PETE MACK

(Now By HERSELF)

C
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Starring in
"So-Long-Letty"

the Season's Knock-out — Record Morosco Run in Los Angeles, outdistancing "Peg O' My Heart."

UNDER MANAGEMENT OF
OLIVER MOROSCO
Personal Manager, CYRIL RING

G
Gardiner Trio Orpheum San Francisco
Gauthier & La Devi Orpheum New Orleans
Gerrard & Clark Orpheum Portland
Girard Harry & Co Variety New York
"Girl in the Moon" Orpheum Memphis
Gladiators Keith's Cleveland
Gordon Jim & Elgin May Variety San Francisco
Gray Trio Variety N Y

H
Hagans 4 Australia Variety N Y
Hanke Hans Orpheum Portland Ore
Hart Billy Bob Manchester Co
Hart La Belle Marie care Plunkett Palace Bldg
Hawkins Lew Orpheum Minneapolis
Hawthorne & Inglis Keith's Philadelphia
Hawthorne's Maids Orpheum Fargo N D
Hayward Stafford & Co Variety N Y
Heath & Perry Keith's Philadelphia
Heather Josie Keith's Louisville
Holman Harry Co Keith's Columbus
Hussey & Boyle Keith's Indianapolis

I
Ideal Variety N Y
Imhoff Conn & Coreene Maryland Baltimore
Italian Musketeers Variety N Y

JOE JACKSON
JENIE JACOBS

Jefferson Joseph Palace Theatre Bldg N Y
Jewell's Manikins Variety N Y
Jewel's Review Keith's Providence
Jiu Jitsu Troupe Orpheum Kansas City
Johnstone Musical 625 S Potomac St Baltimore
Jordan & Doherty Variety N Y
Josefson Iceland Glimma Co Ringling Circus

K
Kammerer & Howland Feinberg Putnam Bldg
Kartelli Alhambra Philadelphia
Kelso & Leighton 167 W 145th St N Y C
Kelso Mr & Mrs Orpheum Los Angeles
Kingston & Abner Orpheum Kansas City
Kirkind Orpheum Jacksonville
Kokin Mignnette Orpheum Oakland
Krelles The care Irving Cooper N Y
Kronold Hans Variety N Y

L
Lai Mon Kim Prince Variety N Y
Langdon's The Variety N Y
Le Horc & Dupreece Keith's Columbus
Leightons J Orpheum Seattle
Leonard Ed & Co Keith's Boston
Leonard & Willard Variety N Y

Lloyd Herbert Pantages Circuit
Loyal's Dogs Orpheum Brooklyn.

M
Mack & Vincent Orpheum Oakland
Major Carrick Variety San Francisco
Mardo & Hunter 25 N Newstead Ave St Louis
Melodious Chaps Orpheum St Paul
Melrose Bert Palace Chicago
Mexicans The Orpheum Kansas City
McGinn Francis Lambs Club N Y
Moore & Haager Orpheum Des Moines
Morrissey & Hackett Variety N Y
Murphy, Thos. E. Dir. Arthur Klein.

N
Nairem's Dogs Orpheum Portland Ore
Navassar Girls Orpheum Los Angeles
Nichols Nellie Orpheum Oakland
Noble & Brooks Tivoli Sydney Australia
North Frank & Co Shea's Toronto
Nosses Musical New Brighton Pa

O
O'Brien Moore & McCormick Shea's Buffalo
Olga Orpheum Seattle
Orange Packers Variety N Y
Oxford Trio Columbia St Louis

P
Patricola & Meyers Keith's Columbus
Payne & Niemeyer Orpheum Salt Lake
Pelletier Pierre Variety N Y
Pekin Mysteries Orpheum Omaha
Primrose 4 Orpheum San Francisco

R
Reiff & Murray Keith's Philadelphia
Reilly Charlie Variety San Francisco
Rocher's Monkey Music Hall 2 Malden Hill
Gardens Malden Eng
Rode Claude Keith's Boston
Rooney & Bent Orpheum Sacramento
Ryan & Lee Orpheum Omaha

S
Schaffer Sylvester care Tausig 104 E 14th St N Y
Shentons J Variety N Y
Silver & Du Vall Silver wd Cot Southberry Ct
Simpson Fannie & Dean Earl Variety N Y
Skatelle Bert & Hazel Variety N Y
Stein & Hume Variety N Y
St Elmo Carlotta Variety N Y
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DeLeon & Davis
Delmar Frank (C)
Derondo Ray
Diamond & Beatrice
Deutch Rene
Dillon John F
Dingle Tom
Douglas Irene (C)
Du Free Jeanette
Dyer John M
E
Edwards Aileen (C)
Edwards Jack (C)
Elmore Gus
Elbreus Bettie (C)
Edwards Ralph
F
Farrell Fred C
Fennel & Tyson
Fenner & Roberts (C)
Follette & Wicks (P)
Foss Blanche
Frankline Mrs H (C)
Franklin Violet (C)
Franz Sig
Fremer Marie (C)
Freeman Marie
Fulton Arthur
G
Gallager Dan (C)
Gantet Archie (C)
Garrick Edna (C)
Garrison Sydney (C)
Gatta Cevrila (C)
Glancey May
Good Jean
Goodale (C)
Goldsmith Lillian
Goldy Allen S
Grandy Mrs L G (C)
Gray Marie (C)
Gray Mary
Gray Trio
Guild Martin J
Guinnson W J
H
Hamilton Miss
Harbin Elmer
Harrington & Chuby
Harris Elmore (C)
(C)
Hathaway & Mack
Hawthorne Billy
Hill Emma (C)
Hills Mrs M
Heras Victor
Herman Jay
Holman Harry (C)
Hoiden Alice
Holdsworth Leslie
Hufford Pat (C)
Huston Walter
Hymer Eleanor
J
Jackson William (C)
Jackson Harry A (C)
Jardon Dorothy (C)
Johnson Virginia
Johnson & Crane
Jordon Leslie (C)

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 Fred
Ahearn Agnes (C)
Alarcon Rosa (C)
Alexander G W (C)
Aldra Agnes
Allen Claude
Allen Shirley
Arndinger Cy
Arnold Chas
B
Baldwin Earl (C)
Bartlett Alice
Barton & Ashley
Batchelor Rosie
Bean Charles T
Bell Family (C)
Benyon Thomas (C)
Bernard & Neale
Berry & Wilhelm (C)
Bicknell & Glibney (C)
Billings Nellie
Blackjack Robert (C)
Bookland, Ed (C)
Boun Frank
Bosturk Fred (C)
Bradley Alice



'BERTHA CREIGHTON

In
"OUR HUSBAND" by Williard Bowman
U. B. O. TIME Direction, JOHN C. PEEBLES

EUNICE HOWE

Singing and Talking Comedienne
HOWE? "TIP" and "MIKE" Get Acquainted With "MIKE"
The Only Talking Dog on Earth. Let Him Tell You His Troubles.
UNITED TIME

BUCK PIELERT and SCOFIELD

ABBE
(MR. AND MRS. BUCK PIELERT)
IN THEIR ORIGINAL "HELPING HUBBY"
COMEDY OFFERING
Booked Solid U. B. O.
This Week (Oct. 25), Keith's Columbus
Next Week (Nov. 1), Colonial, Erie, Pa.
Direction, MAX GORDON.

CLAUDE GOLDING and CLARA KEATING

Present "THE YOUNGER GENERATION," by BOBBIE HEATH
Copyright No. 39,534, 1915
BOOKED SOLID—LOEW TIME

PETE MACK Suggests
FANTASIO
PARISIENNE NOVELTY
POSING SINGING



CHARLIE VAN and DOT HAZEN

Playing Loew Circuit

Direction, M. S. EPSTIN



INEZ BELLAIRE

Dainty Singing and Whistling Ingenue
With Dwight Pepple's "Southern Belles"

Billy Champ

IN
"FIRED FROM YALE"

AL G. WYNESS and NELL LAVENDER

Henry Antrim

DOES NOT CLAIM TO SURPASS OR
EQUAL CARUSO BUT—HEAR THE VOICE
With "New Producer" Co.
Address VARIETY, New York

"CHRISTMAS EVE" The Brown-Fletcher TRIO

Tom Brown—Lou Fletcher—Tom Driscoll
Direction, HARRY SHEA

Jetter Terry
Jewells Revue
K
Kennedy John J.
Kennedy & Burt (C)
Keating Larry (C)
King Jane H
Kington Margory
Kinsners The
Kirk Ethel
Kramer Al
Kublick Henri
L
Lakens Billy

Victor Morley

in "A Regular Army Man."
Next Week (Nov. 1), Keith's, Cincinnati
Direction, FRANK EVANS.

JOHNNY DOVE

Scotch
Minstrel
Late with Ziegfeld
"Follies of 1914"

Personal direction

JULE DELMAR

LaMar Harry (C)
Landberg Robt (C)
Lang Bros (C)
Loudon Jack
Laursen Ben
Leonhardt Nan
Leonard, Jas P (C)
Lietzel (C)
Lewis Alex A
Linton Arthur
Lorraine Frank G (C)
Lorraine Oscar
Lloyd Madge (C)
Lovett Bessie
Lucier, Lancton & Co
M
Mack Geo
Maier Hazel
Mason Selma (C)
May Evelyn (C)
Melette Fay
Manning Leonard C
Mason Cecil
McGag Walter (C)
McClennan Kenneth



STARRING
in
"SO LONG
LETTY"
and
BREAKING
ALL
PACIFIC
COAST
RECORDS
* * *

CAPACITY
BUSINESS
at
CORT
THEATRE,
SAN
FRANCISCO

(Under Management, OLIVER MOROSCO)



S G Y R D A N N E Y T

NOW
by
HIMSELF

LOU MILLER

with
VICTOR MORLEY CO.
Next Week (Nov. 1), Keith's, Cincinnati

CAROL PARSON

Leading Lady with
VICTOR MORLEY CO.
Next Week (Nov. 1), Keith's, Cincinnati

PADEN AND READ

Black and White Funsters,
Pantages' Tour.

McCormick & Shannon
(C)
McDermott & Wallace
McDonald Nestor
McLean Josephine (C)
McManus Carrie (C)
Meaker & Ross (C)
Merrill Bessie F
Meyer & Lange
Middleton Chas B
Miller Joe E Faye
Miller Thomas J
Mills Arthur
Morey Francis (C)
Moore Bob
Moore Mr E J
Morris Will
Mower Blanche
Murdoch Clyde
Murphy John
N
Newbold Robinson (C)
Nichols & Sherwood
Nixon (C)
Norton & West
O
O'Neil James
Overholt Tommy
P
Payne Billy
Pallard Gene
Phillips Homer (C)
Plunkham N (C)
Q
Quall D F
Quinn Miriam
Quiroga Mr M

CORRIGAN and VIVIAN

NOVELTY MUSICAL
SHOOTING ACT

Always working—thanks to a reg-
ular act and a real agent

Booked Solid by
JAMES B. McKOWEN

R
Randall Vic
Ray & Earle
Ray Mr J T
Rayno Renee
Reaume Grace (C)
Redding Goldier
Richardson Bruce
Roberts Jack
Rogers Ida
Rooney Julia (C)
Roth Eddie
Royal Rhoda
Roy Phil (C)
Rowan Gerold (C)
Rubling Noe
Russell Frankie
Russell Martha
Ryan & Ryan
S
Santell Rudolph (C)
Santry Jos (C)
Scott Millie
Selfrid Dixie
Seymour Harry
Shaw Al
Shaw Andy
Sherrick Sisters
Sherrow Bird
Silver & North
Slinnline Garvin (C)
Slumpson Grant (C)
Sinal Norbert
Skipper & Kastrop
Skipper George S
Sleicher George
Smith Willie
Somerville Glade
Smith Jack (C)
Spiegel Mr A A

The
Wire
Walking
Wonder

PAUL GORDEN

4TH SUCCESSFUL WEEK
At Ziegfeld's
MIDNIGHT FROLIC
Atop New Amsterdam
Theatre

MCINTYRE AND HEATH || THE CRISPS

are rehearsing a new sketch, entitled

"PEANUTS"

By OTTO T. JOHNSONE

are rehearsing a new sketch, entitled

"Behind the Mask"

Also by OTTO T. JOHNSONE

SEASON 1915-16. THE ORPHEUM CIRCUIT. (BOTH ACTS)

FRANZESKA



(Jackie and Billy)

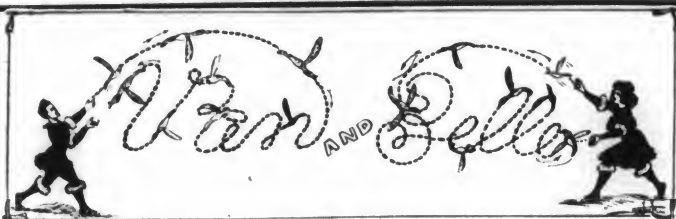
JACKIE—The bird that knows what he is talking about
DIRECTION BEEHLER AND JACOBS

RUSSELL

BLANCHE

MACK and VINCENT

ORPHEUM CIRCUIT
Direction, GENE HUGHES
NEXT WEEK (Nov. 1), ORPHEUM, OAKLAND



World's Greatest Boomerang Throwers
Inventors of BOOMERANG BIRDS

ORPHEUM CIRCUIT

Only Act of Its Kind in the World

Direction, SIMON AGENCY

THE CONJURING COMIC

JUDSON COLE

Presenting an absolute departure from the stereotyped Magical Offering
Direction JAMES B. MCKOWEN

ALFREDO

Touring New Zealand

H. D. McIntosh



THEY ARE
LAUGHING AT

Sam Barton
IN ENGLAND



GEORGE
HARADA
WORLD'S FAMOUS
CYCLIST

1719 Clybourn Ave.
Chicago, Ill.

We more than made good on the coast and have gone to Australia with a lot of good stuff to deliver. If inquisitive about us ask NOR-MAN JEFFERIES.

NOLAN and NOLAN

(Juggling Comiques)

Tivoli Theatre, Sydney, Australia.

Startup Harry (C)
St. Leon E. & G. (C)
Stewart Cal (C)
Stewart Jean
Sullivan Alice (C)
Sydney Lillian G

T
Thater Bell Bros
Thomas Floasie
Thomas George
Three Gays
Three Aduasde
Torelli's Circus
Tourjee Dan Mr

Trueland Viola (C)
Tucker Sophie (C)
Turner & Grace

V
Valli M (C)
Vaughlin Harry
Volunteers (C)

W
Walker Florence (C)
Walton Beaulah (C)
Walter Evelyn
Ward Bell Ward
Watson Cliff



IN DAYS OF OLD—
WHEN KNIGHTS WERE BOLD
AND BARONS HELD THEIR
SWAY,—

THERE WERE NO HOUSES
IN THE LAND
THAT PLAYED THREE SHOWS
A DAY

THOSE WERE THE HAPPY DAYS!

WALTER WEEM S.
FOOLING AND JOKING ALL OVER THE
WORLD.

STONE and MARION

The Entertaining Duo
IN SONGS OF CLASS

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN.

TED and CORINNE BRETON

"THE MOVIE MAN"

"General" ED. LAVINE

ORPHEUM CIRCUIT

HARRY WEBER PRESENTS
PARILLO and FRABITO
Original Street Minstrels

SKATERS BIJOUVE

Direction, FRANK EVANS

HUGO LUTGENS

THE EVANGELIST OF "LAUGHS"
S. & C. Circuit

Watts & Lucas (C) Worth & Campbell
Wellington Dave Worth Charlotte
Westcott Eva (C)
Westebbe Mr M Y
Winton Harry Yant Tom (C)
Wheeler Richard (C) Yates Sisters (C)
Whipple Bayone (C) York & King (C)
Wicks Elsie Yocary Carmen (C)
Willing Dolly J Z
Wilson Al G (C) Zelle Mrs (C)
Window Muriel (C)

ROGER

HUGH L.

MARCELLE

IMHOF, CONN and COREENE

Next Week (Nov. 1), Maryland Theatre, Baltimore

Booked solid United Time by MAX E. HAYES

JOE FADEN and CO.

Scenic, Singing, Talking, Comedy Novelty, Entitled "Trying Out"

ALWAYS WORKING

If it's a Harold Selman Playlet it's a Success
NOW PLAYING

"Mysterious Mr. Russell"

"1040 West"

"A Classic in Slang"

"All Wrong"

TWO BIG NOVELTIES COMING

"It Works Both Ways" "The Last Banquet"

NOW FEATURING MYSELF

HAROLD SELMAN

And an All Star Cast in

"THE MYSTERIOUS WILL"

PRINCESS KALAMA

Hawaii's Originator of the
"WHIRLWIND HULA HULA"

Assisted by Mr. KAO
ADDED FEATURE ATTRACTION
for the season with
Harry Hart's "HELLO GIRLS"

GARCINETTI BROTHERS and MONA

NEXT WEEK (Nov. 1), ORPHEUM, PORTLAND, ORE.

Direction, BERNARD BURKE

12--THE SCOVELL DANCERS--12

(Unequaled in Vaudeville)

Headed by the Premier Danseuse

MME. SOOVELL

Under Exclusive Management of JAMES B. MCKOWEN, Majestic Theatre Bldg., Chicago, Ill.

WM. H. SWANSON Presents

"A MILE A MINUTE"

A Sensational Western Comedy Drama with GEO. F. HARRIS and a Cast of Seven People.
Featuring the Great Race Scene from "THE HONEYMOON EXPRESS"

MAURICE DOWNEY and CO.

In "AN IRISH ARDEN"

By FRED J. BEAMAN CONEY HOLMES, Mgr.




Booked
Solid

This Week (Oct. 25)
Orpheum, Los Angeles





BUSTER SANTOS and JACQUE HAYS
The Girls with the Funny Figure in their new act, "The Health Hunters" Touring Pantages Circuit



Sometimes a man's friends will neither make him a loan nor let him alone.
BILLY BEARD
"The Party from the South"

Sailed for Australia to play Rickards time
Address
JIM AND MARIAN HARKINS
Tivoli Theatre, Sydney, Australia



FRANCES CLARE AND GUY RAWSON



TRANSFIELD SISTERS
Refined Musical Act
With Dwight Pepple's All Girl Musical Revue

BERTIE FORD
Dancing a la Tanguay on the wire, says:
Here's a real tricky one, folks—listen: Why are elevated train men and wire walkers naturally smart people? Here's the answer: Because both have elevated ideas. This week Manunka Chunk split with Squedunk. Next week, Keith's Toledo.

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
Next Week (Nov. 1), Orpheum, Salt Lake
Direction HARRY WEBER Address VARIETY, New York



BILLY LLOYD and GEORGE BRITT
In "A Mixture of Vaudeville" By Ned Dandy
Oct. 25—Keith's, Washington.
Direction, HARRY FITZGERALD.

MELBOURNE, SEPT. 15
I OPENED IN THIS CITY AUG 28—CHALKOLOGY WAS HIGHLY APPRECIATED
UPON ARRIVAL HERE I WAS VERY AGREEABLY SURPRISED TO FIND A "WELCOME TO AUSTRALIA" A.D. INSERTED IN A SYDNEY "PRO" PAPER RALED BY URBANVILLE'S BEST OPENING ACT, MARTYN & FLORENCE. MANY THANKS FRIENDS. MANY EDWARD MARSHALL

Welling Levering Troupe
Famous Cycling Comiques

BRIGHTEN YOUR SHOW WITH
MARTYN and FLORENCE
(Vaudeville's Best Opening Act)
Howard Langford
(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, WM. B. FRIEDLANDER

BILLY LLOYD and GEORGE BRITT
In "A Mixture of Vaudeville" By Ned Dandy
Oct. 25—Keith's, Washington.
Direction, HARRY FITZGERALD.



PAULINE SAXON
THE "SIS PERKINS" GIRL

Edmund Lowe
LEADING MAN
Morocco's Burbank Theatre, Los Angeles

PAUL RAHN
Artistic Character Singer and Light Comedian
"Merrie Garden Revue"
HOTEL PLANTERS, CHICAGO
Indefinite



McINTOSH and his "MUSICAL MAIDS"

Holden and Graham
Versatile Novelty Act
In Juggling, Dancing, Magic, Cartooning and Shadowgraphy

MAYME REMINGTON AND COMPANY
New Act. Booked Solid U. S. O.

5 MacLARENS
W. V. M. A.
Eastern Rep. I. KAUFMAN Western Rep. TOM POWELL

3 STEINDEL BROS.
ORPHEUM—UNITED TIME

DAWSON, LANIGAN and COVERT
"Those Dancing Phields"
ORPHEUM and UNITED Dir. EDW. S. KELLER

ARTHUR VALLI AND SISTER VALLI
In their New and Artistic Novelty
W. V. M. A. Time

MANAGERS AND AGENTS—NOTICE!
WE ARE THE ORIGINATORS OF THIS STYLE OF ACT.
NELUSCO and HERLEY
"EUROPEAN VERSATILE NOVELTY"
Card Manipulation, Shadowgraph, Rag Painting, Club Juggling and Chinese Novelty.
Direction, AARON KESSLER

ETHEL CLIFTON and BRENDA FOWLER
Authors of "THE COWARD," "THE LATE VAN CAMP," "THE SAINT AND THE SINNER," "THE GOVERNOR," "THE SURGEON"
ALL PLAYING
Acts Staged by WILL GREGORY

Amoros Sisters
Direction, PAUL DURAND. Management, TONY WILSON

HOUDINI ORPHEUM CIRCUIT
This Week (Oct. 25)
ORPHEUM, PORTLAND, ORE

LAST SEASON'S SURPRISE WILL BE THIS SEASON'S SENSATION!!!

The Dark Horse of the 1914 Edition of the "Ziegfeld Follies" that Romped Home the Winner!!

HERBERT CLIFTON

**One of the Greatest Applause Hits Ever Known in the
"Follies," also one of the Greatest Applause Hits Ever in
the "Midnight Frolic"**

**New York Vaudeville Debut
Bushwick, Brooklyn, Next Week, (Nov. 1)**

With an Act that will make everybody "sit up and take notice"

A FEW OF THE PRESS OPINIONS:

N. Y. American—

His wonderful portrayal brought tears to the eyes of many.

Philadelphia Record—

Herbert Clifton was loudly applauded for his effort.

Baltimore Star—

The vocal honors of the evening went to Herbert Clifton, whose high tones rivalled the soprano of a really worth while prima donna, and whose musical numbers were most enthusiastically applauded.

Pittsburgh —

One of the bizarre things of this curious producer is to garb in the character of a scrubwoman, Herbert Clifton, who has a wonderful voice—almost the only singing of the cast.

Chicago Tribune—

Herbert Clifton is really wonderful.

Cincinnati —

Herbert Clifton scores heavily in the songs which fall to his share.

Kansas City Times—

A specialty that is something of a wonder is done by Herbert Clifton in woman character.

N. Y. Journal (Zit)—

He is young to look at, refreshing, has personality, and has a wonderful voice.

Boston Post—

There was one feature of the performance which was quite out of the ordinary, namely, the singing of Herbert Clifton, . . . it was really unique, and most enjoyable, . . . He sang "My Hero" and never have I heard the number better given.

Boston American—

Herbert Clifton has a much finer soprano than any woman in the company.

Boston Globe—

Herbert Clifton surprised many by the sweetness and power of his top notes, and just for a moment a sudden stillness fell over the theatre and handkerchiefs came into play.

Ashton Stevens, in the Chicago Examiner—

There's a touch of character in this year's Ziegfeld Follies, even Herbert Clifton, the male soprano, dresses like a scrubwoman. He sang Tosti's "Good Bye," and if he had Eltinge it ever so little, that sophisticated crush at the Illinois last night would have taken Mr. Clifton at Tosti's own words. As it was he was recalled and obliged with ringing top notes in "My Hero." It is such a big show and so full of good numbers that one starts on the first item that occurs. I was not seeking female impersonators—but this impersonator, so wretchedly dressed and so wonderfully unbecoming, denoted the thread of character that ran through more or less everything and everybody.

Los Angeles Tribune—

Herbert Clifton, an Englishman, walked away with the honors.

Seattle —

Herbert Clifton, a male soprano, in character of a scrubwoman, appeared to electrify his hearers and leave them in a dazed state, . . . the applause was deafening.

N. Y. Morning Telegraph—

Herbert Clifton also won one of the biggest demonstrations of the night when he revealed a soprano voice of wide range and power.

Detroit Dispatch—

Another period of unalloyed pleasure is Herbert Clifton's singing of Tosti's "Good Bye." He has a rich voice and an interpretative sense which is wonderful.

Detroit Times—

Herbert Clifton deserves a very special word of praise for his clever bit of work as a scrubwoman with a soprano voice and dramatic style that a prima donna might envy.

Cleveland Plain Dealer—

Herbert Clifton aroused a good deal of enthusiasm.

Chicago Post—

Herbert Clifton is a perfect example of beautiful natural material. He is one of the most gifted of men, vocally and dramatically.

San Francisco Call—

The greatest in his line, the best heard in this city.

Kansas City Star—

Herbert Clifton brings down the house with a song in soprano that is a marvel.

Vaudeville Direction H. BART McHUGH

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