

TEN CENTS

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VARIETY

VOL. XLIII, No. 1

NEW YORK CITY, FRIDAY, JUNE 2, 1916

PRICE TEN CENTS



N. V. A. Announcement

Our committee announces to the vaudeville profession it has been assured of receiving from the managers embraced within the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION throughout the country, a

UNIFORM AGREEMENT ACCEPTABLE TO THE ARTIST

THERE WILL BE NO UNNECESSARY CANCELLATIONS WITHOUT RESTITUTION IN SOME WAY TO THE ACT.

YOU WILL BE GUARANTEED A CERTAIN NUMBER OF WEEKS WITHIN A CERTAIN PERIOD OF TIME SPECIFIED IN THE CONTRACT.

IF YOUR ROUTE IS SWITCHED, MAKING YOUR RAILROAD JUMP MORE EXPENSIVE, THE DIFFERENCE IN RAILROAD FARES WILL BE REFUNDED YOU.

ALL ORIGINAL MATERIAL WILL BE FULLY PROTECTED BY THE MANAGERS WHEREVER POSSIBLE.

ALL GRIEVANCES WILL BE TAKEN UP AND DISCUSSED BY ARBITRATION BETWEEN OUR COMMITTEE ON ARBITRATION AND A LIKE COMMITTEE OF THE V. M. P. A.

A "National Vaudeville Artist Day" will be set aside each year, and benefit performances held at the most prominent theatres, the proceeds to be turned over to the organization.

Most of the prominent vaudeville artists have already filed applications. Why not you? Males and females eligible. We want you. You want us. If you have not already received an application blank, fill out the one printed below. None but vaudevillians will be accepted.

APPLICATION FOR MEMBERSHIP NATIONAL VAUDEVILLE ARTISTS, Inc.

.....191....
Name..... Age.....
Permanent Address
Married or Single.....
Are you a member of any other theatrical organization, if so state names thereof.....
.....
Are you in good standing in said organization?.....
If not in good standing state reasons briefly?.....
.....

APPLICANT
P. S.—THIS APPLICATION MUST BE ACCOMPANIED BY \$5.00—ONE-HALF YEAR DUES
Fill in this blank and forward it as your application.

The National Vaudeville Artists, Inc.

Elected the following temporary officers:

EDDIE LEONARD.....President
OSCAR LORAIN.....First Vice-President
HUGH HERBERT.....Second Vice-President
ROBERT ALBRIGHT.....Third Vice-President
HARRY CARROLL.....Fourth Vice-President
GEORGE McKAY.....Treasurer
HENRY CHESTERFIELD.....Secretary

Our main object is to promote harmony between the artist and the manager. We have the absolute assurance of the Vaudeville Managers' Protective Association that they will aid us in making this organization a huge success.

Our committee, consisting of

EDDIE LEONARD,
HUGH HERBERT,
ROBERT ALBRIGHT,
OSCAR LORAIN,
GEORGE McKAY,

conferred with a Committee of the Vaudeville Managers' Protective Association, the latter consisting of

MESSRS. JOHN J. MURDOCK, JOSEPH SCHENCK,
B. S. MOSS and WALTER VINCENT.

NATIONAL VAUDEVILLE ARTISTS, Inc., 1493 Broadway, New York City

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UPTOWN COMBINATION HOUSE NEXT SEASON WILL BE LOEW'S

Seventh Avenue Theatre to Play Klaw & Erlanger's Bookings, with Loew Circuit Operating Knickerbocker with Vaudeville or Pictures. William Fox May Get New York Theatre for Run of Kellerman Feature.

Loew's 7th Avenue theatre, now playing Loew's pop vaudeville, is to be the Harlem's combination theatre next season, playing the Klaw & Erlanger bookings, along the same policy as prevailing at the Standard, Broadway and 90th street.

The Loew Circuit took possession yesterday of the Knickerbocker theatre, at Broadway and 38th street. It will reopen next week under the Loew management with pop vaudeville, the theater having been secured from Klaw & Erlanger.

Through the acquiring of the Knickerbocker it is possible Marcus Loew will rent the New York theatre to William Fox as the Broadway place for the exhibition of the Annette Kellerman special feature film Mr. Fox has in readiness to be shown. If that happens, Loew will place the picture policy now in the New York (downstairs) upon the roof of that theatre, which has been taking the New York's overflow for some time.

The 7th Avenue's switch in policy will follow the opening of Loew's new house on West 125th street, which is to occupy the Brisbane site, adjoining the Harlem opera house, a Keith leased property.

It was reported the Knickerbocker would again house \$2 attractions, but it is said the condition of the street there precludes the attempt until Broadway shall have become itself again.

V. A. F.'S REPLY.

The Variety Artists' Federation of England forwarded a conciliatory reply to the final cable of the White Rats last week on the subject of the V. A. F. requesting the Rats to warn its members against accepting engagements in Great Britain.

As reported in VARIETY last week, the

Rats, through its international executive, Harry Mountford, declined to accede to the V. A. F.'s request, on general grounds, besides the specific basis that the articles of affiliation existing between the two bodies in no wise provided for such a contingency.

In pursuance of this, the final cable of the Rats read: "Do you regard the affiliation agreement as a scrap of paper?"

The reply from the V. A. F. said: "Certainly not. Please await explanatory letter now on its way to you."

ENGLISH ACTS CANCEL.

Two English acts, placed over here through Charles Bornhaupt, have canceled the engagements.

Bertram Banks, an imitator of children, had an Orpheum Circuit route at \$400 weekly, it is said, but has cabled his regrets. Mr. Banks is supposed to have been unable to secure a passport to leave England, owing to his war age.

Lily Lena is the other English turn. Miss Lena's reason for rejecting an American tour at this time is reported to be wholly personal.

MISS DEMAREST, BROOKS' STAR.

Frances Demarest has been signed by Joseph Brooks to star in a legitimate play without music next season. A prominent male star will share the billing with her.

Nonette Prefers Her Freedom.

Freedom in preference to wedded life is preferred by Nonette, the vaudeville violiniste, who was to have married a Brooklyn Supreme Court justice.

Instead Nonette will continue in vaudeville, having tactfully broken the engagement by frequently hugging her violin.

MOROSCO'S CIRCUS PLAY.

Los Angeles, May 31.

Oliver Morosco is to tryout a circus play here in the very near future, which will call for one of the largest casts ever used. The script calls for 115 people. The play was written by Nellie Revelle, the general press representative of the Orpheum Circuit.

Miss Revelle was born in a circus train and brought up on the lot. The greater part of her life has been spent with tented attractions and she has been everything from press agent to performer with the shows.

The present title of the piece is "Nell Of The Lots" but this may be changed to "Spangles."

"BRAZIL" SHOW TOO GOOD.

The Shuberts have decided that "The Brazilian Honeymoon" was too big a hit in Boston to warrant bringing it to New York for a Summer run. The piece will be held in reserve until August when it is to come into the Casino for a run. Several changes are to be made. Marguerite Namara and Raymond and Caverly and possibly Clifton Webb will be out of the cast when the show opens on Broadway.

"BIG" PRIMA DONNA.

Corey, Williams and Riter are holding the name of the prima donna for "The Rose of The Riveria" under cover and promise that the town is to receive a shock of surprise when they finally announce her identity.

The statement may let loose the fact the "big name" is none other than Lina Cavalieri.

"The Rose" was placed in rehearsal late last week. At least the chorus go into action at that time. The principals are not as yet decided upon, but Percival Knight has been contracted for as the comedian.

Tab Manager Marries Principal.

Chicago, June 1.

James McLean, Monday, at Chattanooga, married Elaine Arndt, principal of the musical tabloid, "Tickets Please," of which her husband is the manager.

Leaves Oakland Stock Company.

Chicago, May 31.

Ann Trasker has left the musical stock at Oakland, Cal.

White Rats News PAGE 11.

EVA'S OWN FILM.

Eva Tanguay is personally supervising the manufacture of a multiple-reel feature film this week which she will entirely control herself. The picture is to be labelled "Eva's Deal In Pork." Her supporting cast includes Sam Ryan, Paul Stanton, Paul Arlington and a number of other picture celebrities. Joe Smiley is directing the venture, but there are no market connections with the affair and there still remains a doubt whether Miss Tanguay will ever release it, having tackled it only on an experimental basis.

Miss Tanguay has almost decided on a ten-week tour of the Pacific Coast at the head of her own vaudeville show, having come to this conclusion after the receipt of several promising propositions from independent managers who wanted her as the star of a road show for that territory during the summer. While she has made no definite arrangements to carry the plan through, it is very likely the far west will see the cyclonic comedienne this year as a road show headliner.

MILLER IS GOING TO COAST.

San Francisco, May 31.

Henry Miller and his company are to open a stock engagement at the local Columbia in July.

Mr. Miller, Ruth Chatterton and Bruce McRae will be the stars.

The actor-manager will revive "The Great Divide" and then present three new plays which he has. One is intended as Miss Chatterton's vehicle for next season and one of the others Mr. Miller will use for his own starring tour. It may be the third is intended for Mr. McRae.

It was at first thought the proposed Miller engagement here would be abandoned.

Mable Frenyear in "Truth."

Chicago, May 31.

Mabel Frenyear has replaced Beatrice Buck in "Nothing But the Truth," that opens Friday night at the Princess here. The play had its premiere Tuesday at Indianapolis.

REVUES STILL THE BIG THING IN LONDON THEATRICALS

London Shortly to be Surfeited with them. Lyceum, Drury Lane and London Opera House Next Big Legit Theatres to Fall in Revue Line. All West End Halls Excepting Coliseum Playing Revues.

London, May 31.

London will be surfeited with revues shortly. In addition to the regular music hall productions of that calibre, the Drury Lane, London opera house and the Lyceum, three of the largest houses in the city, are preparing revues.

Other than the regular legitimate theatres, practically every theatre in England is now given over to that style of entertainment in a greater or lesser degree. The aforementioned trio of large sized legitimate theatres are not the only legit houses in London at present playing the revue entertainment, such houses as the Comedy, the Vaudeville, etc., offering revues, also.

The London public did not take kindly to revues when first introduced here about four or five years ago. The first music hall to offer one was the Hippodrome, and failure was predicted. When it proved sensationally successful, others followed. Now the Palace, Empire, Alhambra and all the West End halls with the exception of the Coliseum are devoted to it (barring the opening acts, necessary to retain the music hall licenses). The provincial halls have also adopted a similar revue policy whenever able to book one.

The Moss Empires people have taken a three years' lease on the Drury Lane, it is said. The deal was closed in the early part of May. The revue scheduled for June 12 will be about a week later.

"DADDY LONG LEGS," HIT.

London, May 31.

The American piece, "Daddy Long Legs" was presented at the Duke of York's Monday, and accepted as a success.

DAYLIGHT SAVING HELP.

London, May 31.

The Daylight Saving regulation now in force here causes little inconvenience to theatrical managers, it resulting in improved evening receipts.

PHYLLIS DARE WELL.

London, May 31.

Phyllis Dare, who has been indisposed, returned to "Tina" at the Adelphi May 29, when the 200th performance was celebrated.

CHANGE IN "DISRAELI."

London, May 31.

Gabrielle Dorziat, leading lady with "Disraeli" at the Royalty, has returned to Paris and her part has been taken by Muriel Pope.

"BRIC-A-BRAC" SCORED.

London, May 31.

The second edition of "Bric-a-Brac" at the Palace was given May 26.

Gertie Millar scored heavily with a "Peter from Petrograd" number, ending with a Cossack dance.

George Tulley, in Arthur Playfair's role, was a hit.

The show is now the wittiest and brightest revue in the English metropolis.

JOINING THE ENGLISH ARMY.

Captain Joseph G. Woodward, and his cousin, Fred, join the British army June 12.

TWO-ACT PLAYLET.

London, May 31.

Arthur Bouchier gave a condensed two-act version of "The Liar" at the Coliseum Monday, and it was liked.

GERTIE MILLAR COMING OVER.

London, May 31.

When Alfred Butt's production of "Bric-a-Brac" (now at the Palace) is taken to New York in September, Gertie Millar will go with it in her original role.

"CAROLINE" CLOSING.

London, May 31.

"Caroline," at the New theatre, closes immediately and a new play will be produced there June 13.

PALLADIUM'S STRONG SHOW.

London, May 31.

The Palladium has a strong program this week, including Grossmith & Laurillard's "The Only Girl," Clarice Mayne and Daisy James.

400th for "To-Night's the Night."

London, May 31.

"To-Night's the Night" at the Gaiety celebrates its 400th performance to-night, and is still running along to profitable receipts.



FRANK VAN HOVEN

Trying to figure out whether to invest his savings in British war bonds or purchase a motor cycle. Gasoline is 40 cents a gallon in London.

IN LONDON.

London, May 20.

Since Easter there has been something of a slump in the theatrical world, and many productions have been withdrawn, but only to be replaced by fresh attractions, practically all theatres remaining open. The business compares favorably with conditions before the war, which is to be attributed to the khaki element, home from the front and relieved from training camps for the week-end. Theatres with real attractions continue to do big business, but those providing poor plays have gone to the wall.

There has been a run on plays written by Horace A. Vachell, with the inevitable result this prolific author has over-written himself, not having time to give of his best. In spite of recent comparative failures, this undoubtedly clever writer will supply new plays for more than one theatre in the near future.

Martin Harvey is giving a four weeks' season of Shakespeare at His Majesty's theatre and devoting all the proceeds to the Red Cross Fund, bearing any loss himself.

Shirley Kellogg has been purchasing race horses, and won her first race at Windsor last week with "Joyland."

Albert De Courville's big Drury Lane revue is announced as written by De Courville, Wal Pink and B. Macdonell Hastings. The music for the Drury Lane revue will be principally by Herman Darewski, assisted by Manuel Klein.

Madge Lessing, whose pro-German tendencies have been extensively commented on, will take Shirley Kellogg's part in "Joyland" shortly.

George Graves will again be at the Empire in the autumn and George Robey at the Hippodrome, while Billy Merson will be at the London opera house.

BRIDGEPORT IS PROSPEROUS.

Bridgeport, Conn., May 31.

Reports of good times in Bridgeport, where the making of munitions is going along at top speed, seems to have reached the show people.

Applications for billboard space locally discloses that seven large circuses and as many carnivals are booked here for this summer. Among the circuses will be the Sells-Floto, which has never previously shown so far east.

Rats Talking to Coast Managers.

San Francisco, May 31.

Considerable talk is being indulged in at present between the local representatives of the White Rats and the Sam Harris-Irving Ackerman combination of Coast managers. These latter are represented by the Western States Vaudeville Association, their booking agency in this city.

No inkling is allowed to escape as to the subject of the talks.

RATS' BOSTON SCAMPER.

Boston, May 31.

The first grand scamper of the White Rats Actors' Union of Boston turned out to be a rousing success, with the attendance well over 2,000. It started at eight o'clock on the night of May 25 and ended at four A. M., with the crowd still going strong.

Harry Mountford was given an enthusiastic reception at midnight, delivering a perfunctory address of welcome and reserving his big organization address for the following night.

Vaudeville, specialty dancing, a costume contest, a Chaplin contest and a roof garden cabaret proved to be the features of the night.

Mayor Curtis of Revere addressed the assemblage, the affair being held in the Crescent Gardens in his city. Mayor Curley was represented, and State Treasurer Burrell won the prize for being the handsomest man on the floor.

Deputy Organizer Geoffrey L. Whalen was chairman of the general committee; Thomas Kennette, chairman of the reception committee.

ODETTE MYRTIL COMING BACK.

The French young woman, Odette Myrtil, who left New York and Ziegfeld's Roof show for London without any especial notice to anyone, is returning to the Flo Ziegfeld management.

The girl has agreed, upon Ziegfeld withdrawing his damage suit for breach of contract against her, to reappear with the Ziegfeld "Midnight Frolic," commencing Aug. 28. Ziegfeld had sued her for \$5,000.

Charles Bornhaupt is Odette's American representative.

SHANLEY TO MARRY.

Los Angeles, May 31.

Frank P. Shanley, the owner of the Continental Hotels in San Francisco and this city, is to be married in June.

Mr. Shanley's bride-to-be is Vilma Steck, prima donna with Kolb and Dill at one time and more recently with Dillon and King in musical comedy.

AL JOLSON GOING HOME.

June 12 is the closing date scheduled for "Robinson Crusoe, Jr.," the current Winter Garden show. Immediately upon its ending Al Jolson, its star, accompanied by Mrs. Jolson, will leave for San Francisco, their home.

June 20 the Jolsons will leave California for a journey to Honolulu.

Operating on Eddie Darling.

Yesterday (Thursday) an operation was to have been performed upon Eddie Darling, the Keith booker, to remove a growth the doctors believe has been the indirect cause of Mr. Darling's stomach trouble. The latter ailment brought about his physical condition that compels a long rest.

Gaby and 'Arry at London Coliseum.

London, May 31.

Gaby Deslys and Harry Pilcer will appear shortly at the Coliseum in a singing and dancing act.

LEGIT ACTORS' SOCIETY VOTE FOR UNION AFFILIATION

Membership Authorizes Actors' Equity Association to Join American Federation of Labor. Association's Council's Discretion as to Method. White Rats Holding Only Charter Issued to Theatrical Trade.

How the Actors' Equity Association is to become affiliated with the American Federation of Labor appears to be as important for the actor interested as the fact the Association, at its meeting Monday, voted through its general membership for the affiliation. The membership of the A. E. A. is about 3,200. Around one-half that number placed their vote, by a very large majority, in favor of the move.

The matter now passes to the Association's council, that meets once weekly. It is said the officers of the Actors' Association have already interviewed Samuel Gompers, president of the A. F. of L., who intimated that as the White Rats Actors' Union holds the only charter which could be issued by the parent labor body to the theatrical profession, the logical method of becoming an integral part of the Federation would be through the Rats.

All other questions on the direct affiliation of the A. E. A. and White Rats aside, the thing of moment to the Actors' Association on such a move would be the increase of its annual dues. The Actors' Equity Association now charges members \$5 yearly, without an initiation tax. The Rats' dues are \$10 annually, with an initiation fee of \$15. To become a "local" of the Rats would mean the A. E. A. would have to increase its entrance fees to at least the amounts charged by the Rats, as the A. F. of L. regulations forbid any local exacting less from its members than the chartered body for the trade which gave life to its local.

As the A. F. of L. grants but one charter to any trade, the means by which the legitimate actors might become a part of the Federation, other than through the doorway of the Rats, remains unknown at present. Still, it is reported that the Actors' Equity Association has not yet fully determined to become a Rats local, and it may be seeking another avenue before finally settling through its council how the Federation project it has voted so heavily in favor of shall be completed.

Whatever course is adopted by the council will be ratified at the next general meeting in November of the A. E. A.

The A. E. A. asks for an equitable contract, full pay for all time its members work, a limit of the rehearsal period, pay for extra performances and wardrobe protection in short-lived productions, transportation to and from starting point to be provided for, besides decided time for term of work (with two weeks' clause included).

Following the action of the A. E. A. Monday, a prominent firm of theatrical managers had a sickly reading an-

nouncement Tuesday it had decided to hereafter pay full salaries for Holy Week and the week before Christmas, something well known to all show business the A. E. A. had contended for since its inception.

Some of the legitimate managerial interests have expressed themselves in favor of certain reforms asked for by the A. E. A., if they are made uniform.

DOBSON TURNS LONDON DOWN.

The contract agreed to by Frank Dobson to appear as principal comedian for the Oswald Stoll London hall, Alhambra, has been turned down by him. Mr. Dobson was with Billy Arlington in "The Golden Crook," a Columbia Circuit show. He was engaged by Charles Bornhaupt at \$150 weekly to play eight weeks in an English revue.

Dobson was to have sailed last week and did not. It is said Bornhaupt will bring suit against the comedian for commission.

MRS. AL BRUCE SUICIDES.

San Francisco, May 31.

At Santa Rosa, Cal., May 24, Mrs. Al Bruce committed suicide at the hotel she was stopping at, while her husband (comedian) was rehearsing at the theatre with the James Post Musical Comedy Stock Co.

Mr. Bruce said that when leaving the theatre his wife was in good spirits and he knew of no reason for the deed.

Husband and wife were appearing with the Post stock. They are known in vaudeville and burlesque as Bruce and Calvert.

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



DAVE OPPENHEIM

The general manager of the SHAPIRO BERNSTEIN CO. music publishing establishment.

N. V. A.'s PALACE BENEFIT.

The managements represented by the Vaudeville Managers' Protective Association have offered the new vaudeville organization, National Vaudeville Artists, either the Palace or American theatres, New York, for a midnight benefit for their society. This week, according to report, the N. V. A. had about decided to accept both houses, holding the midnight shows on different evenings toward the end of the month, though it is possible but one performance of that sort will be given around now, the N. V. A. holding over the privilege of the other until early next season.

The N. V. A. announced this week a general meeting of its members would be held either June 26 or July 10, the date to be later settled upon. It was also stated all becoming members before June 15 would be entitled to vote at the first general meeting, while those becoming members after June 15 will not secure a vote until the first of the year.

The N. V. A. elected temporary officers last week. They are Eddie Leonard, president; Oscar Loraine, first vice; Hugh Herbert, 2d vice; Robert Albright, 3rd vice; Harry Carroll, 4th vice; George McKay, treasurer; Henry Chesterfield, secretary. In addition Mr. Herbert was appointed the press committee for the club.

One thousand members were claimed for the organization Wednesday. The officers are holding meetings daily, and have had several conferences with managers belonging to the Vaudeville Managers' Protective Association. It was said several concessions had been secured from the managers, and that a new form of contract to be used between members of the N. V. A. and V. M. P. A. was being drawn, subject to the joint approval of both orders.

BURLESQUERS SAILING.

Chicago, May 31.

The burlesque players engaged for the proposed season of burlesque in Sydney, Australia, under the direction of Ben J. Fuller and George Marlowe, via the I. Herk offices here, sail on the "Sierra," June 13 and are expected to arrive in Sydney July 4, the show opening about July 15.

Among those leaving are the Grandford Sisters, Messrs. Franks and Murry Simonds, Walter Johnson, Mrs. Franks, and the Duquesne Comedy Four. The prima donna is to be Rose Lee Ivy, now in Australia.

Herk is also organizing a second company to follow the first Australian burlesque expedition.

To New England for Girls.

New York is noticeably scarce of chorus girls for this season of the year, with producing managers contemplating musical shows for the summer seeking elsewhere for girls.

A firm to have three musical pieces out during the summer has sent a representative to New England for choristers. The territory furnishes plenty of girls of the right type, but the managers must pay railroad fare into New York for rehearsals.

IN AND OUT.

Brice and King were shifted from this week's program at the Majestic, Chicago, to the bill at the Palace, New York. Kirk and Fogarty were substituted in the Chicago show.

Louise Dresser threw up her part in the Frazee piece, "Nothing But the Truth," continuing in vaudeville. She is playing this week at the Palace, New York.

Lohse and LeMaire withdrew from the Hippodrome, Chicago, Wednesday last week, owing to differences with the management, and Maidie DeLong was substituted.

Judge and Gale, billed to open at the Princess (Loew), Montreal, Monday, did not appear. Nip and Tuck replaced them.

Reine Davies and Co. replaced Nellie Nichols at the Colonial this week.

NEW ACTS.

Ed. Mahoney of Hartford, Conn., connected with the traffic squad of the local police department, has secured a year's leave of absence and is to enter vaudeville as a single turn. Mahoney will appear in his policeman's uniform and specialize on Irish numbers.

Paul Durand has placed under contract for one of his big acts Franklyn George, Leola Kenny, M. H. Herriman, Mahdah Weems, J. H. Green, Thomas Faber and Sam Frila, secured through the Olly Logsdon Agency.

Paul Durand has engaged Franklin George, Leona Kenney, M. H. Herriman, J. H. Green, Thomas Faber, Sam Friez and Ike Lowenthal, carpenter, for a new act.

"The Age of Reason," one of the playlets at the Bandbox theatre this season, is to enter vaudeville via United Booking Offices as an "office act."

Henry Chesterfield has engaged Mary Benton, Anna Jordon, Ed Darnay, and Dan Lawler for a new act he has in rehearsal.

S. Miller Kent in a dramatization of one of the O. Henry stories. Cast includes Eugene Orndway and Jane Carlton.

"A Wedding Day in Dogland," new animal act, in three scenes, by Merian's Swiss Canines (for next season) (H. B. Marinelli).

Harriett Rempell, in "Jane," by George V. Hobart. Five people. (Lewis & Gordon.)

T. Harrison Roberts and Marion Hutchins in "Sons of Sylvester," sketch.

The Gliding O'Mearas, with a white band of five pieces (Charles Potsdam). (Louis Hallett).

John Milten, in tabloid version of "Raffles."

Adelaide French in a sketch, "What a Woman Would Do."

Mme. Besson in "The Vampire Woman."

Edwin Holt and Co. in "The One Night Stand."

Diane D'Audrey, with Fred Clinton at the piano.

S. Miller Kent in a dramatization of O. Henry's "Marionettes."

Evelyn Ware and Hilda Barr.

VAUDEVILLE

MONTREAL SEES SCRAP AHEAD; TWO NEW HOUSES PROPOSED

Pop Vaudeville Competition Commenced This Week Between U. B. O. and Loew Bookings, While Each Side Announces New Theatres of Large Capacity Planned for Immediate Construction in Canadian City.

Montreal, May 31.

A vaudeville scrap started here Monday when the Orpheum, booked by the United Booking Offices, commenced a summer season of pop vaudeville, five acts and pictures. At the same time the Princess, booked by the Loew Circuit, commenced a vaudeville career, playing eight acts twice daily.

The Orpheum plays big time vaudeville in the regular season. The Princess is a Shubert legit house.

The Loew people announced this week they would have a new house here, seating 3,700, next season.

Plans for the erection of a local vaudeville theatre are also reported as being drawn by J. N. Spence for the Canadian United Theatres and the Keith interests. The house will have a big time policy, with a seating capacity of 2,400.

Clark Brown, general manager of the Canadian Theatres, and W. H. Conover, representing the Keith interests, have been making arrangements for the new house.

TWO WM. MORRIS COS.

Preparations are under way for the formation of two corporations, which will control the new theatrical enterprises of William Morris.

A company will be organized under the name of the William Morris Booking Offices. It will control the booking office. Another is to operate the theatres under the Morris management.

DAVIS, PITTSBURGH, ALL SUMMER?

Pittsburgh, May 31.

An attempt will be made to operate the Davis with big time vaudeville all summer. It is the first time this city has seen a big time vaudeville try for all of the hot weather.

Pittsburgh is a busy city nowadays. There is hope the Davis can remain open with its present policy.

TABS COMING EAST.

Chicago, May 31.

It's all set for the New York houses to play some of the leading western tab shows. Bookings have been tentatively arranged for three of the W. B. Friedlander, Inc., shows to play the Fifth Avenue, New York, the first, "The Four Husbands," to open there late in July. In succession will follow "The Night Clerk" and "Tickets, Please!"

NELSON BURNS QUITE ILL.

The present illness of Nelson Burns, the booking assistant to P. Alonzo for the Poli Circuit, was as unexpected as

Mr. Burns as it was a surprise to his friends.

Going to a physician to be examined for his eyes, Mr. Burns was informed he was suffering with kidney trouble, and is being carefully observed by the doctors pending recovery.

ARRESTED FOR FRAUD.

Kansas City, Mo., May 31.

Ernest S. Hightower of Paola, Kan., is in jail at Fort Scott, Kan., charged with defrauding circus and amusement company managers. His alleged victims include proprietors of amusements in a dozen states.

The government charges that Hightower caused an advertisement to be placed in a theatrical weekly, representing he was president of the Kansas Amusement Co., and had tents of various sizes for sale at low prices; he desired one-half cash in advance, the other when the tent was delivered; that his company did not exist and he did not own a single tent.

Hightower's arrest was due to the action of Benjamin S. Schlomberg of Sea Breeze, Fla. Schlomberg is a diver. He bought a tent of the Kansas Amusement Co., and it failed to arrive. He wrote to other showmen and found many also waiting for tents, having paid half the cost. He then laid the matter before the Post Office Department.

"TOWN TOPICS" ENDS.

Philadelphia, May 31.

The season for "Town Topics," the show that originally opened at the Century, New York (under Ned Wayburn's direction), closed here Saturday. It has been operated by the Shuberts since leaving the Century and is said to only have made money for the Shuberts. The show played to about \$10,000 in its two weeks here. But three of the original cast remained throughout its playing season of about 29 weeks.

Douglas Leaving for New York.

Chicago, May 31.

Bill Douglas, officially attached to the Ben J. Fuller Circuit, now on his first American tour, departs for New York June 3, where he will spend about a month, making stopovers at the principal points, going and coming. He plans to sail for Australia about the middle of August.

ALL OR NONE.

A notice has been posted in the B. S. Moss booking office which says that acts playing any of the Moss houses will have to play the entire circuit once they open upon the time.

VARIETY THEATRES IN GREATER NEW YORK

(Travel based on Times Square as starting point)

AMPHION, Brooklyn.—(Frank Williams, Mgr.) Subway or trolley to 14th street, cross town via Williamsburg Bridge. Theatre three blocks on Bedford avenue from bridge.

AUDUBON.—Broadway and 165th street (William Fox Circuit; Sam Meyers, Mgr.). Broadway subway to 168th street. Walk 1 block south.

BAY RIDGE, Brooklyn.—(Robt. Rasmussen, Mgr.) Subway to Brooklyn Bridge, then New 4th Avenue subway at Chambers street to 72nd street.

BEDFORD, Brooklyn.—(Fox Circuit; R. H. McCauley, Mgr.) Subway to Brooklyn Bridge. Brighton Beach L to Dean street, walk one and one-half blocks to Bedford avenue.

CITY.—114 East 14th street. (William Fox Circuit; Sam. Fried, Mgr.). Subway to 14th street and walk one block east.

COMEDY, Brooklyn.—194 Grand street. (Wm. Fox Circuit; J. Harris, Mgr.) Subway to 14th street, then surface car to Williamsburg Bridge, walk three blocks to left.

CROTONA.—Tremont and Park avenues. (William Fox Circuit; D. Sarecky, Mgr.) Bronx subway trains to 168th street, transfer to L and ride to 177th street, then walk 2 blocks west.

81ST STREET.—Broadway and 81st street. (C. P. Stockhouse, Mgr.) Broadway car to theatre.

5TH AVENUE, Brooklyn.—5th avenue and 4th street. (J. Horn, Mgr.; Fam. Dept.). Brooklyn Express to Atlantic avenue, thence by 5th avenue trolley.

FOLLY, Brooklyn.—(Harry Lipkowitz, Mgr.; William Fox Circuit). Subway to Canal, to Delancey Street Bridge. Take Broadway Brooklyn trolley, off at Flushing avenue, walk one block.

14TH STREET THEATRE. 103 West 14th street. (Harry Shea, Agent; J. Rosenquest, Mgr.). Subway to 14th, then any trolley going west, or 6th avenue L to 14th street.

GOLD, Brooklyn.—Broadway near Flushing avenue. Subway or trolley to 14th street, thence cross town cars to Williamsburg Bridge. Take Broadway (Brooklyn) trolley from Bridge to Flushing avenue.

GRAND, Brooklyn.—Elm Place. (Harry Traub, Mgr.) Sunday Vaudeville only; (Fam. Dept.). Brooklyn Express to Hoyt street, then to Grand.

GREENPOINT, Brooklyn.—Manhattan and Greenpoint Avenues. (Sunday Vaudeville only; Fam. Dept.; Keith Circuit). East 23rd Street Ferry, walk 3 blocks to Greenpoint Avenue or take trolley from ferry station.

HALSEY STREET, Brooklyn.—Halsey street, near Broadway. (George Powell, Mgr.). Subway to Brooklyn Bridge, thence by Lexington L to Halsey street.

HAMILTON.—Broadway and 146th street. (Moss Circuit; J. C. Blockhouse, Mgr.). Broadway subway to 145th street, and walk one block north.

JAMAICA THEATRE, Jamaica, L. I.—(L. Sydney, Mgr.; Fox Circuit). Jamaica train from Pennsylvania Station (Long Island division).

JEFFERSON.—14th St. off 3rd Ave. (Henry Heinrichs, Mgr.; Moss Circuit). Subway to 14th street, walk to 3rd avenue.

KEITH'S ALHAMBRA.—(Harry Bailey, Mgr.) 7th avenue and 126th street. Bronx subway to 125th street, walk one block west.

KEITH'S BUSHWICK, Brooklyn.—(B. Blatt, Mgr.) Howards avenue and Broadway. Subway to Brooklyn Bridge. Take Gates avenue car to Broadway.

KEITH'S COLONIAL.—(Al Darling, Mgr.) Broadway and 62nd street. Broadway car to theatre.

KEITH'S HARLEM O. H.—205 West 125th street. (Harry Swift, Mgr.). Bronx subway express to 125th street, and walk west to theatre.

KEITH'S PALACE.—(Elmer Rogers, Mgr.) Broadway and 47th street. Times Square.

KEITH'S PROSPECT, Brooklyn.—(William Masaud, Mgr.) Subway to Atlantic avenue. Take 5th avenue L to 10th street.

KEITH'S ORPHEUM, Brooklyn.—(Harry Girard, Mgr.) Rockwell place and Fulton street. Subway to Nevins street, then walk half block to right.

KEITH'S ROYAL.—(Chris Egan, Mgr.) 149th street and Westchester avenue. Bronx subway to 149th street, walk one block north.

LAFAYETTE.—2227 7th avenue. Bronx subway to 135th street, 1 block west and 4 blocks south. Broadway and Lenox trolley to Lenox Avenue and 131st street and one block west.

LEE AVENUE, Brooklyn.—(Ed. Reilly, Mgr.) Subway or trolley to Williamsburg Bridge and Lee avenue trolley to theatre.

LOEW'S AMERICAN.—(Chas. Pottsdam, Mgr.) 260 W. 42d street. One block from Times Square.

LOEW'S AVENUE B.—Avenue B and 5th street. (S. Kuhn, Mgr.; Sunday Vaudeville only). Subway or trolley to 14th street and thence cross town east to theatre.

LOEW'S BIJOU, Brooklyn.—(George Schenck, Mgr.) Subway to Borough Hall.

LOEW'S BOULEVARD.—(Chas. Kirachberg, Mgr.) Bronx subway to Simpson street, walk one block east.

LOEW'S DE KALB, Brooklyn.—(William Shee, Mgr.) Subway to Brooklyn Bridge, then Broadway L to Kosciuszko street.

LOEW'S DELANCEY STREET.—(B. Mills, Mgr.) Suffolk and Delancey streets. Subway to Sprung street, then Delancey street car to theatre.

LOEW'S FULTON, Brooklyn.—(A. Sichel, Mgr.) Subway to Brooklyn Bridge, then Fulton L to Nostrand avenue.

LOEW'S GREELEY SQUARE.—6th avenue and 30th street. (M. Block, Mgr.). 6th avenue car to theatre.

LOEW'S LINCOLN SQUARE.—1947 Broadway. (Chas. Ferguson, Mgr.). Broadway car to 66th street.

LOEW'S NATIONAL.—149th street and Bergen avenue. (Henry Loew, Mgr.). Bronx subway to 149th street.

LOEW'S ORPHEUM.—168 E. 87th street. (Sol Meyerson, Mgr.). 42nd street trolley to 3d avenue and transfer north to 87th street.

LOEW'S PALACE, Brooklyn.—(Joe Vogel, Mgr.) Subway to Atlantic avenue, then Bergen street car to Douglas street.

LOEW'S SEVENTH AVENUE.—124th street and 7th avenue. (Chas. Sowards, Mgr.). Bronx subway to 125th street, walk one block west.

LOEW'S WARWICK, Brooklyn.—(S. Strauss, Mgr.). Subway to Brooklyn Bridge, then Cypress Hills train to Warwick street or subway to Atlantic avenue, then Long Island trolley from Bridge to Segal street.

MYRTLE, Brooklyn.—Myrtle and Knickerbocker avenues. Subway to Brooklyn Bridge and Ridgewood L to Knickerbocker avenue.

NATIONAL WINTER GARDEN.—Houston street. (William Minsky, Mgr.) Subway to Bleeker street, then walk 3 blocks east.

NOVELTY, Brooklyn.—Subway to Canal, walk one block east and take trolley from Delancey Street Bridge to Brooklyn Plaza.

OLYMPIA, Brooklyn.—Adams street. (Harry Traub, Mgr.) Subway to Borough Hall. Theatre around corner.

PHILLIPS' LYCEUM, Brooklyn.—Subway or trolley to 14th street, cross town to Williamsburg Bridge. Montrose avenue trolley from bridge to theatre.

PROCTOR'S 23RD ST.—143 West 23rd street. (Wm. LaFerty, Mgr.) Broadway, 7th or 8th avenue trolley to 23rd street.

PROCTOR'S 5TH ST.—154 East 58th street. (John Buck, Mgr.). Broadway, 7th or 6th Avenue trolley lines to 59th street, thence east to Madison avenue.

PROCTOR'S 125TH ST.—112 East 125th street. (John Buck, Mgr.). Bronx subway express to 125th street, any trolley going east on 125th street.

PROCTOR'S FIFTH AVE.—Broadway and 26th street. (Wm. Quaid, Mgr.). Broadway cars.

PROSPECT.—Prospect and Westchester avenues. (Moss Circuit; Wm. Raynor, Mgr.; Sunday Vaudeville only.) Bronx subway to Prospect avenue.

REGENT.—16th street and 7th avenue. (Moss Circuit; Amil Grothe, Mgr.). Bronx subway train to 16th street, walk one block west.

RIVERSIDE.—96th street and Broadway. (William Fox Circuit; Mr. Cohen, Mgr.). Broadway subway to 96th street.

RIVIERA.—97th street and Broadway. (William Fox Circuit; Mr. Goldman, Mgr.). Broadway subway to 96th street and walk one block.

THALIA.—82-84 Bowery. (M. Arcenio, Mgr.). Subway to Canal, walk to Bowery.

WHITNEY, Brooklyn.—Fresh Pond Road. (Sunday Vaudeville only; M. W. Lane, Mgr.). Myrtle Avenue L from Brooklyn Bridge to Fresh Pond Road.

STARTING IND. BURLESQUE.

Geo. Shafer of Pittsburgh is in New York, looking after the executive details of the Independent Burlesque Circuit, an off-shoot or continuation of the Heuck Burlesque Circuit of early last season.

Mr. Shafer is making his headquarters at the Knickerbocker building. The Independent Circuit claims 10 houses to date, and expects to have a full route by next season. The title of the corporation explains its stand in the burlesque business.

BIRTHS.

Mr. and Mrs. James B. Carson, May 21, daughter.

Atlantic City's Reopening.

Atlantic City, May 31.

Keith's theatre here will have a vaudeville reopening June 19, when the house, again booked by Johnny Collins in the United Booking Offices, will run through the summer season.

Edith Lyle Engaged by Morosco.

A new piece Oliver Morosco intends producing at Los Angeles will have Edith Lyle in a leading role.

Miss Lyle has been appearing in vaudeville with Claude Gillingwater. She has left for the Coast.

ARTISTS' FORUM

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

Editor VARIETY:

We are using a "gag" in our act where I ask Miss Mandell what she is singing and she replies, "Chilly B. V. D.'s" (a burlesque on "Cheerful Berrie Bee").

Have been using it over two years. We are on the bill with Gallagher and Carlin, and Mr. Gallagher claims he has been using the gag for nine years. Since using it, we have heard Florence Moore (Montgomery and Moore) use the same gag and also have heard it in a song.

Mr. Gallagher says he owns the gag and if he can prove it we are willing to stop using it.

Would like to know if you can trace the gag and will appreciate any information, as there may be some one who can trace the gag. This is the first time we have ever been accused of "pinching" anything and we will not feel right until this has been settled.

Zeno and Mandel.

Brooklyn, N. Y., May 27.

Editor VARIETY:—

I beseech the friends and acquaintances of my husband, Arthur Buckner, to make up petitions in the form below, signing their names and filling in the spaces, in the hope that my husband's sentence of three years in the Federal Penitentiary at Atlanta may be commuted to one year, with time allowance for good behavior.

A considerable number have already signed petitions. Any others will be of great assistance. They should be mailed to Arthur P. Buckner, Federal Penitentiary, Atlanta, Ga. If possible, letter heads are preferred; also business cards to be enclosed. If anyone knows a U. S. Senator or Congressman from anywhere, please get in touch with me or send me a letter of introduction to them.

Mrs. A. Buckner.

404 6th Ave., Brooklyn, N. Y.
Phone South 1233.

(The following is the form for the heading of the petition):

I (or we), the undersigned, do hereby request and urgently recommend the commutation of the sentence of three years to one year, with good time allowance for good conduct, of Arthur P. Buckner, who is now confined in the United States Federal Penitentiary at Atlanta, Georgia.

Name
Occupation
Address

BACK TO THE GARDEN.

The usual internal troubles staged annually at the rehearsals of the Win-

ter Garden shows between the principals and producers were inaugurated when Savoy and Brennan, two of the new show's features, packed their trunks and moved over to the camp of "Ziegfeld's Follies."

The breach came when Savoy and Brennan received their parts. Remembering the promises made by the producers when they signed with the show, the vaudeville team opined the book had been run through a shrinking process and suggested to the Shuberts that they could secure any two of their stage hands to handle the roles while they (Savoy and Brennan) could meander elsewhere and be of more general use to the theatregoing public.

The Shuberts did not appear particularly concerned over the desertion of the team until they learned Flo Ziegfeld had tendered them an alluring contract and that Savoy and Brennan were then rehearsing with the new "Follies." While the Ziegfeld contract was not signed, the team was prepared to open with the "Follies" unless legally interfered with by the Shuberts. The latter, after a number of futile friendly overtures, promised to "go the route" in preventing Ziegfeld from kidnapping the pair, and Savoy and Brennan accordingly gave up their "Follies" parts and returned to the Winter Garden, but only after their parts there had been rewritten and strengthened.

The latest bulletin has them with the Shuberts, but those acquainted with the Shubert tactics predict a short engagement for the couple with the Winter Garden production, despite the present prevailing kindness around the Winter Garden stage.

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



LEW MILLER

Who is featured in the HOTEL MORRISON REVUE, CHICAGO, which is now in its seventh month.

SPORTS.

The Lights of Freeport, L. I., besides having a new clubhouse have a ball team from among the many ball-playing pros belonging to the club. The Lights will be ready to meet all comers after the opening date. The probable line-up of the playing nine is Charles Middleton, 1b; Paul Morton, 2b; Charles Cartmell, ss; Ernie Ball, 3b; Bert Leighton, rf; Ed Flanagan, cf; Frank Kaufman, lf. The pitching staff will be led by Ernie Stanton and Chris Brown will likely be the permanent catcher. Mr. Flanagan is the captain. Amateur nines wanting to play the Lights may address him at the clubhouse.

The Uniteds (booking office) nine is alleged to have engaged Hoyt, the Giants' sensational recruit, to pitch against the Interstates Sunday, but it did not avail them, the Interstates winning a 10-inning contest, 7-5. Saturday the single men played the married men of the U. B. O., the single group (without household worries) winning, 9-7. (The box score of the S-M. M. game would be printed excepting it might tip off who the married men are.)

The Leo Feist (music publishing house) baseball nine trotted onto the diamond at Broadway and 207th street Sunday against the Broadway Music Co. aggregation. The Feists led in the seventh inning by two runs, when they refused to finish the game, giving no valid reason and leaving the opinion the Feists wanted the honor for their first time out of defeating the Broadways. The latter have acquired a rep among the publishing houses since the season started.

The VARIETYS defeated the Water-son, Berlin & Snyders last Saturday at Olympic Field, 17-0. The bad drubbing did not help the spirits of the Snyders, who showed much ill-feeling and poor sportsmanship at the close of the contest.

The Lee Avenue, Brooklyn, which has been playing pop vaudeville and straight pictures during the past year, closed with the latter policy last Saturday. The house will reopen tomorrow (Saturday) night as a fight club under the management of Barney Frank.

The men with the LaSalle Musical Stock, which opens a month's stay at Fort Wayne, June 5, have formed a strong baseball team, which plays semi-pro teams en route. Guy Voyer manages the LaSalle nine.

The Great Northern Hotel team, Chicago, defeated the Hippodrome team of the Windy City, May 24, in Grant Park, 2-1. The batteries were G. N. H. McGuire and Paterson; Hip—Tyson and O'Connor.

Grace George in Philadelphia.

Philadelphia, May 31.

Grace George opened an engagement here this week, moving to this city from her Chicago stay.

OBITUARY.

Meyer W. Livingston, auditor for Klaw & Erlanger, died suddenly May 25. He was about 60 years old and is survived by a widow. The deceased had been associated with Klaw & Erlanger for many years.

The father of Charles L. Cartmell (Cartmell and Harris) died May 25 in the Mercy Hospital, Hempstead, Long Island, of a complication of diseases. He was 65 years old.

The mother of Tom Thiebault (Six Stylish Steppers) died May 22 at her home in Fall River, Mass., in her 54th year.

Mrs. Harryman Rapley, whose husband owns the New National theatre, Washington, D. C., died suddenly Monday at her home in that city.

Chief Iron Tail, connected with several Wild West shows, died Monday while en route to his home in Rushville, Neb. He was 65 years old.

Pauline Ulrich, a German actress, is reported as having died recently in Dresden.

The mother of Sam Downing died May 27 at her home in New York after an illness of several years.

John Oldfield, father of J. Clark Oldfield (Oldfield and Drew), died May 23 at his home in Canton, O.

STAGE CHILDREN'S SCHOOL.

The first commencement exercises of the Professional Children's School will be held on Thursday morning, June 9, in the Princess Theatre. Four children, whose average age is fifteen years, will be graduated. They are Miss Dorothy Brown, Miss Sidney Reynolds, Miss Minnie Hexter and George Edwards Price, all of whom are on the stage. They have completed a two years' course.

Bishop Greer will read an invocation and Miss Elsie Ferguson will present the diplomas. John Drew, Henry Dwight Sedgwick and John J. Chapman will make addresses. Each of the graduating members will deliver an oration.

It is the purpose of the school to call attention to its progress in educating the children of the stage, and 1,000 invitations to the graduating exercises have been extended to members of the theatrical profession. The school is connected with the Rehearsal Club of No. 220 West 46th street, the members of which believe in the right of children to act on the stage providing they can receive proper protection and instruction.

"PRETTY BABY" SONG HIT.

Chicago, May 31.

One of the musical hits of "A World of Pleasure" at the Palace is an interpolated Remick & Co. song, called "Pretty Baby." It's a new number, written by Tony Jackson, Van Alstyne and Kahn.

CABARETS

"Hello Henderson's" is the summer free show for Henderson's restaurant, Coney Island, opening last Saturday. It was staged by Gus Edwards, who wrote some of the music, and is under the personal direction of Carleton Hoagland. Mr. Hoagland is also general manager of the Henderson establishment, that includes a vaudeville theatre. In "Hello Henderson's" Ruby Norton and Sammy Lee (a team) are starred, with Louise Groody, Bobby Watson and Margaret Dana as programmed principals. There are 12 chorus girls, and the assemblage looks imposing, both on the floor and the bill. The strength of the Henderson show lies in the choristers. They are of the pony and medium type, mostly all pretty, and continually costumed in an airy style that becomes them, the beach and the summertime. In principals perhaps for cabaret revues there have been none more important than Norton and Lee. Their work is well known, the couple having appeared in vaudeville and musical comedy. While they lend tone to the floor show, still it is the girls. Mr. Lee does his eccentric and other dancing, alone and with Miss Norton; takes part in the opening scene that calls several principals into a lyrical story that has no place in a large restaurant like Henderson's, and Mr. Lee does everything he goes after in a nice workmanlike way, while Miss Norton has a voice that will keep Coney's Bowery surprised all summer, besides which she dances a mild Hawaiian affair in a peculiar sort of a native costume, that has the straw hung much too far below the waist line. Bobby Watson is in the opening, dances some, and does a rube bit in the number, "Drip, Drip, Drip," with Miss Goody, a young woman of sturdy underpinnings, who might tear off a wild dance if given a chance. She does rather well with her portion. Miss Dana has some toe dancing ability and good looks behind it, while the De La Tour Twins (at other times in the chorus) have a little chance now and then. The numbers are well assorted with nearly all specially written music, but the costuming does not show its value if expensive, nor does the production end attract attention. Miss Norton is by far the best-dressed girl on the floor. Her opening gown is stunning and her Peacock dress about the only novelty of the show. The "Drip" song sounds aged and there seems no particular occasion for it, excepting to allow a change. The choristers are the thing, though, and they should draw business; but Henderson's, like other summer resort cabarets, if holding any girly attraction worth consideration at all, should satisfy its patrons for the brief period of the run.

The chorus girls in the Henderson show are Hazel Furness, Marie Hall, Alice Furness, Josephine Jacobs, Helen Groody, Marion Roberts, Eleanor Fuller, Rosemary Wagner, Peggy Carter, Clair Norton. In the "Take It Home" song the girls threw toys to the tables.

"Playing Johns for quarters" is the newest game among some girls who visit cabarets. In the upper strata of polite cabaret society it's permissible for a young woman to powder her face now and then. Some dislike to do the powdering in public and seek the privacy of the ladies' room for that purpose. The male escort of the upper strata, accepting it for granted a young woman out with him would not burden herself with change while in his company, invariably offers, as he arises from the table with her, a coin to tip the maid of the ladies' room. The coin is usually a quarter. Some of the girls not particular who escorts them as long as they are "out," noticed this passing of the quarter every time had become a habit. Then they commenced to talk about the weather, how horrid it was and what difficulty they had in keeping their face cool. The record for face powdering in one evening is said to be 20 times, which, figured at 25 cents each visit, netted the young woman \$5 on the evening, with the only use of the ladies' room made by her to smoke cigarettes. Several girls who hang around cabarets in preference to any other place are out for the record. One young woman stated she would get the record in jig time the first night she landed a John who didn't object to moving often, and would last until daybreak.

"Splash Me, 1916," the season's opening revue at the Hotel Shelburne, Brighton Beach, got its start May 24. It was produced by Anton Heindl, who also wrote the special numbers that mostly fill up the program. Louis Weslyn took care of the lyrics. The piece is in "Two Dips," and has 25 people in all, 13 principals and 12 choristers. This is about the largest free revue, numerically, New York has seen. At Brighton it may not be so important just what style of a show is given as long as the visitors to the beach get something for nothing—and being Brooklynites in the majority must also be considered. But judging the premiere of "Splash Me" with the commonly known free revue, it's not fast enough, running too slowly in idea, execution, song numbers and the music itself. If ginger is the essence of a floor show with girls, then "Splash Me" needs plenty of quickening. The chorus girls are brightly gowned in different schemes, making a change that

has something of novelty in it at the opening chorus, which started the slowness of the whole that kept down to that pace. But a couple of the 17 numbers were popular. The two finales were specially arranged with the first using "the flag" for "prepare." The strength of this revue seems to lie in the Six Musical Nosses, who play many kinds of instruments, adding much tone and volume. They were not used often enough in the opening section, but got a better opportunity in the second part to exhibit what a splendid musical organization they are. They were always attractively dressed and changed often. Florence Midgley, Cissie Hayden (doing a hoop dance at one time). Edna Ellison and John Roberts are singers, doing solos or leading numbers. Bissett and Bestry danced in the usual Doyle and Dixon way of nowadays, doing some steps of their own as well. La Joela was a special dancer, but she didn't mean anything. Dan Casler led the large orchestra that did full justice to the music. "Splash Me, 1916," is a big show for the Beach. It looks like a good-sized investment and should be an attraction there. Perhaps by now it has been whipped in to more closely resemble the fast-moving revue it was probably intended for. The show plays twice nightly, at 7.30 and 11.

Eddie Pidgeon has removed his headquarters from Reisenweber's-on-the-Circle to the Casino at Brighton. The Hotel Shelbourne, directly opposite the Casino, will be under the direction of Mr. Fisher, one of the owners of the Reisenweber company. At the Casino will be an Hawaiian Room, fitted up much after the style of the quarters which housed the 400 Club during the winter months in town. Mr. Pidgeon will devote his attention to this room and the entertainment, which is to be one of the salient features. The Hawaiian Room in New York turned out to be one of the most popular features of the Reisenweber establishment on upper Broadway, due entirely to the manner in which it was conducted under the Pidgeon direction. The old 400 Club had none too delightful a reputation when it closed, late last spring, and this had to be lived down under the new management. That this was successfully done is evidenced by the fact that the room cleaned an average profit of \$1,000 weekly on its season, now drawing to a close. Messrs. Fisher & Wagner are so well satisfied with the manner in which Mr. Pidgeon guided the destinies of the room, they have "declared him in" on the Casino proposition for the summer.

The Trouville, Long Beach, held its official opening Sunday night and it was generally touted as a "swell" affair, but those who showed remained but a little while, wandering to either Healy's or Castles-by-the-Sea that also

opened. One thing noticeable at the Long Beach opening was the prices, boosted to an extent that made even the hardest Broadway adventurers emit shrieks as the checks came around Saturday and Sunday. Highballs with the "bunk" domestic soda were taxed at 90 cents a smash. No single drink was lower than 50 cents; and, if a cocktail or any other drink calls for a dash of anything, the ante shoots up two bits per dash. One party of five had cocktails, chicken supreme (\$1.50 each), a couple of more drinks (no wine) and coffee, to find their check had run up to \$31.50. The crowd the week-end at the Beach came mostly from the Belmont track.

Blossom Heath Inn, under the management of Bill Kurth, had a glittering opening last Saturday night. The road house was formerly the Villa Menjou, on the Merrick Road at Lynbrook, the same road running to Long Beach. Mr. Kurth has done wonders with the place, entirely remodeling its ground floor plan and making additions, with the result a very large, brilliantly-lighted ballroom, seating about 600, opened to the guests. A white orchestra, formerly at Bustanoby's, downstairs (63d street), is giving lively music. With Blossom Heath welcoming the crowds going and coming from Long Beach besides drawing its own people, it looks as though Bill Kurth has struck a regular proposition in this road house. It's about the best situated for transient business around New York, and will remain open all the year.

Another shooting-up in a San Francisco cafe, making the second such affair to occur within three weeks. William B. Martin, a captain of waiters at Tait's, was shot and killed in the Odeon while dining with his wife. The murderer, Charles Koller, a Tait ex-waiter, did the killing because he had been discharged by Martin. Revenge prompted the deed. Martin was removed to the Emergency Hospital, where he died. Koller was arrested. Charles O. Swanberg, proprietor of the Portola-Louvre, who was shot in his cafe May 1, through trouble with his floor manager, Wm. Haase, is recovering. Haase, who disappeared after the shooting, has not been located.

Giolito's, at 108-110 West 49th street, is opening a new summer garden, where, during the hot spell, Giolito's famous table d'hôte Italian dinner may be eaten in the cool of the open.

Steeplechase Ballroom at Rockaway Beach will be under the Alamo management this summer, supervised by Al Davis.

Mabel Ferry has replaced Allyn King in the "Ziegfeld Midnight Frolic" on the Amsterdam Roof.

"THE MARIGOLD SHOW." Celebrated Musical Revue, Now at the Bismarck Garden, Chicago.

FEATURING

Carlos SEBASTIAN and BENTLEY Dorothy
Personally Directed and Produced by **CARLOS SEBASTIAN**

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Vol. XLIII. No. 1

Lawrence Reid has joined the Roma Reid Stock in Ottawa.

Leffler & Bratton will place "The Natural Law" on the International Circuit next season.

J. J. McNevins has resigned as assistant manager of the Bedford, Brooklyn, and is succeeded by R. H. Malloy.

Venita Fitzhugh left "A World of Pleasure" in Chicago Sunday, owing to a nervous breakdown.

Harry Klein (Klein Brothers) has secured a divorce decree from his wife (non-professional).

Fred Duprez, who has been appearing in England, sailed for New York May 24 from Liverpool on the Finland.

"The Pleasure Seekers" will be the new title of Billy Watson's "U. S. Beauties" on the American Association Circuit next season.

Charles Carver has succeeded Harry Bond, as leading man, with the Poli stock, at Springfield, Mass. Bond joins the Waterbury company.

Gravette and Lavondre, impersonators, sailed May 27 on the "St. Louis" for England, going over on speculation. They are a vaudeville act.

John H. Anderson, who for years managed the old Huber's Museum, is now located at Coney Island as the manager of the transplanted Eden Musee to Surf Avenue in that resort.

The Grand, Johnstown, N. Y., is to be remodeled into a modern theatre, with the seating capacity increased 400, while all new dressing rooms will be built.

J. K. Burke of the United Booking Offices is expected to return to his office next week with the aid of crutches. Mr. Burke recently broke his ankle.

Edgar Allen, booking manager of the William Fox Vaudeville Circuit, has filed a petition in bankruptcy, placing his liabilities at \$4,288, and assets, \$3. The creditors include David Warfield, \$4, and Eddie Conrad, \$200.

An action to secure royalty from the play "Common Clay" has been started by John Craig, of Boston, against A. H. Woods. Craig's claim comes through Cleves Kinkead, giving him a share of his royalties. The author meantime waived claim to his royalty in order to allow the piece to remain at the Republic, New York, for a run.

Alberta Moore left New York Wednesday to return to Saranac, N. Y., after visiting her former vaudeville partner, Myrtle Young, at the Hotel Somerset. Miss Moore has gained 40 pounds, now weighing 156. She intends to reappear in vaudeville with Miss Young next September, when the "sister act" will again be known as Moore and Young.

The Lew Orth Revue, a tab, played two houses daily, last week, Colonial and Hippodrome, Fairmont, W. Va., both booked through the Gus Sun agency. Each house advertised the tab and rather than cause one to change the billing, it was decided to use the act in both houses, playing a matinee and night show in one house and one night show in the other, interchanging daily in that manner.

Furs of ermine, mole, kolinsky (sable brown), blue, red and white fox, and poiret (brown), of light weight, and made into stolls and collarettes, are the adornment for women this summer. It is a variety of skins that eclipses the white fox that became so common last summer. The large New York furriers say their sales at present almost equal the fur-selling of the cold season. One of the largest concerns, Ratkowsky's at 28 West 34th street, has large stocks of the popular furs and is making a bid for the theatrical trade with them.

Mrs. Nat C. Goodwin, operated on at St. Elizabeth's Hospital last week by Dr. Melvin C. Wolk, and whose condition was pronounced serious, is on the road to recovery. Mrs. Goodwin will be about again in about two weeks.

To spread propaganda in behalf of world-wide peace and incidentally to advertise his film spectacle, "Civilization," Thomas H. Ince has sent from Los Angeles a motorcycle, manned by two expert riders, on a journey to New York. The motorcyclists are armed with letters from the mayor and governor and will stop at all of the big cities en route. Kenneth O'Hara, Ince's publicity expert, conceived the idea, believing the time opportune to preach the anti-war sermon and strike home a good wallop for the

Marietta Lorette Lorenz, through her attorney, Nathan Burkan, has secured a judgment of \$1,146 against Leo Barthuschek, of Berlin, owner of the ice ballet at the Hippodrome the past season. The action was started against Barthuschek when Miss Lorenz did not receive her salary of \$400 per month after Jan. 15. Barthuschek received \$1,500 per week for the company and contracted with the plaintiff to manage it at the above-mentioned salary. Barthuschek claims that his contract ran out Jan. 15, and Miss Lorenz was employed in the Hippodrome thereafter, and should look to it for salary. Barthuschek will appeal, it is said. film's success.

TOMMY'S TATTLES.

By Thomas J. Gray.

The summer musical shows will have a hard time trying to be funnier than the summer baseball teams.

Ask Dad—He Knows (?)

Where did the first magician learn his first trick?

Who invented resin boards for acrobats?

What do elephant acts do when they lay off?

Why do three members of a quartet always look at the bass singer with a surprised look when he hits a low note?

With the musical revue craze at its height, food is now a secondary consideration with some of our restaurants.

There are so many of these girly revues around loose, any family will soon be able to engage one of their own for the parlor.

It must be awfully nice to be down south,

For most everybody longs
To be down there in some old place—
If you can believe the songs.

The war has again been the cause of another advance in the price of perfume. Things certainly seem to break wrong for chorus men.

Subscribe for the Summer VARIETY 3 Months for ONE DOLLAR

Mary Garden was to have sailed last Saturday for Paris. She may leave this Saturday, remaining away about a month. The only Mary will be with the Chicago opera company in its next season.

George McDermit has been appointed manager of the Park, Bridgeport, Conn., for William Morris. The house is playing "The Battle Cry of Peace" picture this week because the film people refused to give up a date which was booked several months ago. Vaudeville returns again next week.

The White Rats gave a bill of 12 acts at Sing Sing, Decoration Day, as a special entertainment for the prisoners. The artists were guests of the Mutual Welfare League. Acts appearing were James Dixon, Mr. and Mrs. Victor Vass, Bert Scott, Jack Irwin and Grimsom Girls, Jack Cameron, Ed Kahn, Jack Bean, Carl Francis, William Dick, Corlely and Burke, Mae West, and Munroe, Healey and Joyce. V. Vosburgh was the pianist.

Hannah Farancotti, an aerial performer, fell from her perch while doing her act at the Grand Opera House Monday night and was taken to the New York Hospital, where it was found that she suffered from a fractured arm, lacerations and possible internal injuries. Miss Farancotti was balancing herself upon a chair on a trapeze 20 feet above the stage when she fell. The accident caused considerable excitement in the theatre and it was necessary to ring down the curtain.

"The needle trick," as it is known, has cropped up as a subject for discussion as to stage rights between Houdini, the Rigolettos and Long Tack Sam, all said to have used the trick upon the stage the past season. The needle trick is the swallowing of several loose needles, also a string of thread, the magician performing the trick bringing forth the needles, threaded, from his mouth for its conclusion. Houdini is reported claiming the American stage rights to the trick through having first performed it over here.

SHUBERTS CUT OFF AGENCIES IN ROW OVER FIELDS BUY OUT

Seats Were First Offered by Fields For "Step This Way" at \$2 Each on a Four Weeks' Buy, With 25 Per Cent. Return Privilege. Lee Shubert Wanted an Eight Weeks' Buy. Agency Men Refused to Do Business.

The ticket agencies and the Shuberts are rowing over the buyout for the Lew Fields "Step This Way" at the Shubert. Before the company left town, Fields in a talk with the ticket men is said to have stated he would wait until after the opening and then specs could have whatever they wanted for the show on an outright buy at \$2 per ticket with the privilege of 25 per cent. return. The ticket men were satisfied and this week they made the requisitions for the seats.

When the orders were turned into the Shubert office, Lee Shubert is reported to have stated if the agencies wanted to have seats for the Fields show they would have to take 450 a night at \$2.25 and they could return but 10 per cent.

The deal was at a standstill Monday, with the ticket men holding out for better terms.

Tuesday the Fields office took orders from the agencies for four weeks and they were to deliver to the agencies at \$2.00 and 25 per cent return. About a half hour after the orders had been placed there was a call from the Shubert office that the deal was off because Lee Shubert would not stand for the arrangement and that he insisted that if the agencies wanted seats they would have to buy for eight weeks. The majority of the agency men refused this but a few bought.

Wednesday morning those that did not buy for the Fields show were informed Lee Shubert had ordered them cut off of the lists of all of the Shubert houses in town and that they would not be given seats for any of the Shubert attractions or houses. This is about the tenth time that this threat has been used on the agency men and they say that they are going to stand pat, for the Shubert office has not in the past been able to make the threat good, to the extent of making it impossible for the agencies to get seats for the attractions that they wanted them for.

SHOWS IN 'FRISCO.

San Francisco, May 31.

"The Unchastened Woman" opened nicely at the Cort, receiving favorable notices.

A new show was put on by the musical stock at the Columbia this week. It brought healthy business.

Business medium at the Alcazar.

SHOWS IN CHICAGO.

Chicago, May 31.

This week brought several new shows to town. At the Garrick is "Omar." The critics did not take kindly to it. "Experience" is back, opening favorably at the Chicago, where it will remain three weeks. "Chin Chin" is not

going to stay all summer. The "last two weeks" is announced. May Irwin is doing fairly well at the Grand, while Peggy O'Neil is getting her share at Powers' in "Mavourneen."

"A Pair of Queens," at the Cort, continues to draw profitably, while "So Long Letty" is more than keeping up at the Olympic. "A World of Pleasure" is going big at the Palace.

Among the shows underlined are "Treasure Island," for the Colonial June 5, and "Nothing But the Truth," at the Princess June 2.

SHOWS IN LOS ANGELES.

Los Angeles, May 31.

"Canary Cottage," the new Oliver Morosco show, now in its second week at the Mason, is going at top box office speed, with no sign of a let up. Mr. Morosco is making changes in the production, adding bits here and there, besides speeding up some of the numbers.

"The Brat" at the Morosco, seventh week, may be retained beyond its expected date of leaving for San Francisco, owing to a sudden increase in local interest. Oliver Morosco is arranging for the New York premiers of this play.

MASQUE IS OPPOSITION.

The Shakespeare Community Masque, "Caliban," at the stadium of the City College, has been so tremendously successful that six additional performances had to be added to the original schedule.

The other amusement attractions in town have felt the effect of the opposition the masque has proven to be. All the Broadway houses reported that they had dropped off considerably this week, and even the neighborhood houses in the Harlem section lost considerable business. This was especially true of the houses in the Washington Heights section.

STOCKS OPENING.

A stock will be installed shortly by S. Z. Poli in the Jacques, Waterbury, Conn.

Edward Ornstein will organize four stocks in and around New York, opening Labor Day. His stock season at the Elmsmere ends June 3.

Jamestown, N. Y., May 31.

A musical stock, numbering 18 people, is to open here tomorrow at Celeron Park.

Hagerstown, Md., May 31.

Charles Boyer is opening a musical stock tomorrow. The first bill is "The Mikado."

The Poli Stock in Springfield, Mass., opened Monday.

A stock is being recruited for Poli's, Wilkes-Barre.

STOCKS CLOSING.

Milwaukee, May 31.

The stock at the Shubert closes about June 17.

Schenectady, N. Y., May 31.

Jane Lowe will close her stock season at the Van Curler June 3, after eight weeks. Miss Lowe will return here next spring, meanwhile appearing in a production under the direction of William L. Wilkens, press representative for the Barnum-Bailey Circus. Mr. Wilkens has Miss Lowe under contract.

St. Paul, May 31.

The Ernest Fisher Stock closes here Saturday night.

Wilkes-Barre, May 31.

The stock at the Nesbitt closes Saturday.

SHOWS CLOSING.

"Sybil" at the Liberty, "Common Clay" at the Republic and the Hippodrome close this week. "The Great Lover" at the Longacre will close June 10. "The Fall of a Nation" goes into the Liberty next week.

FIRST SUMMER TRYOUT.

Atlantic City, May 31.

"The Double Cure," the first of the warm weather tryouts of Selwyn & Co. crop, opened here Monday night.

RECOVERED FROM THE SHUBERTS.

Chicago, May 31.

Fred Lowenthal, local attorney for the White Rats, won a suit against the Shuberts and the American music hall, for Robert Emmett Keane. The suit was the outcome of the engagement of "Within the Loop," the musical comedy which rehearsed for about 16 weeks and then played about two on the road, after which the company were advised that they would have to take a cut in salary. Keane refused to accept, and the company was then closed, reopening here.

Keane sued for the two weeks' salary that he held was coming to him in lieu of closing notice, and recovered on those grounds.

CHORUS GIRLS FIGHT.

Portland, Me., May 31.

Just before "The Female Clerks" ended its season at the Portland theatre Saturday, last week, two of the chorus girls in the vaudeville act had a pitched battle, with Frankie Wilson, one of the combatants, arrested Saturday and placed under bail to appear for examination Monday morning. At that time the other complainant, Henrietta Rheams, failed to appear, and Miss Wilson was discharged.

It is said the cause of the battle was an internal one, known to members of the company. Miss Wilson is reported to have called Miss Rheams several names the latter didn't like, when Miss Rheams began to tear the clothes off Miss Wilson before they were separated.

Most of the company returned to New York Sunday.

RUTH ST. DENIS AS GUARDIAN.

Los Angeles, May 31.

The aged mother and father of Ruth St. Denis, the dancer, appeared in court here to testify in the application of Miss St. Denis to be appointed guardian of their small estate.

The parents are agreeable to be placed in a sanitarium, at the will of their daughter.

Theater's Lights Went Out.

Chicago, May 31.

All the lights at the Empress were mysteriously cut off last night, during the fourth act on the program. The show continued with acetylene and candle light.

VIRGINIA NORDEN.

The front cover has portraits of Virginia Norden, late of the Vitagraph and at present with Balboa. Her last Vitagraph picture, "The Destroyers," will be released early in June and is said to be an excellent exemplification of Miss Norden's talents as a screen artist.

Miss Norden is now at the Balboa studios at Long Beach, Cal. She has just completed her first picture for that concern, in which she portrays a Western girl, a title for which has not yet been selected.

Miss Norden is now in the throes of her second Balboa feature.



"CIVILIZATION."

A scene in THOS. H. INCE'S eleven-reel cinema spectacle, "CIVILIZATION," now playing at the CRITERION THEATRE, NEW YORK.

SPECIAL NOTICES

The 16th Annual General Meeting

of the International Unions of the White Rats Actors' Union and Associated Actresses of America will be held at

International Headquarters

Thursday, June 15th

(Third Thursday in June)

Chair will be taken at 12, noon, precisely, by the International President, James Wm. FitzPatrick, Esq.

Order of Business

- 1—Reading of the minutes of preceding meeting;
- 2—Report of International Board.
- 3—Report of Secretary-Treasurer.
- 4—Report of International Executive.
- 5—Special Business.
- 6—Miscellaneous Business.
- 7—Closing Ceremonies.

All members are invited to attend.

Full Dress Initiations and General Meetings will be held immediately afterwards in Boston, Chicago, St. Louis, Detroit, Buffalo, which will be attended by both the International President and International Executive.

Annual Meeting of White Rats Club

This meeting will be called to order at 11:30 P. M. in the Club Rooms on Monday, June 5th.

Business: Adoption of club rules and election of House Committee for following year.

All Club Members are earnestly invited to attend.

Owing to the heavy rehearsals for the

International Scamper

it has been found necessary to postpone it till

Friday Evening,
June 9

in the Club-Rooms at 11.30 P. M.

The program will consist of sketches in Hebrew, German, French and English, by the members of Hebrew Branch No. 1, Hebrew Branch No. 5, German Branch and Mother Lodge. Choral singing by Hebrew Chorus Union.

Admission—Hat Check, 50c.

The initiation fee is now \$15.

It may be raised up to \$100 at any moment, by the powers vested in the International Board in the constitution.

"We Want Work. After That We Want Work, and After That More Work."

By HARRY MOUNTFORD.

The above words are an exact quotation from the article published last week by the Managers' Association of Actors—the Envy (N. Y.) Association.

At the first glimpse it looks as if these actors were begging and crying for work; that, feeling that their acts are not good enough to obtain "work" on their own value, they have to join an organization to fight the managers' battles, to fight their Brother Actors. So that, in return, they would get work.

It reminds one of the panhandler in the street who says, "A nickel, Gov'nor, a nickel."

And how short-sighted these actors are.

All actors want work, I admit, and all actors want more work, but more work will never be obtained by supporting and sticking to the United Booking Offices and fighting the managers' battles, which they are too cowardly to fight themselves and for which purpose they are using fool actors.

The policy of the United Booking Offices is—Only one firm of managers, as few theatres as possible, and no more work for the actor than is just enough to keep him alive.

Our policy is—More managers, more theatres and therefore more work.

And in the last two weeks the United Booking Offices have lived up to their reputation by attempting to close theatres which were opened for the purpose of giving actors work.

Here is a case in point:

Mr. William Morris made up his mind once again to start a Circuit in Vaudeville. For that purpose it was necessary that he should have theatres, and one of the theatres that he obtained was a theatre in Bridgeport.

It must be clear to even the most limited intellect that the more theatres there are the more work there is; therefore by opening this theatre Mr. Morris was giving more work to actors.

There came along an act which the United Booking Offices refused to book. They could not see its value, and did not think it would be any good.

This act was booked at the Park Theatre, New York, another new theatre just opened, and after that it was to go to Bridgeport, and was billed as the headliner there.

Then the United Booking Offices set their emissaries to work, and this act was pulled out of the bill at Bridgeport and placed on the Poli Circuit, playing Bridgeport on the Poli Circuit when it should have been playing under a hard-and-fast, enforceable, legitimate contract—The Morris Theatre in the same town.

Now, why did the United Booking Offices suddenly want this act?

Not because of any increased value in it.

Not because they had suddenly come to the conclusion that their theatres must have this act—but simply for the purpose of breaking up the bill at Bridgeport, ruining the business and compelling the theatre to close, because the United Booking Offices do not like any theatre to exist except that which is controlled by them.

If they are successful in pulling out these acts repeatedly, and ruining the bills, the theatre in Bridgeport and the Park Theatre, New York, will have to close, and there will be two theatres less for actors to work in, with the added result that the United Booking Offices will be able to dictate the salaries of actors.

In addition, they tried to pull an act out of the Park Theatre, New York, in which attempt they were unsuccessful because this actor had sense enough to know that the more theatres open the more work.

But the great point in this argument is that these silly actors who are crying out for work, more work and then more work, are supporting the United Booking Offices who are busily engaged in closing every theatre they possibly can.

If these actors really are sincere in all their Press Agent has written for them, and want "more work and again more work," the only way they can ever obtain it is by supporting this Organization, which is the Actors' Organization and is fighting the Actors' battles.

If we had an enforceable equitable contract and a Closed Shop, any manager would be sure that if he opened a theatre the acts would be there, whether the United Booking Offices liked it or not.

Many more theatres would be opened, which would mean much more work for the actor.

The more theatres the more work, therefore help us to get the Closed Shop, help us to regulate the United Booking Offices, and then there will be **"WORK, MORE WORK AND AGAIN MORE WORK."**

BILLS NEXT WEEK (JUNE 5)

In Vaudeville Theatres

(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.," Pantages Circuit—"Loew," Marcus Loew Circuit—"Interstate Circuit" (booking through W. V. A.), "Sun Circuit"—"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)
The Keyaks
Joe E. Bernard Co
Belle Story
Thos. A. Wise Co
Marie Nordstrom
Theo Kosloff Co
Farber Girls
Olympia Dances
COLONIAL (ubo)
J. & K. De Marco
White & Clayton
Elsie Wms Co
Joe Cook
Tempest & Sunshine
"New Producers"
Adams & Murray
Walter Brower
Two Asamas
ALHAMBRA (ubo)
Peter George
King & Harvey
Brooke & De Forest
Blanche Burton
Dorothy's Animals
Nonette
Claire Vincent Co
Jack Wilson 3
Be Ho Gray
ROYAL (ubo)
Grace De Mar
Fonsello Bros
H. Holman Co
Britt Wood
Kelly & Galvin
"Plantation Days"
Jordan Girls
Feature Film
PROCTOR'S
125TH
Blanche Sloan Co
Kerr & Burton
Charles L. Fletcher
Camille Persons Co
C. Clifton & Goss
Espee & Dutton
2d half
Lawrence & Hurl Falls
Marion Kay
La France & Bruce
Murray & Garrett
Leonard & Dempsey
"Fut on the Farm"
PROCTOR'S 58TH
Murray & Garrett
Marion Kay
Gorman & Gorman
Mitchell & Mitch
"House Cleaning"
Leonard & Dempsey
Zerkow Dogs
2d half
Espee & Dutton
Chas. L. Fletcher
Holly Hoiles
O'Leary
Gallagher & O'Neill
Henriette De Serria Co
AMERICAN (loew)
Wm Morrow Co
Barnes & Robinson
Miss Hamlet
Ogden Sisters
Henry Horton Co
Adams & Guhl
(Three to fill)
2d half
Juggling Deliaide
Holler & Packard
Goldsmith & Pinard
Caeser Rivoli
Imogen Comer
Bedlin's Revue
Horn & Ferris
Riva Larsen Troupe
(One to fill)
LINCOLN (loew)
Juggling Deliaide
F. & O. Walters
Tate's Motoring
Horn & Ferris
Holler & Packard
(One to fill)
2d half
Bruno-Kramer 3
Vespo Duo
Bonner & Powers
Chas. Wildish Co
W. Melville & Phillips
(One to fill)
TH AVE. (loew)
Lynch & Zeller
Bonner & Powers
Mabel McKinley
Harmonists
Robt Henry Hodge
Dot Marcell
(One to fill)
2d half
Cole & Denaby
Mabel Beal
Gordon Eldred Co
Cooper & Smith
Leach-Laquinian 3
(Two to fill)
BOULEVARD (loew)
Tasmanian Trio
White Sisters
Valentine Vox
DeVan & DeVine
Carson & Willard
2d half
Zeno & Mandel
Ed & Jack Smith

"Woman"
Duffy & Lorens
Davis Family
GREENEY (loew)
Root & White
Plott
Phun Phlenda
Cervo
"The Scoop"
W. Melville & Phillips
Davis Family
2d half
Nelson Sisters
Pisano & Bingham
Dot Marcell
Tate's Motoring
Clare & Duval
Gormley & Caffrey
(One to fill)
DELANEY (loew)
Flying Keelers
Tiffany & Gillen
Caeser Wildish Co
Hilton & Mallon
Blake's Mule
(One to fill)
2d half
Albert & Irving
F. & O. Walters
Valentine Vox
4 Harmonists
Maurice Samuels Co
Belle Rutland
Barrett & LaFavor
(One to fill)
NATIONAL (loew)
Richard Bros
Tom & Stacia Moore
Gordon Eldred Co
Cooper & Smith
Romanoff Frank Co
2d half
Gold & Seal
Ryan & Riggs
Mabel McKinley
Klass & Bernie
James Grady Co
ORPHEUM (loew)
Broslus & Brown
Lottie Grooper
Caeser Rivoli
Ryan & Riggs
Hugh Norton Co
B. Sherman & Bran
Cole & Denaby
2d half
Root & White
Barnes & Robinson
Romanoff Frank Co
Belmont & Lewis
Henry Horton Co
Cervo
Palo Sisters
Brighton Beach, N.Y.
BRIGHTON (ubo)
El Roy Sisters
Chung Wha 4
Margaret W. Cutty
Kramer & Morton
"Petticoats"
Geo. Rosener
Brice & King
Allen & Howard
Nichols Nelson Tr
HENDERSON'S (ubo)
(Coney Island)
McIntyre & Heath
Flanagan & Edwards
Payne & Niemeyer
Dooley & Rugel
Baker & Janis
Thlessen's Dags
(Others to fill)
Brooklyn.
ORPHEUM (ubo)
Alex Bros
Harry Clarke
Emmett Devoy Co
Van & Schenck
Long Tack Sam
Ellis & Bordoni
Milo
The Norvellos
(One to fill)
BRIEWICK (ubo)
Sylphide Sisters
Cummings & Glad's
The Gaudinoids
Venita Goulds
Sam Liebert Co
Jack Gardner
Florence Nash Co
Willie Weston
Hurdella Patterson
ELIJOU (loew)
Barnes & Robinson
Hickey & Burch
Lottie Williams Co
Imogen Comer
Bedlin's Revue
(One to fill)
2d half
Thornton & Corlew
Miss Hamlet
Ogden Sisters
Robt Henry Hodge
Carson & Willard
Richard Bros
(One to fill)
DE KALB (loew)
Crawford & Broderick
Hobbs & Nelson
Walker & Illi
Klass & Bernie

Hiva Larsen Troupe
(One to fill)
2d half
Lynch & Zeller
Lottie Grooper
"A Bit of Life"
"Sons of Sylvester"
Hilton & Mallon
Vaterland Band
PALACE (loew)
Gormley & Caffrey
Clare & Duval
"A Bit of Life"
Rucker & Winifred
Little Caruso
2d half
Flying Keelers
Bobbe & Nelson
Harry LeClair
LeVan & DeVine
DePace Opera Co
FULTON (loew)
Albert & Irving
Belle Rutland
Jas Grady Co
Duffy & Lorens
Goldsmith & Pinard
2d half
Blake's Mule
Allie White
"The Scoop"
Tiffany & Gillen
Phun Phlenda
WARWICK (loew)
Mabel Ryan
"NATIONAL"
Ashley & Morgan
Morat Opera Co
2d half
Winsome Harmonists
(Three to fill)
Albany, N. Y.
PROCTOR'S
Ivy & Ivy
Monroe & Carney
"Dugan's Money"
Victoria Four
Gabbys & Clark
2d half
Emilie Sisters
Ford & Truly
Jack Kennedy Co
Clara Howard
Dunbar's Dragons
Allentown, Pa.
ORPHEUM (ubo)
The Skatella
Hugh Blaney
J. C. Nugent Co
The Reynolds
Victor Morley Co
Atlanta, Ga.
FORSTH'S (ubo)
The Grapnel
Anna Chandler
O'Neill & Sexton
"6 Little Wives"
(Two to fill)
Baltimore
HIP (loew)
Hendrix & Padula
"Tan For West"
Ashley & Morgan
Dorothy Herman
Harvey DeVora Trio
LaPalmarica & Partner
(One to fill)
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
"Tickets Please"
Boston.
KEITH'S (ubo)
Herbert Dyer Co
Ralph Smalley
Herman & Shirley
Big City Four
H. Shone Co
Mary Melville
Misses Campbell
"Red Heads"
ORPHEUM (loew)
Burns & Lynn
Fisk McDonough Co
Klutzing's Animals
Eleanor Sherman
Master Gabriel Co
Nip & Tuck
(One to fill)
2d half
Will Armstrong Co
Master Gabriel Co
Eva Shirley
Millard Bros
(Three to fill)
GLOBE (loew)
Rhode & Crampton
"The Right Man"
(Four to fill)
2d half
"The Stick Up Man"
Countess Nardini
(Four to fill)
ST. JAMES (loew)
Eva Shirley
"Stick-up Man"
Vespo Duo
Millard Bros
(One to fill)
2d half
Burns & Lynn
Chas. Reilly
Tom Linton Girls
(Two to fill)

Bridgeport, Conn.
POL'S (ubo)
Malone & Malone
Eddie Dowling
Long & Cotton
Tombs & Wentworth
Moore O'Brien & McC
"Tango Shoes"
2d half
The Vilians
4 Entertainers
Hallen & Fuller
Montgomery & Perry
Anson & Daughter
FLAY (ubo)
Keefe Langdon & W
"Dairy Maids"
2d half
King & Ward
"Follies of Vaudeville"
Old Time Darkies
Absalom Arabs
Buffalo
SHEA'S (ubo)
Harry Green
Beeman & Anderson
Bernas's Circus
Cecil Cunningham
Stewart & Donohue
Metropolitan Girls
Tiffany & Franklin
(One to fill)
LYRIC (loew)
Geo & Lily Garden
Arthur Madden
Wood & Mandeville
Rogers & McIntosh
F. & O. Walters
J. & B. Thornton
Butte
EMPRESS (sac)
Musical Krelles
"College Girl Follies"
Graham & Randall
Chas Gibbs
Les Kelors
Calgary, Can.
PANTAGES (m)
"Earl & Girls"
Dale & Archer
Nayson's Birds
Amoros Sisters
Grace De Winters
Chattanooga.
MAJESTIC (ubo)
"Junior Follies"
Chicago
MAJESTIC (orph)
Mayhew & Taylor
Vanderbilt & Moore
Mme C. Ohman
Elyra Lind Co
Bert Fitzgibbon
"Saint & Sinner"
Act Beautiful
Ed Morton
Gordon & Rica
McVICKERS (loew)
Models DeLuxe
Ben Harney Co
Megan
"The Debutantes"
Haley & Noble
"Fighter & Boss"
Cincinnati.
KEITH'S (ubo)
(Sunday opening)
Leonard
Heron & Arnsman
Hickman Bros Co
Geo. H. Wilson
Breen Family
Cleveland
HIP (ubo)
Henry & Adelaide
Homer Lind Co
Josephine Davis
Dan Burke & Girls
Tom Kyle Co
Hoyt's Entertainers
Drim's Arabs
PRINCE (sun)
Sloan & Swan
Granville & Mack
Kada Clark
Charley Mack
Orpheo Co
Orange Packers
MILES (loew)
B. Rob & Brown
Jarvis & Harrison
Fields & Lewis
Grace Hazard
Capt. Barnett & Son
8 Keatons
Columbus
KEITH'S (ubo)
(Youngtown split)
1st half
The Sterlings
Brown & Kilgour
Odono
Schode & Mulvey
Elkins Pay & E
Sutton McIntyre & S
Dallas, O.
KEITH'S (ubo)
(Toledo split)
1st half
Stevens & Falk
Henry Frey

Indianapolis
KEITH'S (ubo)
(Sunday opening)
The Lelands
Miller & Callahan
Kennedy & Rodney
Elizabeth Cutty
Camille Trio
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq. Ptoebh split)
1st half
Addison & Co
Orren & Draw
Doree Opera Co
Fenton & Green
La Graciosa
Lancaster, Neb.
ORPHEUM (wva)
A. Hall & Angell
Dave Martin
"Goody Goody Girls"
(Two to fill)
2d half
Lawton
El Cote
Belle Barchus Co
Lewis & Norton
Will J. Ward Girls
Los Angeles
ORPHEUM
Fritzi Schott
"Overtones"
Laurie & Bronson
Watts Sisters
Conlin Stelle & P
Quero
Homer Miles Co
PANTAGES (m)
"Tangoland"
Sprague & McNeene
Harry Gilbert
Hickey Bros
Hyman Adler Co
Los Angeles.
HIP (sac)
Ye Old Song Review
Grindell & Esther
Hal Davis Co
Foster & Foster
Novelty Four
Three Willie Bros
Louisville
FNTN FY PK (orph)
(Sunday opening)
Medlin Watts & T
Clare Bros
B. B. Wheeler
Garcinetti Bros
Valentine & Bell
Madison, Wis.
ORPHEUM (wva)
Marcou
Jarvis & Harrison
Lawrence & Clare
Ray Samuels
Toots Paka
2d half
Dancing Mars
Frances Dyer
John T. Doyle Co
Hark Hinos
Merian's Calnes
Manassas.
UNIQUE (sac)
Leona Haggie
"Which Shall I Marry"
Stein Hume & Thomas
King Bros
Ray L. Royce
Grand Rapids
RAYMONA PK (ubo)
Gardiner Trio
Benkes & Baird
Kirkamith Sisters
F. Nordstrom Co
Henry Lewis
Clown Seal
Great Falls, Mont.
PANTAGES (m)
(Same bill playing
Audenda 7 and
Butte 8-12)
Rio & Norman
Lipsinsky's Dogs
Lella Show Co
Danny Simmons
"Peoples Revue"
Hammond, O.
TEMPLE (ubo)
Bud Lorraine
J. D. Hymer Co
Ruth Royce
"Fortune Seekers"
Harrisburg, Pa.
MAJESTIC (ubo)
1st half
Van Cleve & Pets
Mabel Johnson
Burns & Kissen
(Two to fill)
Hartford, Conn.
PALACE (ubo)
The Larnards
Billabury & Robsom
Vern Hampton & S
Lovettes
Old Time Darkies
The Vilians
2d half
La Belle & Wms
J. P. Kennedy Co
Leighner & Alexander
Gautier's Toy Shop
Heboken, N. J.
LYRIC (loew)
Lee & Long
"Alias Irish Tossle"
Apple's Animals
(Two to fill)
2d half
Winsome Harmonists
"The Boss"
C. M. Cleveland
War Babies Revue
(One to fill)

New Haven, Conn.
POL'S (ubo)
Lighting Weston
B. & D. Dyes
Anson & Daughter
Hallen & Fuller
Absalom Arabs
2d half
Hollanders
Powers & West
Long & Cotton
Fox & Wells
Moore O'Brien & McC
"Dairy Maids"
ELIJOU (ubo)
Malino Twins
Lillian Calvert
Eva Taylor Co
King & Ward
Montgomery & Perry
"Follies of Vaudeville"
2d half
Malone & Malone
Ecknell & Gibney
Eddie Dowling
Tombs & Wentworth
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Cycling Berlin
Monde & Salls
Grace Fisher
Lads & Lassies
(One to fill)
N. Yakima, Wash.
EMPIRE (sac)
Miller & Kemp
Alice Hamilton
Dusodina Duo
Albert Phillips Co
L. & S. Clifford
"Live Wires"
Oakland, Cal.
ORPHEUM
(Sunday opening)
Maude Fealy Co
Willing Bentley & W
Dorothy Toye
Musical stock
Oakland, Cal.
PANTAGES (m)
Claire & Atwood
"Junior Revue"
Naomi
Grant Howard
Clayton & Lennie
Ogden, Utah
PANTAGES (m)
(6-9)
Pearson & Goldie
V. Grant
Rosie Lloyd
Harry Tauda
"Holiday & Dixie"
M. Munson Co
Omaha
EMPRESS (wva)
1st half
Will J. Ward Girls
(Three to fill)
Oakbrook, Wis.
MAJESTIC (wva)
Pollette & Wicks
(One to fill)
2d half
La Vine & Inman
Sullivan & Mason
Palmade Park, N. J.
PALADE (loew)
LaTour Sisters
Z. Jordan & Zeno
Spellmeyer's Bears
Philadelphia.
KEITH'S (ubo)
Howard's Bears
Sidney & Townley
Bellicose & Winchester
Les Mountfords
Billy Bouncer Co
ORPHEUM (ubo)
Florenti Duo
F. J. Ardart Co
Shipley & Kastrup
(Two to fill)
PRINCESS (loew)
Gerard & West
Lambert
Ward & Faye
Fernikoff & Rose
Woodward & Hall
Frank Bush
Welling Levering Tr
(One to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Lawrence & Hurifalls
Rich & Burt
McD Kelly & Lucy
Gallagher & O'Neill
Blossom Seely Co
2d half
Ford & Urma
Kerr & Burton
Camille Person Co
Whitfield & Ireland
Sinfia Rah Co
Nashville, Tenn.
PRINCESS (ubo)
(Birmingham split)
1st half
"Four Husbands"
Newark, N. J.
MAJESTIC (loew)
Palo Sisters
Thornton & Corlew
L. Belmont & Lewis
Mabel Best
"Woman"
Arthurs Rigby
Vaterland Band
2d half
Hickey & Burch
Tasmanian Trio
Wm Morrow Co
Hugh Norton Co
(One to fill)
Providence, R. I.
EMERY (loew)
Icyen Sisters
Cyril & Stewart
Grew Pates Co
Countess Nardini
Will Armstrong Co
2d half
Nip & Tuck
Rhoda & Crampton
"The Right Man"
Ward and Hale Sis
(One to fill)

Richmond
ELIJOU (ubo)
(Norfolk split)
1st half
Frank Carman
Barto & Clarke
Mme Benson Co
Haydn B & H
Bonnie Saxton
Richmond, N. Y.
FAMILY (sun)
Gus Nager Duo
George Hall
Frank Rae Co
Schilling & Anderson
Edw Zoeller Trio
2d half
Mason & Pagan
Wm H. Lytle Co
Luctoxy & Costello
Enid Evans
(One to fill)
Rockford, Ill.
PALACE (wvz)
Dancing Mrs
"Dr. Doolittle"
Moran Sisters
Chas Olcott
Merian's Canines
2d half
Leach Wallen 3
Deleon & Davis
Van & Carrie Avery
Bennington Sisters
Volante
Sacramento.
EMPRESS (sac)
Three Jeonettes
Rae & Wynn
"Dr. Jekyll"
Alfred & Herbert
Iris Stephens Co
Tetsuwaru Japs
St. Louis.
FRST PK HIGHLDS
(orph)
(Sunday opening)
Thos Swift Co
Hamilton & Barnes
Frances & Kennedy
Leipzig
Catherine Powell Co
St. Paul
EMPRESS (sac)
Temple Quartet
Hutinson & Sadeir
Jack & Marie Gray
Herr Jansen
The Valdares
PRINCESS (wva)
St. Juliens
Jeannie Fletcher
Pearls & Burns
Stain's Conditions
2d half
Wallace & Johnson
Selma Waters Co
Geo Yeoman
Weber & Wilson
Salt Lake, Utah.
PANTAGES (m)
Clamont Bros
Chabon & Dixon
Ward Terry Co
Bowman Bros
"Sept Morn"
San Diego
PANTAGES (m)
Reddington & Grant
Mrs B. Fitzsimmons
Stevens & Cooper
Sunset 6
Jas J. Morton
Joe Fanton 3
San Francisco
ORPHEUM
(Sunday opening)
Mme De Cleneros
"Fog City"
Fay Colley & Fay
Svenall
The Statues
Gomez Trio
Bonita & Hearn
"River of Souls"
EMBERS (sac)
Delaine & Belmont
Bonker & Lester
Francesca & Jackie
"Fascinating Flirts"
Chas Kenna
Ralph Bayle Co
PANTAGES (m)
Rowley & Tolinton
Roch & Maudry
Winston's Nymphs
Clinton & Rooney
O. Serenaders
Schenectady, N. Y.
PROCTOR'S
Sinfia Rah Co
McDowen & Gordon
Jack Kennedy Co
Jas. Howard
Dunbar's Dragons
2d half
Ivy & Ivy
John F. Clark
Tulite's Collegians
Monroe & Carney
Bouding Tramps
Seattle, Pa.
POL'S (ubo)
Gordon & Gordon
Howard Sisters
J. & M. Harkins
"Results of War"
2d half
Kraal
Casson & Earl
Ely Minstrels
Seattle.
EMPRESS (sac)
Ray & Brandon
Venetian Four
Mac & Mrs. Samson
Lillian Watson
J. Howard & Listette

NEW ACTS NEXT WEEK

Life Resuscitation, First Appearance of Resuscitation in or Around New York

Thos. Wise and Co., Palace.
Kosloff and Macleovria, Palace.
Adams and Murray, Colonial.
The Azinias, Colonial.
Tuler Brooke and Patsie De Forest, Alhambra.
Venita Gould (New Act), Bushwick.

Hugh Herbert and Co. (2).
"Prosperity" (Comedy).
14 Mins.; Three.
Colonial.

Hugh Herbert has written a playlet that seems a peculiar cross between the usual allegorical playlet that one has been used to since the days of Ben Greet's "Everyman" and later Henry W. Savage's "Everywoman," which were copied here and there in vaudeville with a few little touches to make them applicable to the shorter form of entertainment. Mr. Herbert has chosen for the locale of the present playlet a little town "on the road to Prosperity." Here there is established a general store, one of a chain of Progressive stores. Herbert, as one of the clerks, is accosted by a traveling salesman outside the door. The latter is a happy-go-lucky who gives more thought to the padding of his swindle-sheet and the spending of his week-ends in big towns than to selling goods. The talk that ensues between the two takes up the bigger part of the running time, the salesman pulling the wise stuff until finally the shop boy turns on him, when he asks the directions to Prosperity, and tells him of his experiences in the big burg, when he was a wealthy kid with a bank roll, inherited, to spend and turns the tables. There's a girl. Mr. Herbert made a mistake in casting a girl with a lisp for the role of one who didn't like frivolous things. A smart, wise cracking girl would have made a better contrast for the role he himself is playing. The wise salesman finally admits to the country boob he is simply raising the devil to forget a girl. This girl in the final touch happens to be the "boob's wife." The final touch is where Mr. Wiseman tries to convince Mr. Boob to give him a job in one of his country stores, so that he can study the system. The sketch is entirely too talky, and the girl should be changed. Mr. Herbert is attempting a new type (youthful). Ezra Matthews is the wise salesman and all that could be asked for. Fred.

Walter and Walter.
Ventriloquists.
15 Mins.; One.
Harlem Opera House.

Both handle a dummy, with the woman first doing a solo bit, after which the dummies are brought on. It is unnecessary for the man's speech regarding the muscles in his face. The woman's best work is with the baby crying, but she overdoes it. Her singing with the dummy finishes in her own voice. The couple need to routine the turn, taking some of the work away from the woman, and cutting a bit on the crying, although it was that, more than anything else, that brought them their passing score.

Al Lydell and Bob Higgins.
"A Friend of Father's" (Comedy).
17 Mins.; Special Drop (Barber Shop Exterior and Steps).
Majestic, Chicago.

Chicago, May 31.
Al Lydell and Bob Higgins have reunited after some years. The reunion is a happy one, as this funmaking pair landed a substantial hit at the Majestic Monday afternoon, appearing next to closing and holding the position with laughing honors. Talk, song and dancing are happily blended into a vaudeville turn that can be accepted anywhere. The act has some snappy dialogue, with Higgins bearing the brunt of the sayings of Lydell, who is seen in his well-known stage character of the old, white-whiskered, toothless, rheumatic-twisted Wilbur Hutchinson. Wilbur comes poking along the country street and stops in front of the two-ly shop conducted by the Snedeckers, one side as a barber shop and the other where "catarrh" lessons are taught. Wilbur finds the door locked and sits down on the flight of wooden steps to wait. Along comes Bob Higgins as Willie Snedecker in overalls, wearing glasses and a red tie. After some kidding on the part of Wilbur, a solo, "More Lonesome Than You," was done in good voice by Higgins. Upon Higgins discarding the overalls, he reappears in a tight-fitting outfit. A woman shows long enough to start Lydell's chickenish inclinations. Both Lydell and Higgins dance individually and collectively. Mark.

Lew Wilson.
Variety Entertainer.
13 Mins.; One.
Colonial.

After witnessing the performance of Lew Wilson at the Colonial this week, one might well ask, "What doesn't the boy do?" For Lew is an entirely different type of entertainer. He is at once a singing Charlie Chaplin, a whistling bug, and accordion playing Wop, and a laugh-getter, first, last and always. In saying that, one says all that they can about Lew Wilson. There is no adequate means of describing his act, excepting perhaps by saying that it is a composite arrangement of all of the small time stuff that one has ever seen and heard, and then by adding the salient fact it was a riot with an almost big time house. Wilson sings at the opening of his act. He doesn't sing particularly well, but it gets over. Throughout the singing he does Chaplin gestures and facial expressions. Later he lands the audience with a medley, finishing it with a yodel. Then he tells a few "gags," after which he does another song, and finally plays the accordion, after he has convinced the audience that he can whistle. The net result is a lot of applause. Fred.

Harry Hanson and Co. (2).
Acrobatic.
10 Mins.; Full Stage.
Harlem Opera House.

Man and woman tumbling, with nothing exceptional attempted. They rely upon a leap for the close, with some patriotic stuff to get it across. Girl poses as Statue of Liberty, while man leaps from a high stand over her.

STEP THIS WAY.

Low Fields' revised edition of "The Girl Behind the Counter" at the Schubert is given under the title of "Step This Way." In a two-part musical production constructed by Edgar Smith, E. Ray Goetz and Bert Grant, and while seemingly light when contrasted with the several other summer revues, it plays surprisingly well throughout and gauges its musical score and the performance of its principals, the piece should find little trouble in holding up with the list of current shows. Mr. Fields is, of course, the prominent figure in the cast as the newly-rich Henry Schnitz, whose wife (Alice Fischer) is continually tearing enormous chins in his new dress suit and her reckless life for social honors. The customary list of aristocrats are in attendance, particularly the titled gold chaser Lord Augustus Gushington (Ernest Torrence), who is selected to wed the step daughter of Schnitz (Beth Lydy), and the Lord's companion, Hon. Bertie Epsom (L. C. Smith). The comedy bits Mr. Fields and Miss Fischer shouldered the greater portion of the comedy responsibilities and, barring one small moment at the soda fountain, the fun was carried through strictly legitimate channels. In this scene Miss Fischer exceeded the limits of stage propriety for the first time in her career, but the reward hardly justified the effort.

Gladya Clark and Henry Bergman were most conspicuous among the principals and to this couple were entrusted the singing hits of the piece. Their splendid team work was noticeable and they held up their several short scenes in masterly fashion. The comedy was handled by this pair and scored extremely well. This should develop into a seller. The prize song hit of the piece, though, was "Kelly," delivered by Marguerite Farrell, a newcomer to musical comedy ranks. "Kelly" is of semi-comic proportions and better than the original "Kelly" song which was the hit of the day and is easily the best number of the show. Miss Farrell scored almost as well with "Calvo" and otherwise acquitted herself to good returns.

Doradina and her Hawaiian Band came on for her specialty near the finale of the second act and carried off the individual honors with little or no opposition. Doradina's style of dance combined with her method of delivery and her general appearance struck the popular fancy and earned her an envious hit.

"Love Me at Twilight" was also among the hit songs, sung by Beth Lydy, a youngster whose name has been somewhat prominent. Miss Lydy also aided in the delivery of "Won't You Buy," another song well liked, the other section of the double version being handled by John Charles Thomas, the leading man. Thomas was quite himself during the performance and held up the main division in the show. Leo Brice had little to do beyond his eccentric dance, which got its usual mark.

The production is fully up to expectations and while nothing sensationally novel is shown either in scenic or costume lines, the entire arrangement, well designed, parallels the entertaining variety of the show. The production of the show should and probably will draw to a run, but at any rate it has served to introduce some numbers that will run at a high average on the hit market. Wynn.

HENDERSON'S.

Henderson's, Coney Island, opened its summer vaudeville season Monday night, playing to a big crowd, although Monday is an off day at the Island in the best of weather.

The show was made up to please the Henderson people, and it did. They like the rough stuff and through that sent Smith and Austin into the hit of the bill place, some of the women were very conspicuously hysterical through Tom Smith's antics. The turn remains the same.

Emma Carus was the star of the program, and reached a high score. She is assisted now by Scott Welch, from musical comedy, who has appearance and a rather sweet tenor, but doesn't dance and must learn much more about vaudeville before he is comfortable in it. For one thing Welch doesn't move around enough when singing, and his single song was a production number. However, he is somewhat stout and further helps to amuse the populace at Miss Carus' slim proportions, slimmer now than ever. In her opening gown and hat of pink she was nothing less than a "chicken," and for the final number had a dressy dress that was a wonder for style and looks. The Emma Carus act will probably always be all right while Emma Carus is in it, the way she appears at present.

Nonette was also one of the hits, going through her specialty in a manner that wholly pleased those in front. Milton and the De Long Sisters had their new act, "The Diamond Palace," with a "laughing drop" to open. The turn looks all right but Henderson's doesn't go wild over a talking turn. Witness Walter Brower, next to closing, who did nothing but talk, mostly about a wedding, something in monologuing done to death in a "Yiddish" way by Julian Rose. Mr. Brower has appearance and good delivery, but hardly convinced the Hendersonians.

"No. 2," the 3 Du-For Boys, looked as though they would get the hit of the bill, and just missed it. The Erna Antonia Trio opened the show, in strength and teeth work, nothing out of the ordinary. Long Tack Sam closed the program.

Nonette and Miss Carus each employed a pleasant closing program, a variation of Smith and Austin followed. Nonette, instead, Miss Carus' pianist seems almost useless to the act, the way he has been placed.

far up stage against a concert grand with his back to the audience, and too far away from the orchestra (which also continuously plays), to be expected to work well with it. Same.

COLONIAL.

The matinee at the Colonial Memorial Day surprised even the roughest expectations of the management. A strong box office play just before the curtain time because the weather looked rather threatening. There was but one change in the bill. The failure of Nellie Nichols to appear through illness caused the substitution of Reine Davies to open the second part of the bill. There was one other switch in the show caused by taking the Nichols comedy out of the second half and that was the placing of Wilfred Clarke and Co. in that section and the programming of Hugh Herbert and Co. (New Acts) among those in the opening part.

The three new acts show Tuesday afternoon. Crowns and Josephine closing the first part of the show, and the second was the Farber Sisters. The third runner up in applause honors was Lew Wilson (New Acts) and the Hugh Herbert sketch.

The El Ray Sisters with their novelty skating turn opened the show and sent the bill with their speed skating. The El Ray Sisters were frequent for its applause and only slowed at the finish because the heat seemed to have effected the brakes. The blonde of the duo really held up the act. Kerr and Burton (New Acts) held the second spot and did it with credit.

Crowns and Josephine closed the first part and held the stage for 30 minutes. The timely political stuff both in their songs and patter carried off many a laugh. They did one act and four encores. They both can put songs and lines over the plate.

Reine Davies opening the second part got the biggest return on her widow number, with the Jay song running second best. As for looking like Reine Davies in the best looking bunch of femininity in vaudeville today. The Wilfred Clarke act, "Who Owns the Flat?" has the idea, but the dialogue does not carry it out. Next to closing the Farber Sisters registered, with the bigger of the girls proving herself almost as good a dancer as Duke Crowns. The comedienne is still the same girl that she was, using all of the techniques she did on her last trip around. Burdella Patterson, in poses, assisted by a stereotyped, was the closing turn. From the front of the house Burdella looks almost as good as Reine Davies, so much so some sitting only a row behind the third, insisted Miss Davies was doing two acts. Fred.

AMERICAN.

Fine business Decoration Day matinee. A comedy reel preceded the vaudeville, which started with Mickey and Burke, a sister team, who did rather well considering the spot. The girls have plenty of life and look well. Ferris and Arnold held the show, and the house with their Italian talk and comedy. It appears these men have taken part of their material from ideas suggested by other character comedians. They scored plenty of laughs. The Tammara Trio proved rather a surprise act, opening with songs and dances and later going into the Arab whirlwind acrobatics which put the more serious stuff in the background of the three boys at the start. In peculiar, red shoes being worn with gray suits.

Tower and Darrell with their comedy offering had little trouble in getting results. The woman is active as ever with her comedy getting the biggest laughs when hitting her partner in the face.

"A Bit of Life," a comedy dramatic man and woman sketch, has the power to hold the interest at times. The comedy portion of living in a little flat would rather suggest the former act of Norton and Nicholson, although the material in this is entirely different. The comedy fans registers after some rather tame dramatic work. The two principals do all that is a cartoon picture followed and proved a good subject.

Dot Marshall, evidently a local favorite, had little trouble with her popular numbers. She started with "Play the Dances" and also included "Thousand Isles," "Nathan," "Dixie Band" and "Louisville," all of which sufficed in good stead. Tatie's "Mocking," next, has a new boy, the tough "Mocking" song. Otherwise the act is the same as for many years.

Klass and Bernie brought forth more popular numbers, but purely instrumental. Their idea of asking for selections from the audience caught on quickly. An encore was rather long. Mrs. La Toy's Dogs closed the show.

HARLEM OPERA HOUSE.

Although the H. O. H. looked rather deserted early Tuesday afternoon, the matinee holiday attendance was a bit late in arriving. Consequently the house showed no signs of a capacity crowd until just before the closing show, some standees then indicating house was in for a good day's business.

Harry Hanson and Co. (New Acts) opened the show, with Walter and Walter (New Acts) "No. 2." Walsh, Lynch and Co. did their comedy skit, although the audience, the audience did not tire, applauding heartily. It is a corking comedy playlet for the smaller houses, notwithstanding its age. A Keystone (Triangle) comedy was followed by Chaplin in "Police."

The Stan Stanley Trio went through their audience work, gathering enough laughs to get them along to satisfy the best. Before half through his turn, the entire house was with him. Burns and Kiseen were next to closing with songs and a little comedy. Shagging mostly constitutes their act, they showing good judgment in their selections. They made a handy appearance in some new summer finery. The International Girl closed the show.

NATIONAL GET-TOGETHER.

The first "get-together" luncheon of the motion picture industry, irrespective of Board of Trade or other affiliations, held at Delmonico's just prior to the censorship fight held at Albany, proved so successful that another will be given, probably next week, to deal with matters of national importance.

The suggestion was made by Mr. Berst, of Pathe, who has no thought of joining the Board of Trade, nor have several others who are not at present members. It was found that there were 31 people present at the previous luncheon, representing every large manufacturer or releasing film corporation in the United States, including the national president, the local president and the treasurer of the Exhibitors' League.

No slate will be prepared in advance, and in fact nobody can possibly have any personal axes to grind. It will be simply a matter for general protection of the industry.

FAMOUS CO. FILM CANNED.

The scheduled release for the Broadway this week was the Famous Players Co.'s "Saints and Sinners," with Peggy Hyland, but the management passed it up and substituted Metro's "His Great Triumph."

This is the second time a Metro was substituted for a Paramount at the Broadway, the other occasion being a few months ago when the Pallas production, "Ben Blair," was cut to two reels and a Metro used for the feature. It is understood this will not be the last Metro to be shown at the Broadway.

"Saints and Sinners" has Peggy Hyland as its star. She is no longer with Famous.

FILM PEOPLE INJURED.

Los Angeles, May 31.

An auto truck carrying 35 players of the American Women Film Co. toppled over an embankment around here yesterday, taking a 25-foot fall.

J. Farrell McDonald, director, John McDonough, Dorothy Dean, Katherine Walker, Molda Madden, Mrs. G. Barnay, May Adams, May Edna Whit, Helen Gordon, Kenneth McCrae, Fred Robinson, Earl Ellsworth and Virginia Driscoll were the most seriously injured.

All the hurt were removed to a hospital.

MISS MERSEREAU BALKS.

Violet Mersereau, leading lady for Universal, is reported to be balking at packing up and starting for Universal City, Cal., on the closing down of U's eastern studio. Her contract calls for her to work in the east and has about a year to run. It is barely possible Universal may pay her salary and let her remain idle for the unexpired term.

Harry Buxbaum Promoted.

Harry Buxbaum, formerly manager of the Philadelphia branch of the General Film Co., has been promoted to the managership of the New York office which has about 700 theatres on its books.

VITA MEANS BUSINESS.

That things are still booming at the Vitagraph Studios in Flatbush this week, was borne out by the announcement that Fred Thompson had been re-engaged, and will direct the productions in which E. H. Sothorn will be featured.

Announcement was also made that Barney Bernard, was signed and will appear in a picture on the order of "Potash and Perlmutter."

That the new men in charge of affairs have asserted themselves was shown in the new system introduced, of having a night shift of scene setters permanently engaged in building sets, so the director on his arrival at the studio in the morning could get right down to business, instead as formerly, when the expensive cast would loiter around until the set was finished.

Also there is a time record kept and each director is now responsible for the company under him.

LASKY STUDIO CLOSING?

It was reported about town this week that the Lasky studios at Los Angeles are about to be closed down and that the company would operate in the studios of the Triangle and New York Motion Picture establishments, thereby reducing its manufacturing expenses materially.

At the New York offices of the company it was stated they had no knowledge of such a move and that such a plan was doubtful, inasmuch as they had only recently completed a new laboratory at a cost of \$150,000.

COSTELLO WITH NEW CO.

Maurice Costello, former Vitagraph star, has turned up as an active partner in the newly organized Consolidated Producing Co., incorporated at Albany last week.



GEORGE E. MIDDLETON

According to statements which GENERAL MANAGER ALEXANDER BEYFUSS of the CALIFORNIA concern has just given to the press, the actual directing brains behind the firm's producing activities belongs to GEORGE E. MIDDLETON, Producing Manager, of whom the picture world has heretofore never heard a word.

In commenting upon his announcement and the reasons for so long withholding it from the public, Mr. Beyfuss said: "Although Mr. Middleton's work has been of the most artistic and powerful calibre from the first and we have never had the smallest doubt about his continued success, all mention of his directing responsibility has been withheld at his own request."

BINDER'S GENEROUS OFFER.

J. W. Binder, executive secretary of the Motion Picture Board of Trade, is understood to have informed certain people in the trade that he had agreed to deliver the support of the motion picture industry to assist President Wilson in his next campaign for reelection, even to the extent of having campaign literature projected on the screens of picture houses throughout the country. Whether this statement is made in his official capacity as executive secretary of the Board of Trade or not, isn't revealed. Binder was attached to the President's press department during his last dash for office.

THE BARRIER IN COLOR.

It has already been announced that Lubin's next big production will be Rex Beach's "The Barrier," but it is not generally known that the film is to be photographed in natural colors, by the process controlled by the Kinetacolor Co. Edgar Lewis is to direct the production.

IS SOMETHING DOING?

Edwin Thanhouser was seen visiting President Hodgkinson at the Paramount offices last Friday.

New Rochelle, May 31.

The Thanhouser Co. has let out seven of its directors, the same number of camera men and 35 of its actors. It retains but four of its present personnel of directors. Five reel features are to be made here only in the future.

TRIUMPH STATE-RIGHTING.

The Triumph Film Studios, now run by Julius Steger and John L. Golden, have finished their first picture, feature Holbrook Blinn, and have decided to state-right it through the New Film Co. (Warner Bros.).

The deal calls for Triumph to furnish the picture and printing, and to take the entire receipts until all expenses have been met for manufacturing, after which Triumph and New share equally. If the arrangement shows a suitable profit, Triumph promises to turn over eight releases annually, on the same basis.

BERT WILLIAMS FILM STAR.

Bert Williams, the colored comedian of Ziegfeld's "Follies," has taken the movie plunge and will shortly appear in a two-reel comedy made by Essanay.

NEW FILM CONCERN.

Arthur Jacobs and Harry Rapf have formed a new film corporation and have rented the Ideal studio for the taking of their pictures. Rapf was formerly a partner in the Premo and Jacobs was connected with Equitable.

Hears of Mother's Death in Play.

Los Angeles, May 31.

While playing at the Burbank, Harry Mestayer was informed of the death of his mother in New York. She was Mrs. F. W. Burge, known professionally as Helen Brooks.

CHAPLIN'S DEMURRER SUSTAINED.

Los Angeles, May 31.

The first battle in the action of Essanay to recover \$500,000 from Charlie Chaplin for breach of contract, was won by the Chaplin side here, when the courts upheld Chaplin's demurrer to Essanay's complaint.

When "Police," Chaplin's last comedy for Essanay, was released last week, it was discovered some of the funniest business was missing. Chaplin is quoted as saying that the scenes eliminated are rib breakers for fun and, according to information, Essanay intends using these cut-outs for new one-reel releases. How this will affect Chaplin's contract with Mutual is problematical. At the time the contract was entered into, Chaplin made the statement that Essanay held two unreleased subjects, "Carmen" and "Police." Now that others will be issued will present another problem for Syd Chaplin, who is Charlie's manager. Syd is now in New York fighting to restrain Essanay from releasing "Carmen" as a four-reel subject. "Police," which has been released in two reels, was booked solid for the entire Loew Circuit, through the General Film Co., who, following the precedent of the Mutual, are asking \$50 a day for first run.

PICKFORD RUMOR NO. 97.

Mary Pickford is not yet working. The entire film world has been kept busy guessing as to what she will finally do. Famous Players has one complete Pickford negative as yet unreleased, entitled "Hulda from Holland," which she finished before she signed an option with Ben B. Hampton, and as yet it has not been slated for release.

This week Miss Pickford was in active negotiation for the formation of a corporation to make Pickford pictures to be released independently, fashioned on the lines of the Clara Kimball Young Corp., as indicated in VARIETY some weeks ago. The name of Jesse L. Lasky is coupled with the venture. Color is lent to the Lasky connection through the retirement of James Kirkwood from Famous to ally himself with Lasky. Kirkwood has directed most of the Pickford-Famous releases.

FOX'S COMEDIES SOON.

William Fox is going to add two comedy releases of a single reel each to his weekly program, which at present consists of one five reel feature. William J. Dunn, of the Eagle Film Co. of Jacksonville, Fla., is at present in town completing the arrangements with the Fox people whereby the Eagle Co. will supply the comedies.

M. P. E. L. TEST CASE.

The Public Service Commission has granted a hearing to the M. P. E. L. in a rate test case brought by a Brooklyn exhibitor who charges excessive rates. The M. P. E. L. will be represented by J. Robert Rubin, who recently conducted the successful opposition to the censorship bill vetoed by Governor Whitman.

DRIVEL OF THE FILMS

By J. A. MURPHY

At the Ephemeral Studios, "Lady Glycerine's Daughter," a chemical photo drama by Talcum Chaffer, is now in course of production by Director Resinol Salver and the following start cast:

Lady Glycerine.....Yvonne Goeghegan
Mascara, her daughter.....Winnie Twohank
Glucose, her niece.....Lottie Fargonne
Lord Listerine.....Myran Lanude
Dr. Lancaiot.....Post Mortem
Phosphorus, the woman of fame.....

Millie Lanude
Pap Rika, an old retainer..P Warren Guppy
Cubese, a colored servant,

Cornelius Wyandotte Fogg
Auntie Septie, a nurse.....Viola Menthol
Lotta Pepain, governess.....Mora Gumma
Marine, an eye witness.....Ollie Ogie
The family skeleton.....Pelvis Vertebra
Corroives, counter irritants and narcotics by a corps of preferred extras.

The work of remodeling and enlarging the Hydrophobia Studios was started early last fall and the new edifices are now ready for occupancy. Not a vestige of the old plant remains and when the twenty companies return from Pungaluke, where they have been making Hydrophobia features all winter, they will be delighted with their new quarters.

The Sciatica Co. recently engaged Dr. Cornwell, the Chiropodist, on a footage basis.

Taylor Shurts, head of the Hydrophobia Co., returned from Europe yesterday on the American steamer "Gorgonzola." He visited the Hydrophobia studios and decided to make the improvements he has been contemplating since early last fall. The old buildings will be razed at once and the architect started on plans for new and more modern structures.

Either the pure food and drug laws have forced the chewing gum manufacturers to improve the quality of their product or they are voluntarily making a better article. The lump of chewing gum we sat upon at the Idle Hour Cinema theatre was of such fine adhesive quality that when we left the theatre a portion of the upholstery adhered to us. Here is a chance for Stephen Gaser to invent a self-patching compound for trousers.

The ever beloved Gertie Gimnotia visited the Goshall studio last week. It was an occasion for general rejoicing. The studio manager accorded Gertie and the entire staff a rare

treat, permitting them to witness an advance showing of one of Humpfel and Stumpf's farces. At first, mild giggles seeped through the cracks in the projecting room. The giggles merged into gleeful gurgles, quickly swelling to gales of laughter, and culminating in a perfect cyclone of guffaws.

Wyndon Strings, Director General with the Piffle Co., insists that Lottie Fargonne wear green goggles in all her vampire portrayals in order that the censors may not be unduly disturbed by the baleful glares of her basilisk eyes. Stephen Gaser is also providing shock absorbers for the projecting rooms.

Edna Hunter, the plucky and patriotic screen star, owns a stable full of fine saddle horses. Most of these magnificent animals are gifts of admiring friends. Edna has announced her intention of donating enough horses for a company of cavalry. The men will be recruited from the extras on the books of the Gimlet Agency, the rifles from the prop room of the Goshall studio, and the uniforms by Gutenberg. When the company leaves for Mexico, Miss Hunter will present them with a flag made by her own hands. Gearin Cogs, camera man, will film Miss Hunter during her presentation speech.

Last night while one of the patrons of the Veritas theatre was climbing over the laps of the audience to secure a seat in the middle of the row, he brushed off Myran Larunes' toupet with the coat carried on his arm. Mr. Larunes, absorbed in his own acting in the third reel of "The Jug in the Jungle," never noticed his loss. The toupet dropped on the shoulder of a lady several seats distant and clung to her shirt waist. During the intermission, the lady put on her coat and went home. While telling her husband what a pleasant evening she had, he noticed the toupet and asked several questions about the films she had seen. A hair or two on a shirt waist or coat can be easily accounted for, but to explain a whole toupet requires more ingenuity than most possess.

A giant metronome has been perfected for use in picture theatres. The metronome, placed in full view of the audience, will mark the exact tempo of the overtures or incidental music and enable the patrons to kick the furniture and each other in far better time than formerly. This standardizing of kicks is a much needed improvement.

FILM FLASHES.

The Biograph picture theatre of Chicago is the first of the m. p. houses to donate to the Woman's Suffrage cause. On June 1 it will give a percentage of its receipts to the woman's suffrage parade. Suffrage talks will be made by Mrs. Harrison Monroe Brown, president of the state association, and Mrs. James Morrison.

The warm weather last week caused a general opening of sidewalks through the city. These open air theatres have the advantage of being able to book an almost inexhaustible amount of film, all those pictures being released during the winter now being available to them at a very low price.

Two film concerns are now issuing with their press notices a sheet of short paragraphs of information headed "Do You Know That." It would be interesting to know who originated the "stunt."

A girl of eighteen may obtain a license to wed in Chicago, yet she must have reached the age of 21 before she is permitted to see any picture shown in Chicago with a "pink permit."

Alice Lindahl, now with "A Woman of No Importance," has formed a company to exploit her in camera plays. It is capitalized for \$100,000 and is to be known as the Alice Lindahl Photoplays Co.

Abraham Carlos, of the William Fox General Executive Staff, left Tuesday afternoon for Los Angeles, to inspect the plant and look over the productions in the course of completion there.

Virginia Norden, Balboa's new emotional star, is known as "Ginger," which describes her disposition. It is infectious to be with her.

Harry Weiss, one of the best known film exchange managers in Chicago, has a new job. Weiss last week became allied with the Blue Bird forces as associate manager.

Gypsy O'Brien and Jean Stuart have been placed with the Vitagraph Co. by Chamberlain Brown for a number of weeks to play leading roles in feature productions.

William Alexander, who has been pushing the Fox productions in South America, has returned to New York and has been installed as the head of the New York Exchange.

George LeQuere, of Metro, has been loaned to Famous Players for a part in "The Evil Thereof."

Practically all the state rights for "Where Are My Children?" have been disposed of, yielding Universal a handsome profit.

The Scala, Montreal, reopens June 2, playing pictures.

Maurice Tourneur is filming "The Almighty Dollar" at Paragon studios.

Mary Miles Minter has once more celebrated her fourteenth birthday.

Herbert Brenon has had his big limousine lined with cretonne for the summer.

Bowers Writing Score.

Robert Hood Bowers has been placed under contract by William Fox to write a score to accompany the Annette Kellerman \$1,000,000 Brenon production. The picture will be ready for release in about four weeks.

Wanted-Wire-Walker

Graceful girl who can dance, for important part in moving-picture production. Send photo and full particulars and interview will be given. DALLMOR, care of VARIETY, New York.



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COAST PICTURE NEWS.

By GUY FRACHE

Marco Klaw, who was here until last week, sent a letter of thanks to the Hollywood Carnival Association for the success of the Julius Caesar production.

Forrest Stanley has quit pictures for good.

David Horsley has returned from the east.

Pat Rooney, of vaudeville fame, is here to fill a long contract with the Universal. Mrs. Rooney (Marion Bent) and Pat, Jr., are to come in August.

Henri de Vorle, headlining on the Orpheum circuit, is anxious to come back to L. A. and do pictures. He is dickering with several firms.

Lewis Cody is Mabel Normand's new leading man.

Gale Henry has recovered from the injury to her toe sustained recently while working in a scene.

Dorothy Dalton has exchanged her touring car for a roadster.

Herbert Cortbell, one of the "Canary" stars, showed up as a visitor to the studios in a brand new automobile. He will use this latest in California, while Mrs. Cortbell enjoys their "first love" in the east.

Arthur Maude will remain here in pictures.

OLD BILL UP AGAIN.

Commissioner Bell has again introduced his ordinance raising the license fee of all theatres seating over 600 and showing motion pictures exclusively, to \$125.

While the picture theatre owners who would be affected are satisfied to pay the increase, which is at present \$25, a joker in the bill calls for the removal of existing stages and means the elimination of a chance to switch to another policy if the pictures are not a success. It is either that or pay a \$500 fee for a theatrical license.

The bill is aimed principally at those small theatres built under a different section than the present theatre building code, they, under the proposed law, having to either show straight pictures or go out of business altogether.

REEL BOYS ARRESTED.

The Bureau of Fire Prevention suddenly became stringent regarding the carrying of film on elevated trains and platforms, arresting several reel boys last week, who upon being brought before magistrates were fined from \$10 to \$25. Exhibitors are complaining that it is impossible to comply with the rulings of the department and are talking of fighting, saying there is no danger when each reel is encased in a separate can and then placed in a fire-proof iron carrying case.

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Speaking of Publicity

The Cosmopolitan Magazine has a circulation of more than 1,500,000 each month. Advertisers figure that at least five readers see every copy sold. This means

7,500,000 Readers!

The July number of Cosmopolitan will contain a two-page feature story of the International Film Service Stars. 7,500,000 people will read about JEAN SOTHEARN and THE MYSTERIES OF MYRA.

In the September issue 7,500,000 people will learn about IRENE CASTLE.

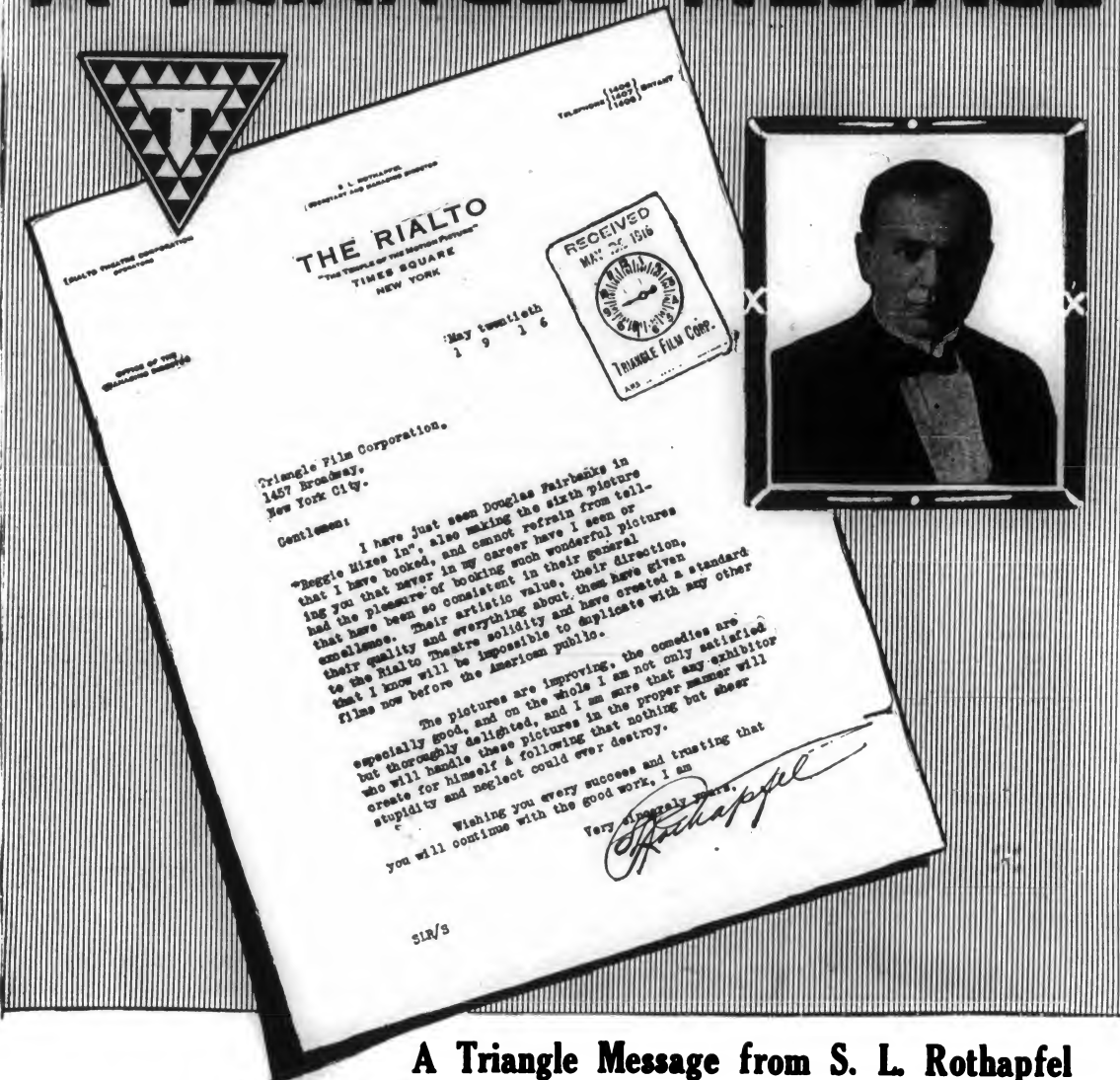
In the October issue dainty OLIVE THOMAS will be featured—

The November issue—
The December issue—
But wait!!!

This is in addition to the 20 million people who are daily in touch with the doings of the International Film Service through the gigantic Hearst publications

INTERNATIONAL FILM SERVICE Inc.
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A TRIANGLE MESSAGE



A Triangle Message from S. L. Rothapfel

The above letter should be of particular interest to motion picture exhibitors at this time.

From S. L. Rothapfel, the dean of the motion picture exhibiting business, it should be of the greatest importance to the exhibitor who is considering whether or not his audience will appreciate and pay to see TRIANGLE PICTURE PLAYS.

Seven months ago TRIANGLE PLAYS were first released without a single theatre. Now the number of TRIANGLE FILM CORPORATION,

theatres showing these pictures runs into the thousands, which in itself is proof enough that the public enjoys and is in fact enthusiastic over the presentation of TRIANGLE PICTURES.

Cheap motion pictures no longer satisfy the public. Bigger and better pictures with bigger and better plots, people and ideas, are required now—pictures of the TRIANGLE sort are essential for the successful house.

If you are an exhibitor and are not running TRIANGLE PLAYS write us for information.

1459 Broadway, New York City

THE PURSUING VENGEANCE.

Crochard.....Sheldon Lewis
Mimi.....Jane Meredith
Godfrey.....Henry Mortimer
Lester.....Henry Cortigli
Countess Simone.....Grace Hampton
Vantine.....Ernest Cossard
Simmons.....William Frederic
Pigot.....Fred. Annerly
Drouet.....Alfred Hese
Morrell.....Emil Hoch

If it were not for the well known screen names in the cast one would almost swear "The Pursuing Vengeance" (Unity) was acted by French artists, so well do they simulate the mannerisms of the nation they seek to portray. It is a detective story founded on the tale by B. K. Stevenson, but might almost be mistaken for a series of chapters from "Arsene Lupin." This may be taken to convey the idea that it is an absorbing tale from start to finish, never once lapsing in interest from the beginning, until the final scene

wherein Crochard, the "Invincible" crook, is captured by the New York police. There is no valid reason why such a lay-out couldn't have been made into a serial. Stolen jewels, compromising letters, murders galore, etc., serve to keep the interest at fever heat throughout.

Jolo.

NANCY'S BIRTHRIGHT.

John Martingale.....Murdoch MacQuarried
Nancy Levine, daughter.....Edythe Sterling
Nancy Levine, granddaughter.....Norbert Myles
Leslie Warner.....Millard K. Wilson
William Preston.....

Mutual Masterpiece in five reels made by the Signal. Features Edythe Sterling and Norbert A. Myles. It being their last picture with this company. The picture is understood to have been heavily cut by the censors, but in its present form there is nothing to object to, although the idea employed is not specially pleasing. It deals mainly with a drunken father who has nothing to do with his infant daughter after the death of his wife. The father becomes a desperate gang

leader while the girl is adopted by a respectable family and brought up in pleasing surroundings. The girl is the granddaughter of a wealthy manufacturer whose daughter (her mother) had run away to marry her brutal father, who turned out to be an undesirable character. It is learned that the rich old man wishes to adopt a young girl to whom he can leave his fortune. The gangster father learns of this and decides to find a girl to be adopted so he can secure a portion of the money. He runs upon his own daughter who will have nothing to do with him, but getting in his power she is unable to escape until some time later when a hunchback helps her to get away. Upon securing her release she soon meets the rich old man who after a bit of inquiry finds that it is his own granddaughter and immediately takes her into his household and allows her to marry one of the young men of his office. They say the Mutual has a lot of these five-reelers to release, and that is probably the only reason this got by. It is promised that in the future the Master Pictures will be decidedly better. Here's hoping they are. "Nancy's Birthright" just about gets by and that is all.

GLORIA'S ROMANCE.

(Chapters 3 and 4.)

Judging by what transpired in Chapters 3 and 4 of "Gloria's Romance," it would be a comparatively easy matter for Mr. and Mrs. Rupert Hughes, authors of the serial, to prolong the serial for forty or four hundred chapters just as easily as for twenty, the announced number. In 3 and 4 very little happened other than to continue Miss Burke's "cutey cutey" mania, and by gum they certainly are fascinating. In addition there is a vast quantity of depiction of life in the wealthy set on which Mr. Klein must have expended a small fortune. The very brief synopsis of Chapters 1 and 2 is scarcely detailed enough to acquaint those who hadn't seen them with what had transpired. After the rescue, Freneau is offered the \$5,000 reward by Gloria's father, but he declines, saying he wants to marry Gloria. Father says she is a mere child of 18 and finally agrees if Freneau will not try to see her for five years, he may then pay court. Gloria is sent to a fashionable seminary to complete her education and when 21, comes home, whereupon her aunt decides she is to have a coming out debut. Unless hearsay information is all wrong, advanced American girls "come out" long before they attain that age. However, it develops her brother had married, but brother's wife is on very friendly relations with Freneau, so that when Freneau is about to propose to Gloria he is stopped by the menacing glare of Gloria's sister-in-law. Freneau is a broker and devotes most of his time to chasing women. His business is falling away and it is once more brought to the spectator's attention that he only wants to marry Gloria for her wealth. Meantime Dr. Royce resolutely refuses to tell that it was he, and not Freneau, who rescued Gloria. It is all very beautifully photographed and the stage direction is to be specially commended. For instance there is a scene at the Metropolitan Opera House, showing society entering and leaving. Without exception every one of the extra people are smartly dressed and act like human beings. It is now up to the hero to do something, as, up to now, the "heavy" has been having things pretty much his own way.

Jolo.

HOW BRITAIN PREPARED.

The Patriot Film Corporation is showing 7,500 feet of film at the Lyceum theatre on the topic of how Great Britain prepared for the world war after the war started. How 4,000,000 civilians were turned into an army that has been holding but a small portion of the allied line "somewhere in France," how the women of the nation are working in the munition making plants. The training of the flying fleets, the motorcycle artillery and the final leaving for the front after being reviewed by the King, takes up the major portion of the first part of the exhibition. There are about two or three hundred feet at the tail of the first part showing one of the heavy guns of the British artillery in action and the destruction of a German blockhouse. In showing that the latter was blown to pieces by the actual firing of eight shells from the big gun, the film had three cut-backs with repeats of the same scenes. The second part shows nothing that contains any real action. The British fleet that is guarding the North Sea is shown, and while there are several examples of good sea photography there is little else to commend. There is about 1,000 feet at the opening of the second part devoted to exploiting the naval construction plant of McVickers, Ltd. The building of a battleship, the cast of guns, etc., are shown. This portion of the picture might well be cut down to a great extent. All in all the picture might be cut down to about 3,500 or 4,000 feet and make a fairly interesting subject. In its present form it is much too long. As a picture in the Preparedness campaign in this country its value is nil.

Fred.

REGGIE MIXES IN.

Reggie Morton.....Douglas Fairbanks
His Val.....Joseph Singleton
Agnes, the girl.....Bessie Love
Tony Bernard.....W. E. Lowery
The Cabaret Proprietor.....Willie Higby
His Right Hand Man.....Frank Bennett
An Admirer of Miss Fleming.....A. D. Sears

D'Artagnan and numerous other swash-buckling heroes were mere children alongside of the physical prowess of Douglas Fairbanks in his latest Fine Arts Feature, "Reggie Mixes In," story by Roy Summerville, directed by Wm. Christy Cabanne. In this picture he plays as usual a wealthy young idler who proposes to a society girl who is after his money and is accepted. Then he encounters a girl who dances in a dive, takes a furnished room near the saloon, has a fight with one of the habitués and the proprietor is so pleased at the trouncing he gives the tough that he hires him as bouncer of the establishment. The girl says to him: "I didn't tell mother what kind of a place Gallagher's was, but it was the only work I could get." The gang frames to "get" him and single handed he whips the crowd. Knowing they are after him he doesn't hesitate to go right back to the saloon, accepts an invitation from the gang leader, who is a head taller and weighs about forty pounds more than he, to go into a room, lock the door and whichever one smokes first is to be the traitor. He lights up a bogus will from a missing uncle of the girl by which she inherits \$100,000. Still posing as the bouncer, she accepts him, whereupon he reveals his true station in life. Comedy captions, fine production, good acting and, once more, some scrapper that Doug Fairbanks. Jess Willard has nothin' on him.

Jolo.

THE SORROWS OF LOVE.

Beatrice.....Bessie Barriscale
Guido Peril.....William Desmond
Contessa Angelica de Vecchio.....Ora Carew
Prince Candoni.....Herschel Mayall
Carlo Parodi.....Wedgwood Nowell

Ince (Triangle) feature directed by Chas. Giblyn, story by Elaine Sterne and J. G. Hawkes, starring Bessie Barriscale and William Desmond. Just what the story is intended to convey in the way of a preachment is very vague. An Italian Countess is placed in a nunnery by her guardian, Prince Candoni, for delving to fall in love with a low-born portrait painter. The Prince is the people's oppressor. In the nunnery she confides in Sister Beatrice (Miss Barriscale), who is known as "The Lily," and who has lived all her life within the convent walls. The young Countess dies and gives the "Lily" a ring to be delivered to the portrait painter, who had been sent to jail for conspiring against the government. The Countess has said to "The Lily" that she (The Lily) knows nothing of the world and hence is in no position to pass judgment upon the Countess's love affair. "The Lily" decides to don the Countess's clothes and steal away from the convent to help in the outside world. She is at the jail gates as the artist is released, picks him out from among a mob and hands him the ring. Carl, the artist, swears vengeance upon the Prince and "The Lily" becomes part of the conspiracy, constantly preaching against force, saying, "There is a God of Justice and of Mercy. Without him you will never win your cause." And again "There is more strength in love than in violence." She marries Guido, the leader of the people. She sees him take another woman in his arms whom he is simply consoling, and mistaking it for a love affair becomes jealous, seizes a dagger, places it in her breast, steals up behind her husband and draws it to stab him in the back. In drawing the weapon it becomes entangled with her beads and her religious training asserting itself, she withdraws without committing the crime. She leaves a note for her husband and goes away, and he, deprived of her influence, calls the populace to rise and they start for the Prince's Palace. Hearing of it she rushes to the Palace and warns the Prince, who telephones for the Carabinieri. In the melee, Carlo is fatally wounded, but before dying stabs the Prince, and Guido is carried home also wounded. She follows her husband home and declares to the conspirators that she was the traitor who gave the alarm. Guido protects her from harm and dies in her arms. She says: "He has won Heaven while I, a life time of penitence will not atone my sins." The moral of which would seem to be, "Mind your own business." Magnificently photographed and directed, an excellent simulation of Venice with its canals, gondolas and other atmospheric details. But a gloomy, sanguinary story. Jolo.

BOBBIE OF THE BALLET.

Bobbie Brent.....Louise Lovely
Jack Stimson.....Jay Belasco
Mrs. Stimson.....Jean Hathaway
Velma Vrooman.....Gretchen Lederer
Henry Fox.....Gilmore Hammond
Hook Hoover.....Lon Chaney
Mrs. Hoover.....Luile Warrenton

Bluebird feature, story by Grant Carpenter, scenario by Ida May Park, directed by Joseph DeGrasse. Just another of those impossible stage stories in which the rich young man backs a theatrical company owing to his infatuation for the star, who is an adventuress, meets the good little chorus girl who goes through all sorts of trials and tribulations and in the end marries the poor girl. Well enough played and produced, but the story is altogether too conventional to hold any interest. Jolo.

THE SPIDER AND THE FLY.

Delano.....Robert B. Mantell
Blanche.....Genevieve Hamper
Lantier.....Stuart Holmes
Gervaise.....Genevieve Blinn
Coupeau.....Franklin B. Coates
Nana.....Claire Whitney
Richard Lee.....Walter Miller
Helen Lee.....Ethel Bruce
Father Rochelle.....Henry Leone

The latest William Fox feature release, "The Spider and the Fly" with Robert Mantell and Genevieve Hamper as the stars, might well be termed a drama of Drink, Debauchery and Disaster. The scenario is by Franklin B. Coates, who also plays one of the roles in the production. It has exactly three distinct plots, which wander back and forth throughout the five reels in more or less haphazard manner, but the strings are finally pulled together in the last couple of scenes and the moral that is pointed out at the finish is that women, wine and song lead to destruction. Pictorially the feature is all that could be desired, and the enactment of the various roles commendable, with perhaps the exception of Mr. Mantell, who appears entirely too aged for the character that he portrayed. The story is entirely too complicated to bear telling. Suffice it to say that Miss Hamper has the star role, which would have been a corker for Theda Bara. As a box office attraction "The Spider and the Fly" will get a lot of money, for it has a title that will catch the nickers, dimers and quarters. The names of the two stars will also prove potent in attracting money to the ticket window. Fred.

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JUNE 6

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A GUTTER MAGDALENE.

Maids.....Fannie Ward
Jack Morgan.....Jack Dean
Helen.....Charles West
Sheriff Barrett.....Robert Bradbury
Goodwin.....James Neill

"A Gutter Magdalene," next week's Lasky (Paramount) release, is a good picture because it will be a money-getter. But the story, by Willard Mack, is so conventional that it might readily have been adapted from an old Blaney melodrama. A crook lures an innocent country girl to the city under the promise

of marriage. She is compelled to act as lure for his card victims. A westerner is being robbed in a poker game, pulls a gun and is struck on the head with a bottle. Girl runs away and joins the Salvation Army. Westerner is mistaken for a common drunk and sent to the island for ten days. He enters the Salvation headquarters in search of food, there meets the girl, creates a disturbance and is thrown out, run over by an auto, carried back to the "home," and there nursed by the girl. He asks her to marry him and she says she isn't "good" and hence not eligible. Westerner arrested for theft of \$40,000, out of which he was robbed. His pal, the sheriff, comes from Wyoming to get him out of the scrape. The girl goes to her seducer's

apartment to get back the money for the man she really loves and in the struggle the crook is shot. Sheriff enters at that moment, takes the revolver and says he killed the crook for resisting arrest. And, of course, the girl and the westerner marry. Sounds mighty commonplace in type, but in the screen visualization it is magnificently produced. Incidentally, the star, Fannie Ward, is marvelously effective as "the girl." Her emotional acting on the screen is on a par with the best and she is deserving of unstinted praise. There are a few melodramatic inconsistencies, but the continuity of the tale is uninterrupted and this, with the good acting, direction and photography, makes for a first rate program release. Jolo.

TRADE SHOWING

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(CELEBRATED PRIMA DONNA)

“THE WOMAN WHO DARED”
by C. N. & A. M. WILLIAMSON
NEW YORK CITY

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BETTER THAN PROGRAM
STANDARD

For the presentation to the trade of this pretentious eight-part feature, we have secured for the morning of Friday, June thirtieth, at 9:30 A. M., the New Rialto Theatre and will have command of the full equipment of this ultra-luxuriant house, including the thirty-five piece orchestra with specially arranged music.
This will be the only screening given “The Woman Who Dared,” before the allotment of territorial rights.
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Alexander Beyfuss, Gen. Mgr. SAN RAFAEL, CALIFORNIA



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Frank Sheridan

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PEARSON**

in

HYPOCRISY

A Dramatic
Expose of
the Shams
of Society
The Terror
of Debt
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Written by
HUGH C. WEIR
Directed by KENEAN BUEL



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GRACE VALENTINE

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MOLLIE McINTYRE, in "HER GREAT HOUR"
JULIA DEAN, in "THE RANSOM"
MARIE EMPRESS, in "LOVE'S CROSS ROADS"
MARGUERITE LESLIE, in "THE QUESTION"
MARY BOLAND in "THE PRICE OF HAPPINESS"
JANE GREY, in "MAN AND HIS ANGEL"
CHAS. CHERRY, in "PASSERS BY"
FRANK SHERIDAN, in "THE STRUGGLE"
EDWIN STEVENS and ADELE BLOOD, in "THE DEVIL'S TOY"
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PERSONAL DIRECTION

"PETE" McAVOY

ARRESTS IN CINCINNATI.

Cincinnati, May 31.

Another arrest in the crusade against alleged immoral films was made Sunday. H. M. Berman, manager of the Buckeye Film Company, was reeled in by the law on a charge of failing to obey the orders of the State Board of Censors. It is alleged that eliminations in the picture, "Dad's Doings and Dirty Dollars," ordered by the Censors, were not made by Berman. In a statement to the press, Berman said he had not intentionally passed the film, but as he has just taken hold of his new job here, in the rush of duties, he failed to make the cuts.

Ike Libson, manager of the Walnut and A. M. Muller, local manager for the Fox Film Corporation, were arrested last week on a similar charge, in connection with the showing of "The Eternal Sapho," featuring Theda Bara, at the Walnut. Libson was dismissed, but Muller was fined.

BILLS NEXT WEEK.

(Continued from page 12.)

PANTAGES (m)
8 Rianco
Chas F Semon
"Petitcoat Minstrels"
Mae Curtis
Thalero's Circus

Stoux Falls, S. D.
ORPHEUM (wva)
Welch & Southern
(Four to fill)
2d half
Vinoent & De Noville
Three Vanderkoores
Crane Mason & School
(Two to fill)

Spokane
PANTAGES (m)
(Open Sun Mat)
5 Florimonds
Harry Brown
"Heart of Chicago"
McNamara
La Scala 6

Stamford, Conn.
STAMFORD (loew)
Newsboys Sextet
Maurice Samuels Co
Ed & Jack Smith
Leach-LaQuinlan 3
(One to fill)
2d half
Tom & Stacia Moore
Walker & Ill
Rucker & Winifred
Shelby
(One to fill)

Superior, Wis.
PEOPLES (wva)
Simpson & Dean
Park Rome & Francis
(One to fill)
2d half
Musical Kleises
Jack Birchley
(One to fill)

Tacoma
PANTAGES (m)
Knapp & Cornella
Sealand & Press
Arizona Joe Co

"School Kids"
Chester's Dogs
Morris Golden
Tulsa
KEITH'S (ubo)
(Dayton split)
1st half

Dorona & LaDue
Ila Grannon
Dale & Boyle
Myrtle Hanson 3
B & N Helm
Valde Troupe

PALACE (sun)
Norton Jewell 3
Gorman Novelty 3
Mme Sumiko Co
Cullen Bros
George Mack
Joe Allen
Flying LaMarrs
2d half
Edw Zoeller 3
Fargo & Wells
Grace Ayer Duo
Blue Grass Trio
Harry Shunk

Toronto
YONGE ST. (loew)
Luola Blaisdell
Transfield Sisters
McDonald & Rowland
Browning & Morris
"Betting Bettys"
Lew Cooper
Harishma Bros

Troy, N. Y.
PROCTOR'S
Emilie Sisters
John F Clark
Gallierini Family
Nolan & Fenshaw
"In the Trenches"
2d half
Aerial Mitchels
McGowan & Gordon
Gabbys & Clark
Kenneth Carey
"Love's Lottery"

Vancouver, B. C.
PANTAGES (m)
Hanlon & Hanlon

Sully Family
Harry Jolson
Haviland & Thornton
Fiddes & Swains
Weber's Friends

Victoria, B. C.
PANTAGES (m)
3 Melvins
Van & Ward Girls
New Leader
Clark & Chappelle
Kerville Family
Clark & Hamilton

Washington
KEITH'S (ubo)
Ollie Young & Bro
Parish & Peru
Wilmer Walter Co

Primrose 4
Mr & Mrs Crane
Mullen & Coogan
Cross & Josephine
Ballet Deverisment

Watertown, S. D.
METRO (wva)
Wallace & Johnson
The Vanderkoores
2d half
Park Rome & Francis
(One to fill)

Winnipeg
STRAND (wva)
Wayne & Marshall
Coates Crackerjacks
Aus Woodchoppers
PANTAGES (m)

Geo N Brown
"Midnight Follies"
Silber & North
Haley Sisters
Wm De Hollis Co

Worcester, Mass.
PLAZA (ubo)
Hollanders
Patricola & Meyers
Fox & Wells
"Dagnarou Revue"
2d half

Rialto & Darto
Billsbury & Robsom
Eva Taylor Co
Keno Keays & M
Yenkens, N. Y.
PROCTOR'S
Earl Benedetto

Belmont & Harl
Carl Statser Co
Whitfield & Ireland
Henrietta De Serries
2d half

Gorman & Gorman
Harris & Nagel
"House Cleaning"
Booth & Leander
Youngstown, O.
HIP (ubo)
(Columbus split)
1st half

Harada
Cecil Dunham
H & Fields Minstrels
Brown & McCormack
Sampson & Douglas
Stewart Sisters

T

Thurber & Madison care M S Bentham
Tighe Harry and Sabetta Variety N Y
Toye Dorothy Orpheum Oakland
Towne Fenimore Cooper Bway Theatre Bldg N Y

V

Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

W

Watson Sisters Orpheum Los Angeles
Williams & Rankin Variety N Y
Wilson Geo H Keith's Cincinnati

ADDRESS DEPARTMENT

Where Players May Be Located

NEXT WEEK (June 5)

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 notice is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A

Abram & Johns Variety San Francisco
"Act Beautiful" Majestic Chicago
Alvin Bros Grand Philadelphia
Ardell Flynn Co Majestic Chicago

B

6 BROWN BROS.

2d Season with "Chin-Chin"
Illinois Theatre, Chicago, Ind.
TOM BROWN, Owner and Mgr.

C

Berzac Mme Jean Variety Chicago
Bimbo's The Variety Chicago
Blondell Edward Variety N Y
Bowers Walters & Crocker Winter Garden inde
Brinkman & Steele His Variety N Y
Bruce & Calvert Margerita Baroka Cal

D

Chandler Anna Forsythe Atlanta
Clemens & Searlet Variety N Y
Coshin Ray Variety N Y
Crane Mr & Vira Keith's Washington
Crisps The Forsythe Atlanta

E

Dares Alex & Gina Variety Chicago

Dayton Family (12) care Tausig 104 E 14 St N Y
De Lyons 3 care F M Barnea Chicago
Demarest & Collette Variety N Y
Devine & Williams Variety N Y

F

Escardo Variety N Y

G

Fealy Maude Co Orpheum Oakland
Fern Harry Variety N Y
Flowers Ruth Variety San Francisco
"Forty Winks" Orpheum San Francisco

H

Gomez 3 Orpheum San Francisco
Gordon Jim & Elgia Mary Variety San Francisco
Gordon & Rica Majestic Chicago

I

Hagans 4 Australian Variety N Y
Hart Billy Bob Manchester Co
Hawthorne's Maids Variety N Y
Hayward Stafford & Co Variety N Y
Heather Josie Variety N Y
Howard Chas & Co Variety N Y

J

Jordan & Doherty Variety N Y
Josephson Iceland Olima Co Variety Chicago

K

Kammerer & Howland Feinberg Putnam Bldg
Kla-wah-ya Kathleen Variety N Y
Kennedy & Rooney Keith's Indianapolis
Klye Tom Co Hip Cleveland

L

Lai Mon Kim Prince Variety N Y
Langdon The Variety N Y
Leonard & Willard Variety N Y
Leonardi Keith's Cincinnati
Lind Homer Co Hip Cleveland

M

Major Carrick Variety San Francisco

MANTILLA

Modern Egyptian Hawaiian Dancer
Address care VARIETY, New York

N

McWaters & Tyson care Weber Palace Bldg
Moore & Menger 167 Edenside Av Louisville Ky
Murphy Theo E Dir Arthur Klein

O

Natalie & Ferrari Variety N Y

Novellos Variety N Y

P

Ohrman Mme C Majestic Chicago
O'Neill & Sexton Forsythe Atlanta
Orr Chas Friars Club N Y
"Overtones" Orpheum Los Angeles

Q

"Passion Play" Grand Philadelphia
Phillips Mr & Mrs Keith's Philadelphia

R

Raffly Charlie Variety San Francisco
"River of Souls" Orpheum San Francisco

S

St. Elmo Carletta Variety N Y
Silver & Du Val Silver Wd Cat Southberry Ct
Simpson Fannie & Dean Earl Variety N Y
Stanley Alleen Variety N Y

CIRCUS ROUTES

BARNUM & BAILEY—3 Boston; 5, Springfield; 6 Holyoke, Mass.; 7 Hartford; 8 New Haven; 9 Bridgeport, Conn.
COOP & LENT—5 Middletown; 6 Washington; 7 Hillsboro; 8 Wilmington; 9, Maryville, O.
101 RANCH—3 Wilmington, Del.; 5 Newburgh; 6 Albany, N. Y.; 7 North Adams; 8, Springfield; 9 Worcester, Mass.
RINGLING BROS.—3 New Brighton; 5-7, Pittsburgh; 8 McKeesport; 9 Uniontown, Pa.

LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be sent.

P following name indicates postal, advertising only.

Reg following name indicates registered mail.

Abbott Mrs W S
Adams Mabelle
Adams Sam
Adams Will
Adler Jacob
Allen Mr
Allen Mr
Allen Searl
Allman Jack
Amata
Anderson Bob
Anderson Jessie (C)
Angier Nellie
Anker Hermin
Antwerp Girls
Arlina Adele
Armand Prof
Armstrong Lucille
Arnold Walter
Ashe Alice
Ashton Mose
Attwood Vera
Austin Joe (C)

Baldwin George B
Barnes & West
Barton Sam
Barton & Ashley
Bedell Nat
Beggs & Beggs (C)
Bell Jessie (C)
Belmont Nelson (C)
Bender Mazie
Bentley John (C)
Benton & Clark
Beranger Dolly
Bergman Henry
Bernie Jessie (C)
Berrin Fred
Beyer Billy
Blaffman David R
Blinn George H
Blend Della
Blunkall Jack
Bohemia Trio
Brewster Ethel
Brinkman Sisters (C)
Brooks & Bowan (C)
Bruce (C)
Brown Geo
Brown & Barrows

Burnett Robert
Burnard F & C
Burnsides Carl
Callie Dave
Carman Miss Clyde
Carpenter Billie
Carrillo Leo
Case Paul T
Caster Charles
Cates Band
Cecil Bunny
Challis Frank (C)
Chandler Betty
Chesbro Phil G
Chien Han Ping
Chin Tusa Tr (C)
Clarr Herbert (C)
Cleveland R S
Cleveland & Dawry (C)
Clifton Gladys
Clifton Otto B
Cole Dolerie
Coleman Ray
Collins Revolving
Comfort & King
Connors M C
Coogan Jack (C)
Cornell Jack
Cornwall Alecia
Conchas Paul
Craig Florence
Creighton F (C)
Cundie Herbert
Curran Max (C)
Curtis Mae

Dale Charley
Daves Warren (C)
Davison Wellington
Day & Brown
Dean Thomas
De Batho Lady
De Fra Manuel (C)
De Gray Sisters (C)
Delbridge Eda
Delovani Harry
Delmar Jessie
De Paula & Mellon (C)

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Grow Herbert (C)
Guertie Laura
Guertin & Gibson (C)

H

Hack Joe
Hagan Jack
Halliday G V
Hallifax D F
Hall Billy Swede
Halle Euuci (C)
Hamilton Alfred
Hammond Magda
Hankins E E (C)
Hanley Norman
Hanlon Herbert (C)
Harkins J & M
Harley Frank
Harrington Geo G
Harrison Chas
Harris Miss Lou
Hart Miss F
Hart Ruby
Harvey E M (C)
Haward Sam
Hawthorne Billy
Hayden Jack
Hayes & Wynn (C)
Heath Mabel (C)
Heeley F (C)
Henderson Joseph
Henderson C (Reg)
(C)
Hendrick Gene (C)
Hepler Chas (C)
Franklin H (C)
Hertz Ralph
Hickey Dud F
Hobson Florence (C)
Hoey & Lee
Hogan John J
Holden Mae
Holmes Norine
Holton Geo A
Houdini Harry
Hudson Lillian (C)
Humble William
Hume Harry (C)
Hyde John

G

Gallatin Alberta
Gardener
Gay Mary
Gaxatti Gene
Gellott Billy
Gensar & Jason
Germain Flo (C)
Gibbons Agnes
Gibbons Sisters
Gibbs D Edward
Gibbs Hilda
Gibson Flo
Gibson Mollie
Gillespie Girls (C)
Girl in Moon (C)
Gorden Bros
Gordon Tommy
Gordon & Revell
Gorman Gene (C)
Greenwald Doris
Grey Clarice
Grey Miss Joe
Griffith Fred M

B

Earl (C)
Eckhoff Mrs F
Edwards Florence
Elliott Mr & Mrs
Ellwood Billy
Emert L A (C)
Emmett Frank
Emory Edna
Errico Joe
Escardo Charlie
Ethards Naomi
Evans Dolly

F

Falk Sidney
Farnsworth Robert
Farrall Jack (C)
Farr Bert
Fatty Chas C (C)
Felhue Thelma (C)
Fell D N

K

Kaufman Gladys (C)
Kaz Tom (C)
Keane & Diehl
Keeley John W
Keller S (C)
Kellogg Chas
Kelly & Galvan (C)
Kelly E P
Kemp F (G)
Kennedy James
Kilpack Bennie (C)
Kilites The (C)
King Frank G
King & Lovell
King & Millard (C)
Kingsley Marie (C)
Kingson & Ebner
Kleine Major (C)
Koats Robert
Kumry Boesch & R

L

La Crosse Leo
Lam Alice (C)
Lamon Mae
Langdon Mrs Harry
Lang & May
LaRue E (C)
La Rue Ethel
Lavein Marie
Lawler Myrtle
Lawrence Lillian
Le Clair Gerlie
Leo Fred
Lehman Mildred
Leighton Bros
Lenandro Ruth
Leon Edyth
Leon Daisy
LeRoy Paul (C)
Lestie Otrilla (C)
Lester Harry J
Lewis A
Lichter Harry
Littlejohn Frank P
Livingstone Mrs B J
Loeb Arthur
Lohse & Sterling
Lombard Harry
Long Bud (P)
Lorraine Lillian
Lubin Lillie
Lucas John
Latour Hazel (P)
Lynn Doc

J

Jaehnel Henry
James Beatrice
Johnson Dorothy
Jones Leslie
Jonathan (C)
Jordan Bob (C)

M

Mack Chas
Mack Eddie
Mack & Vincent
Marchand Daisy
Marie Dainty
Marks Abe

Marriott Troupe

Marshall Miss E
Marshall Eddie
Marshall Low (C)
Martin Johnnie (C)
Mathews W A
Maybelle Snowile
May Evelyn C
Mayo Louise (C)
McBride Harry P
McCarthy Phil
McColgan Madge (C)
McCollough Mrs R M
McDade (C)
McMahon Jack (C)
McNeill F A (C)
McShane Jack
Merlan's Dogs
Miller Eunice
Miller James
Mills Robt
Milo (C)
Mitchell (C)
Mohr Janette
Monterey Carlotta
Moore Fred D
Moore Violet
Morgan Billy
Morgan J & B (P)
Mountain Earl B
Mulvulery B M
Murphy J
Murphy Tom (C)
Musical Hunters

N

Nahale John
Nawn Tom
Neloneons Flying
Nelson Artie
Newell & Most
Nichols Clyde
Nichols Sisters (C)
Nilson Maura (C)
Norwood Geo (C)

O

O'Connor Gertrude
Old Florence
O'Meara G (C)
O'Neill Frank
O'Neill Mr & Mrs
O'Neill Peggy
Ordway Laurie
Orstman Charlie (C)

P

Page & McGrath
Parker Jewel
Pattee Mabel
Pellittier Dora (C)
Pinand Fina (C)
Plemons Marie
Ploough Albert
Parks Robt M
Prendergast Alice
Preston Bob
Pregolly

R

Rafael Dave
Randall Ruth
Rannires Frank (O)
Rappel Alher (C)
Rawson Guy
Rawson & June
Readick F (C)
Reba Mile
Reed Joe (C)
Regal Emil
Regal Henry (C)
Reinich L M
Reinold Bernard (C)
Rekiaw Jack
Rhoads Mrs Billie
Riffard Madame Geo
Rigby Arthur (C)
Roberts Musical (C)
Robinson W (C)
Rofie Mrs Thomas
Romaine Julia
Ronsair Ward & F
Rooney Julia (C)
Rooney Julie
Rose Alex K
Rose Amelia (C)
Rose Frank
Ryan Mrs
Ryan & Tierney

S

Sailley F S (C)
Sammy Sample (C)
Sampson & Douglas
Sanger Lillian
Schollen Fred
Schwahn Henry
Scottfield Charlie
Scott Bert
Sharrock Harry
Shea Evelyn
Sherman Lee
Sherman Helen I
Simmonds Earl
Simmons Jas (C)
Simon Louis
Simpson & Dean
Skeller Nat
Snyder Frances (C)
Spruce Charles
Stamm Orville (P)
Stampee (C)
Stanley Frank (P)
Start Helen (C)
Startup Harry (C)
Strong B
Stuart Marie B
Summers Cecil
Sutton Arthur W
Swain Frank

T

Taber & Hanley
Talbot Florence
Tama Troupe



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Thatcher Mrs Chas
Theim Otto
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Thomas Florence
Thomas & Wright
Thompson Leona
Thurby Dave
Tisi Van (C)
Townes Sid
Townsend Mayma
Trainor Val
Trexell Hattie

Valentine David (C)
Vallie Arthur (C)
Vallie Joe
Vallie Arthur
Valli & Valli
Van Bergen Martin
Van Clara
Vell Billy
Verheul Gerard
Vernon Miss K
Vernon Trio The
Vos G
Vreany W M (C)

Walters Harry (C)
Ward Barney
Ward Miss
Waterbury Geo
Weir Jean

Weisberg Frank (C)
Wellington Myrtle
Wells Billy K
Wells Harry
Westworth Lola
Western Billy (C)
Westman Mary
West Low
Weston Irene (C)
Wheeler Leslie
Whikehart Garnette
Whikehart H D
White Eula
Whiting Geo
Whiting & Burt
Wicks E (C)
Williams Bob (C)
Williams Mrs Dayton
Williams Howard
Winslow D L—
Wood Fred V
Wood Harry
Woods Margaret (C)
Worth Madlyn
Wragg Charlie
Wright Geo E

Yates Harold
Young Jacob
Yung Chu Chik
Zetta J (C)
Zina L (C)

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My fur coat and evening
cape arrived in time to wear
in my first picture here. They
fit perfectly and are most com-
ing! I am very much pleased and
want to thank you for your prompt
attention. Will send you another
note later.

Very cordially yours,

Virginia Gordon

MME. SOPHIE ROSENBERG,
153 W. 44th STREET, NEW YORK CITY

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Pat H. Lydde is in Chicago.

Andrew H. Talbot and Tom Powell waited
into Chicago last week from New York.

Beverly White has gone with the Yankee
Robinson circus (press department).

White City opened Saturday in inclement
weather.

The Miles, Detroit, will play vaudeville
through the summer.

Axel Christensen is to be musical director
of the new Covent Garden show, opening June

Max Reichard, the local Marinelli represen-
tative, left for New York May 28.

The Empress, Omaha, returns to the Asso-
ciation bookings shortly.

George Ade has been named as an Indiana
delegate to the Progressive nominating con-
vention held here June 3.

Grant Mitchell has been added to the cast
that will present "Nothing But the Truth"
at the Princess here June 2.

The little son of Charles Olcott is recover-
ing from a recent fall when the lad broke his
arm.

The W. B. Friedlander, Inc., will not give
up the Hippodrome, Huntington, West Va.,
this summer.

TAFEL, Inc.

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NEW YORK CITY

The Park, Hannibal, Mo., closed its vaude-
ville for the summer. Ray Whitfield will
again hand's its bookings.

The Empress, Tulsa and Lyric, Oylahoma
City, both allied with the Interstate, may run
all summer.

Tommy Burchill says that the Allardt
houses, Strand, Winnipeg and Orpheum, Fort
William, will not close this summer.



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Ernie Young and Frank Clark spent Decora-
tion Day angling for specimens of the funny
tribe at Woodruff, Wis.

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"ON THE HOKO MOKO ISLE"

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NEVER COIN

Harry DuRocher continues to book his acts for the Liberty Square and Gordon theaters, Cleveland, independently.

Luigi Gompers was an interested spectator at the Dave Marion "Frolics" opening at the nbia Sunday night.

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W. S. Butterfield has everything fixed so that he can jump into New York next week for a ten day's stay.

The Haymarket stock, which has been playing Milwaukee, is now alternating with burlesque week stands with the Kelly-Damsel company between Minneapolis and St. Paul.

No attempt is being made to reopen the Columbia, which is just the other side of division on North Clark street. The effort to run cheap vaudeville and pictures failed.

Edward Marsh and Richard Hoffman both booked some acts for the same park but settled the conflict amicably. Booking instructions were confused.

E. C. Wilson has gotten the rights from Gaskill & McVitty to produce "Shepherd of the Hills" in the middle west. His show opens the latter part of August.

Fred Schale (formerly Schale and Cole) is ill in the Waukesha Springs Sanitarium, suffering from the effects of a nervous breakdown.

No tabs booked for the Chicago vaudeville houses for the remainder of the summer.

David L. Swarts may try out some of the new tabs at his houses from time to time.

The Jefferson, Springfield, Mo., closed its regular vaudeville policy Sunday but will play pictures until early in August, when the acts will be resumed.

Kerry Meagher is going to take a vacation this summer and it may last several weeks. Other seasons Kerry's vacationing has resulted in the report hitting the streets he had severed connections with the Association.

Master Tom Ketterling, the five-year-old son of Ralph Ketterling, who has been in Jacksonville, Fla., in the hope of benefiting his health, since Christmas, returned Tuesday noticeably improved.

Harry Spingold is back from his New York jaunt. He's thinner, but wiser, and says he enjoyed every minute of his eastern trip. James B. McKown is expected to return later in the week.

The Empress, Cincinnati, and the Family, Indianapolis, have closed for the summer. The main reason of the Indianapolis closing is to enable the owners to remodel the house. The Cincy house closes every summer.

Four acts of the celebration of "Which One Shall I Marry?" into a play have been completed by Ralph Ketterling. This show will be produced by the American Production Co. and sent over the International Circuit.

There will be no attempt to keep the National open this summer with stock or any other policy and the South Side house closed for the summer Saturday. It is expected to reopen early in the fall with attractions from the New International Circuit.

For some weeks D. L. Swarts, who controls the amusement destinies of the Windsor, was planning to remain open indefinitely with vaudeville, but the weather man last week got busy and Swarts decided to close June 2, or a week or so after.

During the legitimate show tenancy of the Colonial the house management will be hand-

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led by Norman Field and the boxoffice will be in charge of Joseph Bransky and Lee Kind. Ned Holmes has arrived in Chicago to take care of the advance work for the "Treasure Island" company.

I. Rubin and M. L. Finkelstein, who operate the Rubin & Finkelstein houses, are expected to reach Chicago any day now and pay the Association boys a visit. They will make ar-

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rangements for the new season and announce final plans for the opening of their new house in St. Paul, which will be in readiness by September.

The dope went wrong. When "East Lynne" was suggested as an attraction for the Victoria some of the wisecracks said it was "suicide" for the house to book it. The show was

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ELMER E. CAMPBELL, Prop. and Mgr.

put on and it did one of the biggest weeks of the season. The house is repeating this week on "My Mother's Rosary" which started off with a fine advance sale.

Carl Milligan, quite an office fixture on the Pantages staff, hit Chicago the other day, reported at the local Pan office and started out at once to look over different shows in the city. Nobody knows just what Milligan came for, but it is known that he may take care of the local Pan office if James Matthews starts shortly on that trip to Seattle.

The Koffman-Plough-Connors Co. has obtained a lease on the Gayety, South Chicago, but they do not take possession of the house for at least another year, as the present lessee, the Allard Circuit, will control its booking destinies for that period. Conflicting rumors have been going the rounds as to the house. In the late fall of 1917 the K-P-C interests will assume its control.

When Covent Garden, at Clark, Broadway and Diversy, opens June 8 the management will place buses at the Fullerton elevated station and will transport all patrons from that point free of charge. The Garden will have as one of its features "The Land of Evermore," a two-act musical fantasy, with chorus. There will be three performances at popular prices.

American Hospital bulletins: Mayorie Newton, recovering from an operation upon her foot; Eddie Howard ("Pack's Bad Boy"), taking treatment; William B. Davis (circus man), getting along nicely; Nellie Loretta ("Sept. Morn"), making daily progress; Albert Denier ("Goddess of Liberty"), showing improvement; Belle De Mar (Metropolitan Dancers), recovering from an operation for appendicitis.

Alex. Pantages has decreed that Brooks and Bowen will have to live up to their signed contracts to play the Pan circuit or face injunction proceedings. Brooks and Bowen were to have opened the time May 22, but had their date set forward. Last week the act signified its intentions of starting the circuit June 10 rather than tie themselves up in a legal controversy.

Ray Raymond and Florence Bain, who were reported as being signed as principals for the new Rowland & Clifford show, "Uncle Sam, Jr.," have signed instead with the W. B. Friedlander, Inc., and will head the Friedlander tab, "The Four Husbands," that plays the Orpheum time next season. At present Raymond is the featured player in the revue at the Green Mill Gardens. He and Miss Bain have been in vaudeville for some time.

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The Yale, Sapulpa, and the Yale, Okmulgee, Okla., started a summer policy May 28 that is being looked after by Ray Whitfield, of the Interstate booking staff. Small musical companies or tabs will open Sunday at Sapulpa and work the first half of the week and then "split" with Okmulgee, where several acts of vaudeville start the fore part of the week. When tabs are unavailable vaudeville will be exchanged.

Routes for acts are being laid out by Paul Goudron for the northwest as follows: Grand Forks, Regina, Saskatoon, Moose Jaw, Swift Current, Medicine Hat, Butte, Missoula, Spo-

kane, Walla Walla, Seattle, Tacoma, Portland, Astoria, Ore., Orville, Marysville and Medford, Cal., and to the Empress, San Francisco, where further time is taken up by Harry Miller. The latter has charge of the W. V. M. Association office on the Coast.

Will M. Hough departs June 2 for the northern part of Michigan where he will write a new musical comedy tab which is slated for production early next September. Hough recently returned from the mountains of North Carolina where he put the finishing touches to another new tabloid musical comedy entitled

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"The Naughty Princess." This is expected to be produced the latter part of August with the W. B. Friedlander, Inc., as the likely sponsor.

Fred Lincoln has returned to town, coming in from the west by the way of Winnipeg. While the A-B-C offices declined to attach any significance to Lincoln's being in Canada it is believed that some of these days the Sullivan & Considine route will embrace some

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 Send for Catalogue V

stands in Canada that have never played 8-C vaudeville. John Nash, of the Affiliated, says the offices expected to make some important announcements soon about a number of new houses that Lincoln had added to the books. At present, however, Nash said the offices were not just ready to reveal their plans until some further business consummations were put over.

WINDSOR (D. L. Swartz, mgr.; agent, W. V. M. A.).—The hottest weather so far slapped the attendance a body blow. Business took a heart-rendering slump. The Windsor bill wasn't nearly as bad as some may have deduced by looking at the lobby pictures. Those attending vaudeville in all kinds of weather seemed to get a lot of personal satisfaction out of the show. Sigbee's Dogs opened. This act has some splendidly trained canines, and some tricks are away from the beaten path. Frank Crumit made a bully impression. Holmes and Buchanan depend mostly on songs and costume changes for their success, and they were largely successful at the Windsor. They put over their songs excellently. Eckert and Parker carry a special card, showing a golfing course with a tee near at hand. The men exchange patter and work in some songs to good advantage. The Dudley Trio closed the show and the special setting with some capital routine stuff sent the trio over to a favorable score.

BLACKSTONE (Edwin Wappler, mgr.).—Dark.
 CHICAGO (John Reed, mgr.).—"Experience" returned to town Sunday night for a three weeks' engagement.

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COVENT GARDEN.—Opens June 8 with "The Land of Evermore."
 COLONIAL (Norman Field, mgr.).—Returns to legitimate policy with "Treasure Island" June 5.

COHAN'S GRAND (Harry Ridings, mgr.).—"35 Washington Square" (May Irwin) doing better with new press work (third week).

COLUMBIA (Wm. Roche, mgr.).—Dave Marlon's "World of Frolics" got away to great summer start Sunday.

CORT (U. J. Herman, mgr.).—"A Pair of Queens" (Joseph Santley-Kathleen Clifford), drawing splendidly (fifth week).

GARICK (J. J. Garrity, mgr.).—"Omar the Tentmaker" (Guy Bates Post) opened auspiciously Sunday night.

GAYETY (R. C. Schoenecker, mgr.).—"Charming Widows."

HAYMARKET (Art. H. Moeller, mgr.).—"French Frolics."

ILLINOIS (Rolla Timponi, mgr.).—"Chin Chin" (Montgomery and Stone) announces "last two weeks" (eighteenth week).

LASALLE (Harry Earl, mgr.).—"The Little Girl Next Door" film, doing finely.

LITTLE (Elma Pease-Taylor, mgr.).—Little theatre stock.

NATIONAL (John T. Barrett, mgr.).—Dark for the summer.

OLYMPIC (Geo. L. Warren, mgr.).—"So Long Letty" continuing to steady profit (sixteenth week).

POWERS' (Harry Powers, mgr.).—"Maureen" (Peggy O'Neill), not doing business expected (second week).

PRINCESS (Sam Gerson, mgr.).—"Nothing But the Truth," opens June 2.

PALACE (Harry Singer, mgr.).—"A World of Pleasure" doing capacity (second week).

VICTORIA (John Bernero, mgr.).—"My Mother's Rosary."

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—Monday matinee hung up capacity. An all-day rain, a half holiday and many visitors in town. Long lineup. Many auto

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JAMES MADISON

SUMMER ANNOUNCEMENT: Until August 1st I will do all my writing in my San Francisco office (Flatiron Building: Sutter and Sanson Streets). My New York office at 1493 Broadway will be open as usual, in charge of my secretary.

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parties bought tickets. Judging from the applause and laughter during the afternoon the audience seemed to get a lot of keen satisfaction out of the show. Ray G. Huling opened the show with "The Clown Seal and Huling finds that an audience will display as much interest in one seal as it will in a herd of them. Huling's seal does some corking good tricks and does not have to have a special water scene to work in his routine. In other words, a "parlor set" serves just as well. The seal was in fine fettle Monday and put over his work capably. Fritz and Lucy Bruch had some "opposition" in the balcony in the shape of a conversational buzz that was confined to several auto parties. However, the musical pair played some effective "cello and violin numbers. Mile. Natalie and M. Ferrari danced. They had several little slips of foot. Kirk and Fogarty, booked in when the cancellation of Brice and King was posted, never went better in their lives and the audience was a "clinch." The turn in in pretty good shape now, and Fogarty has added many little flippant remarks. Some new songs also aided materially in the pair's mastering solidly while the travesty dance at the close was surefire. No need for any song announcements at any stage. William Gayson and Co. put over "A Regular Business Man" with a bang. Fitzgerald and Marshall found an

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easy spot and consequently whaled over an easy score. Dorothy Jardon was the headliner, and on looks, songs and stage ease easily demonstrated why a "regular voice" handled with expertness and class can get the top money. Miss Jardon sang five numbers and her voice was impressively heard in every part of the house. Miss Jardon wasn't stingy with the topical selections and each number was put over in Miss Jardon's inimitable style. (Oh, yes, the center lamp with the double connection of chain was used again for the 'steenth time.) Al. Lydell and Bob Higgins (New Acts) were a laughing hit, while the Four Readings held everybody in with their sensational hand balancing and hand-to-hand leaps. The college gymnasium interior and the track suits looked brand new and the setting was pleasing to the eye. The closing trick of one of the Readings down a long chute followed by a leap through the air to the hands of an understander makes quite a "Aash."

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Business immense Monday. Show for the most part of a pleasing nature. It came

close to being an "all-Irish" bill as far as the names were considered. The bill was headlined by Grace Hazard and she came up to all expectations. Arthur Madden is a dancer who got along nicely. Finlashed up strongly with his "ankle dance," announcing it as "my own original," etc. Emmett and Emmett, next, carried a special setting and permitted crows, doves and a rooster and dog to help lend environment. Man and woman sang Irish ballads entertainingly, although it seemed that the supply was more than the demand. Act pleased. Frear, Baggott and Frear went some with their club and hat tossing. The trio went over with a bang. A bully good act of its kind. Following the weekly, shy of the usual quota of scenes "somewhere in Mexico," appeared C. H. O'Donnell and Co., in a dramatic skit, presented effectively. Some good lines. Splendidly acted. Had the "punch." Five people. Each handled his role satisfactorily. Donnelly and Dorothy proved a genial, entertaining pair with the man reeling off a line of nut stuff that always hits nine times out of ten at this house. Girl looks well and displays team work that brings results. Young

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people applauded. Burke, Touhey and Co. offered "Casey's Visit." Lines got over. Bagpipe playing and dancing by one of the women happily received. Act started out slowly but gained strength as it went along. Grace Hazard followed. After a two-part Triangle comedy the "Night in the Park" act was offered. GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—It rained Monday. With many of the shops and offices closing at noon until after Decoration Day vacation, business was right up to the notch and no sooner would a seat become empty than there would be a rush for it. The show was by no means the best that has been offered at the Hip, yet all in all it did not fall short of giving the people their money's worth. Show lacked speed and was not overly supplied with comedy, yet there was sufficient diversity and a few thrills that seemingly made up for any shortcoming that the bill may have displayed when weighed in the balance. Dix and Dixie opened. Act has brushed up a bit since leaving New York. Routine about the same. Turn really needs speed. The woman could look easier and freer by wearing one of the modern day sport outfits. The exchange of clubs on the two wires was surefire. E. J. Moore was cramped for room in "one" but did his best, and while some of his talk could not be heard at times he got away with the sleight-of-hand and the comedy

byplay with the "messenger boob" nicely. It might be well for Moore to use the word "complected" instead of "complected." The latter doesn't connect. The Four Rennets put on a number of songs and made changes to suit the routine. Special drops were also used, but for some reason the act kept that bit of scenery with the viaduct affect in sight constantly downstage. It was on view in Europe and in the States. Made no difference, perhaps, but looked out of place after the first scene. Act lacked speed until near the close, when a swing to some fast topical numbers landed it in high favor with the Hip night show Monday. Brush and Shapiro bagged the comedy honors of the show. They hit 'em hard especially with the funny alide and falls of the comedy lad. Act halted proceedings. Toots Paka and band of Hawaiians musicians nicely received. Act not there with its former pep and speed but did well notwithstanding. Best received was the music. The turn of Winona Winters met with favor and her routine of numbers was well received. Olga and her leopards closed the show. The work of the jungle pets was both thrilling and entertaining. Just the sort of an animal turn that invariably makes a capital impression at this house.

COLUMBIA (William Roche, mgr.).—No matter what the carping critics may say the Columbia has a summer show that is an innovation in burlesque. About the closest one can come to describing the show which Dave Marion installed at the Clark street house Sunday is that it is Ziegfeld's "Follies" handed down to burlesque promoters for Marion and his big company are ever surrounded from curtain to curtain by an avalanche of scenery used in a former "Follies" production. The show is entitled "World of Follies." While Marion is very much in evidence throughout, the show is without the services of Ben Welch and Al. K. Hall who had been heralded as being among those engaged to support Marion.



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Jimmy Lucas and Lester Allen went in the breach. Lucas, with his nuttish business and flipp remarks and his ability to put over a song, and the acrobatic tendencies, diminutive size and vocal faculties of Allen, established them as acquisitions worth while. Lucas is an important factor up to the time he works in his vaudeville specialty and does a corking double number with Ines De Verdier. The latter is a stately blonde, who dresses well, looks well and hits some splendid harmony with Lucas on the songs. The "Dangerous Girl" number was a bear. Lucas also had another of the big numbers when he worked with the chorus in the "Radium Girl" ensemble. Eighteen girls and 12 boys went through an intricate drill on a semi-circling balustrade upstage and if there was a slip it wasn't discernible to the audience. While the audience bestowed much applause on the radium girl number (from a "Follies" show) the cotton dance with special scenic embellishments was also very effective and the golden gate idea impressed most favorably (also "Follies"). The chorus was seen to good advantage in this number, while it also did magnificent work of a different character in the ensemble of the Congress of Nations, handsomely staged. The chorus more than filled the stage and wore its numerous changes becomingly. Marion is there with the tongue-tied rapid-fire verbal pyrotechnics and the Snuffy, the Cabman, character was brought into the foreground continually. Marion made the best of the moments with his new scenic environment. Once Marion left off the "rough stuff" and appeared as a genteel old man and showed versatility by doing a special number with the chorus as "month girls." Gus Fay didn't have a lot to do but what was entrusted to him was handled nicely. Fay in the inflated German outfit worked to please and succeeded immeasurably. His best mo-

ments were in the hallway of an apartment house and he and Marion rounded up considerable fun out of this scene in which Lester Allen enacted a little souse that was productive of laughs. Allen, by the way, can sing, as he demonstrated when the show was almost over and it was a pity that he wasn't heard vocally earlier in the entertainment. Bert Grant is the Bert Williams of the show. He showed up best on his numbers, first with "Zuluand" and later by himself when he sang the numbers he has been using in vaudeville. Grant injected a lot of pep into his work that was appreciated. Minor parts were enacted by Angelo Romeo, Henry Plunkett, Harry Lawson, Bert Hall, Charles Wilder (as Marion's horse) and H. Wise. Of the women, Babe LaTour was most in evidence. Miss LaTour hasn't the greatest nor grandest voice in captivity, but she does possess a great personality, is good looking and has an Eva Tanguay air that is animated and effervescent throughout. Miss LaTour is in there every minute working as though her life depended upon the results. It's this spirit and pep that is noticeable throughout the entire show. Minnie Burke is another of the busy feminine principals and does effective work. Ines Verdier looks up strongly, is there physically and vocally and wears her stage clothes to the manor born. Agnes Behler takes care of her stage duties splendidly. A scene out of the ordinary and one that was put over properly was the Bath of Death, a dancing pantomime that was capitally done by Angelo Romeo, Emelia and Minnie Burke. This was a bully feature. The show summed up as a whole gives great satisfaction, although there is room for improvement, so slight to be sure that the "out of the ordinary" idea is bound to pull business into the Columbia. The earlier sessions runs short of comedy, but there is so much that is kaleidoscopic and ef-

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Four holdovers mark this week's bill at the Orpheum, with "The River of Souls," by John L. Golden, and Bonita and Lew Hearn sharing headline honors. The former was cordially received, with the Bonita-Hearn act scoring an easy hit. Comes Trio, fast dancers. The Statues, closed show successfully. Laurie and Bronson got the bit of the show. The holdovers included Marie Cahill, last week's headliner, Dorothy Toye, and Cook and Lorens. Willing, Bentley and Willing were also given a second week, opening the show fairly well. The second week's engagement rather hurt the act's chances.

EMPERESS.—Ad. Santall, a wrestler, closed the show. The Four Bards failed to appear. Burkhardt and Edwards, liked. El Clive and Co., satisfactory. Hunter's Dogs, very good. Three Rosellas, hit. Lamont's Cockatoos, opened show satisfactorily. Others who appeared were Prevost and Goulet, Sandberg and Rose, Al Lawrence, a monologist, and the Morton Sisters.

PANTAGES.—"The Junior Revue," a juvenile musical comedy, closed the show in good style. Clayton and Lennie, excellent. Howard, enjoyable. Naomi did not appear. Claire and Atwood, opened show well. Taylor and Arnold, went big. Bert and Harry Gordon, with patter and dancing, very good.

CORT (Homer F. Curran, mgr.).—Emily Stevens in "The Unchastened Women" (1st week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Musical Comedy Stock (3d week).
 ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic Stock.
 SAVOY (Homer F. Curran, mgr.).—Dark.
 WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players (6th week).
 PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.
 HIPPODROME (Wm. Ely, mgr.; agent, W. S. V. A.).—Vaudeville.

According to Sam Harris, general manager of the W. S. V. A. (Frisco), which awhile back affiliated with the A. B. C. of Chicago, the squabble of who is going to book the Empress in the future has been settled. Recently the Empress, booked by the A. B. C., was supposed to have gone over to the Ass'n of Chicago, and was to begin playing its shows May 22. Something went amiss and that week's bill was made up of acts booked by both offices. When the change of policy was announced as definite, it is understood Harris and Irving Ackerman had many conferences with the Graumans, the result bringing forth the statement that on and after Sunday, June 18, the Empress bills will be furnished exclusively by the A. B. C. and W. S. V. A. (Frisco) combination. According to the new agreement the Empress will have first claims on all A. B. C. bills coming westward and a guarantee that those acts will not appear elsewhere in San Francisco. Meanwhile the local W. S. V. A. will book acts from this end and send them eastward, starting the turns at San Diego and routing them back to Chicago, through the northwest, playing the newly acquired Hippodrome time and still not conflicting with the A. B. C. shows coming westward. This arrangement gives the A. B. C. and W. S. V. A. combination what might be termed a horse shoe circuit.

In the northwest reports credit the introduction of W. S. V. A. (Frisco) Hippodrome amusement at "pop" prices as having met with decided success. May 24, Lester Fountain, who is temporarily managing the Port-

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GUY PRICE in Los Angeles "Herald": "Eddie Cantor is a name to conjure with. He has an individuality all his own, and he 'gets over' solely upon his own efforts. His best lyrical effort was the 'Explorer' song, which is so funny it comes near wrecking the show. The other fun-makers better had stick to their knitting lest this chap steal their ball of yarn."

HENRY CHRISTEEN WARNACK in Los Angeles "Times": "Eddie Cantor is unquestionably a star in comedy."

LOS ANGELES "RECORD": "Among 'Canary Cottage's' stars is the funny Eddie Cantor, who as a laugh-provoker is an artist."

LOS ANGELES "EXPRESS": "Cantor scored with his comedy."

P. S.—My heartfelt thanks and appreciation to MR. OLIVER MOROSCO.

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the part as well as she looked it. She was charming."

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LOS ANGELES "EXPRESS": "The Canary was played by Louise Orth, a beauty who sings and acts charmingly."

LOS ANGELES "RECORD": "Miss Orth is one of the stars. She is good looking and dances well."



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TECK (John Oishei, mgr.).—Featured film.
STAR (P. C. Cornell, mgr.).—Bonstelle Stock in "Jerry." Next week, "Third Floor Back."
GARDEN (Wm. Graham, mgr.).—"Parisian Belles."
GAYETY (Chas. Taylor, mgr.).—Manchester's "Burlesquers" with Molly Williams. Business good.
MAJESTIC (John Laughlin, mgr.).—Dark.
SHEA'S (Henry Carr, mgr.).—Clara Morton, Sam Liebert and Co., Willie Weston, pleased; Moore and Haager, good; Brown and Spencer, hit; Consul and Betty, usual; Leboen and Dupre, clever; Imperial Troupe.
OLYMPIC (Bruce Fowler, mgr.).—"Popple's All-Girl Revue of 1916" substituted for vaudeville this week.
LYRIC (H. B. Franklin, mgr.).—Good bill headlined by Three Keatons; Halley and Noble, good; Bob Hall, clever; Abbott and White, pleasing; Bean and Hamilton, sensational; Colonial Belles.
ACADEMY (Jules Michaels, mgr.).—Split week of vaudeville and musical tab.
PALACE (I. M. Mosher, mgr.).—Pictures.
STRAND (Harry Edel, mgr.).—Pictures.
HIPPODROME (M. Shea, mgr.).—Pictures.

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Venus theatre. One of the owners is now filling the position.

The Overland Motion Picture Co., recently organized for the training of would-be screen stars by James N. Calnay, has been recently reorganized and new officers elected. Mr. Calnay disapproved leaving the school with debts totalling about \$1,800. At a meeting of the stockholders the following officers were elected: Harry Bowen, president; Edw. Kaiser,

vice-president; George Douglass, secretary; and J. F. Meyers, acting treasurer. K. B. Wagner is director of the studio.

LOS ANGELES. By GUY PRICH.

Robert Milton, Morosco's general stage director, is here supervising alterations in "Canary Cottage."

Thomas Dixon, Jr., is expected back from New York this week.

Forrest Stanley is playing a stock engagement at the Alcazar, San Francisco.

Morosco will soon put another play in rehearsal. It is to be called "Upstairs and Down."

Bessie Tannehill is now with the Burbank stock company.

Harry Hestayer's contract with Morosco expires in three more weeks. He plans to go east.

"Courts of Injustice," a new comedy drama by Anna Bescroft Briggs, had its premiere at the Little theater last week. Frank Egan headed the cast. The play is impossible.

Oscar Apfel, the director, gave a house warming at his new bungalow last week. Many film and stage notables were there.

C. R. Foster is contemplating two new song publications for next month.

Mark Ellis and his quartet appeared at the Burbank in "Girls" last week.

One of the San Diego papers mercilessly panned "Canary Cottage," but the police senator put his O. K. on the production.

Robert M. Yost will go to San Francisco this week to do the preliminary publicity work for "The Brat."

Earl Carroll, the composer, is en route east after landing another musical success on the Coast. Mr. Carroll's "Canary Cottage" is the musical sensation of Los Angeles just now, and critics predict it will surpass any-

thing that "So Long Letty," his first big success, has done, or will do. Carroll has an even 20 lyrical hits in the new show, among them four or five that seem headed for the hit class. Mr. Carroll is still very young and with two musical comedies to his credit, he has a brilliant future ahead of him.

Louise Orth, who plays the titular role in Morosco's "Canary Cottage," in Los Angeles, is one of the most pronounced types of blonde ever seen on the stage. She was a member of the Gaiety company here and in San Francisco for a time, and later went into pictures at a lucrative salary, leaving the latter only to accept this engagement with Mr. Morosco. Her work has called for the most superlative praise. She can sing and act and dance, and, best of all, she is a beautiful stage picture.

Eddie Cantor, who has scored a notable success in Morosco's "Canary Cottage" in the west, is a recruit from Gus Edwards' school-day acts. He afterwards went into vaude-

"THAT SONG ROCKAWAY RAG"

Words and Music
By
IOWEN LAWSON

AN INSPIRATION
The Biggest Hit of the Summer
ADVANCE COPIES

Ready for Singles, Doubles and Male
Quartettes

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AT KEITH'S COLONIAL THIS WEEK (May 29)

LEW WILSON

ONE THING AFTER ANOTHER THAT'S DIFFERENT FROM ANY OTHER

Direction **PAT CASEY**

The GREAT LE ROY

Assisted by

Ruth St. Claire
and Co.

Wish to inform the managers booking this act that there is an impostor getting bookings under our name and doing an amateur performance, having been in the business a matter of two or three months.

THE GREAT LE ROY who pays for this advertisement opens his act with a 3-minute motion picture taken in San Francisco in 1914.

Booked Up Solid

Now Playing U. B. O. Time

WE ARE

playing at America's premiere vaudeville house this week (May 29)
and doing well.

NEED WE SAY MORE?

Frank Parish and Peru

NEXT WEEK (June 5), KEITH'S, WASHINGTON.

Booked Solid till 1917 by our indefatigable representative,

FRANK EVANS

ville, but his comedy ability soon attracted the western manager's attention, and he was engaged for the new play. He improves with each day.

NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT (Feltel & Leopold, mgrs.).—
Pictures.
DAUPHINE (Lew Rose, mgr.).—Rein-
hard's Yiddish Players.
TRIANGLE (Ernst Boehringer, mgr.).—
Pictures.
SPANISH FORT (M. S. Sloan, mgr.).—
Paoletti's Band and Dansant.
ALAMO (Will Guerlinger, mgr.).—Vaude-
ville.

Dave Weiss sold his rights in "The Battle Cry of Peace" to Arthur B. Leopold and Maurice Feltel, who are presenting the picture at the Crescent currently.

Imogene Bennett, whose soprano wafted o'er the cabaret mazes, has departed for her home in Elizabeth, N. J.

The local World film office is managed by Anna Sessions.

Herman Fichtenberg has returned after a month's sojourn in New York.

A new cooling system has been instituted at the Triangle.

The Nola Film Co. gave a barbecue at its plant, Ernst Boehringer acting as host.

Antoinette Evans, wife of the manager of the local V. L. S. E. office, is writing a fashion page for the Times-Picayune that is pronounced excellent by the feminine dress epicures.

After an entire tour of the world, taking in South America, Africa, Australia, England, Austria, France, Germany, China, Japan and India.

Lee's Hawaiian Duo

In "A SOUTH SEA ROMANCE"

Are booked solid over the W. V. M. A. and U. B. O.

Direction SIMON AGENCY

BOOKED SOLID

RUCKER AND WINIFRED

WORLD'S GREATEST EBONY HUED ENTERTAINERS

NOW PLAYING
LOEW CIRCUIT

DIRECTION **TOM JONES**

ST. LOUIS.

By REX.

Interest theatrically was focussed this week on the premier of "Kitty Comes In" as produced by the stock at the Park theatre. "Kitty Comes In" was very well received, though it is hardly probable that the play will ever rise above its present standing. Mrs. Lelia Chopin Hattersley of this city is the author, and in choosing the play the Park tendered her the \$100 prize offered for the best play. Its production marks the final week of the Player's Company which will disband for the summer. "A Modern Eve" was offered at the Shenandoah, this house closing June 4.

The program at Forest Park Highlands for the week included Modesta Mortensen, a talented 17-year-old violinist; The Old Master, a dancing sketch, which pleased; Bert Wheeler of the vaudeville duo, who won great favor; Calta Bros. and Olive, a young woman juggler of much skill. Rains have throttled the box office receipts considerably.

GRAND OPERA HOUSE (Harry Wallace, mgr.; wva.).—Seven White Blackbirds, head-

line; Four Slickers, good; Galetti's Monks, please; "Between Train," gets over; Freeman and Dunham, good; Wilton Sisters, very good; Will and Kemp and Jean Irwin, conclude.

COLUMBIA (Harry Buckley, mgr.).—Feature films. Business unusually good.

Because of the Democratic convention at which time hotel accommodations will be at a premium, stars of the Metropolitan Opera Company arriving here to sing June 18 in "Siegfried," which is to be produced at Robinson baseball field, outdoor theatre, are having difficulty in securing living quarters. Schumann-Heink has been accommodated at the Planters, after refusing to put up at any other place. The Buckingham will care for Galski. There is also a musical organization of 100 people to accommodate.

Airdomes and amusement gardens throughout the city and along the leading highways are all in full swing. There is seemingly much prosperity, as all report good business.

A. J. Levick has purchased the Majestic, Mt. Vernon, Ill.

LOUISE DRESSER

VAUDEVILLE TOUR UNDER
THE DIRECTION OF
JENIE JACOBS



HOUDINI

Address care

VARIETY, New York

"MERCEDES" Vaudeville's Greatest Sensation
This Week (May 22), Romona Park,
Grand Rapids, Mich.

To the World

I have been a bum, all wrong and unreliable, but now I am seaworthy. The bookers have good cause to be off me. I now publicly apologize to all. Forget the past. I now have an act, the best I ever had. All I want is one more chance. Dr. J. W. Amey says "I am sound in wind and whistle and cured." I have had 42 years of sad experiences and realize I am an A. K. I figure only 8 more years of active life and I am off liquor.

Who wants a real act? Engage me, in humanity's name, don't let me go to the gutter.

I won this space from Stan Stanley in a billiard game. He never bets money and has the first nickel he ever earned. My act is better than his.

You can sometimes reach me at Jim Taylor's Palace Hotel. He's full all the time. I can't get a room there, but I eat in his restaurant, which is K. O.

One chance more, boys.

Poor Joe Kane.

CHALLENGE:—

Stan Stanley and Joe Kane will play Howard French and Chris Maxwell 25 points, 3 cushions for all the laughs Sam Newman can get. Members of Lodge No. 1, B. P. O. E. to be spread on the four hard boiled eggs. Ed. Kirby to referee.

Allen and Francis broke in the act by Stan Stanley and it went big. It is a sure fire act.

Working for Mr. Goldie through Morris & Fell.

Originator of the GOLD DUST TWINS

JEAN BYRON

BLACK FACE COMEDIAN

Singing and Dancing

Care VARIETY, Chicago

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In "HOME AGAIN"

Are Home Again for the Summer

STOP LOOK LISTEN

THEN ROUTE

JIM WILLIS and ROYAL BESSIE

IN "MILADY RAFFLES"

NOW PLAYING LOEW CIRCUIT

DIRECTION MARK LEVY

ARTHUR

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WANZER AND PALMER

"JUST TIPS"

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Direction

HARRY FITZGERALD

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PANTOMIMIST

WITH

JACK SINGER'S

Great

"Hello New York"



THREE MARCONI BROS.

Introducing Their Original Novelty

THE WIRELESS ORCHESTRA
with their three wonderful instruments. Chromatic accordions. Each instrument gives six different tones. An idea absolutely original and never before accomplished by anyone.
Playing U. B. O. Time

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PRESENTED BY

Lillie Jewell Faulkner

Per. Address, "Manikin Cottage," Lake Street, Muskegon, Mich.

(The Originator of Manikin Baseball)

Playing U. B. O. Circuit

Direction, HARRY FITZGERALD

"TO BE A BIG HIT in AUSTRALIA"

IS THE EARNEST WISH OF

EVELYN CUNNINGHAM

SAILING SOON—RICKARDS TOUR

Australia

Direction MARK LEVY

25th ANNIVERSARY

AL. REEVES BIG JUBILEE WANTED

Beautiful chorus girls who can display to advantage handsome gowns made by the Mme. Rosenberg Shop; big, handsome leading girl who can sing, talk, put over a strong part and wear gorgeous gowns; a beautiful girl violinist; man and girl piano act of classy appearance, must be good pianists and singers; beautiful girl, blonde, to do mechanical doll; also female impersonator of medium size, must be good singer and dancer, beautiful appearance, able to work in numbers and thoroughly deceive audience as to his sex until exposure. Address—Call, write, wire or phone—office hours only 10:30 to 12:30 A. M. every day. Reeves' Mansion, 145 State St., Brooklyn, N. Y.

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JACK DAKOTA

TOM JONES, Representative

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NOW IN & ST LAIR

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BUSTER SANTOS and JACQUE HAYS

In Their New Act, "The Health Hunters"
Direction Simon Agency



TRANSFIELD SISTERS

Refined Musical Act
With Dwight Peppie's All Girl Musical Revue



McINTOSH and his "MUSICAL MAIDS"

Old Stuff Moral: Be right and fear no man. Don't write and fear no woman.
Fred (Hank)

FENTON and GREEN

and Harry (Zeke)

(AND CAT?) IN "MAGIC PILLS"
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Catherine Crawford
AND HER Fashion Girls

BOOKED SOLID
Direction Arthur Pearson

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HAROLD BERG
Fast Ground Tumbler and Acrobat
Will Join New Act on Wire
724 Stockton Drive, San Diego

Frank Whittier and Co.
Presenting "THE BANK ROLL"

ALFREDO
Address Care VARIETY, London

GEO. C. DAVIS
"The man behind the gun of fun"
Booked Solid—U. S. O.—Perhaps
Direction, J. J. ARMSTRONG



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READS:
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TO PIECES AND
LEAVES PLACE."
DOESN'T SAY
WHAT PLACE.

BILLY BEARD

"The Party from the South"
Direction PETE MACK

BERTIE FORD

Dancing a la Tanguy
on the Wire

Kicking up sawdust and a lot of
attention with Ringling Bros.
Circus.

TAKE THE WORLD AS IT
COMES, MAKE THE MOST
OF IT AS YOU GO ALONG.
LET THE PAST TAKE CARE
OF ITSELF. LOOK FOR BETTER
THINGS IN THE FUTURE,
AND BE CHEERFUL.

EDWARD MARSHALL
CHALKOLOGIST
LECTURING IN THE FAR WEST
TRAVELING IN A FORD
VAUDEVILLE DIRECTION ALE.T. WILTON

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

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Versatile Novelty in a few of the 57
Varieties



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EVERY DETAIL

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Victor Morley
in "A Regular Army Man"
Direction, FRANK EVANS

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Ragtime DYNAMO

BESSIE LEONARD
Kid in Comedy
Soubrette—Characters
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Dear Coy: Would appreciate even a card
from you.

MARIAN:
Hello Ed.—Are you so busy with your
Ford, you can't even send a card? JIM.

JIM and MARIAN HARKINS

Direction, NORMAN JEFFERIES



President Wilson

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Neiman and Kennedy

DRAIN THEM

P. S.—Long live Geo. Ehret's and Sol
Turek.

Plenty Bookings

LOEW CIRCUIT

Direction MARK LEVY

Jimmy Fletcher

WRITES

"The Man from Egypt"

Saw my Act in AUSTRALIA

On the Rickard's Tour and now I can go to
Egypt if I want to, but who wants to?

Regards to Freddy James

Direction, Mark Levy



Wynn, Sidney
and West

3 CLOVER LEAF 3

Harmony
Singing and
Imitations
Featuring

"OUR
TOWN
BAND"
United Time

HOWARD LANGFORD
(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

Hendricks and Padula
LOEW CIRCUIT

THE FAYNES
A CLASSY, FLASHY PAIR
Representative, JACK FLYNN



RAWSON AND CLARE

But I am using it
OSWALD
Address me
Woodside
Kennels
Woodside, N. Y.



Coy De Trickey

The Clansman Girl

Doing quite
well. Thank
you!



The Manager
needs the Actor
as much as the
Actor needs him.

But—there are so many
more Actors than there
are Managers.

Walter Weems.
Rickards Town.

"The Copper With a Tanguy Smile"
W. E. WHITTLE
Ventriloquist
In His Latest
Success,
"Summer's Morn-
ing in Central
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Sensational Tight Wire Artists
TOURING AUSTRALIA
Under the Personal Direction of
HUGH J. MCINTOSH
Address Tivoli Theatre, Sydney, N. S. W.

GARCINETTI BROS.
This Week (May 29), Davis, Pittsburgh
Next Week (June 5), Fountains Ferry Park,
Louisville
Direction, BERNARD BURKE

PETE MACK
Submits
MARTYN and FLORENCE
(Vaudeville's Best Opening Act)

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NOT BETTER THAN THE BEST
But a Little Different from the Rest

HETTIE DEUMM
PRIMA DONNA WITH
"7 Colonial Belles"
M. S. Benham, Palace Theatre Bldg., New York

Doraldina

THE BARCELONA BEAUTY

WITH

LEW FIELD'S BIG SUMMER HIT

"STEP THIS WAY"

An Emphatic Hit!

NEW YORK "PRESS"

For some time the audience wondered just which way to step. There were "The Eight High Steppers," a bevy of "ponies" in several really good dancing numbers, a chorus that stepped to unusually tuneful music, and Gladys Clark and Henry Bergman in several lively dances. But the answer was Doraldina and her Hawaiian Band.

Audience Likes Doraldina.

Most of the hula dancers seen in New York have run to embonpoint, but Doraldina, in a grass skirt, slim and supple, gave the real thing, and the audience was loath to let her go.

NEW YORK "POST"

An Hawaiian dance is executed with electrifying ability and abandon by Doraldina, with accompaniment of music by her Hawaiian band. This barefoot dancer gives a performance remarkable for spirit, skill and rhythmic quality.



An Overnight Sensation!

NEW YORK "AMERICAN"

Yet there was very little really new or startling in the "show" except a maddening Hawaiian dancer named Doraldina.

NEW YORK "TELEGRAM"

Doraldina scored effectively in her Hawaiian dance.

NEW YORK "WORLD"

But in this respect the most striking feature of all was Doraldina, a remarkable Hawaiian dancer. Young and pretty, she fascinated the audience with her graceful, extraordinary gyrations. If you are making your vacation plans and don't mind taking a long trip—but no matter! Doraldina is here with both feet and a movement all her own.

NEW YORK "JOURNAL"

Doraldina contributes an amazingly agile and beautiful Hawaiian dance, with accompaniment by her Hawaiian orchestra.

Personal Direction, E. GARCIA

Address Shubert Theatre, New York, indefinite

TEN CENTS

VARIETY

VOL. XLIII, No. 2

NEW YORK CITY, FRIDAY, JUNE 9, 1916

PRICE TEN CENTS



GLADYS

HENRY

**CLARK A
N
D BERGMAN**

Enjoying Success

In Our Initial Musical Production

Lew Fields'

“Step This Way”

Shubert Theatre

Indefinite

VARIETY

VOL. XLIII, No. 2

NEW YORK CITY, FRIDAY, JUNE 9, 1916

PRICE TEN CENTS

INTERNATIONAL CIRCUIT HAS FORTY-THREE SHOWS ROUTED

**The New Popular Priced String Will Have Forty Theatres.
Opening Date Now Set for Aug. 28. Thirty-two
Houses Now Signed and Eight More Coming.
Formal Announcement Next Week.**

The International Circuit of popular priced theatres has now assumed such definite shape that before many days have passed a formal announcement of full strength may be looked for. Up to this week it has contracted for playing its attractions in 32 houses throughout the country and eight more are on the verge of signing.

The opening date has now been set for Aug. 28, by which time the shows will have been routed. The full complement of attractions totals 43, which is sufficient to supply a constant string of shows for an entire season, with a few over in event of any fall-downs.

The major portion of the preliminary work of organizing the new circuit is due to the indefatigable application of Gus Hill, who has persistently advocated the necessity for a popular priced circuit of legitimate theatres conducted on equitable lines which would enable the producers of shows to participate in the profits of the circuit. Mr. Hill feels the time is ripe for inaugurating his pet scheme with the opening of the fall season and has freely contributed his time and bank account to its furtherance.

A complete list of the attractions thus far selected is as follows: Adolph Philipp, Corinne, Harry Clay Blaney, Kate Elinore, Gracie Emmett, Dave Lewis, George Damerel, Thurston, Emma Bunting, Nancy Boyer, John Craig, Young Buffalo, The Heart of Dixie, Treasure Island, The Outcast, When Dreams Come True, Mutt and Jeff's Wedding, The Curse of the World, Texas, The Path of Folly, The Love Pirates, The Little Girl That God Forgot, My Mother's Rosary, Which One Shall I Marry, The Girl Without a Chance, Where the River Shannon Flows, The City of Broken Hearts,

While the City Sleeps, Polly and Her Pals, When It Strikes Home, Broadway After Dark, Bringing Up Father in Politics, The Natural Law, The Forbidden Sin, The Daughter of Mother Machree, Look Who's Here, The Woman He Married, The Coming of the Law, The Eternal Magdalen, Sinners, The Old Homestead, The Price She Paid, Our New Minister.

The towns listed on the circuit's books include New York, Chicago and Philadelphia, with three houses in each city; Brooklyn, with two houses, and one house in Baltimore, Washington, Pittsburgh, Cincinnati, Louisville, St. Louis, Kansas City, Milwaukee, Detroit, Toledo, Cleveland, Buffalo, Toronto, Montreal, Boston, Providence, Newark, Jersey City, Indianapolis, Dayton and Columbus.

DAVIES REPORTED DEAD.

It was reported along the street on Wednesday afternoon that Acton Davies, former dramatic critic of the "Evening Sun," had dropped dead in Chicago. Mr. Davies was in Chicago in the interests of H. H. Frazee's "Nothing But the Truth," at the Princess theatre. At the Frazee office it was stated that Mr. Davies was quite ill in a hospital, but that they had received no word of his death.

A FLOATING THEATRE.

Several promoters are trying to complete arrangements whereby the Hudson River will have a floating theatre, with a small stock organization of musical players. The idea is to play the river towns along the Hudson one town a night, with a change of bill weekly. A route of six towns will be laid out and this will be played each week.

PREACHER FAVORS SALOONS.

Cincinnati, June 7.

"From the standpoint of church prosperity I would rather have the saloons open on Sunday than the theatres."

This remarkable statement was made by Rev. L. Clark Riker, pastor of Trinity M. E. Church, in a sermon last night on "Shall the Theatres Be Open on Sunday." A movement is on in Ohio to close all theatres, including the movies, inasmuch as the saloons are closed.

"The frequenters of the saloons cannot be induced to attend or to assist the churches," said Rev. Riker, "but there are hundreds, if not thousands, of people brought up in the influence and training of Sunday School and church who have yielded to the appeal of the Sunday show. For tired nerves or strained eyes the excitement of the drama, the glare of the motion pictures, is no relief. Life is a cycle of fierce competition. The theatre is only a psychological cocaine which benumbs the pain while the play lasts."

MILLIGAN IN NEW YORK.

Carl Milligan, formerly house manager at Pantages theatre, Calgary, Can., and now a member of the circuit's staff, has been transferred from Seattle to New York, where he is assisting Louis Pincus, the Pantages New York representative, in selecting material for the circuit. Prior to his arrival in New York, Mr. Milligan spent several weeks in Chicago looking over the territory supervised by J. C. Matthews.

COOPER REINSTATED.

Irving Cooper has adjusted his differences with the William Fox Vaudeville Agency and is routing his acts over the Fox circuit again. The breach between Cooper and the Fox Agency occurred when Jack Loeb of the circuit canceled one of Cooper's acts at the City several weeks ago.

"THE SOLDIER BOY" COMING.

One of the early Shubert productions arranged for next season is an American interpretation of the German musical comedy, "The Soldier Boy," which is scheduled to go into rehearsal early next month. Clifton Crawford has been picked for the principal role and Foster Ball of Ball and West has been engaged for another one of the leading parts.

White Rats News
will be found on
PAGES 14-15.

"LETTY" HERE IN OCT.

Oliver Morosco has decided that New York is to see "So Long Letty" in the fall, and at present Oct. 2 is the date set for the New York opening, although the theatre has not been decided on as yet. Jay Barnes, the Morosco press representative, was dispatched to Chicago this week to start a campaign for the attraction that will hold it in the Western city through the summer.

Earl Carroll, who wrote the scores for both "So Long Letty" and "Canary Cottage," returned from the Pacific Coast this week. Since the youthful composer has scored so successfully with the two Morosco productions, several New York publishers have been trying to persuade him to join their writing staffs.

WHO'S GOT THE LONGACRE?

There seems to be a question whether or not the deal by which the Longacre theatre is to be turned over to the management of H. H. Frazee is entirely completed. One of the associates of the Pincus firm stated publicly this week that the theatre could not pass into other hands until he placed his signature to the transfer and as yet he had not done so.

At the Frazee office it was stated that Mr. Frazee was in Chicago, and, as far as anyone at the office knew, the house was to be under the Frazee ownership and management next season.

FRIARS' \$50,000 FROLIC.

Indications early this week were that the annual Frolic of The Friars would net that club a return of \$50,000 profit. The Friars return to New York to give the last performance of their show at the Hippodrome tomorrow night. The receipts will be turned over to the Actor's Fund, the club showing its appreciation of the manner which the professional members of the club tendered their services during the Frolic.

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

IN LONDON

London, May 22.

Sir George Alexander makes his re-appearance at the St. James theatre in a revival of J. B. Fagan's adaptation of Robert Hichen's powerful story, "Donna Bella," on May 31. Sir George will be supported by several members of the original cast, including Mrs. Patrick Campbell.

"Peg o' My Heart" was finally withdrawn May 27 and has been played at no less than four West End theatres. No better proof of the popularity of J. Hartley Manner's comedy could be afforded than the fact that it was recently played at three London theatres simultaneously, at the St. James and two other London houses. "Peg" will make her final bow at a Palace theatre matinee in aid of "Wounded Irish Soldiers" on May 29 by special request of the King and Queen, who wish to make the acquaintance of the winsome Irish girl.

Martin Harvey's Shakespearean season has been extended for another fortnight, making a six weeks' season.

"Pell Mell" is the title of C. B. Cochran's new revue at the Ambassadors, to be produced early in June.

"On Trial" has been appearing at a run of Suburban theatres with conspicuous success. The new leading lady, Christine Silver, is the best yet seen in the part.

Phyllis Dare's absence on holiday has brought to the front at the Adelphi theatre Gracie Sinclair, a clever young actress with a charming personality and a sympathetic voice.

Anna Martens, the popular French artiste in the successful revue "Pick-a-dilly," has returned to the Pavilion after a short visit to her fiancé, a French officer wounded in the defence of Verdun.

The theatrical garden party, one of the most popular functions of the year, will be held July 11. Entertainments are promised by Sir George Alexander, Gerald du Maurier, Alfred Butt, Andre Charlot, George Grossmith, Irene Vanbrugh, Henry Ainley, Arthur Wontner, Doris Keane and seven hundred actors and actresses. The proceeds go to the Actors' Orphanage.

For some time past writers on variety matters have been ventilating alleged complaints of bad treatment received in the United States from artists returning to this country. Fresh troubles have now arisen and the rumored impending arrival of a large number of American artists to take the place of those called up under the "Military Service Bill" may lead to trouble between managers and artists. The latter consider that the ranks can well be filled up by those outside the calls of

military service rather than from the American variety stage.

Frank Allen has arranged that practically all variety theatres shall give a matinee June 1 for the benefit of the "Blinded Soldiers' Fund." It was originally intended to give performances in variety theatres on Sunday, May 28, all over the United Kingdom for the benefit of the fund; but the unexpected opposition of the Bishop of London, who objected to artists being called on to work seven days a week has led to a change of program.

The Queen's Hotel grill has taken the place of the Cavour restaurant as the luncheon rendezvous for the music hall fraternity, the big centre table where the crowd congregated having been removed. The Trocadero restaurant is now the night club for the moment.

Several of the prominent London newspapers are backing up the Bishop of London in his complaint against the "Theatre Promenades," and the London County Council is taking the matter up. The "Promenades" are nothing more or less than rendezvous for the "Duchesses" and "Countesses" of the streets who ply for hire back of the seats occupied by the regular theatre patrons. Oswald Stoll, on taking over the Alhambra, at once cut out the "Promenades" at that house and has been highly complimented by the press for his prompt action. The Empire, across the way, is "famous" for its "Promenade." The managing director of the Empire is Alfred Butt. The "Promenade" was in existence before he became associated with that house; but, whereas Mr. Stoll killed it quickly at the Alhambra, the Empire has not fallen into line.

HANAKO HAS HIT.

London, June 7.

Mme. Hanako, the Japanese actress (late of the Ambassadors) presented a dramatic playlet at the Coliseum Monday with great success. Also on the bill are Marie Hall, violiniste, and a strong company.



VAN HOVEN

registering meditation over when he will be able to get back to the U. S. A. for a rest after filling that hundred thousand dollar contract. Note for the ladies:—Your mash notes will be answered shortly, as I have recently engaged a secretary.

"FISHPINGLE" PRODUCED.

London, June 7.

H. A. Vachell's new comedy, "Fishpingle," was produced at the Haymarket May 30. It is a light comedy, cleverly written. It derives its title from the name of a domineering butler who is the terror of his master, Sir Geoffrey Pomfret. These two parts are admirably acted by Henry Ainley and Allan Aynesworth. Others in the cast are Marion Terry, Cyril Raymond, Reginald Bach, Harold French, Randle Ayrton, Doris Lytton, Colette O'Neil. The piece will likely be a success.

"PELL MELL" A HIT.

London, June 7.

C. B. Cochran produced at the Ambassadors June 5, "Pell Mell," which proved a worthy successor to his previous attraction "More." The authors are Fred Thompson and Morris Harvey and the composers Willie Redstone and Nat. D. Ayer. Delysia, Dorothy Minto, Leon Morton, Martin Harvey and Nat Ayer, in the cast, all scored. It is an artistic and delightful revue.

"DADDY LONG LEGS" RUN.

London, June 7.

Charles Frohman's lease of the Duke of York's expires shortly, and reverts to Violet Melnotte, who will conduct it with Arthur Aldin as manager. "Daddy Long Legs" has proved a great success there and will remain indefinitely.

STOLL REVUE IN JULY.

London, June 7.

The London Opera House, which closed June 3, reopens in July with Oswald Stoll's elaborate revue, "Look Who's There." In the cast will be Ethel Levey (engaged at a salary of \$2,250 weekly), Billy Merson and Florence Smithson.

"BELLA DONNA" REVIVED.

London, June 7.

"Bella Donna" was successfully revived at the St. James's May 31, by Sir George Alexander with Mrs. Patrick Campbell in the name part, both giving superb performances.

"THE RIDDLE" COMING.

London, June 7.

"Caroline" was withdrawn from the New Theatre June 3 and Dion Boucicault produces there June 13 "The Riddle," a four-act play by Anthony Wharton and Morley Roberts.

ALHAMBRA'S BIG BUSINESS.

London, June 7.

"The Bing Boys are Here," at the Alhambra is playing to packed houses.

Butt Has "Very Good Eddie."

London, June 7.

Alfred Butt will produce here in the early Autumn "Very Good Eddie" with a London company.

Kultur" Withdrawn.

London, June 7.

"Kultur at Home" was withdrawn from the Strand June 3.

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

SAILINGS.

June 17, Al B. White (Philadelphia). Reported through Paul Tausig & Sons, 104 East 14th street, New York: May 27, Mrs. Chauncey Jeffon (St. Louis).

June 3, Mr. and Mrs. Vasco, Fred White (St. Paul).

June 10, Orange Packers, LeHoen and Dupree (New York).

For Australia June 13, O'Donnell and Blair, Floyd Mack and Maybelle, Vanderhoff and Louie, Evelyn Cunningham, Jack and Forest, Grace Hanson, Oskomon, Leighton and Kennedy (Sierro).

FRED DUPREZ MARRIED.

Fred Duprez arrived on the New York Monday with his wife, to whom he was married in London May 8. She was a Miss Florence Matthews, of Australia, a cousin of James Matthews, manager of the New York Hippodrome. Mr. and Mrs. Duprez return to England on the New Amsterdam July 8, Duprez having been engaged for the provincial company of "Mr. Manhattan," to play the role created in London by Raymond Hitchcock.

MRS. M'INTOSH COMING.

Mrs. Hugh D. McIntosh, wife of the Australian vaudeville manager, is expected to arrive in New York late this week on the last lap of her journey through the states. Mrs. McIntosh is accompanied on this trip by Mrs. Harry Rickards, and after spending a fortnight in New York purchasing costumes for the next edition of the "Tivoli Follies" the travelers will return to the Antipodes.

WANT ELAINE IN PARIS.

Paris, June 7.

There has been an extraordinary demand for "The Exploits of Elaine" serial. Some of the houses here have played the pictures over and over again and in an effort to secure more of them the Pathe plant has been asked to turn out a continuation of the serial. Arnold Daly seems to have made a particular hit with the cinema followers.

DALY GOING ABROAD.

Arnold Daly is planning to sail for London in about two weeks. He has had an offer from the Palace for a vaudeville appearance there and also has an opportunity to appear in the London productions of two American plays that are to be staged shortly.

K. & E. START ON IRISH OPERA.

Klaw & Erlanger have begun to engage a number of principals for the Irish comic opera which they are scheduled to produce early in the coming season. So far Georgia O'Ramey and Vineta Fitzhugh have been placed under contract.

Fred Terry Recovering.

London, June 7.

Fred Terry is now convalescing from his recent serious illness.

Oxford Pays Dividend.

London, June 7.

The Oxford (one of the Syndicate halls), has just declared a 5 per cent. dividend for the year.

ENGLAND'S UNNECESSARY ALARM OVER AMERICAN ACTS INVASION

**Variety Artistes Federation Communicates With Managers
and is Informed There is Small Basis for Worry. Less
American Acts Booked for English Tours Than
in 1913, the Year Before the War**

The attitude of the Variety Artistes' Federation of London in agitating a movement to prevent American performers from going to England during the war would appear to be uncalled for. The facts of the case do not seem to warrant any undue excitement judging from the articles on the subject put in the Federation's official organ, the "Performer," which have arrived in this country.

The whole thing appears to have been started by the announcements of two agents who returned to London from America and announced they had each secured over 50 American acts new to England.

Just why the Federation should have taken announcements of these two agents so seriously is something their records in the British metropolis do not justify. As everybody in London knows, one is not a recognized booking agent, having heretofore transacted his theatrical business through other agents and not so long ago the other was refused a renewal of his agency license by the London County Council.

On his various visits to America for some years one of these agents has made it a practice to suggest to every American act with whom he has come in contact that he felt sure he could arrange English bookings, taking each act to the nearest telegraph office and sending a cable offering the turn, for which the act usually paid. The indications were that he was simply playing percentage but if he was successful in securing a favorable reply in only a few instances he was that much ahead and had expended no money and very little time.

Nevertheless the Federation saw fit to communicate with the heads of the respective music hall circuits protesting against the wholesale exodus from America to the British Isles and the responses from the managers would seem to be sufficiently clear to dissipate any uneasiness in the Federation's ranks. Oswald Stoll, chairman of the Stoll Syndicate, replied in part as follows: "I should imagine that the managers would find it very difficult to import foreign artists in any wholesale way. My experience is that the artists are not disposed to travel out of their own country under present conditions even though they have long standing contracts to fill."

Walter De Freece, managing director of the Variety Theatres Controlling Co., replied: "I have no knowledge of the rumored intention of certain proprietors to import artists from neutral countries to fill the places of British performers. It has always been our custom to import certain acts dur-

ing the summer months, but as it happens this summer we are playing very few—much less than in former years."

Alfred Butt penned the following: "I have been for some years past, as you are probably aware, in the habit of engaging a certain number of artists from the Continent and America but, as a matter of fact, in my forthcoming productions I have far less artistes from neutral countries than usual."

Henry Tozer, head of the Syndicate Halls, replied: "For a long time past we have given the preference to our native artistes whenever the opportunities have occurred to offer engagements. You will probably recognize that in the abnormal times that now exist managements have great difficulties in forming bright and fresh programmes that shall obtain sufficient public support to make commensurate profits."

Chas. Gulliver, head of the Gulliver Tour (London Theatre of Varieties Co.) stated he had no knowledge of the alleged conditions either from proprietors, performers or agents.

Frank Allen, managing director of Moss, Empires, writes: "I find on referring to my books that the number of American acts booked for 1916 is eleven, but only five of the contracts were made this year—the remainder were made in previous years. The number of American contracts made this year is equal only to one-eighth of what were made in the year before the war, viz., 1913, and there are still great possibilities of some of these artistes not coming over."

Under these circumstances it might be interesting to learn just where the acts alleged to have been booked by the men in question are going to play in England. Anyone at all familiar with the situation knows that the aforementioned managers control practically all the music hall tours in England. There are, of course, one or two minor tours that could offer a few weeks here and there, but the salaries they could afford to pay and the amount of time they could offer would scarcely make it worth while for the artistes to journey 3,000 miles to play.

Admitting there are hundreds of American artistes in England or about to go there, there are ten times as many British performers in America at the present time. If some kind of a list of comparison could be compiled it would make interesting reading.

"Alone at Last" Shelved.

The Shuberts have shelved "Alone at Last" for good and will not send that attraction on tour as originally planned for next season.

TOM SAWYER PINCHED.

Tom Sawyer, formerly an actor and more recently connected with several vaudeville agencies around Long Acre Square, was arrested last Friday at 47th street and Broadway on a charge of receiving money under false pretenses, the complainant being a Miss Jennie Curtis. Miss Curtis claims she gave Sawyer \$100, for which he agreed to write and produce a vaudeville act for her.

Not having been attacked by an inspiration, Sawyer was unable to fulfill the agreement up to the time of his arrest and Miss Curtis, upon noticing her author, requested a patrolman to take him in custody. Sawyer was held under a small bail for a hearing this week. Upon being arraigned, he was given until June 21 to "make good."

"TAB" PRODUCERS KICKING.

Chicago, June 7.

Local tabloid producers are making strenuous complaints against the demands of managers who specialize in that form of entertainment, the producers arguing that in order to be assured of a route for their productions they must invest an amount of money that little short of a full season will return with a small margin of profit the investment being purely a gamble which becomes a total loss should the tabloid fall short of managerial expectations.

This condition threatens a shortage of new "tab" productions next season in the Middle West and may mean a system of revivals of the early successes. Since there is little outlet for "tabs" beyond the immediate territory around Chicago, the producers are wholly dependent on the local booking regime for time.

WINTER GARDEN ENGAGEMENTS.

Stuart Jackson and Dorothy Wahl have been placed under contract by the Shuberts and have been added to the cast of "The Passing Show," now in rehearsal. Elida Morris has also been added to the list of principals with the new Winter Garden show. Miss Morris was called from Chicago where she had been appearing with "The World of Pleasure," and assigned a role in the new piece.

LIGHTS OPENING.

The formal opening and dedication of the Lights new clubhouse at Freeport, L. I., will be held at the Light House June 18. The opening will be accompanied by a banquet and a special entertainment provided for the occasion. Tickets for the affair are placed at \$5 each, which includes admission to the banquet and show.

The Lights are now working out their itinerary for their tour to raise funds for the maintenance of their new clubhouse. They are negotiating for William Fox's Jamaica theatre for four days, two shows daily, with a "surprise" star at each performance; the last two days in June at Morrison's, Rockaway, an eight days' tour of Long Island, winding up with one performance at the Astor theatre, New York, for a Sunday night.

CHICAGO PARK BUSINESS OFF.

Chicago, June 7.

Chicago parks are not doing very well. So far there has been much against them. The weather has not been anything to brag of and when it has been nice there has been many things within the city to counter draw such as parades, exhibitions, band concerts in the hotels by visiting convention musicians, benefit performances, etc.

Forest Park, which is privileged to sell liquors on Sunday when the city is supposed to be as light as a drum, is getting a play on the week ends, although the patronage for the concessions has been a flat disappointment so far.

White City, which opened May 27, is drawing in spots with no great profit as yet registered. Cool weather at nights has hurt the returns since last Saturday when the afternoon and night preparedness parades attracted the crowds downtown.

Riverview isn't drawing any too well, but a continuation of real hot weather is expected to boom things for this park.

It's reported on the Rialto this week that at several of the parks some of the concessions have closed down rather than attempt running at further loss.

VON TILZER APPEALS.

Harry Von Tilzer has appealed the decision of a local court which granted a judgment of \$3,018.06 to Jean Newcombe on her claim for full salary for the run of "Today."

Miss Newcombe was engaged for a role in the Von Tilzer show, but was dropped from the cast after her third performance. In her claim for salary she offered a letter from George Broadhurst, the author of the piece, in which he testified as to her competence. The presiding judge granted a judgment for the full amount of the plaintiff's salary during the run of the piece, a verdict which, if sustained in the higher courts, will establish a unique precedent in suits of this particular nature.

WEIL PRODUCING REVUE.

Eddie Weil is getting a small summer revue ready for production. The piece is one that he obtained the rights for when abroad, and he is having an American adaptation written. The piece is in two acts and several scenes. A small cast of principals and about a score of girls will complete the cast.

Exposing Mediums.

Los Angeles, June 7.

E. Covin Marshall is drawing fairly well at Trinity Auditorium with his expose of mediums. He performed a blindfold drive through Blood street in the presence of many thousands.

Bernard-Tracey, Two-Act.

Chicago, June 7.

This week at the Great Northern Hippodrome Mike Bernard and Claudia Tracey appear as a two-act.

Florence Courtney (Courtney Sisters) was granted a divorce from Bernard this week.

VAUDEVILLE

W. R. A. U. GENERAL MEETING NEXT THURSDAY AT NOON

Special Meeting In Boston Will Take Place the Following Day. Frisco Local Places Ban On "Sniping Circuits". Nashville Trouble Still Existing.

The Annual General Meeting of the White Rats Actors' Union and Associated Actresses of America will be held at International Headquarters on Thursday, June 15, at 12 noon, when the reports of the International Board and the International Executive and Secretary-Treasurer will be submitted to the members, together with the Certified Accountants' financial statements.

Immediately after the meeting, the International President, James William FitzPatrick, and the International Executive and Secretary-Treasurer, Harry Mountford, will leave for Boston, where on June 16 will be held a full dress initiation and general meeting.

Then, in the order named, full dress initiations and general meetings will be held in Chicago, St. Louis, Detroit and Buffalo, the exact date thereof to be announced locally.

Boston, June 7.

Notices have been sent out to all members in New England for a special meeting of the White Rats on Friday, June 16, at 11 p. m., at Commercial Hall, 694 Washington street. A grand initiation in state will be conducted by International President James William FitzPatrick, Harry Mountford and the International Suite. A story was in circulation today that the manager of one local house had signed up a musical single on a \$250 full week contract, with the understanding that the act would take \$100 and turn over the \$150 to the manager. When the ultimate settlement was being made, an attempt was made to beat down the act to \$60 on the ground that he had played another theatre for that price. Deputy Whalen is said to have turned the case over to the White Rats attorney and to have succeeded in getting the full \$100 within an hour.

Chicago, June 7.

Word has gone forth from the local Rats' offices to Barry Connors, who is representing the Rats in San Francisco, for the latter to get in touch with all acts playing the bigger circuits in that territory not to play any "sniping circuits" as the latter not only cut their salaries but practice deception in telling them that nobody will be the wiser if they play.

Acts that are on their way east have their round trip tickets and many have been approached, according to the Rats here, by a Denver agent who gets the acts to play for small money by stopping over in smaller towns without any additional railway fare. The acts are told nobody will know the difference, but instead this agent sends around a list to different theatres showing how

cheaply he obtains acts, using it as an argument as to why the managers should let him book their houses. The acts come to the Chicago district and when they attempt to secure their regular salaries are confronted with the weekly stipends offered them in the Denver districts.

The Rats are putting forth an effort to stop the acts playing the west on round trip tickets to play any of the smaller dates unless regularly compensated at their regular stage rate.

The Princess, Nashville, Tenn., is still affected by the existing differences between the house management and the labor unions, the stage hands, operators and musicians having left the house on an order from their locals. All union men working with the tabloid shows booked into the house have been ordered out and, while the house remains open, the "tabs" are playing under difficulties.

The incoming attractions are notified of the condition at Chattanooga, but no effort has been made to influence the members of the artists' organizations to assist in an adjustment of the

GOLDBERG OUT OF BRIDGEPORT.

The Park theatre, Bridgeport, recently leased for a short season by Jack Goldberg, closed this week after a single week of small-time vaudeville under the supervision of its new lessee. "The Battle Cry of Peace" film played there last week and was scheduled for another week's run, but business suggested its closing.

Goldberg retired from the proposition because of a misunderstanding on terms with owner P. F. Shea, who insisted on Goldberg standing the expense of the house staff in addition to the rent and other expenses. There is a possibility that Goldberg will readjust his differences with Shea and reopen the house as a vaudeville stand next week, but for the present the stand is not listed on Goldberg's books.

EDDIE DARLING RECOVERED.

Eddie Darling, who has been in a local hospital for the past week, following an operation for the removal of his tonsils, left the institution early this week for his home. Mr. Darling will spend a few days recuperating and return to his desk in time to supervise the routing of next week's city bills.

NELSON BURNS IMPROVING.

Nelson Burns, chief assistant to P. Alonzo of the Poli Circuit, is rapidly recovering from a serious illness that has forced his absence from business for the past two weeks. Burns is expected back at his desk next week.

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

CRULL REPLACING TENWICK.

Harry Crull, present manager of Keith's Greenpoint theatre, has been engaged by W. S. Butterfield to replace Walter Tenwick as his booking manager. Crull will assume charge of the Butterfield booking with the opening of next season, operating from the Chicago branch of the United Booking Offices.

Harry Crull was formerly a manager for W. S. Butterfield, having handled the Kalamazoo house on the Michigan circuit prior to coming to New York. Walter Tenwick has been with the Butterfield circuit for the past two seasons, having formerly represented the Orpheum circuit in Chicago. His future plans have not been announced, although it is expected he will either hold down a desk in the Western Vaudeville Managers' Association or operate on the "Association" floor under a booking franchise.

PANTAGES SETTLES CASE.

Chicago, June 7.

The case pending between Shickler and Greenwald and the Pantages Circuit, which arose through the cancellation of an act owned by the complainants, has been withdrawn, the complainant agreeing to pay all costs and waive damages. This decision was reached through a conference between the parties interested, and it is understood the circuit will play one of Shickler and Greenwald's attractions in the near future as a reward for their action.

The case had been decided in favor of the complainants in a lower court and the circuit's attorneys appealed.

KEITH CLOSING TWO.

This week marks the close of the winter season for Keith's, Youngstown, and next week it is planned to darken the Keith house in Columbus. The latter move is actuated by poor business, although it was originally intended to keep the Columbus house open until next month. The sudden arrival of outdoor weather suggested the closing at this date, and during the period of inactivity the management will arrange for a general housecleaning, attended by the customary summer renovation.

OPENING PARK ROOF.

The William Morris office has decided to test the possibilities of the Park theatre roof for the summer and will place a program of novelty acts with pictures there next week, prices running as high as 50 cents.

The Park roof has not been utilized for amusement purposes for the past ten years, but the unexpected success of the theatre proper prompted the lessees to reopen it. The shows will be played simultaneously in the upper and lower portions of the Park, but the programs will be entirely different.

Vaudeville at Thomasefsky.

The National Winter Garden on Houston street, playing vaudeville booked through the Sheedy Agency, will end its season on Saturday. The Sheedy office will shift its bookings with the closing of this house to the Thomasefsky theatre, which has been playing Yiddish stock.



ISABELL D'ARMOND.

Fresh from triumphs in all the principal cities of the world, having just completed a tour embracing London and all of the continental capitals. Featured at The London Hippodrome and starred in a tour of the Antipodes.

Miss D'Armond will appear at The Colonial Theatre, New York, the week of June 12, assisted by Bobby O'Neill in "The Demi-Tasse Revue," served and poured by Addison Burkhardt. Costumes by Mme. Rosenberg and scenery by Robert Law. Direction, ARTHUR KLEIN.

OPERATIC PERFORMANCE IN BIG YALE BOWL NETS \$40,000

**Crowd of 25,000 Witnesses "Die Walkure" in New Haven.
Scale \$2.50 Top. Three Musical Bureaus in Management. Boston's Big Pageant.**

New Haven, June 7.

The performance of "Die Walkure" given at the Yale Bowl last night brought a box office gross of \$40,000. The seats were sold at a top scale of \$2.50. About 25,000 people attended the performance. Gadaki, Kurt, Sam-bach and Schumann-Heink were the stars. The event was under the direction of F. C. Coppicus, of the Metropolitan Musical Bureau and the Wolfson Bureau of New York, and Sam Kornberg, of Boston.

The performance was originally scheduled for Monday evening, but the light showers which came up in the evening caused the postponement until last evening.

Boston, June 7.

Mayor Curley is endeavoring to round up the largest aggregation of professionals ever assembled, for a Shakespearian pageant. It is to be held here on the Fourth of July, with the Craig Players presenting outdoor pantomimic scenes in Franklin Park before a probable crowd of 40,000 people. Julia Arthur volunteered her services at the Easter Sunday celebration of the Shakespearian Tercentenary and received a huge ovation. Among those who have been formally invited by Mayor Curley to participate in the Independence Day outdoor Shakespearian celebration are: Robert B. Mantell, Miss Viola Allen, Thomas A. Wise, Genevieve Hamper, Frederick Lewis, John Drew, Edward Vroom, Miss Henrietta Crossman, Sir Herbert Beer-bohm Tree, Lyn Harding, William Faversham, James O'Neil, Mrs. Richard Mansfield (Beatrice Cameron), William H. Crane, Mrs. Julia Arthur Cheney, Miss Mary Shaw and Wilton Lackaye.

AMERICAN ELECTS OFFICERS.

The annual meeting of the American Burlesque Association was held last Friday and the election of officers held. Those who will conduct the affairs of the circuit for the coming year are President Judge Michael Muller, vice president; Dr. G. E. Lothrop; secretary and general manager, George Peck; assistant manager, Harry Leoni. The new board of directors include Judge Muller, Dr. Lothrop, Issie Herk, Charles Franklyn and George Peck.

COLUMBIA BOARD RE-ELECTED.

The annual meeting of the stockholders of the Columbia Amusement Company, was held in the Columbia Amusement Company building Friday of last week. The old board of directors was re-elected. It includes J. Herbert Mack, Jules Hurtig, Sam A. Scribner, Rud K. Hynicka, Charles H. Waldron,

Gus Hill, John G. Jarmon, Charles Barton and Edmond Sigman. Subsequently the board met and re-elected J. Herbert Mack, president; Jules Hurtig, vice-president; Rud K. Hynicka, treasurer, and Sam A. Scribner, secretary and general manager. The executive committee, comprising the Messrs. Mack, Scribner and Waldron, was reappointed. Both meetings were without unusual incidents of any kind except that the duration of most of the franchises, having three years longer to run under the old contracts, was extended five additional years.

SCRANTON ON BIG WHEEL.

It is practically settled that Scranton, Pa., will be included in the Columbia Circuit next season. Louis Epstein, a burlesque road manager, has secured an option on the Majestic theatre in that city and has made a proposal to the Columbia Amusement Company which will probably be accepted. In that case the main shows will play Scranton one week on a percentage with a guarantee. The name of the theatre will be changed to the Gayety and Epstein will devote his personal attention to the management.

BIG WHEEL OPENS AUG 21.

The regular season for the Columbia wheel will start August 21, at which date all houses will reopen and the shows start upon their routes. The routes for the coming season will be given out the middle of this month.

Poughkeepsie and Newburg will probably be made a permanent split week on the Columbia Circuit under the same conditions that several of the shows played those cities last season.

REHEARING "SOLDIER" CASE.

A rehearing of the case against Leo Feist and Al Piantadosi recently decided in favor of Harry Haas, who claimed an infringement of a copyrighted piece of music written by him, has been granted by Judge Hand through the application of Nathan Burkan, attorney for the Feist-Piantadosi interests. The action was started when Haas claimed that the chorus of "I Didn't Raise My Boy to Be a Soldier" was an infringement on his piece, "You Will Never Know How Much I Love You."

ZELAYA RAVING.

An Associated Press wire dated from Cleveland early this week says Carl Alphonse Zelaya, son of one of the ex-presidents of South America, or some other country down that way, has positive proof that Villa is hiding in New Orleans. Zelaya is doing a piano act in vaudeville.

And they say the Associated Press is thoroughly reliable.

DEWEY CHANGES HANDS.

The old Dewey theatre on 14th street was taken over this week by Solomon Schinasi in foreclosure, he having a claim against the property, valued at \$150,000. The property runs through from street to street with a frontage of about 62 feet on each.

SINGER SHOW STAYING.

There is little likelihood that the engagement of "Hello New York" at the Columbia will terminate before the opening of the regular season, about the middle of August. Last week, although weather conditions were not entirely favorable, business at that house was very much above the average played to during the regular season, and thus far this week the nightly attendance has reached almost capacity with the matinees holding up satisfactorily.

Jack Singer has secured a three years' contract with the Bud Snyder act with the stipulated condition that "Blutch" Landolf will be retained. Landolf is the comedy pantomimist of the act, and has scored one of the strongest hits of the "Hello New York" performance.

MRS. HERZ DISAPPOINTS.

Mrs. Ralph Herz was booked to play the Keystone, Philadelphia, this week and Camden next week by the Marinelli Agency as a preliminary canter leading to "big time" with the U. B. O. She was billed by the management, but never signed the contract, and on Friday of last week elected to change her mind and play for Fox at the Audubon and Crotona.

KROUSE CLOSES TWO.

Chicago, June 7.

J. W. Krouse, who has been operating musical comedy companies at White City and Forest Park here, has closed both organizations, some of the performers claiming he overlooked the small matter of paying salaries prior to the closing. William Rankin, who was among the principals, is suing the producer for non-fulfillment of his contract.

VIRGINIA CIRCUIT FORMED.

Richmond, Va., June 7.

A charter was granted here last week to the Circuit Theatres Corporation of Richmond, Va., of which Russell B. Smith of New York is president and Sydney S. Cohen of New York is vice-president. The company will operate a chain of vaudeville and picture theatres through Virginia, booking from Richmond.

MUSIC HALL'S SUNDAY SHOWS.

Beginning this Sunday, the Music Hall at Brighton Beach will play Sunday vaudeville bills, booked through Arthur Blondell of the U. B. O. Family Dept. There will be a seven-act show playing matinee and night.

Theatre Safe Dynamited.

Chicago, June 7.

Yeggs dynamited the Clark theatre safe last week, getting away with \$150 for their trouble. The Clark is located on the North Side in the residential district.

MANCHESTER LEAVING RIFE.

It is reported that difficulties have arisen between George Rife and Bob Manchester with the probable outcome that next season Manchester will not manage the show he operated for Mr. Rife last season, and of which Mollie Williams was the star. It is said the manager unceremoniously left the show early last week in Buffalo, keeping his whereabouts unknown both to Mr. Rife and the members of the company, and that upon his unexpected return Saturday night he found Mr. Rife in personal charge of the organization. The cause of the trouble has not been disclosed, but it is said Mr. Rife will place his franchise in other hands for the coming season.

WALDRON STARTS WELL.

Boston, June 7.

Charles H. Waldron's summer stock at the Casino has started off very auspiciously, business for the first three weeks having been beyond expectations. Frankie Rice joined the company Monday of this week to play soubrette roles and do her specialty. Frank Tinney and Florence Mills head the organization, with Bob Simon in managerial command. Simons, by the way, has been granted a franchise on the A. B. C. for the coming season.

"CANARY" SOLD OUT.

Los Angeles, June 7.

Oliver Morosco's production of "Canary Cottage" at the Mason opera house, now in its third week, is practically sold out at every performance. Mr. Morosco is rehearsing a road company.

Drys May Hurt Theatres.

Richmond, Va., June 7.

With the approach of the reign of the Prohibition Party, which comes into power Nov. 1, local theatre managers are looking forward to a hard season. Houses playing vaudeville and pictures have been doing big business of late, notwithstanding the heat. Stock business has fallen off noticeably. It is feared that with the Prohibition Party in power stringent laws will be made governing the theatres.

Music Deliveries Delayed.

Chicago, June 7.

The local strike of the express wagon drivers has had an effect in an unexpected direction, the strike order effecting a number of large music deliveries to local stores and resulting in a shortage among the retailers of current hits.

Hynicka at Convention.

Rud K. Hynicka, treasurer of the Columbia Amusement Company, and who is a dominant factor in Ohio politics, has gone to Chicago to attend the Republican National Convention.

Scribner Touring.

General Manager Scribner, accompanied by his family, started last Saturday morning on a month's automobile tour through Pennsylvania, with Brookville, Mr. Scribner's old home town, as the first stop.

CABARETS

The road houses in and around upper New York were treated to a flying start this summer with the early arrival of warm weather, and this month finds the majority of Inn owners carrying a profit balance while as a general rule at this early date they were still in the financial fog. The prime summer weather has been a great inducement for motorists and once beyond the upper Harlem point the road houses are in line for their patronage. Hunter Island Inn along Pelham Road is one of the fortunate stops, carrying along with its regular patronage a great run of new trade. Hunter Island is a trifle more liberal in its prices than the others as well as being an ideal stopover point and this has helped in a large way to carry it through to an early start. Woodmansten Inn and Monte Carlo are also playing to the early season rush, getting the bulk of trade in their particular locality. This condition also promises well for the road houses as winter prospects and the next cold season will probably see a number of them established with a winter play that runs a close second to their summer patronage.

Cabaret proprietors were handed a pleasant surprise this week in the decision of Judge Crain in General Sessions, who ruled that cabaret shows, when given without admission, are not theatrical performances in the sense covered by the law prohibiting performances except when specifically licensed. The decision is the result of an appeal in the case of Julius Keller, of Maxim's, who was fined \$50 last February for giving a theatrical performance without having a license.

The Shelburne, Brighton Beach, does not permit the women to smoke. This is proving as embarrassing as it is annoying to New York women who visit that place. They start to puff a cigarette when a head waiter speaks to them, with other women nearby (probably living in Brooklyn) greedily "taking it in." A sign might be placed in the ladies' room notifying the women smoking in the restaurant is prohibited.

Tom Fannon, Harlem's popular cafe-ist, will stage a cabaret performance nightly at his Cherry Gardens, commencing next week. Fannon has selected two double acts and Dave Cohen, the whistling wanderer. The doubles are Zetche and Douglass, and Harvey and Lynch, the latter in a crossfire talking act. Zetche and Douglass are magicians. Harry Myers will handle the entertainment.

Tess Gardell, one of the best known cabaretists in New York is moving from the Alamo in Harlem to Steeplechase Ballroom at Rockaway Beach next month. Both places are under Alamo management. Tess is probably the largest entertainer in or around New York running close to 300 pounds with or without makeup, although cap-

able of a light clog dance despite her height.

Healy's at Long Beach, now open, is again under the management of Ben Ueberall. Some slight ceiling improvements have been made to bring out a better effect under the light. A. B. Conkwright and Gladys Frayser are the professional dancers there. The indications are Healy's will be "the" place at Long Beach this summer. It's commencing to draw the crowd last summer at Castles-by-the-Sea.

The LaSalle Hotel (Chicago) roof garden was announced to have its season start with due pomp and ceremony June 7. The advertised program includes Josephine Harriman and William Reardon, modern dances; Martha Courtney, classic and character dances; and songs by Ruby Brock, Rachel Morton Harris, Frank Johnson and the LaSalle orchestra, directed by Louvie Homer Simons.

Henry Creamer and his organization of colored entertainers has been re-engaged for the summer season at Central Casino at 155th street, and Central Bridge. The program includes Hattie Christian, Sarah Venable, Mary Strange, Mable Watts, Bertha Wheeler and Creamer himself. A colored orchestra is also on hand. The place is run under the same management as Manhattan Casino.

Business is unusually good at the marigold room review of the Bismark Garden, Chicago, where the show headed and directed by Carlos Sebastian and Dorothy Bentley, has been proving the draw. The auto business in particular is especially noticeable at this north side place of amusement.

STOCK CLOSINGS.

The Eva Lang stock closed in Omaha Saturday week and expects to reopen its fall tour early in September.

Thurston Dallas, who has had a stock operating in the Isis theatre, Grand Rapids, moves the company to Rockford, Ill., June 12.

The Beemer stock has moved from the Temple, Fort Wayne, to the Sipe theatre, Kokomo, Ind.

The Chester Wallace Players will finish out a summer stock engagement in Williamsport, Penn.

San Francisco, June 7.

May 28 the members of the musical comedy stock company at the Columbia received their two weeks' notice, which means that organization will close either June 10 or 11.

Wilkes Barre, June 7.

The stock company at the Nesbitt theatre closes June 17, having played here since early in the fall. The house will reopen the following Monday with vaudeville, playing six acts and pictures three shows a day.

The Charles Champlin Stock Co. closes a 42-week season Saturday in Freehold, N. J., this week. The company reopens in August.

Detroit, June 7.

The Roy Welling Stock Co., which has been at the Lyceum for several weeks, closes Saturday night.

The New Lincoln theatre, Union Hill, N. J., closes its stock company Saturday night. A picture and vaudeville policy will be inaugurated at the house for the summer.

Warring Over Child.

Los Angeles, June 7.

A vigorous legal war is on over the custody of Marie Osborn, the child of a leading woman who earns \$50 a week. A guardian is being asked for.

STOCK OPENINGS.

Harry March has everything fixed for a long summer stock stay at Williamsport, Penn., following a preliminary season in Flint, Mich., with his musical comedy company of thirty-five people. Eva Lappin has been engaged as prima donna soubrette. March last week leased "A Broken Idol" and "The Isle of Spice" from the Bennett Exchange, Chicago, for stock purposes.

Fred A. Byers, the Chicago theatrical manager, who had out several shows on the one nighters during the winter, is framing up the Byers dramatic stock to play fair dates starting August 9.

The Wilson R. Todd stock has inaugurated a summer's engagement at the Lyric, Danville, Ill.

The Acline Players have moved from Flint, Mich., to the Crawford theatre, Wichita, Kans., for the summer. The company remains unchanged and will present one bill weekly at the new stand, where they open this week.

Wilkes-Barre, June 7.

The stock company at Poli's here, which is to open in a week, will have Ida O'Day as leading woman. Others with the company will be Wm. E. Blake, Russell Filmore, Nan Bernard and Grace Fox.

Colorado Springs, June 7.

Malcolm Duncan and Jean Shelby are to head a stock company here.

The Malloy-Corinne Players have started on a tour of 15 weeks in the New England parks. The company includes Dan Malloy and Hazel Corinne, leads; James Marr, Chris Allworth, David Stanwood, Russell Snoad, Polly Holmes and May Eyre. The company opens its regular season in Ontario on Labor Day.

The Eugene Hall Stock Co. opened its regular summer season at Lakemont Park, Altoona, Pa., Monday. Jane Ware, who was to have been leading woman with the company, did not open with it but will join later.

Toronto, June 7.

The Vanderburg Opera Co., with Jose Vanderburg conductor, commenced its summer season at the Grand opera house June 5 in a production of "Florodora." Popular prices prevail.

Indianapolis, June 7.

The Lyric goes into stock June 12 when a new company, headed and operated by Ted McLean, makes its bow in "Broadway Jones."

MORT SINGER TRAVELING.

Mort Singer, general manager of the Western Vaudeville Managers Association, spent a day in New York this week and immediately left for San Francisco to look over the Orpheum and "Association's" interests in that territory, after which he will journey back to the W. V. M. A. headquarters in Chicago.

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



THE MEYAKOS

We are most grateful to the U. B. O. and the managers of their various theatres. We thank them for a successful season of 46 weeks without a single week lay-off. This week (June 5), Palace Theatre, New York, our third engagement there this season. In preparation for next season an entirely new act. Watch for the real surprise from the Mikado land.

VARIETY

Trade Mark Registered

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Vol. XLIII. No. 2

Frank Gillmore has been placed under contract by the Morosco office for a new play.

Carney Christie has been engaged for the cast of "Very Good Eddie," which is to be produced in Australia.

William Gibson has been added to the cast of "The Squab Farm," by A. H. Woods.

Jackson and Wall, formerly of "The Redheads," have been signed for the new Winter Garden show.

Dorothy Brenner next Monday replaces Venita Fitzhugh in "The Whirl of Pleasure" at the Palace, Chicago.

Florence LeClerque has been signed for "The Happy Ending" which is to be produced in August.

W. S. Butterfield, proprietor of the Bijou circuit of theatres through Michigan, spent the past week along Broadway.

Joe Raymond is spending a two months' vacation in Arkville, N. Y., in the Catskill Mountains, recovering from a nervous breakdown.

Mrs. Thomas Yoast of Luckie and Yoast has left St. Catherine's Hospital in Brooklyn after an illness lasting seven weeks.

Mary E. Hibbert has been granted a final decree of divorce from Gus Hibbert of Hibbert and Warren. Justice Giegrich issued the decree.

Ralph J. Herbert, ten years with A. H. Woods, has been appointed stage manager for "The Passing Show of 1916."

Mrs. Charles Wilkens of Wilkens and Wilkens, was successfully operated upon in a Philadelphia hospital this week.

Morrison's, at Rockaway Beach, opens its preliminary season tomorrow (Saturday), its programs being supplied by Lawrence Goldie of the U. B. O.

Lou Shean, brother of Al Shean and former manager of the Minnie Palmer attractions, arrived in New York this week to open a booking office.

Edgar Allan Woolf has been confined to his home for several days, having undergone an operation for the removal of adnoids.

The Lyceum, Amsterdam, N. Y., announced to close for the summer, will remain open, playing two acts and Paramount and Triangle pictures.

Karl Hoblitzelle, president of the Interstate Circuit, has been in New York for several days conferring with Celia Bloom, his booking manager, on next season's shows.

During the performance Sunday evening at the Winter Garden, Barry Lupino's dresser "vamped" with his clothing, a \$50 scarfpin and a wad of cash.

Tom Quigley, Chicago representative of M. Witmark and Sons, galloped several furlongs up and down Broadway's boardwalk last week, returning to Chicago last Monday.

Helene Davis, who is suing her husband, Ned Wayburn, for divorce, is in the Holy Family Hospital, Brooklyn, with appendicitis and a complication of diseases.

With the closing of "Princess Pat" in Boston, after a run of eight weeks at the Park Square theatre there, Nicholson and Norton return to vaudeville, opening June 19 at Keith's, Boston.

Dan Quinlan and Tom Lewis retire from the "Molly O" company Saturday and play a few weeks in vaudeville before opening with the Shuberts next season.

R. J. Blake, the well known animal trainer, has been seriously ill for the past ten weeks and last week was removed to the Washington Heights Hospital.

Tim Keeler, road man of the Chicago branch of the United Booking Offices, dropped into town last week for a few days, following a trip through northern New York.

James Donegan, father of Nellie Donegan and the founder of the well known Dunedin Troupe of cyclists and skaters, is very ill at St. Vincent's Hospital in New York.

Ben Deeley and Marie Wayne have dissolved vaudeville partnership.

Nat Phillips, a musical comedy producer, now managing a musical stock company at Allentown, has signed with W. R. Friedlander, Inc., and will report to the "tab" producer in Chicago next month.

Clifton Webb has been signed by the Shuberts for his original role in "The Brazilian Honeymoon" for next season. Beth Lidy will have the prima donna role originally played by Margaret Namara.

The Winter Garden management has sent to Chicago for Lincoln J. Carter to stage for their next production a big effect showing "3,000 cavalymen mounted and riding full tilt the audience." Carter left immediately.

Celeron Park, Jamestown, N. Y., which opened last week with tabloid opera and vaudeville, has abandoned vaudeville till the week of July 4, when it is expected the heated term will have been firmly established for the summer.

Subscribe for the Summer VARIETY 3 Months for ONE DOLLAR

Keith's Royal, in the Bronx, will begin its summer season June 12 with a seven-act vaudeville show and a Triangle feature. Full week bills will be continued, the show being run along present lines with a shorter program than carried in the winter season.

The Majestic, Utica, former legitimate house, now managed by P. F. Clancy, formerly of the Dutchess, Poughkeepsie, is playing eight acts, two shows daily, booked by Walter Plimmer of the U. S. Vaudeville Managers' Association. Plimmer has also added the Empire, Glens Falls to his circuit.

J. Herbert Mack, president of the Columbia Amusement Company, has taken an extensive country place near Atlantic Highlands, N. J., where he will spend the greater part of the summer, coming to town only when business of a pressing nature demands his personal attention.

A relative of the famous Irish patriot and statesman Daniel O'Connell reached New York this week for a whirl at vaudeville. She is Nell O'Connell, of St. Louis, and her vaudeville debut is being sponsored by Frank Tate, the theatrical manager of that city. Miss O'Connell is a prima donna.

REMARKS ON CRITICISM.

By O. M. SAMUEL.

"It's only one man's opinion."
"Thanks for the notice."
"We deserved it."
"Women got all the space."
"He never did care for us."
"You see, we don't advertise."
"Who is this guy, anyway?"
"Almost forgot us."
"It's the manager's report that counts."
"I never read criticisms."
"They've liked us all over."
"You can't please everybody."
"Wait'll she sees this."
"And he is supposed to be a friend."
"They must have bought him a drink."
"Why don't he tell us what's wrong?"
"Some office boy wrote this."
"Trying to be funny, at our expense."
"They have to play up the headliner."
"If we were great, we wouldn't be here."
"He had to boost her."
"Reads like a press notice."
"It's easy to find fault."
"They gave us a solid page in Richmond."
"What did you say about us?"
"This fellow knows."
"Good notices never 'made' a bad show."
"Maybe she's a relative."
"She's getting credit for my stuff."
"It pays to have a personal press man."
"The welcome's off our mat for you."
"Only way you'll get in is to pay."
"Anybody can be sarcastic."
"If you can't say something good, say nothing."
"If you could stretch a point—"
"He failed to mention the main thing."
"Who runs this paper?"
"This man really appreciates art."
"They say he has a 'piece' of the show."
"Trying to get his name in electrics."
"He's one of those chorus girls' delights."
"He ought to cut out the personal stuff."
"Bet he don't know what those words mean."
"You don't know what to give 'em anymore."
"Criticism isn't what it was."
"He wouldn't know an actor if he saw one."
"It was really very kind of you."
"I can assure you I'm grateful."
"A good criticism from you means something."
"No wonder William Winter quit."
"Where'd he get his musical knowledge?"
"It's a shame to waste white paper."
"They're bound to be influenced."
"He must suffer from indigestion."
"He's contradicting himself."
"It's the audience's opinion that matters."

DRAMA LEAGUE'S MOVEMENT TO REVIVE AMERICAN DRAMA

Combined Dramatists Society and the Drama League of America in a Country Wide Movement to Stimulate Interest in American Plays by American Authors. Series of Revivals Planned.

There is a movement under way, fostered by the lately combined Drama League of America and the Dramatists' Club, to revive the interest in the American dramas of the past, to stimulate the ideas of the present-day author and to wake the public throughout the country to the necessity of establishing this nation in the world of dramatic authorship. The scheme at present to begin a country-wide campaign this autumn in advance of a series of revivals of early American plays.

"The Contrast," which is accepted as the first American written play to be written in the country, is to be produced, as will also be one of the early plays of Bronson Howard. Later a series of plays by American authors will be presented in each of the large cities under the auspices of the league.

Arthur Hopkins will be active in the work of staging the revivals and will lead all of this energies to making the movement a success.

MOROSCO PROTECTING "PEG."

A charge of piracy of the play "Peg o' My Heart" has been started by Oliver Morosco through his attorneys, House, Grossman and Vorhaus, against the Lona Fendell Stock Co. presenting under canvas a play called "Peg to My Heart," which is claimed as an infringement on the original "Peg." The Morosco attorneys have wired their representatives through Wisconsin, where the company is playing, to enjoin the show when it appears in any of their towns and to start criminal proceedings as well as separate suits for damages.

SHOWS IN FRISCO.

San Francisco, June 7.

Emily Stevens in "The Unchastened Woman" at the Cort is doing but fair business. The business of the musical comedy stock at the Columbia is problematical. Backers said to be satisfied, while others report business indifferent. Alcazar doing fair.

SHOWS IN CHICAGO.

Chicago, June 7.

With Chicago hotels filed to overflowing as a result of the Republican and Progressive nominating conventions and with an unexpected drop in the temperature since Sunday the theatres have been reaping a harvest. Of course, there is a greater demand for the shows that have been running here some time, but all of the attractions are benefiting by the crowds.

Two new shows have come to town, "Nothing But the Truth" starting at the Princess, June 2, and "Treasure Island" getting under way at the Col-

onial Monday night. The critics were kind to both shows, although none of them raved over either company.

The musical shows, "A World of Pleasure" (Palace), "So Long, Letty" (Olympic) and "Chin Chin" (Illinois) are objective points of interest to the theatrical crowds, while "A Pair of Queens" (Cort) and "Experience" (Chicago) are getting big play.

May Irwin is drawing well at Cohan's Grand, while "Omar, the Tent-maker," playing at the Garrick, around the corner, is registering a profitable engagement so far. Peggy O'Neil has not been breaking any records at Powers' yet; the returns have gone up since the visitors started coming to town for the conventions.

With the Ziegfeldian "Follies" idea in full sway at the Columbia under "A World of Frolics" title the Clark street burlesque house has been playing to capacity.

WOODS' MUSICAL PIECE.

A. H. Woods has accepted "Please Help Emily" for American production. The version for this country will be done by Dr. Goertzel and William Duncan. "Please Help Emily" is a Parisian farce that has been playing in Paris for about three years. The piece has a score, but this will also be changed slightly for this country.

MOROSCO'S NEW HIT.

Los Angeles, June 7.

"Mile a Minute Kendall," Owen Davis' new play, had its premier at the Burbank, Monday, with Harry Mestayer, Edith Lyle, Frank Danen and Gaye Howe taking the honors. The piece has a wonderful third act, but the other two drag. The lines are brilliant and the situations cleverly devised. With polishing and speeding up it can be made a winner. Oliver Morosco plans to take the piece to New York for a run.

RUSH HAS "MOCKERY."

Edward Rush will produce a play by Martha Stanley entitled "Mockery" as the opening attraction for the theatre which he is to build on West 48th street. The house is to be completed some time late in September and will be opened to the public the first week in October.

REVIVING "MERRY WIDOW."

Among the revivals scheduled for next season is one of "The Merry Widow," which is to be revived again by Henry W. Savage. People are now being lined up for the piece, with Gustav George Mexi wanted for the leading singing role.

CUT RATES BRING \$320,000.

Joe Leblang admitted in court on Tuesday of this week that the cut rate business in theatre tickets which he conducts brings an annual return of approximately \$320,000. Leblang stated that he did business principally with eight houses and managements and that on the average each house did about \$40,000 annually through the cut rate channels.

The cut rate figures came to light through a suit brought by Norman Sterne, a discharged employee of the Leblang agency, who claimed that he should receive a salary for the entire season. The court awarded him a verdict which will be appealed by Leblang.

BENNETT JUMPS SHOW.

Los Angeles, June 7.

Richard Bennett, brought here for the Hattons' play, "Upstairs and Down," has jumped the cast and will go into pictures. His successor is yet unnamed, though the play is in rehearsal.

Richard Bennett is under contract for special picture work with the American Co. He stopped off in Chicago last week while en route west. He said he would be in a new play in New York next season.

TRYING COMMONWEALTH PLAN.

Grand Rapids, June 7.

The Forsberg Players here are playing on the Commonwealth plan this week. The company opened here three weeks ago and closed officially last Sunday night, the management owing two weeks' salary. It is stated that the back salary will be paid in New York by Emmett Corrigan, one of the backers.

DAVIS SHOW ACCEPTED.

Owen Davis has written a new play, the title of which is not divulged, and will open it at the Punch and Judy in the fall. A new Davis comedy was given its first showing this week by the Morosco Stock Co. in San Francisco.

MUSICALIZING A FARCE.

Richard Lambert is casting about for a composer to write a score for "The Blue Envelope," the farce which was produced here several months ago. It is proposed to send the attraction to Chicago early in the coming season in its new guise.

DILLINGHAM'S "DAY IN SPRING"

Charles Dillingham is to produce a musical version of "Milestones" under the title of "A Day in Spring." Joseph Santley, who is at present in Chicago, appearing in Frazee's "A Pair of Queens," is to be seen in one of the principal roles.

Bartholomae Directing for Shuberts.

Phillip Bartholomae has been appointed general stage director by the Shuberts and will begin shortly to take that position actively. At present he is devoting his time to revising and re-writing a number of manuscripts that are intended for production next season.

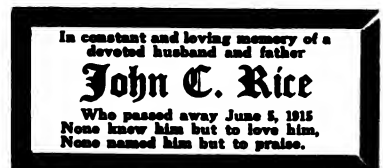
OBITUARY.

Lile Bloodgood, the widow of Geo. Bloodgood, died in her summer home in Maine during the early part of last month. The news of her demise did not reach New York until this week, when Fiske O'Hara, with whom she last appeared, received word of her death.

Mme. Rosina Neuville, who appeared on the stage with Edwin Forest, the elder Booth and the father of E. H. Sothern, died in the Actors' Home, Staten Island, in her 80th year June 3.

Harry Hawk, who appeared with the Laura Keane Co. at Ford's theatre, Washington, the night President Lincoln was shot, died last week in England.

William Schaeffer, brother of Carolina Havelock of The Havelocks, was killed recently in a wreck in Ogden, Utah. A widow and three children survive.



Ida Kate Leonard Schultz, sister of Lillian Russell, died June 5 at the home of her daughter in Rutherford, N. J.

The mother of Al and Fritz Leyton (Mrs. M. Levy) died June 6 in New York. She was the mother of 14 children, six of them being professionals.

Ed Josenhouse, a well-known road stage hand, died recently. He was a member of Theatrical Protective Union No. 4, of Brooklyn.

Richard Ralph, an old time minstrel, died June 2 at his home in Rockville Centre in his 72d year.

Henry P. Mock, a theatrical manager and later a baseball trainer, died last week at his home in the Bronx.

Deti Vanini, well known on the Austrian stage, died last week in Vienna, in her 102d year.

Anna Schramm, a well known German actress, died last week in Berlin. She was 76 years old.

H. Bertrand, an old-time stage hand, died May 24 of old age.

Chicago, June 7.
George Herbert, the father of Joseph Herbert, died here last Thursday, aged 80.

Shuberts Sign Daisy Irving.
Daisy Irving, who returns to London tomorrow, has been placed under contract by the Shuberts and will return to this country next season for one of their musical productions.

BILLS NEXT WEEK (JUNE 12)

In Vaudeville Theatres

(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." Pantages Circuit—"Loew" Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.)—"Sun." Sun Circuit—"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)
Dorothy Jordan
"Red Heads"
Ben Welch
Stan Stanley 3
Payne & Neimoyer
(Three to fill)
COLONIAL (ubo)
Isabelle D'Armond
Nellie V. Nichols
Kramer & Morton
Bancroft & Broeske
Sarah Padden Co
Britt Wood
Cummings & Gladings
Ramedell Tuo
Alvin Bros
ROYAL (ubo)
Florence Nash Co
Mignon
Dunbar's Singers
Wolf & Stewart
Parish & Peru
Klitzner Taylor & Mc
"De Maco"
HARLEM O H (ubo)
Ritter Bros
Clara Wilson
Lydia McKimlin Co
(Four to fill)
2d half
Raymond & O'Connor
Wyatt's Lassies
(Five to fill)
5TH AVE (ubo)
Zeigler Twins
Elsworth Twins
Hudler Stein & P
Trovato
(Four to fill)
2d half
Wells Norworth & W
Fiske & Fallon
Arthur Deagon
Three Maykows
PROCTOR'S 125TH
Gruet & Gruet
Elvira Sisters
"Spring Cleaning"
Mabel Ryan
Vivan & Arsenian
2d half
Gorman & Gorman
Holly Hollis
Dugan's Money
Guzmani Trio
PROCTOR'S 58TH
Guzmani Trio
Belmont & Harl
Dobson & Richards
"Follies of V'deville"
Kenneth Casey
Orville Stamm Co
2d half
Jack Onri
Kerr & Burton
Weir & Scott
Eche & Burt
Victoria Four
Mc Kelly & Lucey
AMERICAN (loew)
Nieman & Kennedy
Roy & Arthur
Prince & Deerie
Maurice Samuels Co
Belle Rutland
Will Oakland Co
Le Van & De Vine
4 Kings
(One to fill)
2d half
Thornton & Carlew
Hippodrome &
Sallie Fields
Valentine Vox
Mae Francis & Jones
Lottie Williams Co
Arthur Rigby
Broslus & Brown
(One to fill)
LINCOLN (loew)
Gold & Seal
Ryan & Riggs
"What Man Needs"
Jim Reynolds
"Handicap Girls"
2d half
D-Frisco & Hambo
Cunningham & Bent
Countess Nardin
Mumford & Thomson
Lawrence Grant Co
Duffy & Lorenz
7TH AVE (loew)
Anthony & Adele
Tilford
Burton's Revue
Hickey & Burch
Tate's Motoring
Mumford & Thompson
"Bullwag Girls"
2d half
Adele Jason
John Neff Girls
Harry Le Clair
Slatko's Rollickers
Tower & Darrell
Ioleen Sisters
DeLANCEY (loew)
Stanley & Burns
Lillian Doherty
"Five Sweethearts"
Lawrence Crane Co
Henry Horton Co
Cooper & Smith
Hill & Sherman
2d half
Juggling De Lisle
Lerner & Ward
R & K Henry
"The Right Man"
Jean Moore
Willard & Bond
Ashley & Morgan
Balzer Sisters
BOULEVARD (loew)
Broslus & Brown
Tower & Darrell
Lee Beggs Co
Hilton & Mallon
Mabel McKinley
2d half
Lynch & Zeller
Tilford
Cervo
Will Oakland Co
(One to fill)
GREENEY (loew)
Ryan & Ryan
John Neff Girls
Sallie Fields
Hippodrome &
Duffy & Lorenz
D Frisco & Hambo
2d half
Palo Sisters
B Sherman & B
"Five Sweethearts"
C & M Cleveland
"Ten Forty West"
Lillian Doherty
Cooper & Smith
NATIONAL (loew)
Palo Sisters
Adele Jason
Willard & Bond
Cervo
Krazy Kids
2d half
Blake's Mule
Nelson Sisters
Prince & Deerie
Tate's Motoring
W Melville & Phillips
Whitence Crane Co
ORPHEUM (loew)
Mabel Best
Helder & Packard
Rucker & Winifred
"Women"
Klass & Bernie
Lynch & Zeller
(Two to fill)
2d half
Anthony & Adele
Stanley & Burns
Hill & Ackerman
Wm Morrow Co
Master Gabriel Co
Hickey & Burch
4 Kings
BRIGHTON Beh. N.Y.
BRIGHTON (ubo)
Mosconi Bros
The Maykows
Adair & Murray
Cavanagh & White
H Borden & Haydn
Geo Nash Co
Wheaton & Carroll
Lucy Gillette
HENDERSON'S (ubo)
(Coney Island)
Stimmone & Bradley
Sherman & Uttry
Bert Melrose
Hips & Witche
Ernie Ball
McIntyre & Heath
Farber Girls
3 Emersons
Rockaway Beach
MORRISON'S (ubo)
Hopper & Herbert
Whitton & Carroll
Anna Held
Morgan Dancers
Brooklyn.
PROSPECT (ubo)
Wyatt's Lassies
Alexander Bros
Fiske & Fallon
Chief Caulpollan
"In Trenches"
Grace Fisher
BIJOU (loew)
Nelson Sisters
Valentine Vox
McCormack & Irving
Master Gabriel Co
"Women"
Ioleen Sisters
(One to fill)
2d half
Ryan & Ryan
Harvey Girls
Maurice Samuels Co
Chas Reilly
"Handicap Girls"
Rucker & Winifred
"Bullwag Girls"
DE KALE (loew)
Alder & Irving
W Melville & Phillips
B Sherman & B
Wm Morrow Co
Eleanor Fisher
(One to fill)
2d half
Gold & Seal
Helder & Packard
Henry Horton Co
Le Van & De Vine
(Two to fill)
PALACE (loew)
Blake's Mule
R & K Henry
"The Scoop"
Jewell Comedy 3
Slatko's Rollickers
2d half
Spiegel & Dunne
Ryan & Riggs
Mabel McKinley
3 Leightons
Geo Davis Family
FULTON (loew)
Xela Sisters
Countess Nardin
Sallie Fields
Leightons
Herman & Shirley
Hoyt Manion & Hines
Eli Minstrels
2d half
Eleanor Fisher
Burton's Revue
Lee Beggs Co
Monarch Comedy 4
Marvel
WARWICK (loew)
Bernivici Bros
"The Boss"
Carson & Willard
Zita Lyons
2d half
Dorothy Deschelle Co
Lucky & Gordon
Chas Ledegar
(One to fill)
Albany, N. Y.
PROCTOR'S
Hayes & Rives
Trexel & Irving
Charles L Fletcher
Whitence Crane Co
Tulzie's Collegians
2d half
Aerial Mitchellles
John F Clark
Grew Pates Co
Dobson & Richards
Marie Lo Co
Appleton, Wis.
BIJOU (wva)
2d half
Morton Bros
(One to fill)
Atlanta, Ga.
FORSYTHE (ubo)
Ponsini & Contin
L & B Dreyer
Eva Taylor Co
W H Wakesel
"Tickets Please"
Baltimore
HIP (loew)
Transfield Sisters
Handis & Miller
Grew Pates Co
Chas Ahearn Co
Daley Harcourt
(Three to fill)
Birmingham, Ala
LYRIC (ubo)
"Four Husbands"
2d half
"Junior Polies"
Boston
KEITH'S (ubo)
El Roy Sisters
Julia Curtie
Antwerp Girls
White & Clayton
Norton & Nicholson
Jack Gardner
H. Crossman Co
Lydia & Higgins
Long Jack Sam
ORPHEUM (loew)
Flying Keelers
St Clair & Jocelyn
Flo & Ollie Walters
"6 Peaches & a Pair"
Gordon Eldred Co
Wallace Galvin
Vaterland Band
2d half
Lyrics
Ward & Faye
Kay Bush & Robinson
American Comedy 4
Vaterland Band
(Two to fill)
GLOBE (loew)
Nip & Tuck
Lottie Grooper
Phun Phields
Goldsmith & Pinard
(One to fill)
2d half
Leslie Thornton
Burns & Lynn
Elliott & Mullen
Tasmanian Trio
(Two to fill)
ST. JAMES (loew)
Marilyn Sisters
Ward & Faye
Kay Bush & Robinson
American Comedy 4
Mr & Mrs Sid Baxter
2d half
Flying Keelers
F & Walters
Phun Phields
Sinclair & Jocelyn
Nip & Tuck
Bridgeport, Conn.
POLI'S (ubo)
Hollanders
Wilson & Mack
"Prosperity"
Sidney Phillips
"Court Room Girls"
2d half
Pierlot & Schofield
Mages & Kerry
Old Homestead 3
Harry Cooper
Thomas Trio
PLAZA (ubo)
White & Fields
Herman & Shirley
Hoyt Manion & Hines
Eli Minstrels
2d half
Fighting Weston
Williams & Segal
Santley & Norton
Dagnair Revue
Buffalo
SHERA'S (ubo)
Four Newsoms
F & L Bruch
Chas E Evans Co
Sophie Bernard
King & Harvey
OLYMPIC (sun)
J & J Burns
Mildred Clark Duo
Archie Nicholson 3
Hicks & Seymour
Casting Kays
LYRIC (loew)
Luola Blaisdell
Dorothy & Donnelly
Allie White
Julia Nash Co
Wm Cahill
Harishima Bros
Butte
EMPRESS (sac)
The Mozarts
Rite Gould
Chas Mason Co
Chas Bartholomew
Calgary
PANTAGES (m)
"The Elopers"
Dickinson & Deagon
Will Morris
Davett & Duvall
Lagar & Dale
Cedar Rapids, Ia.
MAJESTIC (wva)
Carl & Rhell
Brent & Hayes
(Three to fill)
2d half
Catalana & Fisher
Anna M. Bell
Besale Browning
Chicago
KEZDIE (wva)
Harry Hines
Electrical Venus
La Vio & Inman
(Two to fill)
2d half
Brent Hays
Mangean Troupe
(Three to fill)
WINDSOR (wva)
Musical Fredericks
Anna Mae Biers
Van & Carrie Avery
Simpson & Dean
Mangean Troupe
2d half
Dick Ferguson
Sullivan & Mason
La Vio & Inman
Three Loretta
McVICKER'S (loew)
Geo & Lily Gardosh
Rogers & McIntosh
Low Cooper
McDonald & Rowland
Eddie Foyer
"Board School Girls"
Cincinnati.
KEITH'S (ubo)
(Sunday opening)
Eliabeth Grier
Sampson & Douglas
E Fay & Elkins
The Stanton
Kennedy & Rooney
Cleveland
H.A. (ubo)
Brown & McCormack
Mystic Hanson 3
Antrim & Vale
Loew & Noble
Dore Opera Co
Frank Morrell
Velde Troupe
PRISCILLA (sun)
Lockhard Bros
Trixie Clarendon
J E Davis Co
Harry Shunk
Powell
MILES (loew)
B Rauth & Brown
Wood & Mandeville
Dotson
C H O'Donnell Co
Halley & Noble
F Baggett & Frear
Detroit
TEMPLE (ubo)
Beeman & Anderson
Kirk & Fogarty
Nordstrom & Pinkham
Ed Morton
"Consul & Betty"
Guerra & Carman
Mayhew & Taylor
Tong & Haw
ORPHEUM (loew)
Gypsy Countess
Jones & Johnson
"Fighter & Boss"
Grace Hasard
3 Keatons
(One to fill)
MILES (sac)
Gartelle Bros
Williams & Watkins
"The Debutantes"
Jules & Francis
Wormwood's Monkey's
COLUMBIA (sun)
Los Valadons
Carroll Due
Almost A Duke
Dilks & Wade
Nellie Lyton
Blackstone Quartet
Teddy & May
Picketts Bears
Columbia Players
Duluth
GRAND (wva)
Wallace & Johnson
Selma Waters Co
Geo Yeomans
Webers & Wilson
2d half
Kurtis Roosters
Walsh & Southern
Panky & McCarver
Leach Wallen Trio
E. St. Louis, Ill.
ERBERS (wva)
E J Moore
Whitehead & Haggard
Howard & Fields
2d half
Lane & Harper
Ray Snow
"Girl in Moon"
Edmonton, Can.
PANTAGES (m)
Geo N Brown
"Midnight Follies"
Silber & North
Haley Sisters
Wm De Hollis Co
Fall River, Mass.
BIJOU (loew)
Burns & Lynn
Elliott & Mullen
Tasmanian Trio
(One to fill)
2d half
Moriarty Sisters
Ed & Jack Smith
Eva Shirley
Goldsmith & Pinard
(One to fill)
Grand Rapids
RAMONA PK (ubo)
La Graciosa
Gordon & Rica
Bert Fitzgibbons
Toots Paka
Fitzgerald & Marshall
Gruber's Animals
(Two to fill)
Gt. Falls, Mont.
PANTAGES (m)
(12-13)
(Anaconda 14 and Butte 15-19)
"Earl & Girls"
Dale & Archer
Nayons Birds
Amoros Sisters
Carlton Sisters
Brunelle & Stevens
"Spring Cleaning"
Maud Ryan
Vivian & Arsenian
Newark, N. J.
MAJESTIC (loew)
Francis & Jones
Spiegel & Dunne
Lottie Williams Co
Chas Reilly
Balzer Sisters
(Two to fill)
2d half
Xela Sisters
Klass & Bernie
(Five to fill)
New Haven, Conn.
PULP'S (ubo)
Santos & Smith
Mages & Kerry
Florence Neal Co
Harry Cooper
Roeders Invention
2d half
McAlevy
York Trio
Indianapolis
KEITH'S (ubo)
Stewart Sisters
Geo H Wilson
Juliet Wilson Co
Heron & Arman
Breen Family
Ironwood, Mich.
TEMPLE (wva)
Jack Birchley
Ross & Delmar
Milt Wood
Stewart & Mercer
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq Pitts-
burgh split)
1st half
Henry Frey
Victor Morley Co
Hal & Francis
(Others to fill)
Kenosha, Wis.
VIRGINIAN (wva)
2d half
Kelso Bros
Milt Wood
(Three to fill)
Lincoln, Neb.
ORPHEUM (wva)
The Vanderkoors
Ed Farrell Co
C Mason & Scholl
2d half
Maidie Delong
John Doyle Co
Park Rome & Francis
(Two to fill)
Los Angeles
ORPHEUM
"Overtones"
The Statues
Conlin Steele & P
Marie Cahill
Dorothy Toye
Willington Bentley & W
Laurie & Bronson
HIPPIDROME (sac)
Three Jeanettes
Rae & Wynn
"Dr Joy"
Milton & Herbert
Hal Stephens
Tetawari Japs
PANTAGES (m)
Claire & Atwood
"Junior Revue"
Naomi
Great Howard
Clayton & Lennie
Louisville
FNTN FY PK (orph)
Sunday opening
Thos Swift Co
Ray Dooley 3
Francis & Kennedy
Leipig
Onri & Dolly
Madison, Wis.
ORPHEUM (wva)
Kartell
Santos & Hayes
Izetta & Umas
Mirano Bros
(One to fill)
2d half
Boothby & Everdeen
Electrical Venus
(Three to fill)
Minneapolis.
PALACE (wva)
Pearle Davenport
Mystic Bird
Pearl Bros & Burns
Will J Ward Girls
Randow Duo
UNIQUE (sac)
Leon Heggi
Brown & Bristol
Pistel & Cushing
M Hayes & Mosher
GRAND (wva)
Great Mars
Wayne & Marshall
Coates Crackerjacks
Aus Woodchoppers
Montreal, Can.
BOHMER PK (ubo)
The Gougats
Berac's Circus
Imperial Troupe
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Gorman & Gorman
Harris & Nagel
Dugan's Money
Elizabeth & Gordon
Lulu Glass
2d half
Carlton Sisters
Brunelle & Stevens
"Spring Cleaning"
Maud Ryan
Vivian & Arsenian
Newark, N. J.
MAJESTIC (loew)
Francis & Jones
Spiegel & Dunne
Lottie Williams Co
Chas Reilly
Balzer Sisters
(Two to fill)
2d half
Xela Sisters
Klass & Bernie
(Five to fill)
New Haven, Conn.
PULP'S (ubo)
Santos & Smith
Mages & Kerry
Florence Neal Co
Harry Cooper
Roeders Invention
2d half
McAlevy
York Trio
Clair & Winchester
"Prosperity"
Sidney & Phillips
Eli Minstrels
Bijou (ubo)
Prince & Kindal
Repel & Fairfax
Williams & Segal
Santley & Norton
Thomas Trio
2d half
Trexell & Irving
George Book
Murray & Garrett
Henry B Toomer Co
Asu & Shaw
"Court Room Girls"
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Howard's Bears
Bisbury & Horton
Hoyt's Minstrels
Bernard & Meyers
The Crisps
N. Yakhim, Wash.
EMPIRE (sac)
Les Kellers
"College Girl Frolics"
Musical Krelles
Graham & Randall
Chas Gibbs
Oakland, Cal.
ORPHEUM
(Open sun mat)
Bonita & Hearn
Gomes Trio
PANTAGES (m)
Rowley & Treacord
Roch & Macurdy
Winston Co
Clinton & Rooney
6 Serenaders
Ogden, Utah
PANTAGES (m)
(13-15)
Clairmont Bros
Chabot & Dixon
Ward Terry Co
Bowman Bros
"Sept Morn"
Palisade Park, N. J.
PALISADE (loew)
Flying Russells
Rice Elmer & Tom
Leach LaQuinlan 3
Philadelphia.
KEITH'S (ubo)
Sam Barton
Sunday opening
Thos Swift Co
"What Hap Ruth"
Nelson Waring
Whipple Huston Co
Belle Stoney
Jack Wilton 3
Navassar Girls
Pittsburgh
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Henry & -deleide
Lia Gannon
Homer Lind Co
Anthony & Mack
Simars Arabs
Portland, Ore.
EMPRESS (sac)
Ray & Brandon
Venetian Four
Mr & Mrs Esmond
Lillian Watson
J Howard & Listette
PANTAGES (m)
Knapp & Cornalia
Scanlon & Press
Arizona Joe Co
"School Kids"
Chester's Dogs
Morris Golden
Providence, R. I.
EMERY (loew)
Leslie Thurston
Ed & Jack Smith
Eva Shirley
(Two to fill)
2d half
Mr & Mrs Sid Baxter
Lottie Grooper
Gordon Eldred Co
Wallace Galvin
"6 Peaches & a Pair"
Richmond
BIJOU (ubo)
(Norfolk split)
1st half
Espe & Dutton
Joe E Bernard Co
Girl from Milwaukee
Sig Francis Troupe
Sacramento.
EMPRESS (sac)
Delphino & Delmora
Daniger & Lester
Franciska & Jackie
"Fascinating Flirts"
Chas Kenna
Ralph Bayl Co
St. Louis
FRST PK HIGHLDS
(orph)
Four Readings
Medlin Watts & T
Lee Salvaggia
Tracey & McBride
Valentine & Bell
GRAND (wva)
Montrose & Allen
Bennington Sisters
Wing & Ah Hoy
Troy Comedy 4
Jack Layler
Dyer & Fay
St Moritz Trio
Wm Brandell Co
St. Paul
EMPRESS (sac)
Ray L Royce
"Which Shall I Marry"
Stein Hume & Thomas
Diaz Monkeys
King Bros
GRAND (wva)
Kurtis Roosters
Walsh & Southern
Panky & McCarver
Leach 3
Waller 3
2d half
Rattino & Shelley
Bennington Sisters
Mack & Velmar
Salt Lake
PANTAGES (m)
Reddington & Grant
Mrs B Fitzsimmons
Stevens & Cooper
Sunset Six
Joe J Morton
Joe Fenton 3
San Diego
PANTAGES (m)
"Tangoland"
Sprague & McNeece
Hick & Gilbert
3 Hickey Bros
Hyman Adler Co
San Francisco
ORPHEUM
(Open Sun mat)
Grace La Rue
Maude Fealy Co
Fay Cooley & F
Dan P Casey
"Forty Winks"
Joe De Cianos
Werner Amoros Co
EMPRESS (sac)
Neffsky Troupe
Kresco & Fox
Jessie Hayward Co
Warren & Dietrick
The Yocarrays
PANTAGES (m)
McRae & Clegg
Keith & Dumont
Patricola
"Brayce Beach"
Doris Wilson 3
Schenectady, N. Y.
PROCTOR'S
Joe Fritches
Ford & Truly
"O'Leary"
Noian & Penshaw
Marie Lo Co
2d half
Emile Slater
Leonard & Dempsey
Hayes & Rives
La France & -rues
"Love's Lottery"
Seattle
EMPRESS (sac)
Alice Hamilton
Albert Phillips
L & S Clifford
Dunedin Duo
Miller & Kent
2d half
5 Florimonds
Harry Breen
"Heart of Chicago"
The McNameas
La Scala 6
Spokane, Wash.
PANTAGES (m)
(Sunday opening)
Al Golem Tr
Brown Fletcher 3
Mable Harper Co
Stacy Marston
Rose & Ellis
Stamford, Conn.
STAMFORD (loew)
Juggling Delaine
Hester Sisters
"C & M Cleveland
(Two to fill)
2d half
Franklyn Duo
Belle Rutland
Crawford & Broderick
(Two to fill)
Superior, Wis.
PEOPLES (wva)
Paul & White
Rambler Sisters
Sol Berns
2d half
La Mont & Wright
Nevelle & Scott
(One to fill)
Tacoma, Wash.
PANTAGES (m)
Melvins 3
Van & Ward Girls
"New Leader"
Clarke & Chappelle
Kervill Fam
Clark & Hamilton
Toledo
KEITH'S (ubo)
The Sterlis
Brown & Kilgour
Odone
Shrode & Mulvey
Joe Davis
Camille 3
2d half
Leonard
Cunningham & Marion
Cecil Dunham
Hickman Bros
Miller & Calahana
Bert Wheeler
(Continued on page 24.)

NEW ACTS NEXT WEEK

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

Isabelle D'Armond, Colonial.
Woolf and Stewart, Royal.
Kitner Taylor and McKay, Royal.

Thomas A. Wise Co. (3).
"The Christmas Letter." (Sketch).
17 Mins.; Two.

Palace.

This is the playlet which won the Lambs' Club Silver Cup offered for the best sketch of the year produced at a Lambs' Gambol at the clubhouse. This need not necessarily be taken as an indication of merit, for it is a very ordinary affair in the matter of literary merit, but well constructed and made successful through the excellent acting of the star. Scene supposed to depict a theatre dressing room between matinee and night on Christmas Day. Property man (Mr. Wise) is fixing up a little tree for the leading man, who is expecting his wife to become a mother at any moment at the actor's home in Bethlehem. Enter manager who upbraids "props" for his mawkishness and threatens to discharge him if he doesn't remain on the stage. Lead speaks to his Jap valet who is also married and hopes some day to be a father. "Props" has a little girl whose mother had died the previous year. He reads a letter from her which is the best piece of writing in the sketch, full of human heart throbs. Manager is hard-hearted grouch. When he finds "props" in the actor's dressing room after the warning to keep out, he discharges him and actor refuses to go on that night, although there is a full house. Manager relents and says: "I'd give anything in the world to be a father." It develops his wife had died in childbirth some years previously on Christmas Day. Curtain falls on other three seated listening to "props" once more reading the letter from his little girl. The supporting company is weak by comparison with the artistic work of the star. *Jolo.*

Caits Brothers.
Talk and Dancing.
10 Mins.; One.
Palace.

This team of clever dancers has augmented the act by opening with five minutes of smart talk. Their number is flashed, the stage darkened and they rush through the front of the house, supposed to have arrived too late to enter via the stage door. Then they have a humorous run-in with the "stage manager," who refers to them contemptuously as a couple of cheap hams. Their talk is smart and original, with the single exception of the "mix 'em up" reference to the children of the little chap. This line has been used by Clark and Verdi for years. The talk leads easily into their inimitable simultaneous stepping. The act is a vast advancement for the better over their former offering, taking them out of the category of "steppers." *Jolo.*

Joseph E. Barnard & Co. (1).
"Who Is She?" (Farce).
17 Mins.; Interior.
Palace.

Another Willard Mack playlet, old in its idea, but treated in an original manner and capably played. Man and wife enter in a "huff," having left the theatre in the middle of a performance they were witnessing, wife having developed a fit of jealousy because she imagined he was looking too much at some other woman. They have been married only nine weeks. She: "Promise me never to do it again." He: "I promise, but what have I done?" Alternate bickering and cooing. Letter delivered to man. She is immediately suspicious and he promptly hands her the missive to read. It states the writer has just arrived in town, is at the Imperial Hotel and asks him to call, signed "Pearl." This starts her off again and she refuses to believe it is from his old pal Johnny Pearl. She off and he phones his friend to call up the wife and make love to her. She indignant at the phone overtures and he pretends to believe she is unfaithful. He is having things all his own way when the switchboard operator of the hotel calls up the wife and tips her off that it is a frame-up. She: "I am leaving this house for good." He: "Good." This was originally used by William Collier and Louise Allen Collier at the old Weber & Fields' music hall many years ago. Finally he rounds on her hard and she takes down. Curtain falls for an instant to indicate a lapse of time and is immediately raised showing man seated in armchair reading and smoking, with wife meekly waiting upon him and making him comfortable with soft pillows, etc. In the hands of less competent performers the sketch would be very mediocre. *Jolo.*

Theodore Kosloff & Co. (7).
Classical Dancing.
31 Mins.; Full Stage (Special Setting).
Palace.

Mr. Kosloff has put together a series of classical dances for vaudeville that should tour the country with great success. To music furnished by his own orchestra (placed on the stage) they go through a routine that elicits applause for each number. They consist of single and double dances designed to show off the artistic terpsichoreanists to the utmost advantage. While 31 minutes is long for a dancing act in vaudeville this one is so full of action that the time passes in most pleasant fashion. *Jolo.*

Adele Jason.
Songs.
10 Mins.; One.
American Roof.

Adele Jason is relying largely upon her appearance to make good as a single. Possessing nothing startling in the way of a voice she has gownned herself to the best advantage and by keeping her numbers up to date should be able to get the necessary bookings. The present song routine includes "Siam," "Wake Up America," and "You're a Doggone Dangerous Girl," used with the aid of a plant in a box.

Frank Doane and Beulah Poynter.
Burlesque Drama.
14 Mins.; Full.
Fifth Avenue.

Doane and Poynter have a very laughable burlesque on the type of dramatic playlet that a star from the legitimate usually presents when debuting in vaudeville. But what the offering needs most at present is a finish with a laugh. The ragtime melodrama that was part of "Stop, Look, Listen" was far more effective at the finish than the Doane-Poynter act, but there is not a reason in the world why this one should not be just as laughable. The burlesque itself is preceded by a prolog spoken by Miss Poynter. She tells what the act is all about in verse, of the fact that there is to be the eternal triangle—wife, husband and lover—the fresh messenger boy and the melodramatic cop. Then the curtain parts and discloses a cyclorama drop with a short set piece in the center of the stage containing two doors about six feet apart with a table between. The wife is at home alone; husband is a traveling man and on the road. The wife has met her lover in the afternoon and told him that she'd be home alone, and is expecting him. Knock at the door and the messenger enters with a telegram from hubby that he has missed his train and will return. Another knock, and it's the lover. Then another knock and the lover hides under the table and husband enters. Then it is discovered that Mr. Doane is playing all of the male roles. There is a bit of protean burlesque, finishing with a fight between lover and husband underneath the table. A shot, and a cop comes knocking. Wife is disconsolate over the tragedy and takes poison, but kisses the cop, so that he dies also. Then the curtain. During the early sections of the act the laughs come fast, but the finish is decidedly weak. *Fred.*

Bell's Hawaiians (6).
Musical and Singing.
15 Mins.; Full Stage.
City.

A sextet of Hawaiian instrumentalists who also offer some singing above the ordinary. Two members especially possess voices, while the sextet on the whole sound well together. The music will be appreciated. While they held a rather hard spot they managed to score a substantial hit.

Nadell and Foulette.
Songs.
12 Mins.; One.
City.

Nadell and Foulette form a rather pleasing couple, both possessing an appearance that is bound to carry them along. However, the act at present is a bit new, but with sufficient work should come into its own. The routine could stand a little change, although the songs gathered some well earned applause Monday night.

The finale could be altered to advantage. Otherwise they run along the regulation standard set by other two-acts.

Mabelle Adams and Marion Murray.
"Cotton Stockings" (Comedy).
19 Mins.; Full.
Colonial.

"Cotton Stockings" is a comedy playlet by Edgar Allan Woolf, who has written fifteen minutes of a clever sketch, and the musical finish which the two young ladies use carries the act along for another four minutes. The latter is not at all necessary but it fills in very nicely. Charles Grapewin staged the act for the girls and his touch is evident throughout. There are a number of quick little turns in the dialogue that bespeak his hand. The two girls are both drummers. One sells men's trousers and the other is carrying a line of beautifiers. The former is a self reliant sort of girl, big, husky and although comely in appearance, of exceedingly masculine mannerisms. The other is just a little brown smudge in the world, and in all the time that she has been on the road hasn't had a "fresh" buyer ask her to dinner. The two meet in a little hotel in Iowa on Xmas Eve. The hotel is crowded and the two are forced to bunk together. Both have written ahead to inform the buyer of the Emporium they are on their way, and he sends a note to each of them inviting them to the store, one at six and the other at eight, "to join a little party for a bite to eat." Both of the notes are identical, even though one arrives about five minutes later than the other. Miss Self Reliant takes matters in her own hand and dictates as she writes to the buyer an acceptance of his invitation, directing Miss Beauty Specialist to do the same. She figures that Mr. Fresh Buyer will wait around and be "stood up" on both dates. How the girls figure they will be able to sell him a bill of goods after that is a mystery, but no one worries about mysteries in vaudeville. The girls decide to entertain themselves and one fishes a violin from her trunk while the other plays the piano. There are a lot of laughs in the dialogue and it is sure to go along about number three on any bill and get over in good shape. *Fred.*

Dave Genaro and Isabelle Jason.
Songs and Dances.
16 Mins.; (6) One; (10) Full.
Fifth Avenue.

Dave Genaro and Isabelle Jason showed at the Fifth Avenue, the first half, the act that they presented while on tour with the Harry Lauder show. Dave is just as full of the "pep" as ever, and in little Miss Jason he has a partner that sings, dances, wears clothes to perfection and looks extremely fetching. The routine that the duo are offering comprises a double "Life Would Be One Sweet Song" to open, which is followed by a rag by Miss Jason, dressed in a very pretty little soubret costume. Dave next does a snatch of one of the Lauder numbers, and then they go to full stage for a couple of dancing numbers—the first a hypnotic dance, with the two impersonating Svengali and Trilby; a one-step, and, last of all, Dave's famous cakewalk. The latter proved to be the applause winner of the act. *Fred.*

Ad. Santell & Assistants (2). Wrestling.

13 Mins.; 1, 2 and 3.

Empress, San Francisco (May 28).

Assisted by Nick Daviscourt, a northwestern wrestler, and Dulcie Hall, billed as the champion lady wrestler of the world and preceded by both in being introduced to the audience, Ad. Santell is taking a vaudeville flyer. The announcer said Ad was the coming champ. Daviscourt helps Santell give an exhibition wrestling bout of short duration and Miss Hall prior to the bout demonstrates how a woman can ward off the attacks of footpads and others. Her work in this demonstration showed skill and she handled herself well. Later she appears in tights. Santell and Daviscourt are splendid physical specimens and their wrestling aroused considerable enthusiasm. To the male portion of audiences the turn will always prove more than satisfactory and Miss Hall's work should interest a large percentage of the opposite sex. Here Santell is well known and his appearance was played up big with good results; outside of town the wrestler's box office draught will depend entirely upon his importance as a contender for the wrestling championship and the manner in which the sporting scribes treat his aspirations in their columns.

Sidney Jarvis and Virginia Dare.

"The Bride Tamer" (Songs).

20 Mins.; Full Stage (Balcony) (Special Setting).

Royal. Sidney Jarvis and Virginia Dare presented a new idea in song this week, and, according to their reception Tuesday night, it should carry them around the big houses. The idea is carried throughout in song, with talk breaking in at intervals, which is good enough to put a humorous side to the tale. Although novel in its way, the entire piece would no doubt go to the winds were it placed in anyone else's hands. It is thoroughly interesting and should in time become better in its working. At the Royal, closing the first half, the returns were all that could be asked.

Brown and Spencer.

Piano and Songs.

17 Mins.; One.

Fleta Brown and Herbert Spencer make an ideal vaudeville combination, with Miss Brown's natural singing and mimical ability standing off the musical rep which Spencer has considerably strengthened through the addition of "Underneath the Stars" to the Remick catalogue. The pair open with a double song of descriptive style, with Miss Brown handling the vocal end. Her voice, while not particularly wonderful as a voice, carries that desirable personality that goes for encores. And she can get the real value out of a lyric. To allow for a change, Spencer offered "Underneath the Stars," with the song version. This was followed by two more semi-descriptive numbers by Miss Brown, and then Spencer worked in his individual wallop, an Irish number, which he yodeled nicely. A Chinese song closed. At the Royal the couple were one of the real big hits of the show.

Wynn.

Kerr and Burton.

Comedy Violinists.

13 Mins.; One.

An act of a boy and a girl that can go along on the big time in an early spot and help out the show there. It is a rare combination of music and comedy, and that is one thing that counts a lot. They open with the usual Italian street player's makeup, and, while not playing any too well, interest the audience. The girl looks pretty and is the sole attraction at the opening. The man plays a counter harmony to everything she does and does not do it any too well. But later he puts over a very good and well studied imitation of Rinaldo, who, although gone for years, has not been forgotten. There is one novelty feature that should be played up a great deal stronger. That is the talking violin. The man first introduces it as a specialty, with a phonograph horn arrangement to an instrument. Later the girl and the man do a little violin courtship that is effective and draws laughs. The finish might be enlivened by a medley of rags.

Fred.

The Azimas (2).

Aerialists Novelty.

7 Mins.; Full.

Colonial.

These two men have worked out an aerial novelty that is and isn't an attempt to copy Delmore and Lee. Where the latter use a ladder the Azimas have an arrangement that consists of two immense hoops at either end of a double rod, swung high above the stage. The two men clad in white enter and after a series of rather tame tricks on the rods, while the latter are stationary, they offer a whirl for a finish. At present the act lacks finish, both of the men offering their tricks in a rather perfunctory way which lacks vim and snap. It is a small time offering in its present shape.

Fred.

Natalie Sisters (3).

Musical.

11 Mins.; One.

Fifth Avenue.

These girls play the violin, cello and piano, each individual girl showing up very well in the respective instrument she performs with. The girls look youthfully pretty, dress neatly and work hard throughout the act, which is altogether a pleasing turn. The trio open playing a semi-classical selection, and there are violin, cello and piano solos, with one of the girls later offering a vocal number. The early portion of the routine is held all together to the classical, the rag stuff being reserved for the finish, which sends them away to applause.

Fred.

PALACE.

One may rave about the call for "art" in vaudeville, but it is the "stunt" that brings home the bacon. This was once more exemplified at the Palace Monday night in the Theodore Kosloff classical dancing turn ("New Acts") and in the Belle Storey vocal offering. It was not Kosloff's fine work nor that of his principal female assistant, Masova, that won the greatest amount of applause, but a sort of Russian dancing routine by a man and woman that once more of effort than art. Miss Storey vocalizes pyrotechnically, but scarcely a single word of the lyrics is intelligible. Nevertheless the audience applauded violently, so she has no cause for complaint. After all, if that is what they want, why not give it to them?

Despite the warm weather nearly every seat was occupied, the orchestra filling up about

1 o'clock. The house is decked in summer regalia, the upholstered seats being covered and the attaches in white serge trousers and white shoes. An interesting Mutual Weekly opened the show, followed by the Mayakos, two Japanese girls, who open with neat contortion hand-stands. Then a little boy perhaps ten years "Traumerei" on a violin and then finish with singing and vocal pyrotechnical stunts. It is a novel opening turn. Calta Brothers (New Acts).

Joseph E. Barnard & Co. (New Acts) present a farcical sketch by Willard Mack. Thomas A. Wise & Co. in "The Christmas Letter" (New Acts) has a cast of four men and no women. It closed the first half effectively.

Milt Collins has discarded his misfit dress suit for a cutaway, with light trousers. He has a new line of talk, which is an excellent, up-to-date successor to his former tangle-talk. Collins appears to have more confidence in himself, which is conducive of "repose," and enables him to secure the full value out of his material. Theodore Kosloff and Co. ("New Acts") offer a pleasing line of terpsichorean pantomimic ballet work that will give "tone" to any program.

The Farber girls show constant improvement in their work. It is a compliment to them that they were able to go down next to closing on a big bill and "clean up." Irene has accentuated her rhapsodizing mannerisms and Constance is now surer of her "nut" stuff. Her "Impromptu" sayings are very clever. Olympia Desvall and Co., with her beautiful horse and dog act, was a fitting closing act to a uniformly high-class bill.

Jolo.

COLONIAL.

The Colonial bill on Monday night of this week contained one of those surprises that crop up ever so rarely these days, but when they do strike they are a bolt from the clear sky and the wreck and havoc that they cause are marked and remembered for many a day. The bolt from the blue on this occasion was the dancing offering of Sam H. Williams and Bud Clayton, on next to opening, and what these two boys did to the show was "good and plenty."

The show itself was particularly strong in a headline way. Tempest and Sunshine were billed for that spot, but through sister Sunnie falling ill, Florens, with a couple of boys, one at the piano and the other showing for a brief moment as a dance partner, filled in the spot closing intermission. Tempest is opening with "The Girl I Love is on a Magazine Cover," which was sung by Joe Santley in "Stop, Look, Listen," getting the number over effectively by her acting of it, rather than by her voice. "You're a Dog Gone Dangerous Girl" was her second offering, after she has made a change to white tulle. A Spanish number after a change into a girl's costume finished off the act. As a single Florens Tempest can step into any bill. All she needs to hold is the piano player that she now has and then add another song or two to her repertoire. The Spanish number need not be discarded. All, and Tempest should also eschew dainty female frills or states work at least, for she is a mighty cute and charming boy, and her greatest charm lies in this.

Even though the show was shy on big names it framed into a mighty pleasing bill. Jack and Kitty De Maco, who opened, won applause with their rather novel aerial routine. Following with them was "Elsie Williams and company offered "Who Was to Blame?" and put it over rather neatly. The act seems a little slow at the opening, but it goes along to a strong, laughing finish.

Harry Tighe and Sylvia Jason replaced Joe Cook in the spot next to closing the first part. It did the usual for them in the matter of laughs and applause, and closing the second part "The New Producer" scored strongly on applause.

Mabelle Adams and Marion Murray in "Cotton Stockings" (New Acts) followed and were entertaining. Walter Brower in the next to closing spot was accorded the secondary hit honors of the bill in the matter of laughs and applause from the audience. The Azimas (New Acts) closed.

Fred.

FIFTH AVENUE.

It was a very much diversified program that was presented at the Fifth Avenue the first half of the week, with Dave Genaro and Isabelle Jason and Kenny & Hollis sharing the headline honors of the bill. The show contained music, juggling, comedy, dancing, both vocal and instrumental, and a picture act, and an illustrated song. So what more could the audience ask for? During the early part of the show the audience was much easier from an applause standpoint, they seeming to tire somewhat as the show narrowed down to the close. From an applause standpoint it must be said that Kenny & Hollis, the next to closing position, were the hit of the bill, even though they had a tussle handed to them by four other of the eight acts on the bill.

The Hon. Francis E. Bent, who at one time was mayor of Greater New York for about fifteen minutes, opened the show with a semi-humorous travel talk, delivered to the accompaniment of slides. The subject was Mexico and he closed down to an applause finish with the mention of President Wilson and a flash of the American flag. Francis does not seem to be a particularly unctious speaker, and some of his points fall short of hitting the mark. The Natalie Sisters (New Acts), a new addition to the bill, opened the second spot and qualified to the extent of warranting that position on a big-time bill.

Jack Onrl with his comedy juggling followed and all of the old stuff was good for a lot of laughs. Frank Doane and Reulah Poynter (New Acts) preceded Dave Genaro and Isabelle Jason (New Acts).

The bill was split here by a Selig-Tribune

Weekly and an animated illustrated song, "Hello Hawaii, How Are You?" which earned two encores. The Boganny Troupe, billed as direct from "Hip Hip, hooray," lacking Joe Boganny himself, showed the same routine that they did in the Hip show, only instead of the Chinese make-up they were the bakers again. The act drew a few laughs on the strength of the boxing finish between the two dwarfs.

Kenny & Hollis, next to closing, started the laughs from the start and kept them coming by the comedian doing a cross between Kate Milmore, a little of Francis Dooley and just a touch of T. Roy Barnes. But he was a hit, so what of it?

Albertina Rasch and a corps de ballet numbering ten people closed the show. Mlle. Rasch offered a similar act in vaudeville about five years ago. At that time vaudeville was not ready to accept ballet dancing of the classical order, but today things have changed and there seems to be a demand for an act of this type should not get by in the better houses. A male dancer is Albertina's principal assistant, the nine girls in the act being used principally for a background. The act runs a little over twenty minutes with about half that number of dances being shown. Mlle. Albertina is a tall, slender, well built, male assistant, while not a Mordkin nor yet a Nijinski, will answer very well for vaudeville.

Sam Bernard in a Keystone two-reel comedy closed the show.

Fred.

AMERICAN ROOF.

Despite the real summer weather which prevailed Monday evening, the American Roof secured its share of business. The Roof attendants are now bedecked in new summer uniforms and the floor covered with a new attractive green carpet.

The Seabury in their dancing offering opened the show at 8.25, going very well in the early spot. If a fast finish could be worked up the returns would be bigger. As it is the team made a better impression in the middle of their turn than at the finale. Adele Jason (New Acts), with songs, had no great difficulty in establishing herself. William Morrow and Co. in "On a Country Road" secured several laughs on the strength of his character impersonations. The young woman in the act is most attractive and works well with Morrow. The singing did well enough.

Ed Barnes and Mabel Robinson, programmed as "Two Tunesful Tiny Tots," went right to the audience and made a noticeable impression with their songs. The couple caught on immediately with the Roofers, who believe in the regal type of entertainment such as furnished by the couple. Barnes handles the new ballad, "Baby Shoes," nicely.

"Miss Hamlet," a travesty musical comedy, secured a few laughs, but the piece lacks weight. The costuming of the girls runs mainly to tights, with the young woman playing the title role having a shapely pair of legs well displayed in black stockings. The slangy talk is not snappy enough to make an impression, being made up of aged phrases that lack crispness.

The Ogden Sisters, operatic singers, opened the second half. Harry Horton and Co. in "Uncle Lem's Dilemma," a clever little comedy act, closed the show. The act was mainly due to the part played by Horton. He does some good work in this character, the act depending almost entirely upon him. Jarro with his magic and the Artols Duo followed, doing their share.

ROYAL

With the house lately covered in its summer finery, the attendants wearing their light uniforms and a summer garden opened in the court where free lemonade is distributed to the patrons during intermission, the Royal has taken on a summer business aspect that promises to surpass the record done during the warm months last season. As yet the new policy has not been in vogue, but the way they were coming Tuesday night, it appeared as though something unusual was on tap.

The bill this week was somewhat short owing to the special showing of "Where Are My Children?" this probably being the cause of the extra attendance. The show Tuesday night was like a well-oiled machine, and it is possible for the Roofers to witness a show like that at the Royal every week, there is no earthly reason why they should ever fail to attend. It is one of those shows that you rarely run into, where everything just fits right in place and goes through without a hitch.

Jordan Girls opened the show with wire work, with Kelly and Galvin following, easily registering with their comedy. The comedian found no trouble securing his laughs, although some of his talk has been heard before.

Harry Holman and company in their comedy, "Act as a Killjoy," had them from the start, closing to loud applause.

Grace De Mar kept the pace going with songs and talk, her opening number, "Prepare for the Summer," starting her away in good style. Miss De Mar showed some nice-looking wardrobe, and together with her very-armed, "The Soldier's Wife," joined the successful. Sidney Jarvis and Virginia Dare (New Acts), Carmela and Rose Posillo opened the second half, doing exceptionally well considering the many handicaps they force themselves into. They should have an entirely new wardrobe made, for their carry-all the essentials to place them in the forefront is a "new act."

Britt Wood was given a reception upon his entrance, and offered his specialty to big returns. Dunbar's "Plantation Days" closed the performance, no.ing attention to the finale.

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

WHITE RATS NEWS

PROMISES PROMISES PROMISES

Not only has this Organization a verbal promise, made to it by the managers, not only has this verbal promise not been kept, not only did Mr. Albee tell our committee, when asked why those promises were not kept, "Business-men don't keep promises," but we have also, IN WRITING, AN AGREEMENT WITH THE MANAGERS TO GIVE US EVERYTHING they are again promising those fool actors who believe in them.

Read this. This is what they agreed to in writing in 1907. This written agreement has never been carried out, THEREFORE IS THERE ANY LIKELIHOOD OF THEIR VERBAL PROMISES NOW BEING CARRIED OUT?

THE WHITE RATS OF AMERICA,

Gentlemen:

After a conference of your President with the representatives of The United Booking Offices of America, Mr. B. F. Keith, as President, Mr. Edwin P. Albee, as General Manager, and Mr. Percy G. Williams, as Business Manager; and The Western Manager's Association, represented by Mr. John J. Murdock, confirmed by Mr. C. E. Kohl, we wish to make this brief statement.

In forming a consolidation of our interests the distinct understanding between the parties concerned in the same, was as follows:

First. That an equitable contract shall be agreed upon by the artists and the managers

Second. That there shall be no cutting of salaries.

Third. That there shall be no black list and that all old scores shall be wiped out.

Fourth. That we shall endeavor in every way possible to establish the most friendly relations between the artists and the managers, and in case of disputes to arbitrate matters.

Fifth. That in case of change of routes, causing an unreasonable shift of the artist, being necessitated by conditions that may arise, the manager shall bear his share of the railroad expenses.

B. F. Keith

E. P. Albee

Percy G. Williams

J. J. Murdock

Feb 28/1907

SPECIAL NOTICES

The 16th Annual General Meeting

of the International Unions of the White Rats Actors' Union and Associated Actresses of America will be held at

International Headquarters

Next Thursday, June 15th
(Third Thursday in June)

Chair will be taken at 12, noon, precisely, by the International President, James Wm. FitzPatrick, Esq.

Order of Business

- 1-Reading of the minutes of preceding meeting.
- 2-Report of International Board.
- 3-Report of Secretary-Treasurer.
- 4-Report of International Executive.
- 5-Special Business.
- 6-Miscellaneous Business.
- 7-Closing Ceremonies.

All members are invited to attend.

Full Dress Initiations and General Meetings will be held immediately afterwards in Boston, Chicago, St. Louis, Detroit, Buffalo, which will be attended by both the International President and International Executive.

New York "World" June 6, 1916

THE PROFESSIONS AS UNIONS.

To the Editor of The World:

Allow me to thank you in the name of unionism among actors for the very fair and considerate view taken in your editorial on the question of unionism among the actors of this country. Permit me space to point out an error into which your editorial writer has fallen, whether from lack of knowledge of unionism, from a confusion of terms or merely from a hasty survey of the subject.

In your issue of this morning you say, "Will the learned professions some day come into the fold?" meaning thereby "Will the learned professions ever unionize themselves?"

The learned professions are unions, strong unions, and the best unions in the world. The legal profession is a union which is at once the despair and envy of every union organizer. Permit me to point out the parallel:

The modern union of labor seeks these things:

That any person desirous of entering the craft, trade or profession should first of all serve an apprenticeship and take up a course of study in the said trade, craft or profession.

That the apprentice should then submit himself to an examination in that craft, trade or profession by persons engaged in it.

That on being admitted to such profession or trade, or craft by means of a diploma or working-card, the profession must be practised in accordance with rules laid down by the majority of those already engaged therein.

That any infraction of the rules laid down by the majority of those engaged in that trade shall be punished with suspension from participation in the business for a limited period or for life.

That no person shall work in that business unless he is the possessor of a working-card of that profession or craft.

What do we find in the legal profession? That a man must serve an apprenticeship; that he must present himself for examination to other lawyers; that he must conduct his

business in conformity with rules laid down by lawyers; that if he breaks any of these rules he may be suspended for three months or a year, or be disbarred forever, by lawyers; that no person shall pose as a lawyer, plead as a lawyer, or even pretend to be a lawyer without being a member of the legal profession, alias the lawyers' union. No man can defend his wife, his sister, his child, because he is not a lawyer—and the Judge on the bench is a walking delegate to enforce the rules of the union.

It is true that the ordinary lawyer will gloss over this matter by informing you that these rules and regulations are made for the security of the public, but first of all they are for the security of the lawyer, for you cannot even discharge a lawyer, however much you may want to do so, without getting from him written consent in the form of a notice of substitution.

A similar analogy can be easily made with the profession of medicine and the profession of the church.

All the actor wants is that the aspirant should serve an apprenticeship; that he should pass an examination by other actors before he attempts to interest or amuse the public; that he should be obedient to the rules and regulations laid down by the majority of other actors, and that disobedience of those rules should result in his suspension or disbarment—in other words, the closed or union shop of the lawyers.

This would automatically remove from existence the bankrupt and fly-by-night manager, the practice of rehearsing without pay for twelve weeks and then getting one week's salary, the exorbitant rates of commission, the arbitrary cancellations and all the other ills that the dramatic and vaudeville profession of this country are heir to.

HARRY MOUNTFORD.

SPECIAL NOTICES

TONIGHT TONIGHT

GRAND
International
Scamper
Friday Evening,
June 9

in the Club-Rooms at 11.30
P. M.

The program will consist of sketches in Hebrew, German, French and English, by the members of Hebrew Branch No. 1, Hebrew Branch No. 5, German Branch and Mother Lodge. Choral singing by Hebrew Chorus Union.

Admission—Hat Check, 50c.

The initiation fee is now \$15.

It may be raised up to \$100 at any moment, by the powers vested in the International Board in the constitution.

THE SAN FRANCISCO ROUNDER.

Saturday, May 27, 1916

"When a lesser force meets a greater force it fails. Not because that was its inclination, but strictly because it was its necessity. Witness the Orpheum Theatre in San Francisco and the White Rats, who have become Organized Labor, representing a power that is nation-wide and omnipresent. Art has at last taken sides with working America, and in the future will dictate—not dance on a girdle. The tune of managerial sovereignty, the tune "the old cow died on," has reached its last note and will be heard no more. The actor no longer stands on his tiny own, merely driftwood to be roped in, but stands for his class with an Affiliation All-powerful.

"The Orpheum Theatre did not take its medicine because it liked it. Andrew Gallagher literally forced it upon it. Its little placard of large significance forbidding talk of unionism behind the scenes was taken down because there are such things as boycotts and strikes, also fire regulations and what-not. If Organized Labor refused to turn up at Orpheum performances, the applause would rank no louder than a rattler's tail. It's the people that make up the world, after all. With this fully realized, the social problem is solved.

"What would a theatre be without its actors? Yet theatres are rich and actors are poor. The Orpheum arrived at its present status from something close to a beer hall. That its performances are often enjoyable is due to the talent who make them so. This talent has a right to be taken care of first and always. Most of all have they a right to stand together for themselves. Laugh-makers, heart-lighteners, they are an asset to humanity. But formerly when an actor went broke he could go to Hell. Now, if he is capable, he will always have enough to go to the next town, at least.

"But let us get back to local Orpheum psychology:

"With respect to Andrew Gallagher, Organized Labor and the White Rats, the Orpheum did what it was compelled to do—no more. It did it in a hurry—after showing a strong preference for the actor on the go-to-Hell basis. In another jiffy its Full-Dinner-Pail would have been yanked out of sight and the gravy spilt into the movies or on Market. The only credit due the Orpheum in the matter is having an honor thrust upon it which it was too near-sighted to comprehend."

THE VARIETY ARTISTES' FEDERATION

FOUNDED 18th FEBRUARY, 1906.

Registered Trade Union No. 1378.

Affiliated to—

THE INTERNATIONAL ARTISTES' LODGE
THE WHITE RATS ACTORS' UNION OF AMERICA
L'UNION SYNDICALE DES ARTISTES LYRIQUES OF FRANCE
AUSTRALIAN VAUDEVILLE ARTISTES' FEDERATION
THE TRADES UNION CONGRESS

18 Charing Cross Road, London, W. C., May 19th, 1916.

Harry Mountford, Esq.,

White Rats Actors' Union,

227 West 46th Street, New York City.

Dear Mountford:

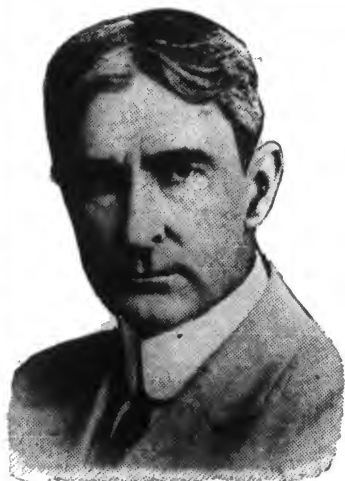
My attention has just been drawn to a scurrilous attack upon Artists' Organizations in general, and the V. A. F. in particular, appearing in the issue of "Variety" dated May 5th, which purports to be signed by Miss Laura Guerite. It is clearly a managerial dodge. The object of the article is obviously to discredit you through the Organizations, and I have sufficient faith in the good sense of the American performers to believe it will entirely fail. It is such a complete and deliberate contortion of the facts that I cannot believe it was written by the lady whose signature is appended. I am obtaining reports from the lawyers, and will send you a detailed criticism of the allegations later on.

But, in the meantime, I would just like to state that Miss Guerite received every assistance to which she was entitled in an extremely bad case—so bad that the Judge who tried it publicly declared he did not believe one word of the evidence offered on the lady's behalf—that she expressed her thanks for what had been done for her; and that she did not pay one penny for the legal assistance she received, or even the out of pocket expenses of her lawyers.

If your Managers have to resort to that kind of thing to discredit their opponents, their case must be a weak one indeed. We have many disputes with Managers here, as you know, but, thank God, they fight clean. Fortunately the Federation is not likely to suffer in the eyes of American artists who know us in consequence of this statement, for very many of them can testify to the help and assistance they have received at our hands.

Kind regards,

Faithfully yours,
(Sgd) FRED RUSSELL, Chairman.



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 Ahearn, Charlie
 Atkinson, John
 Adams, Mabelle
 Alexandria, Gladys
 Anger, Lou
 Albright, Bob

B
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 Barry, Josephine C.
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 Bogert, John
 Brothers, Edna
 Bruce, Harry
 Brower, Walter
 Bernard, Jos. E.
 Becknell, B. W.
 Burns, Paul
 Barto, Eddie
 Bruch, Fritz
 Bruch, Lucy
 Burns, Wm.
 Barber, A. M.

C
 Collins, Milt
 Carson, James B.

D
 Caits, Joe
 Crane, Miss M.
 Caupolican, Chief
 Cooper, Harry
 Cutty, John
 Cook, J. A.
 Clayton, Bessie
 Cooper, Bert
 Clark, Florence M.
 Chesterfield, Henry
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D
 Dockstader, Lew
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 Demar, Grace
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 Deely, Ben
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 Flanagan & Edwards
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 Ferrari, Martin
 Francis, Adeline
 Fisher, Eleanor
 Fisher, Grace

G
 Groh, Wilfred H.
 Glasscock, M. E.
 Gerard, Harry
 Gray, Be Ho
 Gray, Ada
 Garfield, Frank

H
 Hall, Lou
 Hallen & Fuller
 Holtz, Lou
 Hopkins, Monroe
 Howard, Sam
 Horton, Jack
 Howard, Marcelle
 Herman, Al H.
 Hughes, Mrs. Gene
 Hanlon, Bert
 Heras, Victor
 Herbert, Hugh

I
 Irwin, Chas. W.

K
 Kellogg, Chas.
 Keane, Ryder
 Kitamura, Koman

L
 Lean, Cecil
 Leonard, Eddie
 Leonard, Mable R.
 Lackner, John
 Lloyd, Jefferson
 Levan, Chas. H.
 Lydell, Mrs. Al.
 Lydell, Al.
 Lovett, Geo.
 Leon, W. D.
 Langdon, Harry
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 La France, Fred
 Loyal, Sylvia
 Lynn, Eddie
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M
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Murphy, W. H.
 Merle, H.
 Meredith, Lionel E.
 Mervale, Gaston
 Morton, Ed.
 Mang, Frederick
 Matthews, Dolly
 Maxwell, W. H.
 Murray, Marion
 McCormick, Hugh
 Martin, Isadore
 Milton, Frank
 Matthews, Ezra

N
 Nonette
 Norcross, Hale
 Nash, Julia
 Nowlin, Dave
 Nowlin, Mrs. Dave
 Nana, Annetta C.
 Norvelle, Louis

O
 O'Neill, Doc
 Oddone, J.
 O'Meers, Josie

P
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ALL ARTISTS, INC. CEMENT

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N. B. There are over twelve hundred, and the space is limited. Those whose names do not appear in the above list must not feel slighted, as some of the names omitted are foremost in the profession, and the applications have been taken from the book in the order received with the exception of the few prominent names to the left of the page.

If you have not already received an application fill out the one published herewith.

Patterson, Burdella
Parish & Peru
Paul, Frank
Preston, Ben

R

Rose, Julian
Rafael, Dave
Rah, Sinfer
Roberts, Fred
Richards, Harry H.
Riche, Estelle
Ray, John T.
Renault, Francis

S

Schaffer, Sylvester
Skatelle, Bert
Storm, Ernest
Sherman, W. D.
Stuart, Arthur
Stanley, Stan
Shepard, Wm. J.
Sterling, Carl
Snyder, L.
Schofield, Chas. I.
Sabina, Vera

T

Toomer, Henry
Tallman, Fred. M.
Travers, Noel

V

Van Bergen, Martin G.
Van Cleve, Harry
Vivian, Harry
Valentine, Chas.
Valdare, Evelyn

W

Weber & Fields
Wakefield, Willa Holt
Weily, Max
Wyatt, Jack
Wood, Britt
Weeks, Marion
White, Porter
Walter, Wilmer S.
Wilcox, Bert
Welton, Harry
Welsh, Ben
Wenrich, Percy
Williams, Elsie
Walton, Bert F.
Williams, Sam
Wilson, Charlie
Wilson, Lew
Wheeler, Bert
Walsh, Billy

Y

Young, April
Young, Harry P.
Young, Ollie

Z

Zenda, Madam

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NEW YORK CITY

.....191.....
Name..... Age.....
Permanent Address..... Married or Single.....
Are you a member of any other theatrical organizations, if so state names thereof.....
Are you in good standing in said organization?.....
If not in good standing state reasons briefly.....

APPLICANT

P. S.—THIS APPLICATION MUST BE ACCOMPANIED BY \$5.00, ONE-HALF YEAR DUES

FILM MFRS. TROUBLED.

Film manufacturers, in addition to their other business problems are now confronted with a new dilemma and some of them have met informally to discuss the situation which bids fair to revolutionize their enterprises.

The whole thing was caused by the formation by Lewis J. Selznick of the Clara Kimball Young Co. and his success in contracting for the future Young releases at prices four times in excess of the figure her pictures commanded on a regular program.

Almost immediately upon the plan worked out by Selznick became known it is understood Mary Pickford saw the value of such an arrangement and set about organizing her own company on a similar basis, and it is known that a number of other screen stars with more or less "drag" on the public, are chafing under their present positions as program artists and feel they are sufficiently popular to warrant the organizing of special companies bearing their respective names and participating in the receipts on a percentage basis. If the Clara Kimball Young company is as successful as it bids fair to be, there will be a score of others in the immediate future. Commenting on this situation, a prominent manufacturer said:

"If such a condition arises it is bound to weaken the regular programs, and the indications are that such a situation will arise. Our only hope is in bringing the danger of such a condition to the attention of the exhibitors, who will be the sufferers through being compelled to pay more for their pictures. And what is there to prevent the Pickfords, the Marguerite Clarkes, the Douglas Fairbanks, the Alice Bradys and a score of others from organizing individual corporations as rapidly as their present contracts expire?"

"Then the producers of program pictures will be unable to turn out pictures with 'names' and in self defence they will be compelled to treat with their stars on the Clara Kimball Young basis, with the result, as indicated above, that the exhibitors will have to pay an increased price for service. To that end the manufacturers are preparing a joint circular letter to exhibitors drawing their attention to the menace and suggesting their cooperation in preventing the spread of the plan by declining to pay the increased price for such releases and in that way nipping the thing in the bud. We shall have to consult our legal advisers so as not to run foul of the law, but we think that can be easily arranged. The situation is serious and exhibitors must be made to realize it."

WORLD EXTENDING SERVICE.

Through an arrangement entered into last week by William A. Brady and Thomas D. Soriero, manager of the Park, Boston, the future World features will be housed in that theatre. The new deal goes into effect July 3, with the Alice Brady "La Vie de Boheme" release.

On the same date the "Boheme" World picture will be seen at the Stanley, Philadelphia, when the house inaugurates World service.

ANOTHER FAMOUS FILM CANNED.

For the second week in succession a Famous Players feature has been turned down by a house on Broadway. The latest refusal to play a Famous subject came from the Strand theatre which had "The Evil Thereof" booked for the current week. Last Friday, after having witnessed a special screening of the picture at which they had their own censorship board of fifteen people, the Strand management rejected the picture and issued a statement to the press to the effect that in the opinion of the censorship board that was present the picture was not up to the standard that should be played in the better class picture theatres.

"The Evil Thereof" was written by Channing Pollock and Rennold Wolf. (A review of the film will be found in the review department.)

Last week the management of the Broadway theatre canned "Saints and Sinners," another Famous Players picture, and replaced it with a Metro subject. "Tess of the Storm Country," a Mary Pickford subject more than two years old, is the Strand's attraction this week.

KELLERMAN FOR GLOBE.

On Wednesday there was no definite selection of a New York playhouse for the housing of the new Annette Kellerman picture by the Fox people. On the street it was reported they were in negotiation for the Globe, to open early in July. The Kleine-Billie Burke serial, "Gloria's Romance," is running there at present.

HARRY ALLEGES PRIORITY.

VARIETY stated last week that two film companies were sending out press matter headed "Do You Know That?" and Harry Reichenbach, of the World, rushes frantically into the breach and protests he was the originator of this style of publicity, having inaugurated the service while with the Lasky Co., continuing it ever since, and can produce letters from newspapers accepting this service running as far back as March, 1915.

Rhinock May Be World President.

Cincinnati, June 7.
According to a pretty reliable source, Joseph L. Rhinock will be the next president of the World Film Corporation, succeeding the late George B. Cox, of Cincinnati. Rhinock also is a Cincinnati, although maintaining a residence on Riverside Drive, New York.

Cox's will cannot be found. He had one, but after the death of his boon companion, Squire William Gass, several years ago, is supposed to have destroyed the document, which provided for Gass. Mrs. Cox will be the administratrix of her husband's estate. He had no children.

At the offices of the World in New York it was said that no meeting had yet been held for the election of a successor to the presidency of the corporation, made vacant by the death of Mr. Cox, and that there was no definite information as to who would be chosen.

FOUR STAR CAST PICTURES.

William A. Brady has decided to make four big all-star film productions in the immediate future—in fact, one of them has already been filmed. It is "Husband and Wife." He claims this plan has special advantages, in that Director Barry O'Neil produced it in two weeks; and, despite the payroll of \$6,000 a week, the picture cost less than many ordinary features because little or no time was wasted in rehearsals and there were no "retakes." He says it is nothing sensational but is capably acted. The cast includes Ethel Clayton, "Holbrook Blinn, Emmett Corrigan, Gerda Holmes, Montagu Love, Dion Titheridge.

The second will have Ethel Clayton, Edwin August, Muriel Ostriche and Molly King in the cast and is a screen adaptation of the old song, "Sally in Our Alley"; the third, Holbrook Blinn and an all-star support in "The Man Higher Up"; the fourth, House Peters, Gail Kane and others in another Tourneur production.

BOARD OF TRADE TO DISSOLVE

The Motion Picture Board of Trade from reliable information will be dissolved, and from the ashes will spring a new organization slated to embrace not only the exhibitors' organizations but also the Paramount group who have declared themselves in favor of official National Censorship.

With 38 states in legislative session next year and with the danger of having that number of censorship bills to combat, The Board realizes that without the cooperation of the exhibitors in these states, the bills have an excellent chance of becoming law. Mainly with the idea of securing this cooperation and also to discuss ways and means of financing such a fight several luncheons at which the leaders of all parties concerned were present were given this week. It was agreed the exhibitors would have considerably more representation on the executive board of the new organization than they have had hitherto. It was estimated \$200,000 was necessary to combat this new censorship legislation.

MARY GARDEN FILM STAR.

Mary Garden, the famous grand opera star, has signed a long term contract with David Horsley by which she will pose in pictures during such time as she is not employed operatically.

BEECROFT WITH AMERICAN.

Chester Beecroft, who needs no descriptive introduction to filmdom, is now with the American-Mutual, as manager of the New York office, with various duties, including publicity promulgation, contracting with authors for scenarios, engaging of prominent actors and a thousand and one other duties not easy to enumerate.

"CIVILIZATION" DRAWING.

The big Thomas Ince cinema spectacle at the Criterion is running along to capacity receipts, which register in the neighborhood of \$825 a performance.

QUITTING MUTUAL?

Although he has had a conference with President Hodkinson of Paramount, Edwin Thanhouser will make no alliance with Paramount. His future source of release appears to be indefinite. Mutual declines to comment on the report of a severance of relations between Thanhouser and themselves in the absence from the city of President Freuler, but there is a general impression about the place that a fortnight hence will terminate the business connection.

A phone call to New Rochelle found Mr. Thanhouser away, and Mrs. Thanhouser, who is usually thoroughly familiar with her husband's business, claimed she knew nothing of any contemplated change.

MIRROR STUDIO RENTED.

The International is now working in the Mirror studio at Glendale, Long Island.

Hector J. Streyckmanns, who built and equipped the studio for the Mirror, would make no comment upon his retirement from the Mirror Co., other than to say: "Mr. Toomey is the general manager and he and I did not agree in any particular regarding production. He has had his own way, and the entire credit for the success of Mirror Films, Inc., is due to him."

FROHMAN CO. GETS JAFFERY.

"Jaffery," which is being made into a five-reel picture by the Frohman Amusement Corporation, was written by William J. Locke, the noted English author of many splendid novels. This last has proved his most popular, out-selling even his "Beloved Vagabond."

The cast selected by Director George Irving is said to be singularly well chosen for the various parts, which require more subtle rendering than the average play.

UNITY GETS EAGLE RELEASES.

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corp., announces that he has signed up for the comedy releases of the Eagle Film Co., of Jacksonville, Fla., following negotiations with William J. Dunn, of the above-mentioned concern. Mr. Cobe declares that in the person of Fernandez Perez, the famous Spanish comedian, who portrays the principal comedy character of the "laugh pictures," he has discovered the Charlie Chaplin of the future.

MISS TALIAFERRO SIGNS.

Mabel Taliaferro has signed with the Rolfe Co. to appear in ten pictures within the next two years, the posing to be done whenever it will not interfere with her engagements in the legitimate.

DOUG. ARRIVES IN TOWN.

Douglas Fairbanks has arrived in town, and in the future will remain here to work at the Reliance studio at Riverdale, N. Y., where John Emerson is at present directing a production with Norma Talmadge as the star. The Riverdale studio is on the site of the former home of the late Clara Morris.

CIVILIZATION.

The King of Wredpryd.....Herschel Mayall
Queen Eufenia.....Miss Lila May
Count Ferdinand.....Howard Hickman
Katheryn Holman.....Miss Enid Markey
The Christus.....George Fisher
Luther Rolf.....J. Frank Burke
The Prime Minister.....Chas. K. French
The Blacksmith.....J. Barney Sherry
His Son.....Jerome Storm
His Daughter.....Miss Enid Markey
All hail to Thomas H. Ince as a master producer of "Civilization" compares with anything yet attempted in that line. But he was handicapped by the limitations of C. Gardner Sullivan's scenario, which is designed as a strong protest against the horrors of war, and to show the utter selfishness of a monarch who plunges his people into such a dreadful situation. The entertainment opens with a pantomime, with scenic and musical accompaniment, showing a nation at peace, suddenly plunged headlong into war by its king, due wholly to his selfish desire for conquest. He is dependent for sustenance on the sea, and he has invented a submarine calculated to destroy the enemy's fleet, thus insuring victory. The Count is in love with Katheryn, "a woman of the people." Katheryn belongs to a secret society, which is opposed to war. She takes him to one of the meetings and he becomes a convert. The Count is then shown in a wireless to blow up an enemy vessel carrying innocent passengers, he refuses to obey orders and as his own crew attacks him, opens the valve which sinks his own vessel and deliberately drowns himself and crew as a sacrifice to humanity. His body is picked up and brought to land and the king sends him to the gallows. The Count is then shown in a wireless to blow up a submarine to secure the secrets of the death-dealing submarine. But it is only the Count's body with the soul of Christ who resolves to return to earth to teach the message of Love and not Hate. The "Count," in his reincarnation, has decided not to build any more armaments, but to live in peace. The king, who is now the King of the Count, as he gazes at the figure of Christ materializes from it and the monarch is treated to a vision of the horrors of war. The king declares the war at an end and begins the restoration of peace and happiness to his devastated land. While the "foreword" program announces the spectacle as a pure allegory, the mythical kingdom is palpably German, the king, the count, the soldiers and many of the others being unmistakably Teutonic types, their hair brushed back, with various mannerisms and other indications tending to create that impression. When a soldier is shown in a wireless to blow up a submarine, the scene is undeniably German. The scenes showing Christ and the visualizing of Purgatory smacks strongly of Catholicism. There is very little opportunity to criticize Mr. Ince's magnificent effort, but Mr. Sullivan's captions are altogether too preachy. In his effort to portray the Count as a man who is in many similar situations in the plea for Preparedness in "The Battle Cry of Peace" were much more effectively brought home by the aid of calm argumentative captions. A revision of many of the titles might be worth while and would be a comparatively easy task. Then again, the pantomime prolog and epilog might be dispensed with, and contribute nothing to the entertainment and are merely corporeal repetitions of scenes flashed upon the screen. With the exception of Enid Markey the cast is uniformly excellent. Most of the time she seemed unable to keep her eyes open, as if she was blinded by the sun's rays. Her conception of the "woman of the people" smacked throughout of a modern society woman playing a part in an amateur theatrical performance. The musical score by Victor Schertzinger contributes materially to the generally fine impression. Many of its strains are reminiscent of Victor Herbert's "Algeria." All told, "Civilization" ranks with the world's greatest cinema productions. Jolo.

THE FALL OF A NATION.

"The Fall of a Nation," Thomas Dixon's sequel to his "Birth of a Nation," with Victor Herbert's original operatic score expressly composed for it, had its metropolitan premiere Tuesday evening at the Liberty. In this instance Dr. Dixon's film is a plea for preparedness, surrounded by a simple love story, some comedy and a series of spectacular battle scenes. It is in three acts and a prolog, the first showing the origin of our republic; Act 1, a nation falls; Act 2, the heel of the conqueror, and Act 3, the uprising two years later. There is a wealth of fine filming, so much so that the main criticism is its abundance. Much of it might be deleted. The simplest way would seem to be to abandon entirely the prolog which, while all right, is not essential to story, being a recapitulation of the history of the United States dating from its invasion by the white man. The story proper shows Charles Waldron, an American millionaire, in love with Virginia Holland, a leader of suffragists pledged to peace. She is also loved by John Vassar, a Congressman, who has a bill providing for a large American army. Waldron is secretly at the head of a plot to capture America, backed by Germany. Twenty thousand followers rise and capture New York from the National Guard, and in a series of battles, aided by a powerful fleet bringing 160,000 invaders with Krupp guns and other modern war devices, Washington, Philadelphia, Boston, Chicago and St. Louis are occupied. Waldron is appointed Viceroy, with the title of Prince. The horrors of war are vividly depicted, with rape and rapine rampant, all being brought home forcibly to Miss Holland when it touches directly her own family. With characteristic femininity she pretends loyalty to the new regime and is entrusted by Waldron with the organizing of

the Imperial Legion of Honor among American women. She secretly organizes The Daughters of Jael, a militia girls and women pledged to the overthrow of the foreign usurpers. Employing their feminine wiles upon the foreign soldiers, the girls are captured and given signals with some spirited night riding by both men and women. America is once more recovered and John Vassar claims Virginia for his own. Considerable comedy is created by the introduction of W. J. Bryan and Henry Ford as pacifists, poorly "disguised" under the names of Plato Barker and Auther Pike. The big battle scenes were remarkably well staged, calling forth volumes of tremendous applause at the premiers. Victor Herbert's interpretative music aided materially to the general effectiveness. Jolo.

MACBETH.

Macbeth.....Herbert Tree
Lady Macbeth.....Constance Collier
Duncan.....Spottiswoode Aitken
MacDuff.....Wilfred Lucas
Banquo.....Raymond Wells
Malcolm.....L. de Nowakowski
Donalbain.....Bessie Buskirk
Lennox.....Jack Conway
Ross.....Seymour Hastings
Beyton.....Jack Brammel
First Witch.....Carl Formes, Jr.
Second Witch.....L. Tyden
Third Witch.....Scott McKee
MacDuff's children.....Francis Carpenter
Thane of Cawdor.....Thelma Burns
Doctor.....Madge Dyer
Fleance.....Raymond Wells
Lady.....George McKennie
Shakespeare has at last reached the screen, and this week "Macbeth," the twenty-seventh of the author's total of thirty-seven dramas, is shown in its entirety. The film is a work of management dispensed with their regular program of both pictures and vocalists, but after the first day decided to add a comedy to the show, as the heavy tragedy of Avon d'Bar seemed a little too indigestible for the film patrons of the house. Managing Director Rothapel and Hugo Reisner, orchestra conductor, prepared a special musical program for the initial showing that seemed to enhance the value of the picture. "Macbeth" was produced under the direction of John Emerson by the Reliance Film Corporation. It runs somewhere in the neighborhood of eight hours and seems to be a specific feature rather than the type of feature that a regular picture house would want to play. The failure that the producers have made is that they did not release the offering about a month or six weeks earlier, so as to obtain the advantage of the early portion of the wave of Shakespearean craze which swept the country. The film is interestingly receding. To the student of Shakespeare the picture is his greatest tragedy will be most interesting, but it is doubtful if the regular film patron will care to witness the production. Of course there will be a certain amount of box office draught to the name of "Macbeth," but the picture is not so bad as judging from the manner of reception which the offering has been received to date. It is safe to assume that Shakespeare on the screen will never have any great vogue. It is the charm of Shakespeare's language that has carried the Bard's works down through centuries of time and stripped of that charm the pictures of his works will contain little that will appeal generally. However, if the films are taken into the smaller cities and worked up with Shakespearean classes and societies and a lot of social significance attached to their advent they will draw money. Not because of the fact that people really want to see them, but because it will be the "proper" thing to have seen them. Mr. Emerson's work in the direction is faultless and the characterization of the sturdy Scottish chieftain by Sir Herbert is truly a work that ranks with any of the stage characterizations that he has given. Constance Collier as Lady Macbeth was a most convincing lady of ambition, and the balance of the cast entirely in keeping with those who are featured. Scenically the production is truly marvelous and some of the big scenes, the coronations, the banquet and finally the battle scene are well worth witnessing. As shown at the Rialto, the film is in two parts, the first preceded by a brief interlude. Up to the time of the intermission the story is carried to the point where MacDuff decides to drive Macbeth from the throne of the murdered king. The last half closes with the coronation of Malcolm, after which MacDuff has been driven to the castle of Macbeth and captured the Royal Palace. During the intermission there is an organ recital of special music composed for the picture. Fred.

GLORIA'S ROMANCE.

(Chapters 5 and 6).

Gloria Stafford, the heroine. Miss Billie Burke Dr. Stephen Royce, the hero. Henry Kolker. Clifford Frenau, a broker. David Powell. David Stafford, Gloria's brother. Wm. Roselle. Frank Mulry, Frenau's partner. Frank Belcher. Pierpont Stafford, Gloria's father. William T. Carleton. Lola Freeman, daughter of Judge Freeman. Jule Power. Judge Freeman. Henry Weaver. Indicated in Variety's Review of Chapters 3 and 4 of Gloria's Romance, the story is being padded out very ingeniously in a manner that would permit of indefinite footage. The general "class" of the serial is maintained in this week's release and the plot has now sufficiently materialized to in-

dicte that it is a popular-prod melodrama enacted in dress-suit fashion. Frenau, the "heavy," holds Gloria to her promise of five years previously, and she accepts him. This occurs while they are out sleigh riding. On her return she suffers a chill and contracts pneumonia. An old friend of a doctor attends her, but her brother sends for Dr. Royce, who opens the windows and administers fresh air treatment. Meantime "a stranger" peers through the gate of Gloria's town house during a reception and sees Frenau coming out. He is an elderly man and quarrels with the broker who strikes him over the head with his walking stick. Frenau jumps into his auto and the old man runs after him only to be knocked down by another machine and carried to the hospital. A flashback shows the old man on his farm and Frenau abandoning the farmer's daughter and she pleading with him to right her wrong. Still another discarded lady friend of Frenau's writes an anonymous letter to Gloria's brother calling attention to the carryings on of his wife with Frenau. The brother determines to find out the truth and tells his wife that he is going South for ten days on business. Frenau tries to break with young Mrs. Stafford, but she persuades him to go off for one more trip with her. During Gloria's convalescence Dr. Royce makes Gloria a present of a pair of field glasses. Looking out of her window while in bed she can see the coast. Frenau doesn't know how to account for his absence and consults his partner, who hands him a bunch of letters from various towns. Throughout the country advising him to write a series of letters to Gloria, which he (the partner) will mail from the various towns. Frenau is seen writing the letters and the field glass present is evidently designed to permit Gloria to see Frenau and young Mrs. Stafford going away in the next release. The serial might be closed up in the next two chapters, but as twenty of them have been announced there will probably be another switch in the plot to prolong the story. Jolo.

THE EVIL THEREOF.

The Broker.....Frank Loeke
The Barber.....Crauford Kent
The Manicurist.....Grace Valentine
Her Father.....Henry Hallam
Channing Pollock and Renold Wolf are responsible for the scenario of "The Evil Thereof," a Famous Players feature which was scheduled for showing at the Strand this week, but which was rejected by the management of that house, a Mary Pickford subject, "Tess of the Storm Country," more than two years old, being substituted for the current release. The Strand management in a statement to the press stated that the picture was not of the type that they believed should be shown in first-class theaters. The idea behind the story of "The Evil Thereof" was a rather clever one, the theme the one of "easy come, easy go" of ill-gotten wealth, but the manner in which it is pictured makes it entirely revolting and gruesome. The story tells of the fall of a man, who was engaged to the head barber. The man who haunts her fall was a wealthy broker. After her disgrace the girl loathes the man that brought about her ruin, but still continues to live on his bounty. The

broker gives a dinner party and there are three other couples present besides himself and the ex-manicure. The favors delivered one with each course, are \$100 bills, and each of the girls receive one. Then the story of how the broker got the \$100 originally is screened. Finally when the broker's mistress gets her hundred and the thought flashes through her mind of how the first hundred "got" her, she rises from the table and stabs the broker to death. The feature is just another of those "The Wages of Sin is Death" thrillers. Fred.

THE DESTROYERS.

Josephine McCloud.....Miss Lucille Lee Stewart
Peter God.....Huntley Gordon
Lawler.....John Robertson
Phillip Curtis.....Richard Turner
Coralie De Gar.....Virginia Norden
Boarding House Keeper.....Florence Natoli
Police Sergeant.....Harry Mayo

It is well known on the vaudeville stage that the best jokes are spoiled in the telling, and by the same token, a good film story may fail to register through an improperly prepared scenario. This seems to be the trouble with "The Destroyers," a five part Vitaphone Blue Ribbon production directed by Ralph Ince, scenario by J. O. Curwood, from the novel "Peter God." The suspense interest in the two "big" situations is deadened or reduced void because they are both preceded by captions indicating they are narratives being related, so that the spectator knows in advance they terminated favorably for the narrators. A young married man interested in civil reform espies a candidate for mayor. In revenge the politician arranges with his mistress to "frame" the good man so he may be found in an apparently compromising situation with the woman. Later the husband follows the woman to the politician's office and in the struggle for a revolver both the woman and the grifter are killed. The good man runs away and the grifter confesses. But the good man doesn't know this and thinks he is being hunted for murder. Eventually his wife finds him in the Canadian woods. How did she know where to look for him? The two female roles are rather difficult ones, the lead by Miss Stewart calling for little opportunity and the heavy by Virginia Norden, which is irredeemably unsympathetic. Miss Norden manages to extract all that could be gotten out of her part—no mean task. "The Destroyers" is a tiresome affair, all things considered. Jolo.

THE MOONSHINERS.

A Country Boy.....Al St. John
A Mountain Wolf.....Alice Lake
Her Admirer.....Joe Bordenau
A Moonshiner.....H. J. Thompson
His Partner.....James Bryant
Station Agent.....Horace J. Haines
A Revenue Officer.....Bert Frank
Two part Keystone (Triangle). Young man, a sort of assistant baggage smasher in a small town falls asleep on top of a pile of trunks while reading a dime novel. He dreams a series of sleuthing adventures enacted in travesty melodramatic fashion and in the end is awakened by the trunks falling. Usual Keystone slapstick stuff. Jolo.

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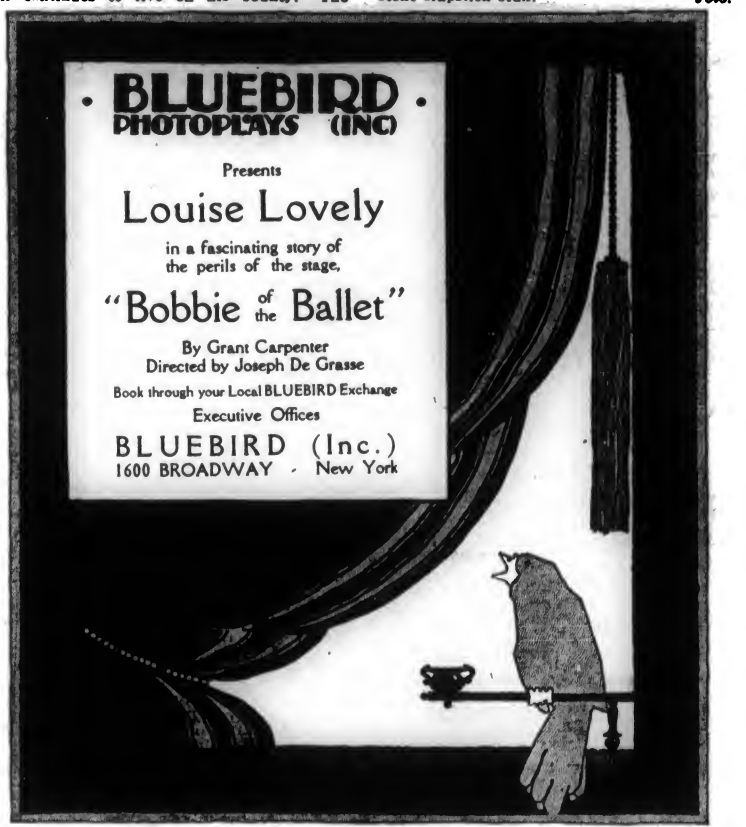
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FILM FLASHES

On Wednesday afternoon, by arrangement between Harry Scott, of the Patriot Film Company, and Harry Mountford, the entire gallery was set aside for the United States Artists' Battalion, composed of members of the White Hats Actors' Union, to see the preparedness film, "How Britain Prepared," at the Lyceum.

William Fox has named his million dollar picture, just completed, "A Daughter of the Gods." Within the next week announcement will be made of the name of the Broadway theatre to give shelter to this production for a run of months, and as rapidly as possible thereafter, the other larger cities of the nation will be opened up.

Alfred Hamburger booked the new Mr. and Mrs. Vernon Castle picture in the Fine Arts theatre, Chicago, for a "special engagement," opening June 2, and indications point to a most profitable engagement, as the house is reaping the benefit of the convention crowds at the nearby hotels.

Due to a cold contracted during the filming of the exterior scenes, work on the third of Chaplin-Mutual comedies, which will be released on July 10 had to be suspended for several days, while Charles Chaplin placed himself under the care of a physician.

Samuel Cummins has closed a contract for booking the Staats-Zeitungs pictures of German battles at Verdun in the Loew houses for 100 days. The picture has been cut to 4,000 feet, which contain nothing but battle scenes.

June Elvidge and Frances Nelson are playing with E. K. Lincoln in "The Almighty Dollar," a World picture, under the direction of Maurice Tourneur, and the supervision of William A. Brady. It will be seen throughout the country in July.

J. J. McNeveins for some time connected with the Fox interests as assistant manager of the Bedford, Brooklyn, resigned last week and has joined the World Film in capacity of general sales manager for the Brooklyn territory.

Miss Nellie Phillips, a bookkeeper employed in the General Film Company branch office at Wilkes-Barre, Pa., was killed Saturday, June 3, when a street car in which she was riding was struck by a train.

Harry Leonhardt, who looks after the Fox Film Corp. interests in Chicago and adjacent territory, is doing a lot of traveling these days. He jumped from Chicago to Omaha Monday on some special Fox mission.

Unity Sales Corp. has purchased from the Eastern Film Co. the New England rights to "The Yellow Menace," the 18th episode serial starring Edwin Stevens.

The summer picture policy at the Wilson avenue, Chicago, will be conducted by Manager Gundling, of the Bryn Mawr m. p. theatre in the Windy City.

"The Whirl of Life," featuring Mr. and Mrs. Vernon Castle, opened an indefinite engagement at the Fine Arts theatre, Chicago, June 3.

Murdock McQuarrie has gone to the American studios to direct the company headed by Helen Rosson. His first picture will be "The Sign of the Spade," by Kenneth Clarke.

J. K. Burger, manager of exchanges for the International, entertained his staff of New York solicitors at luncheon Monday at Rectors.

The Chicago society film "Cousin Jim," is showing all this week at the Strand, Chicago, and is announced as "not being shown anywhere else."

Rex Adams, who was in Jacksonville, Fla., with the Eagle Film Co., directing a series of comedy pictures, is back in Chicago where he may organize a film company of his own.

Harold Lockwood and May Allison, Metro stars, are very much annoyed over the rumor that they are married. They declare they have no such intention. They ought to know.

E. W. Sweigert, manager of the International's Philadelphia branch, was married on Wednesday to Miss Margorie Hall.

Thomas H. Ince is filming the last Richard Harding Davis story, which was called "Somewhere in France."

Russell E. Smith is now a member of the Ince scenario department.

James Kirkwood, late of Famous Players, has signed to direct for the American (Mutual).

BILLS NEXT WEEK.

(Continued from page 1.)

Toronto
YONGE ST (loew)
Greenley & Drayton
Jessie M Hall Co
Norwood & Hall
Pernicoff & Rose
Bobbe & Nelson
LaVine Cimeron 3
(One to fill)
Troy, N. Y.
PROCTOR'S
Ivy & Ivy
Ketchum & Cheatum
Jack Kennedy Co
Victoria Four
The Rosaires
2d half
The Fritches
Ford & Truly
The O'Learys
Whitfield & Ireland
Dunbar's Dragons
Vancouver, Can.
PANTAGES (m)
Three Riances
Chas F Seamon
"Petticoat Minstrels"
Mae Curtis
Thalero's Circus
Elwell & Kenyon
Victoria, B. C.
PANTAGES (m)
Hanlon & Hanlon
Sully Family
Harry Johnson
Haviland & Thornton
Fiddies & Swains
Weber's Phinds
Washington
KEITH'S (ubo)
The Norvelles
Harry Clark
Worcester, Mass.
PLAZA (ubo)
Fighting Weston
Leighton & Alexander
Hampton & Schriner
Old Homestead 8
2d half
White & White
Long & Cotton
King & Ward
Capt Anson Co
Yonkers, N. Y.
PROCTOR'S
Adele
Brunelle & Stevens
Camille Personi Co
Kerr & Burton
McDevitt Kelly & L
2d half
Mitchell & Mitch
Elvira Sisters
"Follies Vaudeville"
Nolan & Fenshaw
Orville Stamm

Lois Weber has returned from New York.

Eugene B. Lewis is now head of the Universal scenario department.
Dustin Farnum spoke at a recent benefit for the Belgium sufferers.

Lydia Yeamans Titus has transferred from the Morosco to the "U."

Douglas Gerrard is taking a much-needed vacation.

Edward Laemmle, nephew of Carl Laemmle, is now employed in the production department at Universal City.

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COAST PICTURE NEWS.

By GUY PRICE.

Herbert Standing is in the mountains near San Bernardino taking pictures.

Harry Williams is around again after his operation for appendicitis.

Hank Mann, of Keystone, celebrated a birthday last week. His friends remembered him.

John J. Holland, former minstrel man, is now booking manager for W. H. Clune.

Monroe Latrop is touring the state in the interest of "Ramona" publicity.

"Ramona," Clune's cinema-spectacle of California early days, has been sold to a syndicate headed by Sherman Elliott of Milwaukee for seventeen states. This is the identical territory for which "The Birth of a Nation" rights were sold.

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ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (June 12)

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 Allen & Howard Keith's Washington Antwerp Girls Keith's Boston Aveling & Lloyd Majestic Chicago	G Gardner Jack Keith's Boston Gomez Trio Orpheum Oakland Gordon Jim & Elgin Mary Variety San Francisco
B Berzac Mme Jean Variety Chicago Bimbos The Variety Chicago Bowers Walters & Crocker Winter Garden indef Brinkman & Steele Sis Variety N Y	H Hagans 4 Australian Variety N Y Hart Billy Bob Manchester Co Hawthorne's Maids Variety N Y Hayward Stafford & Co Variety N Y Heather Josie Variety N Y Howard Chas & Co Variety N Y
6 BROWN BROS. 2d Season with "Chin-Chin" Illinois Theatre, Chicago, Indef. TOM BROWN, Owner and Mgr.	I Ideal Variety N Y Imperial Trio Sohmer Park Grand Rapids
C Chandler Ann Keith's Washington Claudius & Scarlet Variety N Y Conlin Ray Variety N Y Curtis Julia Keith's Boston	J Jackson L & M Majestic Chicago Jordan & Doherty Variety N Y Josselson Iceland Glimma Co Variety Chicago
D Dares Alex & Gina Variety Chicago Dayton Family (12) care Tausig 104 E 14 St N Y Devine & Williams Variety N Y	K Kammerer & Howland Feinberg Putnam Bldg King & Harvey Shea's Buffalo King Mazie Co Davis Pittsburgh Kla-wah-ya Kathleen Variety N Y
E El Rey Sisters Keith's Boston Evans Chas Co Shea's Buffalo	L Lai Mon Kim Prince Variety N Y Langdons The Variety N Y "Little Stranger" Keith's Washington Lyde & Higgins Keith's Boston
F Fay Coleys & F Orpheum San Francisco Feely Maude Co Orpheum San Francisco Fern Harry Variety N Y Florence Ruth Variety San Francisco Ford & Urma Keith's Philadelphia	M Major Carrick Variety N Y

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Norton & Nicholson Keith's Boston
Norvellos The Keith's Washington

O
Orr Chas Friars Club N Y
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P
Pipifax & Paulo Majestic Chicago
Powell Katherine Co Majestic Chicago

R
Reilly Charlie Variety San Francisco
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Towne Fenimore Cooper Bway Theatre Bldg N Y
Toye Dorothy Orpheum Los Angeles
Travers Noel Co Keith's Washington

V
Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

W
White & Clayton Keith's Boston
Williams & Raupkin Variety N Y

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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.

Reg following name indicates registered mail.

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Adams Mabelle	Bell Jeanie (C)
Adams Mrs Ray	Belmont Grace
Adams Miss T	Belmont Nelson (C)
Adams Will	Bentley John (C)
Adler Jacob	Bernard Sam
Allen Mr	Bernie Jessie (C)
Alvaretta Alex	Berlein Bros
Anderson Jessie (C)	Berrien Fred
Angier Nellie	Bertrand Dixie
Angier Nellie	Beyer Billy
Antwerp Girls	Blakeley Natalie
Ashton Mose	Boba Three
Austin Joe (C)	Booth J C
	Brewster Ethel
	Brooks & Bowman (C)
B	Brown Geo N
Barranco Paula M	Brown & Barrows
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Chandler Betty
Chesley Mae
Childs James H
Chin Tuen Tr (C)
Claire Doris
Clarr Herbert (C)
Cleveland R S
Cleveland & Dawry (C)
Clifford Mr. & Mrs J
Coleman Ray
Connors M C
Coogan Jack (C)
Cooper Maud
Cornelia Jack
Cornwall Aleria

D
Creighton J
Cromwell Jack
Cummins J B
Cundie Herbert
Curley Ethel
Curran Max (C)
Curran & Milton (P)
Curtis Mae

D
Dale Charley
Dalen Jerome
Dalmores
Daniels F (P)
Daves Warren (C)
Dawson Ethel M
Dean Thomas
De Batha Lady
De Fra Manuel (C)
De Gray Blatter (C)
Delmar Bessie
Delyons Three
Demarest & Collette
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De Voy Mrs Arthur
Dignan Mrs E L

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Farmer Constance
Farrell Jack (C)
Fatty Chas G (C)
Faustina Madam
Fell D N
Felhue Theims (C)
Ferriere P F
Fiske & Fallon
Fitzgerald Eddie
Fletcher Grace
Florence Rosie
Fontaine Marie
Francis & Holland
Frank Mrs
Frankleno Mrs H
Fredericks Arline
Furlary Agnes

G
Gallatin Alberta
Gardner Miss G
Gardner
Gay Mary
Gassett Gene
Gibson Flo
Gillespie Girls (C)
Girl in Moon (C)
Gleason Violet
Gordon Bros
Gorman Gene (C)
Gray Amanda
Gray Clarice
Grow Herbert (C)
Guertin & Gibson (C)

H
Hall Cleo
Hammond Magda
Hankins E E (C)
Hanley Norman
Hanson Herbert (C)
Harcourt Daisy
Harley Frank
Harrison Chas
Harris Lou
Hart Meyer
Hart Ruby
Harvey E M (C)
Hawley Vida M
Hawley Walter
Hawthorne Billy
Hayes Edward
Hayes & Wynn (C)
Hayman Ada
Heath Mabel (C)
Hebert William
Heeley F (C)
Hendrick Gene (C)
Henry Mrs F
Hepler Chas (C)
Herman's Pets (C)
Hillyer Evelyn
Hobson Florence (C)
Hoey & Lee
Holden Mae
Holmes Norine
Holton Geo A
Hopkins Robt
Hudson Lillian (C)
Humble William
Hume Harry (C)

I
Ingraham Mitchell
Iones Sid (C)
Ira Lillian (C)
Ireland Chester
Irving Mable
Irwin Charles

J
Haliday G V
Halifax Danny

J
Jacobs Samuel
Jaehnel Henry

James Beatrice
Jeffries Florence
Jones Leslie
Jones Wm J
Jonathan (C)
Jordan Bob (C)
Joseph Miss

K
Kats Gloria
Kaufman Gladys (C)
Kas Tom (C)
Keller S (C)
Kellogg Chas
Kelly & Galvan (C)
Kelly E P
Kemp F (C)
Kemp Teresa
Kennedy Joe (P)
Kilpack Bennie (C)
Kitties The (C)
King & Millard (C)
King Frank G
King H W
Kubitch Henri
Kumry Buch & R

L
LaCrosse Leo
LaForte Mayvern
Lam Alice (C)
Lang & May
Langston Mrs Hal
LaRue E (C)
LaRue Ethel
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Lehman Mildred
Lemley Jack
LeRoy Paul (C)
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Lichter Baron
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Loeb Arthur
Lorraine Bud
Lowe Walter & Minnie
Lubin Lillie
Lucas John
Lyres Three

M
Mack & Vincent
Marcell Jimmy
Marchand Daisy
Marcuson E
Markwith Will
Marshall Lew (C)
Marshall Miss H
Marshall Edward
Martin Jonnie (C)
Maurer Rose (P)
May Evelyn C
May Louise (C)
McCarthy Phil
McColgan Madge (C)
McDade (C)
McKenna Thomas
McMahon Jack (C)
McNeill F A (C)
Melotte Louise
Merian's Dog Act
Merrell Sebastian Co
Metcalfe Arthur
Millman Joey
Milo (C)
Mills Jos
Mills Robt
Mitchell (C)
Moran Hazel (P)
Morgan Billy
Moore Fred
Morrow William
Mountain Earl B
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N
Nahale John
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Nawn Tom
Nichols Sisters (C)
Nilson Maura (C)
Norton Jack
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Norwood Geo (C)

O
Ockland Sandy
O'Connor Gertrude
Oliver Clarence
O'Meara G (C)
O'Neill Frank R
O'Neill Mr & Mrs H
Orday Miss Laurie
Orth Mrs Lew
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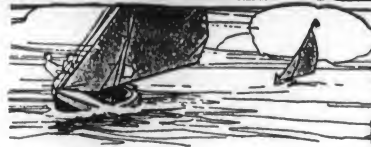
P
Paka July
Parker Miss Jess
Parker Rena
Parks Robt M
Patties Mabel
Pelletier Dora (C)
Phillips Goff
Plough Albert
Potter Billy
Power W H
Prendergast Alice
Preston Bobby
Progly
Purcell Jimmie

R
Rannirez Frank (C)
Rappel Alber (C)
Rawson & June
Rayfield Dolly (P)
Readick F (C)
Reading Rose (P)
Reba Mile
Reed Joe (C)
Regal Henry (C)
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Rigby Mame Geo
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Romaine Julie
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Rooney Julia (C)
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At The Palace Theatre, New York, This Week (June 5). Direction EDW. S. KELLER

THE NEW YORK TIMES (June 6), says:

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When we were at The Palace Theatre, Chicago, VARIETY says (April 14):

"The Caits Brothers were the biggest surprise. Here is another living example of what hard work and consistent plugging will do for a dancing act. Judging from their amazing applause hit Monday night at The Palace the brothers won't have further cause to worry. The boys are there a mile. On dancing, especially the team work, this act won out at the Palace. The Caits were number four and they were a corking hit."

Verlock Sisters
Iberman Helen
mon Louis
monson Mr
mpson & Dean
nyder Frances (C)
icer Victoria
age Cecil K
ampeo (C)
art Helen (C)
artup Harry (C)
over B W
rong B
uart Austin
immers Cecil
tton Arthur W
rain Frank

T
Talbot Florence
Taylor Carl
Taylor Chas
Thomas Florence
Thomas & Wright
Tizi Van (C)
Toner Thos
Townes Sid
Travers Belle
Truesdale Fredk
Turner Beatrice

V
Valentine David (C)
Vaill Arthur

Bee Ho **GRAY and SOMMERVILLE** Ada
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"PASTIMES OF THE WEST"
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Vaillie Arthur (C) Vernon Trio Vogelini Aida
Van Clara Vert Hazel Volant Mrs D
Van Bergen Martin Vjolinsky Voso
Vernon Miss K Vittorio & Georgetto Vressy W M (C)

W
Wade Frankie
Walters Harry (C)
Ward Miss Prince

Ware Evelyn
Warwick Alma (P)
Wayne Billy
Welsberg Frank (C)
Wells Billy K
Wentworth Lola
Western Billy (C)
Westman Mary
Weston Eddie
Wheeler Elsie
Whitehart Miss G
Whitehart Mrs H D
White Jennie
White Porter J
Wicks E (C)
Williams Bert
Williams Mrs D G

Williams Hattie
Williams & Held
Wine Mrs
Winslow Mr & Mrs D W
Witt Fred V
Woods Margaret (C)
Worth Madlyn
Wragg Charlie
Wright Geo E

Y
Yates Harold
Yung Chu Chin

S
Zetta J (C)
Zina L (C)

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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Johnny Johnson and Bob Harty have rejoined as a vaudeville team.

Lew Goldberg has opened a branch booking office in San Francisco.

Dale Deyereaux and the Gray Sisters will again be a "three act," starting in August.

D. L. Schwartz is able to be out and around again.

The Majestic Theatre building is taking an exterior bath. It sure needed it.

Owner D. L. Swartz says the Milda will operate all summer.

Tink Humphreys dropped around the Majestic building June 2 in his golling outfit. Wow!

Lew Cantor has been named defendant in a

\$10,000 damage suit filed in the Chicago courts last week by Sam Rotta.

When the Haymarket closes about the middle of July the house will be entirely redecorated and fixed up for next season.

The condition of Mabel Bigelow, who was operated upon at the West Side Hospital, continues to improve.

The Lincoln has arranged to tide over the summer by playing vaudeville shows on Saturday and Sunday only.

Eather Burke through Attorney S. A. Bristow, has filed articles of divorce from William C. Burke.

Hollister Pratt, who has been playing the lead in this section with "Any Man's Sister," has gone to New York for the summer.

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Hank Allardt and Irving B. Simon hopped a fast flyer for Louisville last Friday night to spend a week at the races.

Angelo Armato and Bros. were attached last week in Kansas City by the Simon Agency for non-payment of commission. The act settled.

The Strollers enjoyed a Dutch lunch in the clubrooms (14 N. Dearborn St.) June 1, with only members participating.

The Avenue (south side) has closed its

vaudeville shows for the summer. A feature film policy was started there Monday.

There will be two one-night stand companies of "The Girl Without a Chance" next season in addition to the company that will play the piece over the New International Circuit.

Sylvain Langlois, baritone, formerly with the Richard Carlo and Henry W. Savage companies, reached town last week in quest of a new contract for the new season.

Quite a number of skating and novelty acts are playing independent dates through the west

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this summer. Some of them are working on the percentage basis.

Two repertoire shows under canvas, direction Halton Powell, have just taken to the road, one starting last week and the other June 5.

George Stutzman is managing the Robert Sherman company during its engagement at the Majestic, Bloomington, Ill. Business is reported as being fairly good.

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Instead of one or two companies of "Freckles," Merle Norton now plans to send out three organizations. The companies will open in August.

The Six Brown Brothers go direct from Chicago June 10 to Camden, N. J., where they will make a series of saxophone records for the Victor Company.

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Pat Henry has taboored all forms of theatrical business for the present. Pat is now a State Inspector and is attached to the grain department of the state board.

Mills and Frisby's revue, comprising ten people, is playing an extended engagement in one of the houses between 30th and 31st streets on the south side.

Lester Alden, who has a School of Acting in Chicago, has accepted a new act, "The Shrimp," from Ralph Kettering, which he proposes playing in the local vaudeville houses.

Captain Adrian C. Anson and daughters have returned from their eastern vaudeville trip. Cap is now hooking a route for next fall.

Kerry Meagher and Sam Thall for some days past have been poring diligently over a set of books and a sheet of paper that covered part of the Association floor. They are routing up fifteen tabs for Association time next season.

The Chicago booking agents are taking life pretty easy. Many of the houses have closed for the summer and with others playing pictures the duties of the bookers have eased up considerably.

"Hello Bill!" has been leased from A. Milo Bennett by Boyle Woolfolk for use by the LaSalle Musical Comedy Company, the Guy Voyer bunch playing it most likely under a different title.

Matt Kusell, who is quite a road favorite in the west, has organized a musical comedy company, which under the nom de plume of "The Little Princess' players," took to the trail from this point last week.

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PROF. PAMAHASIKA,
Headquarters, 2327 North Sixth St., Philadelphia, Pa.

George Gatta is a busy man these days recruiting players for the road tour of "In Old Kentucky" next season. The show will carry a big pickaninny band, some thirty or forty darkies being engaged.

Sari Sari will head a vaudeville road show which is being organized to play the regular theatres, giving two and one-half hours' entertainment, the company opening Monday (June 10) at Tolleston, a suburb of Chicago.

Nan Halperin was painfully injured here June 2. She was alighting from a taxi when the door closed suddenly upon the thumb of her left hand, breaking a bone in the member and mashing the end of it severely.

Jack Christie and Dolly Sterling, late of the National theatre stock, Detroit, were in Chicago last week enroute to the Coast, where they will spend the summer. They will return to burlesque next season.

Basil Ruysdael, the New York Metropolitan G. O. basso, was arrested for speeding in Milwaukee June 8, and when fined had to offer a timepiece as security, as he only had about \$33 in cash on his person.

Art Angel and Frank DeVoe, who worked all season with the stock company that just closed at the National, Detroit, are in Chicago and have formed a big act that will be seen around the Chicago theatres shortly. It's a rural playlet with five people.

E. E. Rose will personally rehearse the new John Bernero production of his (Rose's) play, "The Little Girl That God Forgot," which starts a tour of the New International Circuit early in August. Cecile Jacques will be featured.

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JAMES MADISON

SUMMER ANNOUNCEMENT: Until August 1st I will do all my writing in my San Francisco office (Flatiron Building; Sutter and Sanson Streets). My New York office at 1493 Broadway will be open as usual, in charge of my secretary.



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152 WEST 45th STREET NEW YORK CITY
(ONE FLIGHT UP)

George A. Beane, the one-time featured comedian of "A Trip to Chinatown," who lately has been in LaFayette, Ind., staging the George Ade review for the Purdue Harlequin Club, has returned to Chicago looking for a permanent berth for next season.

Mr. Barnes, the playwright who wrote "The Little Shepherd of Bargain Row" for Sarah Padden, is working upon a new play based upon the all-absorbing topic of the times, "Preparedness" which Gaskill & MacVitty plan to produce next season.

W. H. Wales has organized the Wales-Vaughan Company which is going to present "The Rejuvenation" over the Chautauques courses, starting June 20. Wales will play all summer dates on first money and guarantees.

James Galvin and his musical comedy company, which includes Johnny Galvin, which will play summer dates under canvas, left Chicago last week for the road opening. Col. Leslie Davis is handling the advance. Arthur McAdams also left town with the company.

"Overtones," the vaudeville offering in which Helen Lackaye is featured, closes its western tour June 19 and the players will return to Chicago. Miss Lackaye in private life is the wife of Harry Ridings, manager of the Grand Opera House. The act will resume operations early next fall.

With the "preparedness parade" marching all day long past the Majestic theatre and the crowds on the street so thickly congested that walking was out of the question, the Majestic called off its matinee when it was learned the outside contingencies were too much to baffle with.



EZRA MATHEWS

IN

"PROSPERITY"

Supported by EDWIN REDDING and ELLA MALMROSE

A COMEDY ALLEGORY WITH
A MORAL PUNCHHUGH HERBERT'S
LATEST SUCCESS

Direction, ALF. T. WILTON

HAVE A LOOK

Sept. 4—Orpheum, Brooklyn
 " 11—Philadelphia
 " 18—Washington
 " 25—Baltimore
 Oct. 2—Prospect, Brooklyn
 " 9—Bushwick, Brooklyn
 " 16—Boston
 " 23—Providence
 " 30—Montreal
 Nov. 6—Hamilton, Ont.
 " 13—Detroit
 " 20—Rochester
 " 27—Buffalo
 Dec. 4—Toronto
 " 11—Erie
 " 18—Youngstown
 Jan. 1—Grand Rapids
 " 8—Toledo
 " 15—Dayton
 " 22—Columbus
 " 29—Cincinnati
 Feb. 5—Indianapolis
 " 12—Louisville
 " 19—Knoxville-Chattanooga
 " 26—Atlanta
 Mar. 5—Birmingham-Nashville.
 " 12—Fort Worth
 " 19—Dallas
 " 26—Houston
 Apr. 2—San Antonio
 " 9—Austin-Little Rock
 " 16—Chicago

Fred S. Lorraine is at it again. He no sooner returns to Chicago to add fresh publicity fuel to the Shakespearean-Bacon controversy which startled the reading world than he was specially engaged to do some press work for some of the Republican candidates for the presidential nomination.

Lee's Hawaiian Duo have three more weeks of immediate contracts to fulfill and then they will go direct to Deer Lodge, Montana, where they have mining claims that need attention. They will remain there until August. Kitty Lee, during their recent appearance in Billings, Mont., had a reunion with her brother, who is in business there, whom she had not seen in 25 years.

May Irwin is the busiest press agentess imaginable for herself. She has been getting carloads of stuff in under her name on the Orpet murder trial at Waukegan, Ill., which has all Chicago reading about its sensational phases. Miss Irwin is now out for more publicity through her reporting the Republican convention for the Journal here.

E. T. Beatty, manager of the Englewood theatre, has bought the interests of his show partner, Joseph Leavitt, and will operate a burlesque show on the American Circuit under his own direction next season. Beatty and Leavitt this past season were half owners of the burlesque show, "The Big Craze of 1914." Beatty was in New York the first of the week to attend the burlesque managers' meeting.

Dorothy Brenner, who up to a few weeks ago was doing a "double" with Eddie Allen, has accepted new material for a "single" from Herbert Moore and will shortly be seen on the "big time" with it. Miss Brenner has also gotten some new wardrobe, some special outfits being designed by Edith Strickland, the Chicago modiste.

Miss E. M. Eagleston, with headquarters in Indianapolis, who is the main factor in the Co-operative Theatrical Booking Association, was in Chicago for the week end and transacted a number of theatrical business matters of importance. Miss Eagleston informed the local office of the Rats that hereafter she would book only White Rats acts in the houses now taking bookings of her. She also proposes to extend the notification clause in her contract.

LA SCALA

SEXTET

International Grand Opera Stars

A POSITIVE RIOT ON THE PANTAGES CIRCUIT

Eight girls of the "This Way Ladies" company, claiming that the show management was conspiring to leave them "flat on the lot" with some unpaid salary claims, took the matter up with the Rats' representative in St. Louis when the company reported for its Grand engagement there and Representative Sargent immediately got out an attachment. It was found that nearly all the money had been paid over to the principals.

Joe Birnes, the local Rats' representative, informs the Chicago office of VARIETY that the Rats are conducting an investigation of the agents who are allowing others to use their offices for the purpose of carrying on phases of the booking business without the latter holding license certificates. Birnes says some of the unlicensed agents are signing contracts and will be dealt with accordingly.

Carl LaMont, musical director, and Margaret Schaller, soubrette, with "The Four Husbands" company, are in Chicago so that Miss Schaller (Mrs. LaMont) can consult a specialist. She has been very ill. They expect to rejoin the show when it plays Baltimore in four weeks. In addition to sticking close to his wife's bedside LaMont has been worried about his mother, Mrs. Hattie C. Phillips, who has been living on the Mexican

border. Mrs. Phillips is now on her way to Chicago.

W. J. Douglas left Chicago Sunday night for New York City. He plans stopovers in Detroit, Toledo, Cleveland, Buffalo, Niagara Falls, Boston and then will go right to Broadway. It is Douglas' idea to visit all the vaudeville shows in these cities and review as many acts as he possibly can during the time spent there. He may likely remain in New York about four weeks and then return to Chicago via Philadelphia, Baltimore, Washington and Pittsburgh. Ben J. Fuller in his latest letters to Roy D. Murphy, the Chicago manager for the Australian Circuit, advises that business is exceptionally good all over the Circuit and that time is again being arranged for many of the Fuller acts to play in South Africa. With India resuming the bookings of Fuller Acts, the "big Triangle" will soon be in full swing again.

American Hospital bulletin: Lavina Carrington, dramatic woman, aged 76 years, taking treatment for an ulcer on the leg; Marjorie Newton, making progress; Ada Cox, getting along nicely; Elsie DeMar, improving; Albert Denier, getting better; Eddie Edwards, has left hospital; William B. Davis (Wallace-Hagenbeck shows), noticeably improved; Nellie Loretta, discharged from institution; Kathleen Davy Lippman, showing

progress; Jeanette Adair, recovering from operation; Lillian Walter, wife of Harry Sheppell, visited by stork June 1, mother and son are doing as nicely as could be expected; Marie Desmond, successfully operated upon at hospital.

Edward Marsh, manager of the booking department of fairs and parks of the W. V. M. A., has been unusually busy of late with his books and for the Fourth of July celebration alone has 42 shows all set with outdoor attractions. Marsh booked a seven-act show for the Town Criers' Advertising Club doings, Waterloo, Ia., June 1-2-3. He also sent a four-act bill to the Minnesota State Firemen's Association meeting at Waseca, Minn., June 1-2. The Chisholm Firemen's Association holds a big affair at Chisholm, Minn., June 12-17, inclusive, and a six-act show will be a feature. The State Bankers' Association meets June 20, Waterloo, Ia., and Marsh is furnishing the Liberator band and 41 musicians. Liberator is also booked for Keokuk (Iowa) Fall Festival week October 12, along with twelve outdoor and indoor acts, and will also be the feature at the Corn Palace Exposition week Sept. 25 at Mitchell, S. D. Marsh is contracted to book some big acts all summer for the Lincoln parks. This past week he had Corlie at Electric Park there and the Three Toki Japs at Capital Beach Park. He also sent Rollo The Limit to Riverview Park, Des Moines, this week. Among the early fair bookings are: Week July 8, county fairs, Ada and Warren, Minn.; July 10, Crookston, Minn.; July 24, Grand Forks, N. D.; July 31, Eldon, Ia.

What the VARIETY representative at this point heard back stage Sunday night when the Friars frolicked on the Auditorium boards: George M. Cohan may be seen in pictures before the lapse of the current year. William Collier is planning to be very much in the limelight next season in a new vehicle. Frank Finney will be with Charles Dillingham again and that he is no longer under Max Hart's personal contract. Will be in a new show, so he says. Louis Mann has three new plays on which he has paid bonuses. Expects to pick out one upon his return to New York for starring purposes next season. Fred Stone called back stage and imparted the information that he would hike right back east upon the close of the "Chin Chin" engagement here June 10. Will Rogers returns to the "Midnight Frolic" atop the Amsterdam

MORIN SISTERS

IN

Oliver Morosco's Musical Comedy Success

"CANARY COTTAGE"

THE LOS ANGELES CRITICS SAID:

Henry Christeen Warnack in "Times"—"The Morin Sisters are exceedingly good dancers and provide a very large share of the evening's entertainment. They are a distinct feature. They have true class."

Otheman Stevens in "Examiner"—"The Morin Sisters are delightful dancers; experts in their line."

Guy Price in "Herald"—"They dance appealingly and look the same."

The "Express"—"The Morin Sisters form a team of Broadway dancing stars."

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(Agency)

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FULLER'S THEATRES AND VAUDEVILLE, LTD.

Managing Director, BEN J. FULLER.

MR. W. J. DOUGLAS, general circuit manager for BEN J. FULLER, will arrive in New York week of June 12th. Artists can address him care of Variety Office until further notice.

ROY D. MURPHY

AMERICAN BOOKING MANAGER

is now arranging bookings for the September, October, November and December sailings.
BEN J. FULLER'S CHICAGO BOOKING DEPT.
WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, 11th FLOOR, CHICAGO, ILL.

theatre, New York, where he says he will be another year, according to his present contract. Andrew Mack reported as having plans all set for next season. Hap Ward has several things pending for the new year. Julius Tannen is not just sure what he will do next season. Is not re-engaged for the "Potash & Perimutter" show. Has several offers under consideration. Is not returning to vaudeville. Rube Goldberg has turned down offer to return to Chicago to do newspaper work. George H. Primrose resumes his Marcus Loew circuit tour next Monday, but will get away to his Oregon farm in August. Primrose has his mind set on an all-star minstrel tour as a result of the present Frolic. Primrose is not a Friar, but will be one before the Frolic is ended. Lew Dockstader was not with the Friars, although having rehearsed just before leaving New York. Dockstader pleaded illness as his reason for not taking the tour. Julius Tannen strained the ligaments of his right shoulder in St. Louis while doing some unnecessary lifting of a heavy trunk, and just before time to appear in the finale here was seized with great pain and had to be assisted from the theatre. Tannen's apparent pain was excruciating, as a summons for a doctor was made. Tommy Gray has a new

picture scenario idea all set for the Pathe Co. Max Plohn will be a partner with Charles Forrester and the Mittenhals next September in the road production of "Watch Your Step," which has been leased from Dillingham. Plohn still owns three picture houses in New York, and admits he's "making a little money." Henry P. Dixon says he will have two burlesque shows on the road next season. Elliott Foreman has a picture job as a press agent under consideration, but the matter has not been fully settled. Charles T. Orr will be seen in a new vaudeville act, "An Operatic Courtship," next season, and may likely send out his other act, "A Holland Romance," with William Pruette as the probable featured player. Among the visitors back stage were Ring Lardner, the sporting editor of the Chicago Tribune, who was "introduced" to the boys by Sam Harris; Barney Oldfield, the racing demon, who that afternoon had done 113 miles an hour in an auto speed demonstration at the local Speedway; William H. Crane, en route to California to spend the summer, who confirmed the report that he will revive George Ade's "Father and the Boys" next season, and who took dinner with Ade here Sunday; Harry Leonhardt, who staged the first Friars' show, now the western

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field manager for the Fox Film Corporation. The Friars, with Cohan as special guest of honor, were tendered a banquet at the Hotel Sherman following the show, the travelers departing via their "special car" at 2 a. m. for Detroit, where two performances were given Monday. A matinee was given in Buffalo Tuesday afternoon and the evening show in Rochester. Wednesday the Friars were due for two shows in Boston and two more in Providence Thursday. The boys had originally dated Friday for the Hippodrome, New York, for an Actors' Fund benefit, but later the Friars booked in Springfield and Hartford for two shows that day, with the New York Hip performance likely taking place next Sunday. When the Friars pulled into Chicago Sunday morning the Strollers turned out in a body to greet them. Much to the surprise of the visitors, Governor Dunne was with the reception crowd and, headed by Ballman's band and the Six Brown Brothers, who turned out in their "Chin Chin" outfits and tuned up their horns, a gala parade was given up Michigan boulevard. The boys were tendered a "swell breakfast" at the Illinois Athletic Club, where an informal reception was held.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Bill of the usual vaudeville run. Interesting for the most part. Business about the same Monday as in the past. Show appeared to give money's worth. Duncan and

Holt opened. The Models de Luxe were second. The Milani Brothers were applauded. "Senator" Francis Murphy, in German make-up, using dialect to match, offered a monolog a la Cliff Gordon that increased in popularity and laughter as it was dished off. With the convention dolings on and the local papers gushing over with campaign news, the political chatter hit the bull's eye, and Murphy's hit was never questioned. The Selig-Tribune pictures were not as up-to-date as they might have been. A closeup of Roosevelt speaking to thousands at Oyster Bay was roundly applauded. "The Fighter and the Boss" entertained those who were fortunate enough to hear every word the principals said. Many of the slang utterances of the ex-pug who put one over a prospective governor were lost on the east side of the house. Ben Harney and Co. were most effective with the dancing of Harney. The company embraces a young colored chap whom Harney announces as being from South Carolina. He played the piano and that popular stuff with the orchestra appeared all wrong, as the piano seemed out of key with the instruments in the orchestra. The work of the darkey appeared lost entirely. Better results were made on the boy's last number. Maley and Woods pleased immensely. They worked hard to please in fact and showed decided improvement over their last appearance as a team. "The Debutantes" was much better than many anticipated. Five girls and a young man try mighty hard to put the turn over and their success was marked Monday. The act is nicely staged to begin with, the girls look well, dress well and the young man reaches his comedy heights without overdoing any of his "bits." The act ran along smoothly and effectively and struck a popular chord at the Madison Street house. This act could undoubtedly strike any of the Association houses hereabouts and get results. After the Triangle picture appeared the Buch Brothers after two bells. Outside



VARIETY'S

Year Book of the

Stage and the Screen

Will be published in
July, 1916

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Direction, H. B. Marinelli

AMERICAN (E. Louis Goldberger, mgr.; agent, W. V. M. A.).—No effort will be made by the American to breast the summer heat, and the house will remain dark from June 4 until early in August, when it should resume with its former policy. The last bill of the season rounded out bully entertainment. Last Friday night the weather wasn't so warm, but the receipts were off, the first show in particular suffering especially in point of numbers. The second picked up a trifle. The show was given a dandy start by Kartell and his work on the slack wire. Kartell went through his routine without a slip and was applauded. Maye and Addis did fairly well with songs and talk, neither section of the turn rounding out the returns anticipated. The women could use a stronger line of talk, while several of the song numbers are not the strongest imaginable for this pair. Dyer and Faye and a woman who is not programmed in the act, did well and were quite successful with their line of comedy. Isetta was next to closing and her music registered substantially. She wasn't a bit stingy with her accordion numbers and the audience bestowed hearty appreciation of her efforts. Travilla Brothers and seal proved both entertaining and diverting.

MAJESTIC (Fred C. Eberts, mgr.; agent, ORPHEUM).—Business good Monday afternoon. Audience ran mostly to women. Audience

manifestly appreciative of bill. Judging from attention, applause and laughter the show came up to all expectations on the paper survey. The comedy seemed all piled up together, but when it started coming it came in a deluge that was especially pleasing and satisfactory. The opener was the Act Beautiful, the posing dogs and horse "getting" quite a hand. The young women and girls present showed unusual attention in the work of the animals. Ed. Morton was "No. 22." Spot mitigated against Morton's style, but his fourth song, "I'm Cured," had them coming his way. He also did well with his "movie show" number, but his sixth number didn't hit a responsive chord. Morton appeared to be "champing the bit" through being forced to work earlier than his usual custom. Ethel Clifton and Brenda Fowler offered "The Saint and the Sinner," devoted considerable time to a duel of words that told a story that smacked of spice and pepper inasmuch as it related to a married man's relations with another woman. Much talk and a long way to the finale but the Monday crowd appeared to obtain much satisfaction from the skit. Gertrude Vanderbilt and George Moore came back to the Majestic with same act that entertained them before. Mme. Chilson-Ohrman, billed as the "distinguished American soprano," is a blonde woman whose light complexion was made all the more prominent through a black dress. Her voice

LOUISE ORTH

Playing the Canary in

OLIVER MOROSCO'S Musical Comedy Success, "CANARY COTTAGE," Now Running at MASON OPERA HOUSE, LOS ANGELES.

WHAT THE CRITICS THINK OF HER WORK

HENRY CHRISTEEN WARNACK in Los Angeles "Times": "Among the women Louise Orth has the most beautiful voice. Her personality is both wholesome and winning."

GUY PRICE in Los Angeles "Herald": "Louise Orth, beautifully blonde, fills the titular role to an attractive nicety, and handles her vocal assignments in bewitching fashion."

MAITLAND DAVIES in Los Angeles "Tribune": "Louise Orth made a most beautiful Canary and played

the part as well as she looked it. She was charming."

OTHEMAN STEVENS in Los Angeles "Examiner": "Miss Orth was captivating; she was a bewildering mass of color and beauty, and lent effulgence to the production."

LOS ANGELES "EXPRESS": "The Canary was played by Louise Orth, a beauty who sings and acts charmingly."

LOS ANGELES "RECORD": "Miss Orth is one of the stars. She is good looking and dances well."

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didn't sound as musically Monday as it might but it soared to soprano heights without any apparent strain. The range is high but Lady Ohrman has preciously little claim to any low register. She strikes her top notes with the ease of the cultured singer she is, but her repertoire was rather disappointing. On one number she showed what wonderful control she had of the voice and while it penetrated the rafters the tones were not as dulcet and harmonious as one would expect from a vocalist with her reputation. Franklyn Ardell, in "The Wife Saver," has a comedy vehicle which should stand him good wear for some months to come. It comes mighty close to being a "vim and vigor" monolog, for during the earlier portions Ardell conducts a sale of real estate ala auction block that was surefire. The Majestic audience laughed long and loud and showed keen appreciation. Bert Fitzgibbon never appeared to better advantage. Stella Mayhew and Billie Taylor did not work with their accustomed devil-take-care spirit and the old pep was lacking from Miss Stella's routine. She sang well and Billie dug up an old boy that was appropriate for convention week here. Paul Gordon and Ame Rica have taken time to work up a novelty opening on their cycling act and their team work on the high wheels, particularly the unicycle that reached the wings, was a good closing trick.

famed as an operatic prima donna, having been with the leading opera companies in the country, headlines this week and got over very big. Fay, Two Coleys and Fay completely stopped the show. "Fifty Winks," with Fay Wallace and Regan Hughton, very good sketch; Wilbert Emba and Helen Alton in a return engagement, excellent; Comex Trio held the house in the closing position; The Statues opened well; "The River of Souls" and Bonita and Lew Hearn, the two holdovers of the week, repeated their previous successes, which warranted their retention.

EMPRESS.—"Dr. Joy's Sanitarium," a hospital farce, secured the laughs. Tetsuwarl Japs closed the show excellently. The D'Avib-near Gypsy Trio, composed of young women instrumentalists, proved but a mediocre local musical offering. Hal Stevens, the protean artist, failed to appear, it being reported that he has cancelled his entire route owing to a threatened nervous breakdown. Milton and Herbert, hit of bill. Henry Gunson, with a repertoire of patriotic songs, secured applause. Nick and Lyda Russell, liked. Hawley and Hawley, went well. Frees Brothers, poor opening.

PANTAGES.—Winston's Trained Seals headlined, closed the show well; Roach and McCurdy, funny; Six Saranaders, very good; Walter Clinton and Julia Rooney, proved an excellent choice; Richard Wally, opened the show in good style.

CORT (Homer F. Curran, mgr.).—Emly Stevens in "The Unchastened Woman" (2d and last week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Musical Comedy Stock 4th and last week).

ALCAZAR (Belasco & Mayers, mgrs.).—Dramatic Stock.

SAVOY (Homer F. Curran, mgr.).—Dark.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Madame Eleonora Cisneros,

—TRIXIE FRIGANZA—

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IN
OLIVER MOROSCO'S "CANARY COTTAGE"

!!! See What Mr. Alexander Pantages Did To Us !!!

While playing in Seattle as principals of the Junior Revue of 1916, Mr. Pantages pulled us out of the cast, saying as he did so: "Those Gordon Brothers (Bert & Harry) don't do a specialty; they do an excellent vaudeville act! Put them to work in One, FOR THEY BELONG WITH THE OTHER REGULAR PANTAGES CIRCUIT ACTS!" If you think Mr. Alexander Pantages' judgment is not good, how do you account for the great Pantages Circuit established by him in the far west?

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PANTAGES' CIRCUIT THIS SEASON!

NEXT SEASON—WHERE???

GRAB US WHILE WE ARE YOUNG!

Whokin Tell? Maybe!

ROUTE:

Pantages Theatre, week June 4th, Oakland; June 11th, Los Angeles; June 18th, San Diego; June 25th, Salt Lake City.

Permanent Address: 1129 Fox Street, New York City, N. Y.

WIGWAM (Jos. F. Bauer, mgr.)—Del. S. Lawrence Dramatic Players (61st week).
PRINCESS (Bert Levy, lessee and mgr.; agent, Levey).—Vaudeville.
HIPPODROME (E. A. Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

The Pollard Opera Company has started eastward.

The Empress management served the W. V. M. A. notice that after June 11th, the Empress will play W. S. V. A.—A. B. C. acts entirely.

"Blue Bird" was presented by the students of Normal School, and it was received so well that two additional performances had to be given.

The coroner's jury of Santa Rosa, where Mabel Calvert of the team of Bruce & Calvert, suicided May 24, returned a verdict the next day that Mrs. Bruce was the victim of accidental suicide and not intentional as first supposed.

Monte Carter, the Hebrew comedian and burlesque producer, is back in town for the summer after several months in eastern burlesque.

Out of the W. S. V. A. offices comes the following announcement showing that the concern is making a shift in Hippodrome man-

agers: Lester Fountain, of the Los Angeles Hip, who has been in Portland opening that house, returns to Los Angeles and Walter Smith, San Diego Hip manager, goes to Portland; Gardner Bradford, who has been handling the Los Angeles Hip publicity, succeeds Walter Smith as manager of the San Diego, while Wm. Ely, manager of the local Hip, has been replaced by E. A. Morris, formerly connected with a local film exchange.

Bothwell Browne, now on Pantages tour is preparing to go to New York and re-enter eastern vaudeville, assisted by Francis Young, who is Mr. Browne's understudy. For his New York re-appearance Mr. Browne will present a "Revue of Dances Classique," in which he will do a Japanese dance tragedy entitled "A Daughter of Buddha." The costumes for the revue and scenery are now being designed and nearly four years have passed since Mr. Browne's last New York appearance.

The Lyric, playing vaudeville since its opening, has adopted a straight picture policy.

For a time business at the Princess was light, but Bert Levey himself began to devote more time to the house, and now the receipts are satisfactory.

The Republic, which for a time was being booked by the W. V. M. A., has switched over

to the W. S. V. A. This house with its "pop" variety is getting about two good night plays a week.

The Wigwam with the Del. S. Lawrence Dramatic Players now in their 61st week, continues to do a good business. Of late the plays offered here have been of the old class and it's surprising how the Missionites have supported the revivals.

Mme. Lola Stantonne Paulsch, the violin virtuoso, is being featured at the Imperial in conjunction with the feature movies. Good music and good films seems to be a combination which the natives like and favor with good attendance.

Out at the Grand in the Mission District, the management recently put on a juvenile Charlie Chaplin imitation contest with the participants all limited to "newsies." The prize for the best imitation was \$25 in gold and the contest was pulled in conjunction with the showing of a Chaplin film.

BOSTON.

BY LEN LIBREY

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—A well balanced bill with no real high spots. Dyer and Alvin opened strong; Ralph Smalley, the cellist, went well in a poor position, having a big local following; Her-

man and Shirey, with their skeleton dancing cartoon act, went over big after a long absence; the Big City Four got the biggest hand on the bill; Erminie Shone in her sketch, "The Last of the Quakers," was as snappy as usual; Mary Melville, good; The Misses Campbell, carried a strong position well, and "The Red Heads" as the feature act closed, holding the house well.

BOSTON (Charles Harris, mgr.).—Concert and pictures is still going so strong as to assure its being retained as a permanent policy.

HIPPODROME (Robert G. Larsen, mgr.).—Dark.

BIJOU (Harry Gustin, mgr.).—Pictures. Good.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Excellent gross being pulled through stark burlesque staged by Violet Mascotte.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville. Biggest New England gross.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pop. Good.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Excellent nights.

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop. Big.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop. Good.

OPENED AT KEITH'S ROYAL THIS WEEK (JUNE 5)

SIDNEY JARVIS and VIRGINIA DARE

IN A NEW COMEDY

By EDGAR ALLAN WOOLF

"THE BRIDE TAMER"

Music by PERCY WENRICH

SCORED A TERRIFIC HIT

EDDIE MUMFORD AND FRANK THOMPSON

IN

"A NICKEL IS A NICKEL"

Direction, IRVING COOPER

PARK (Thomas Sorolre, mgr.).—Pictures.
Excellent.
MAJESTIC (E. D. Smith, mgr.).—Dark.
WILBUR (E. D. Smith, mgr.).—Dark.

SHUBERT (E. D. Smith, mgr.).—Dark.
HOLLIS STREET (Charles J. Rich, mgr.).
—Dark.

COLONIAL (Charles J. Rich, mgr.).—Last
week of "Ramona" films. Poor.
PLYMOUTH (Fred E. Wright, mgr.).—
Dark.

PARK SQUARE (Fred E. Wright, mgr.).—
Last week of "Princess Pat." Fair.
TREMONT (John B. Schoeffel, mgr.).—
Dark. Practically rebuilt. May open next
month with feature film.

CASTLE SQUARE (John Craig, mgr.).—
Stock. "The Old Homestead" is apparently
good for two weeks more and is doing a
corking business. Will have no competition
of any sort next week other than vaudeville.
HOWARD (George E. Lothrop, mgr.).—
Strouse and Franklin stock holding up strong
and proving the surprise of the late season.
GAIETY (Charles Batcheller, mgr.).—Dark.
CASINO (Charles Waldron, mgr.).—Wal-
dron's own stock with Frank Finney featured
doing an excellent gross.

The Friars came into Boston at just the
psychological moment on Wednesday of this
week, as only one legitimate house is run-
ning, and that has been here for more than
a month. Mayor Curley helped in the advance
publicity materially.

HONOLULU.

By E. C. VAUGHAN.

Monday, May 22, 1916.

THE BIJOU (J. H. Magoon, mgr.).—Lytell-
Vaughan Dramatic Stock company in "A Full
House," first half.

YE LIBERTY (J. C. Pedrick, mgr.).—Param-
ount feature, "The Cheat," featuring Fan-
nie Ward and Sessue Hayakawa.

THE HAWAII (Earl Cohen, mgr.).—Fox
feature, "Dr. Rameau."

THE NATIONAL (Phil Byrne, mgr.).—V-L-
S-E feature, "Sweet Alyssum."

EMPIRE (C. Parsons, mgr.).—Pictures.
HAWAIIAN O. H. (W. D. Adams, mgr.).—
Dark

The recent filing of the government's con-
demnation suit against owners of the Irwin site
makes it fairly certain that the old opera house
is doomed. This means Honolulu will be with-
out a first class theatre.

The Honolulu Consolidated Amusement Com-
pany may build a new theatre to cost \$100,000
in connection with a business block, the H. C. A.
Co. says it has the funds and stands ready to
make good as soon as the municipality makes
the street improvement it asks. In the event
of the opera house being torn down and the
Honolulu C. A. Co., not building a new theatre,
next winter will see Honolulu without a stage
acceptable to traveling stars who visit the city
on their trips across the Pacific.

The Cafe Carleton of Shanghai, China, has
engaged a Hawaiian Glee Club for a season
of six months. The Tropical Hawaiian Glee
Club sailed for Shanghai May 20 on the S. S.
China.

LOS ANGELES.

BY GUY PRICE.

The Pals (No. 2), gave Earl Carroll, the
composer, a farewell party before his de-
parture for New York, and everybody who was
present will remember the occasion as long as
he lives. All the principals of "Canary
Cottage," the lyrics and music for which Mr.
Carroll wrote, did a specialty, and Big Chief
Pai Guy Woodward made an address eulogizing
the young melodist.

Louise Orth, who enacts the title role in
"Canary Cottage," produced in Los Angeles,
wears several thousand dollars' worth of gowns
in the production. Miss Orth is an attractive
blonde (not peroxide, thank you), and is mak-
ing the biggest success of her career.

Trixie Friganza calls herself "one of the
pin-feathers" in "Canary Cottage," but she is
more than that—she's pretty much of a bird
herself. The round star has one of the best
roles of her entire career. In this new musical
piece, and she seems to get new laughs at every
performance.

Eunice Burnham was accompanied to Califor-
nia by her aged mother. Miss Burnham is ap-

WORLD BEATERS

IN THE HEAVENS OF SONGLAND

I
**LOVE
YOU**
THAT'S ONE
THING I
KNOW

MY
**OWN
IONA**

**SHADES
OF
NIGHT**

L. WOLFE GILBERT
ASTRONOMER

LET US GET
A LOOK AT
THOSE 3
WONDERS

I CAN SEE
WHERE MY
SUCCESS
LIES, NOW

COME UP AND "SEE"
THE SUN OF THE BALLAD PLANETS
"I Love You—That's one thing I know."
THE MOON OF THE HAWAIIAN SKIES
"MY OWN IONA"
THE STAR OF THE GLOW-WORM ORBIT
"SHADES OF NIGHT"

JOS. W. STERN & CO.

L. WOLFE GILBERT, Mgr. Prof. Dept.

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NOW Touring W. V. M. A.
Direction, SIMON AGENCY

BOOKED SOLID

RUCKER AND WINIFRED

WORLD'S GREATEST EBONY HUED ENTERTAINERS

NOW PLAYING
LOEW CIRCUIT

DIRECTION TOM JONES

POWELL THE FRITSCHES BERT

June 9-11—Taylor's Opera House, Trenton, N. J.
June 12—Proctor's Theatre, Schenectady, N. Y.
June 15—Proctor's Theatre, Troy, N. Y.

The Tramp and The Girl

Dir. LOUIS SPIELMAN, Palace Bldg., N. Y. C.

Chris. O. Brown

SAYS!

"It gives me much pleasure to advise that after four months' trial of your preparation I find it most satisfactory. I began the treatment at the suggestion of a friend who used it with great success. I was partly bald and I find now, that after four months I have a very thick growth of young hair on the bald spot. I also find it has strengthened the growth of my hair. I cannot recommend your preparation too highly and feel very much elated at the success that has already come of its usage. Trusting others will be benefited, I beg to remain,

Yours very truly,
(Signed) CHRIS. O. BROWN.

De Muth's Hairgro

Removes dandruff in four days and eczema in four to six days. It will show a baby growth of hair in six to eight weeks.

SPECIAL:—LADIES—If your hair is thin and falling it will improve it at once and produce a luxuriant growth. YOUR MONEY REFUNDED IF IT FAILS. Send \$1.00 and we will send you a regular size bottle, prepaid.

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LE ROY**

EUROPEAN ESCAPE ARTIST

assisted by

**RUTH ST. CLAIRE
& CO.**

present the greatest sensation ever performed by any escape artist.

THE GREAT LE ROY

is secured inside an airtight bag and placed inside a miniature submarine. The bag is filled with compressed air while the submarine is sunk to the bottom of the glass tank which is filled with water. Le Roy then makes his escape without releasing the compressed air.

Booked up Solid.

pearing in an important role in Morosco's new musical production, "Canary Cottage."

Frank Stammers has gone East to produce a new musical play of his own.

Elmer Harris is cruising down the St. Lawrence on his way to Canada.

Marjorie Davis is to go on the road in "The Brat."

"Mile-a-Minute Kendall," by Owen Davis, is to be Morosco's next new play. It will go on the Burbank boards.

MINNEAPOLIS, MINN.

BY C. M. WALTON.
METROPOLITAN (L. N. Scott, mgr.).—How's Travel Festival, 12th Maude Adams, 15th Otis Skinner.

SHUBERT (A. G. Bambridge, mgr.).—First stock presentation of "Way Down East."

NEW PALACE (Mr. Billings, mgr.).—Munro Bros., novel; Holmes & Buchanan, versatile; Santos & Hayes, funny; Harry Van Fossen, well liked; Kurtis Roosters, well liked.

NEW GARDEN (D. C. McLellan, mgr.).—First run Universal Films.

NEW GRAND (Mr. Koch, mgr.).—Lasky's "Three Typers," headline; "Mysteries of Myra" and "Secret of the Submarine" and Chaplin "Police" film, as picture features.

NEW GARRICK (Mr. Calvert, mgr.).—Paramount pictures.

GAYETY (Al. Kelis, mgr.).—"Maids of America."

NEW ORLEANS.

By O. M. SAMUEL.
SPANISH FORT (M. E. Sloan, mgr.).—Paoletti's Band and Dancers.

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

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

Will Gueringer is making a tour of the Fichtengraben houses.

Anna Vecchini is singing at the Cosmopolitan.

Practically the entire theatrical fraternity was represented in the Preparedness Parade held here Saturday.

Low Rose has gone to his summer home at Mandeville. He calls it "Mandy Villa."

Stage Manager Mather is putting a new stage in the Orpheum.

Jack Halligan and Cliff Winehill are framing a two-act.

TOM-KENNEDY and BURT-ETHEL

IN ENGAGED, MARRIED AND DIVORCED

LOUISE DRESSER

VAUDEVILLE TOUR UNDER
THE DIRECTION OF
JENIE JACOBS



HOUDINI

Address care

VARIETY, New York

Introducing to my brother actors

THE A. W.'s

A new order that contains a lot of skeletons but no secrets.

These notable members all had grievances, but are now quite happy and contented, having taken the highest degree of smu.—

Nat Goodwin
Young Bill Heaney
Arthur Kila
George Perry
Mike Bernard
Billy Montgomery
Jack Norworth
Johnny Collins
Bernard Granville
Junie McCree
Moss Gumble
Harry Fox
Joe Kane
Coe Reddy
Jo Paige Smith
Chas. Wilson
Bobby Higgins
Ralph Hurt
Lew Holtz
Johnny Dooley

Harry Kline
Harry Clark
Byron Bidwell
George Dalmore
Jack Gardner
Walter Brower
J. J. Graham
Cecil Loan
Chas. Klag
Frank Van Heven
Nat Willis
Marshall Montgomery
Lew Ross
Dawell Hopper
Harry Davenport
Al Fields
Tudor Cameron
Jimmy Devile
Billy Hart
Chas. Wilkins

A club house in every city (any court in the land). Dues weekly or the sheriff will get you.

The following members are happy and healthy, in good standing, but have not taken the degree of smu; they have only reached smu.—

Ben Dooley
Conway Tarrle
Larry Comer
Ted Snyder

Charley Ahearn
Allan Brooks
Max Spiegel
Doc Adams and Lx1000 others

MORRIS & FEIL

are A. K.'s and don't belong at all. It will surprise me if I don't receive a wallop in the jaw for this.

I will be at home week of June 13 at

B. F. Keith's Palace Theatre

New York, to receive callers and gifts.

I will follow Rogers and Gottlieb, a hard team to follow, as they set a very stiff pace.

Come in early and get me after the musicale.

STAN STANLEY

The audience worker who pans the show and who wrote Joe Kane's single (a shining example of what liquor will do).
Next week Ladies' Auxiliary.

Originator of the GOLD DUST TWINS

JEAN BYRON

BLACK FACE COMEDIAN

Singing and Dancing

Care VARIETY, Chicago

4 MARX BROS. and CO.

In "HOME AGAIN"

Are for the Summer

STOP

LOOK

LISTEN

THEN ROUTE

JIM WILLIS and ROYAL BESSIE

IN "MILADY RAFFLES"

NOW PLAYING LOEW CIRCUIT

DIRECTION MARK LEVY

ARTHUR

MAYBELLE

WANZER AND PALMER

"JUST TIPS"

(Copyright No. 38993)

Direction
HARRY FITZGERALD

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JACK SINGER'S

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"Hello New York"



INTRODUCING THEIR ORIGINAL NOVELTY
The WIRELESS ORCHESTRA
U. S. O. TIME

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Direction, HARRY FITZGERALD

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IS THE EARNEST WISH OF

EVELYN CUNNINGHAM

SAILING SOON—RICKARDS TOUR

Australia

Direction MARK LEVY

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THE WIZARD WITH THE BRUSH.

An Emotional Actor.

A Real Artist and A Fine Showman.

Playing His Fascinating Sketch,

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A new comedy dramatic playlet in four special scenes by John T. Doyle
NOTE:—Any high class recognized artist in need of a sketch drop me a line. I have several.

HUNKA GENE HUGHES and JO PAIGE SMITH FULLA

PRESENTS

The Pint-Sized Pair

JOE LAURIE and ALEEN BRONSON

IN (Registered Copyrighted)

"LOST AND FOUND"

Not BIGGER—But BETTER than ever

(Orpheum Circuit)

Low Hears told
Beats that he was
getting hoarse list-
ening to her talk.

UNCLE DICK
SAYS:
The egg is always
getting whipped for
other people's des-
erts.

A—LAUGH—EVERY—FIVE—MINUTES

FREAR-BAGGETT-FREAR

"BASEBALL IDIOSYNCRASIES"

TIME—OF—ACT—TEN—MINUTES

THE MAN BEHIND THE GUN

JACK DAKOTA

TOM JONES, Representative

VAUNTING MANY PROGRESSIVE ASSIMILATIONS

DAVE

GERTIE

NOWLIN and ST. CLAIR

THE JOY FIENDS

WHICH RATHER ACTS UNIVERSALLY



**BUSTER
SANTOS**
and
**JACQUE
HAYS**

In Their New Act,
"The Health
Hunters"
Direction
Simon Agency



TRANSFIELD SISTERS
Refined Musical Act
With Dwight Pepple's All Girl Musical Revue

WANTED
Airedale Dog

W. P. McINTOSH

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McINTOSH and his "MUSICAL MAIDS"

Geo. Washington and Carrie Nation both
gained fame with a hatchet—but nobody ever
did with a hammer.

Fred (Hank)

FENTON
and
GREEN

and
Harry (Zeko)

(AND CAT?) IN "MAGIC PILLS"
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**BREAKING RECORDS
EVERYWHERE**

**Catherine
Crawford**
AND HER
**Fashion
Girls**

BOOKED SOLID

Direction **Arthur Pearson**

HAROLD BERG

Fast Ground Tumbler and Acrobat
Will Join New Act on Wire
726 Stockton Drive, San Diego

Frank Whittier and Co.
Presenting "THE BANK ROLL"

ALFREDO

Address Care VARIETY, London

HETTIE DEUMM
PRIMA DONNA WITH

"7 Colonial Belles"

M. S. Bentham, Palace Theatre Bldg., New York



HOUSE CATS MAY
BE INTELLIGENT,
BUT POLE CATS
HAVE MORE
SCENTS.

**BILLY
BEARD**

"The Party from
the South"

Direction
PETE MACK

**BERTIE
FORD**

Dancing a la Tanguy
on the Wire

Kicking up sawdust and a lot of
attention with Ringling Bros.
Circus.

TAKE THE WORLD AS IT
COMES, MAKE THE MOST
OF IT AS YOU GO ALONG,
LET THE PAST TAKE CARE
OF ITSELF, LOOK FOR BETTER
THINGS IN THE FUTURE,
AND BE CHEERFUL.

EDWARD MARSHALL
CHALKOLOGIST

LECTURING IN THE FAR WEST
TRAVELING IN A FORD
VAUDEVILLE DIRECTION A.L.T. WILSON

**THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.**

REYNARD

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GRAHAM**

Versatile Novelty in a few of the 57
Varieties



**ARTISTIC IN
EVERY DETAIL**

**Vera
Sabina**

Represented by
MAX GORDON

Victor Morley

in "A Regular Army Man"
Direction, **FRANK EVANS**

DOT MARSELL

Ragtime **DYNAMO**

BESSIE LEONARD

Kid in Comedy
Soubrette—Characters
181 Cove—New Haven, Conn.

WE TAKE THIS OPPORTUNITY

of thanking **MARTIN BRENNAN** and **ALEC
IRELAND** of the Australian VARIETY for
the many courtesies shown us during our
engagement in the land of the Kangaroos.
They are the Original Fair Dinkum Boys.
From their Sincere Friends.

**JIM and ARIAN
HARKINS**

Direction, **NORMAN JEFFERIES**



President Wilson
WEARS GLASSES

Noiman and Kennedy
DRAIN THEM

P. S.—Long live Geo. Ehret's and Sol
Turk.

Plenty Bookings **LOEW CIRCUIT**

Direction **MARK LEVY**

Jimmy Fletcher

WRITES

"The Man from Egypt"

Saw my Act in AUSTRALIA

On the Rickard's Tour and now I can go to
Egypt if I want to, but who wants to?

Regards to Freddy James

Direction **Mark Levy**



**HOWARD
LANGFORD**

(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

Hendricks and Padula
LOEW CIRCUIT

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, **JACK FLYNN**

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**FRED.
DUPREZ**

Now a Legitimate Actor

Engaged by Laurillard and Grossmith for
Mr. Raymond Hitchcock's role in "Mr.
Manhattan," on tour in England.

This space belongs to



**RAWSON
AND
CLARE**

But
I
am using it
OSWALD

Address me
Woodside
Kennels
Woodside, N. Y.

**Coy De
Trickey**

The Cinnamon Girl

Doing quite
well. Thank
you!



These are 40
good, I don't want
to get out of
'em.
Walter Weems
Touring the
Earth.

"The Copper With
a Tanguy Smile"

**W. E.
WHITTLE**

Ventriloquist

In His Latest
Success
"Summer's Morn-
ing in Central
Park"

3--KUNDELS--3

Sensational Tight Wire Artists
TOURING AUSTRALIA
Under the Personal Direction of
HUGH J. McINTOSH
Address Tivoli Theatre, Sydney, N. S. W.

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Submits
MARTYN and FLORENCE
(Vaudeville's Best Opening Act)

A STAR ACT WITH FIVE GOOD POINTS



FRANK PARISH AND PERU

This Week (June 5), Keith's, Washington
Next Week (June 12) Royal, New York

The Baby is but five
months old, She walks,
talks and is a winner.
Beautiful RAMONA
from Sunny California .

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Historical and Romantic Story of
California and the Mission Indians

"RAMONA"

The sweetest Love Story ever told
Reproduced in ten Sections
1000 Scenes - 5000 People

Opened Feb 7th CLUNES AUDITORIUM Los Angeles
10 long weeks .

CORT THEATRE San Francisco 6 weeks .

SHUBERT'S 44th ST THEATRE New York 10 weeks .

KLAW & ERLANGER'S COLONIAL THEATRE - BOSTON
Playing indefinite engagement, now 6th week .

PITT THEATRE PITTSBURG - now playing 4th week .

AUDITORIUM THEATRE CHICAGO . Opening June 19th
for long engagement .

Road Shows will open to tour entire United States
and Canada on or about Labor Day .

Managers of large Theatres wanting this attraction
Communicate with CLUNE RAMONA SYNDICATE
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TEN CENTS

VARIETY

VOL. XLIII, No. 3

NEW YORK CITY, FRIDAY, JUNE 16, 1916

PRICE TEN CENTS



SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

WE TAKE PLEASURE IN ANNOUNCING THAT WE HAVE PURCHASED FROM THE
GUS EDWARDS MUSIC CO. THEIR SENSATIONAL HAWAIIAN NOVELTY SONG

"I LOST MY HEART IN HONOLULU"

By COBB and EDWARDS

MR. EDWARDS WILL BE AT OUR OFFICE EVERY DAY TO SHOW THIS SONG TO ARTISTS
DESIRING TO HEAR IT, AS WELL AS HIS NEW NOVELTY SLOW FOX TROT SERENADE

"ON A SUMMER'S NIGHT"

THIS WILL BE ONE OF THE BIGGEST THINGS FOR NEXT SEASON

THE SONG THAT IS BECOMING THE REAL BALLAD SUCCESS OF THE YEAR

"BABY SHOES"

By GOODWIN, ROSE and PIANTADOSI

THE SUMMER SONG THAT IS COMMENCING TO STARTLE THE NATIVES

"IF YOU LOVE YOUR GIRL IN THE SUMMERTIME"

By GOODWIN and PIANTADOSI

We have most of our next season songs ready and they comprise the most
wonderful assortment of novelties we have ever offered

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VARIETY

VOL. XLIII, No. 3

NEW YORK CITY, FRIDAY, JUNE 16, 1916

PRICE TEN CENTS

MUTUALLY ACCEPTED CONTRACT BY MANAGERS AND ARTISTS

Vaudeville Managers' Protective Association Endorses Form of Agreement for Services Submitted by National Vaudeville Artists Association. Several New Clauses. E. F. Albee Issues First Statement.

A form of contract (appearing in the advertising section of this issue) published by the National Vaudeville Artists, Inc., has been endorsed by the Vaudeville Managers' Protective Association. It was stated by a member of the N. V. A. this week that the V. M. P. A. had improved upon the original draft, adding the clause relating to average cost of transportation.

A mutually agreed upon contract, otherwise known by vaudeville artists as an "equitable contract," has been long spoken of in vaudeville, but not before secured.

The principal new points of the agreement are that it contains no cancellation clause, provides for pro rata payment for any extra performance excepting one such on an election or New Year's night, that the average cost of transportation is fixed, with the management bearing added expense for carfare or baggage, with a shift in route to be likewise gauged (as against the original line of travel), that acts cannot be shifted into a seven-day town for a Sunday showing, after completing its full term in a six-day town, besides a clause that leaves the manager in a position to cancel a "copy act," with another provision prohibiting the player from engaging in the manufacturing or exhibition of moving pictures where the act or its members are photographed, within the period of the contract mentioned and the radius described.

The announcement of the N. V. A. in this issue of VARIETY states that only members of its organization will receive the agreed upon form of contract from managers belonging to the V. M. P. A.

VARIETY is also printing the first statement E. F. Albee has issued upon

the troubled waters of internal vaudeville. Mr. Albee is general manager of the United Booking Offices, the principal variety booking agency of the country.

The N. V. A. claimed Wednesday a membership of 3,000. It has taken quarters in the former Henry W. Savage building on West 45th street, between Broadway and Sixth avenue, and will move into its home within ten days.

JOLSON-VAUDEVILLE-\$6,000.

Before Al Jolson left for San Francisco Wednesday, where he will spend his vacation, the comedian, through George O'Brien, the agent, had practically closed a contract to appear during this summer for two weeks in vaudeville at the San Francisco Orpheum.

The salary for the two week's engagement is reported at \$6,000.

Jolson's show, "Robinson Crusoe, Jr.," ended its run at the Winter Garden, New York, Saturday night, amidst a blaze of glory for Jolson. Though under contract to the Shuberts for another season, Jolson is reported free to accept vaudeville during his lay-off periods, and it is also pretty generally believed Jolson might welcome any move by his present management that indicated a severance of their business relations before the natural termination of the contract arrived.

NAT GOODWIN AGAIN.

Nat Goodwin is going to try another stab at vaudeville in a sketch. This time it is to be the vehicle in which he appeared at the Lambs All Star Gambol.

Max Hayes is arranging the vaudeville time and the opening date at present is scheduled for July 10.

ALL STARS AT CENTURY.

The line-up of names Charles Dillingham and Flo Zeigfeld contemplate for the Century will make almost any other all-star aggregation of late years pale into insignificance.

It is almost a certainty Elsie Janis and Sam Bernard are to be with the company.

The statement made some weeks ago Pavlova was to be the attraction at the Century is declared unwarranted. Mr. Dillingham seemingly plans to make the Russian danseuse the star of a big ballet that is to hold the Hippodrome stage next season.

The Dillingham-Ziegfeld combination take over the Century July 1. After that date they will establish their offices at the house, and an active campaign for the future will be mapped out.

BIG CHIEF GOING TO CHICAGO.

Chicago, June 14.

In addition to the closed meeting of the White Rats here June 20, Big Chief James W. Fitzpatrick (making his first Chicago appearance since his election) and Harry Mountford will be important figures at the local session. Representative Joseph Birnes is trying to arrange for an open meeting the day after.

As far as known at present, the closed meeting will be held in Musicians' Hall, 175 West Washington street.

FRAZEE MOVING BACK.

H. H. Frazee will move his offices tomorrow from the Times Building back into the suite that he formerly occupied at the Longacre theatre. L. Lawrence Weber, who is associated with Mr. Frazee, will also move to the Longacre. Thos. H. Ince has taken the Times Building offices on a sub-lease and will move in on Monday.

The opening attraction at the Longacre will probably be "Nothing But the Truth," which is proving itself a bigger hit in Chicago than "A Pair of Queens," another Frazee production. There will be three companies of the latter farce on tour next season.

White Rats News will be found on PAGE 11

GEO. COHAN FOR MAYOR.

During the trip of the Friars' Frolic over the country with the attending overwhelming evidence everywhere, of the popularity of George M. Cohan, it was again proposed that Mr. Cohan should run for mayor of New York. The object of the attack wished it away by remarking he had enough to handle, but the idea gained great favor among the Friars.

The Frolic started with 162 Friars, returning to New York with 155. The missing were absent through necessity mostly. At Buffalo Julius Tannon had to be removed to a local hospital, through having sprained himself in moving a trunk.

At the Hippodrome Sunday night Eddie Miller (Miller and Vincent), led the piano bug medley as he had been doing for some time on the road, though Dave Ferguson was programed. Mr. Ferguson lost his voice when Mr. Miller stepped in.

Gus Edwards would have been with the Frolic and in the piano number had not an imperative engagement to stage the Henderson revue prevented.

Early in the week Mr. Cohan's father, Jerry Cohan, was taken ill and caused the family some alarm for the moment. Later the elder Cohan showed a decided improvement.

FAY TEMPLETON NEXT SEASON.

Pittsburgh, June 14.

It seems pretty certain Fay Templeton will accept a complete vaudeville route for next season. She played a couple of weeks this spring, but would then give the managers no definite answer regarding further time.

HOPKINS' HAPPY ENDING.

Arthur Hopkins is to produce "The Happy Ending." Florence Le Clercq and Fred W. Permain have been engaged for roles in the production.

Emma Bunting International's Star.

Emma Bunting will desert stock next season and head a company of her own on the International Circuit.

SCARCITY OF MEN IN LONDON ALARMS PRODUCING MANAGERS

All Mechanics and Chorusmen in New Revue at the Drury Lane Are Over Service Age. Management Elated Over Break in Their Favor. Big Sea Battle An Ad for Big Scene.

London, June 14.

The new Drury Lane revue, scheduled to open this week, will be extremely shy of men. There are 240 girls in the show and only 30 chorus men, all of the latter being over the age of service. William J. Wilson, who staged the production, is worried over the stage mechanics more than over the lack of a male chorus.

All of the stage mechanics that are working in the production are aged men, and several of the scenes are particularly heavy. The producing director fears that they will be unable to handle the performance.

The management of the Drury Lane is elated over the break that they got with the big spectacular scene that they figure will bring the audience to its feet with patriotic fervor. The battle in the North Sea which took place a fortnight ago has centered all the interest in the navy, and the Drury scene is a passing revue of the great British battle-fleet. There will be 38 profile reproductions of the big sea-fighters.

"MORE SAMPLES" NEXT.

London, June 14.

The production by Andre Charlot of Harry Grattan's revue, "Samples," at the Vaudeville, was withdrawn Saturday, and Mr. Charlot will present next week a successor by the same author, to be entitled "More Samples."

Lee White will be in the cast.

USING TREE'S AMERICAN FILM.

London, June 14.

Martin Harvey's season at His Majesty's closes June 14.

The American film featuring Sir Herbert Tree and Constance Collier in "Macbeth" will be shown there June 26.

"BOOMERANG" COMING OFF.

London, June 14.

Alfred Butt's production of "The Boomerang" will be withdrawn shortly, not meeting with financial success.

KITCHENER'S DEATH AIDS SLUMP.

London, June 14.

The tragic death of Lord Kitchener has given added impetus to the general slump in theatrical business.

BUTT'S NEW REVUE.

London, June 14.

Alfred Butt is rehearsing a new revue for the Empire, to be called "We're All In It."

"SHOW SHOP" CLOSED.

London, June 14.

James Forbes' piece, produced by A. P. De Courville at the Globe, called "The Show Shop," closed June 10, owing

to lack of patronage; this in spite of a strong cast and most flattering notices in the daily papers.

The company included Lady Tree, A. E. Matthews, Edmund Gwenn, Harry Wenman, Lettice Fairfax, Marie Lohr.

"LONG LEGS" LOOKS CERTAIN.

London, June 14.

Despite the depressed conditions that have prevailed the past two weeks, the English production of the American "Daddy Long Legs" at the Duke of York's has developed surprising strength, and looks certain for a long run.

The second week of the piece, when all other houses were suffering, the "Legs" show drew 130 pounds (\$650) more than it did the week previously.

"TOTO'S" SUCCESSOR.

London, June 14.

"Toto" will close at the Apollo June 17, and on June 22 Thomas W. Ryley will produce there the American play, "Hobson's Choice."

"Ye Gods" Transferred to Strand.

London, June 14.

"Ye Gods," the new fantastical farce produced at the Kingsway, will be transferred to the Strand for an indefinite run.

ACTOR KILLED IN ACTION.

The Great Lorraine, the ventriloquist, is reported to have been killed while serving with the French Army on May 13, at Verdun.



FRANK VAN HOVEN

Holds a record of 53 weeks out of 53, and that is some record, and in many cases played two halls a night, and in one instance three. He is fully booked in England for many summers to come.

For winter engagements in U. S. A., see CHAMBERLAIN BROWN, Cohan Theatre Building, New York.

PARIS NOTES.

Paris, June 2.

It will astonish many to learn that Sarah Bernhardt was until last week a Grecian subject, by marriage with a Greek named Damala. He died many years ago. By international law a woman takes the nationality of her husband. A decree has just been signed by the President of the French Republic authorizing the tragedian to regain her citizenship in France.

The death is reported of Max Reger, the German composer, who passed away May 11, after an attack of apoplexy.

Aumont is now manager of Luna Park in Paris. He was formerly director of the Moulin Rouge, and once had a variety establishment in Moscow, Russia. His career has been full of vicissitudes.

The hope of bringing "Tonight's the Night" from the London Gaiety to the Paris Alhambra has been abandoned for the present. Alfred Butt, with Geo. Grossmith and Ed. Laurillard, have two pieces under consideration to follow the Gaiety success, both being of French origin. "Durand and Durand" and "The Telephone Call" ("Coup de Telephone") are the farces to be adapted for the English stage in the form of musical comedies. Ivan Caryll will supply the music for the latter.

The Paris Opera has terminated for the summer, and will reopen in October. Several legitimate theatres of Paris have also closed, after a somewhat indifferent season, and the majority follow suit early in June. The absence of new pieces has been remarkable during the past year, only half a dozen having been produced the whole 1915-1916 season. A visit to the principal agents' offices brought out that bookings are very slack in all categories at present.

M. Merina, tenor, died in Nice, May 21, from embolism.

The Paris syndicate of theatre directors has decided to retain 10 per cent. of receipts of all charity performances given in houses controlled by members, for the benefit of theatrical charities.

The Empire (formerly known as the Etoile Palace) has reopened with vaudeville, under the management of M. Combes, the director of the house for many years past.

C. C. Bartram is touring through France seeking special acts for Coney Island.

PRINCESS, MONTREAL, QUILTS.

Montreal, June 14.

After three weeks of popular price vaudeville during the summer, the Princess, a Shubert theatre, quits the policy this Saturday.

The house, a legitimate theatre in season, has been booked through the Loew office.

IN LONDON.

London, June 2.

Lena Ashwell presents a new playlet at Coliseum, June 19, entitled "The Maharani of Arakan" founded on a story by Sir Rabindra Nath Tagore, the distinguished Indian poet. The adaptor, George Calderon, was present at the Dardanelles and has been reported "missing."

When Alfred Butt presents a new piece at the Empire, he will introduce into it "The Ladder of Roses" from the New York Hippodrome show, "Hip, Hip, Hooray," of which he has secured the English rights. To acknowledge the source of many of the principal effects in revue is an innovation in London, not to mention the payment of a royalty.

The new St. Martin's theatre next door to the Ambassadors, leased to C. B. Cochran, will be completed in September.

Weedon Grossmith will make his reappearance in London about Sept. 1, in an American play by Charles Goddard and Paul Dickey, entitled "The Misleading Lady."

Sir Thomas Beecham will start a summer season of grand opera in English at the Aldwych, June 10. Meantime the company are giving a season in Manchester.

Oswald Stoll has arranged to produce at Christmas a pantomime at the London opera house. The subject will be "Cinderella" with Fred Emney as the Baroness.

SHOWS IN PARIS.

Paris, June 14.

"Le Veilleur de Nuit" (Palais Royal), "Tricouche et Cacolet" (Odeon), "Papillon dit Lyonnais le Juste" (Antoine), "Avec le Sourire" revue (Athenee), "Charlotte Anglaise" (Gymnase), "La Flambee" (Porte St. Martin), "Coeur de Francaise" (Gaité), "La Femme X" (Ambigu), "Belle of New York" (Varietes), "Potash & Perlmutter" (Bouffes), "La Demoiselle du Printemps" (Apollo).

Revue at Scala, Folies Bergere, Cigale, Marigny, Ambassadeurs, Gaité-Rochecouart, Athenee, Imperial, Deux Masques.

Variety at Alhambra, Empire, Nouveau Cirque, Olympia, Mayol, Eldorado, Petit Casino.

Pictures at Vaudeville, Folies Dramatique, Casino de Paris, Gaumont Palace (Hippodrome).

Hackett's Popular Play Moving.

London, June 14.

Walter Hackett's play, "The Barton Mystery," with H. B. Irving starred, has passed its hundredth performance at the Savoy and is constantly increasing in popularity.

SAILINGS.

June 10, Mary Garden, Emma Calve (New York).

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

FEW PRE-SEASON TRYOUTS DUE TO DEARTH OF ACTORS

Legitimate Producers Nettled Because Players Are Holding Picture Contracts. Beach Houses Shy of Attractions.

One of the producing managers who contemplated trying out three productions this spring has finally given up the thought altogether. The reason, he explained, was because of the fact that he could not secure the actors that he wanted for the casts. "The pictures have them all and as long as I cannot get those whom I want to play the parts, I am going to do a little picture producing myself."

This spring there have been remarkably few try-outs for the coming season. Usually there are a series of pre-season performances scheduled that keep the seashore theatres at Asbury Park, Long Branch and Atlantic City booked solid for the season; but this season these houses will suffer from a dearth of attractions.

TANGUAY'S FILM HIGH OFFER.

A record offer for first run release rights is said to have been made Eva Tanguay by the Strand theatre, New York, for the exclusive showing for the first seven days of the five-reeler Miss Tanguay is now working in. The Strand's offer is reported at \$1,000 daily, or \$7,000 for the week.

The film, directed by Joseph Smiley, is being manufactured at Miss Tanguay's own expense. She is the central figure in the story, virtually, according to accounts, a brief summary of her life.

Miss Tanguay decided to experiment on her own in filmdom, after having refused picture contracts that meant as high as \$400,000 and \$600,000 to her within the two or three years of service that they called for.

The star is said to have declined an offer of \$250,000 for the present five-reeler, when it shall have been completed. The picture is being made around New York, mostly at Yonkers and Fort Lee.

STOWAWAYS GIVEN ROUTE.

Auckland, N. Z., June 5.

Jack Cook and Louis Handman, aged 22 and 21, respectively, have been booked for a year's tour over the Fuller-Brennan Circuit as the result of a rather queer experience and the attending publicity. The boys left New York as stowaways on the steamer "Eongara," and after being ten days out as "guests" of the working crew they presented themselves to the captain, expecting to be allowed to work their passage to Australia.

The captain, however, placed them in irons and they spent the balance of the trip as prisoners, the pilot suspecting them of being German spies. Upon their arrival here they were taken into custody by the local police department and after several hearings were re-

leased. Claiming to be professionals, their case called for front page publicity, and they were given a tryout by the Fuller-Brennan Circuit, with the year's routing following. The couple offer a typical rathskellar act, one playing piano and the other singing.

LORRAINE NOT IN GARDEN SHOW.

"The Passing Show of 1916," the new attraction for the Winter Garden to open June 22 there, started its season last night at New Haven, without Lillian Lorraine. Miss Lorraine left the show in rehearsal late last week. Frances Demarest was impressed for the vacated part.

The Shuberts held an auction of first night seats for the Winter Garden Tuesday afternoon. Previously the Garden had charged \$5 for orchestra seats at the opening of a new show there. After Flo Ziegfeld held his auction for the Follies, the Shuberts followed suit.

WRITER UNATTACHED.

Earl Carroll returned to New York this week. He is a writer of lyrics and librettos, and is credited with a large share of the successes attained by two recent plays produced in Los Angeles by Oliver Morosco. They are "So Long Letty" and "Canary Island."

Mr. Carroll has made no music publishing connections, but has temporary business headquarters in the Feist music establishment.



BELLE RUTLAND.

The dainty little lady with the big voice, featuring her impression of Emma Trentini in "The Firefly." The talented Miss Rutland was the hit of the bill at the American theatre, New York, this week, due to her good looks, charming personality and beautiful voice. She surely has the ability to acquit herself creditably in any musical production. Loew's Lincoln Square theatre last half of next week (June 22-23).

POPULAR INITIALS.

By O. M. SAMUEL.

S. O. S.
C. O. D.
A. K.
N. S. F.
T. R.
R. S. V. P.
U. S. A.
O. K.
N. G.
B. V. D.
P. S.
N. B.
T. F.
Q. T.
N. Y. C.
M. D.
H. M. S.
P. D. Q.
W. W.
W. J. B.
B. C.
A. D.
A. M.
P. M.
U. B. O.
W. R. A. U.
D. D. S.
B. P. O. E.
F. & A. M.
K. O. P.
K. O. C.
I. O. O. F.
I. O. B. B.
D. D.
B. & O.
G. O. P.
W. O. W.
L. L. D.
D. P. W.
B. R. T.
G. E.
J. P.
U. S. N.
V. P.
A. D. T.
Y. M. C. A.
Y. M. H. A.
P. T.
D. & O.
F. O. B.
H. P.
W. B.
C. I. B.
A. P.
G. B. S.
F. P. A.
M. P.
I. O. U.
K. & E.
H. H.

PETER KYNE'S SKETCH.

San Francisco, June 14.

One performance will be given to-night at the Orpheum, Oakland, of a dramatic version of Peter B. Kyne's story, "The Land Over Yonder," as published in the Saturday Evening Post.

Mr. Kyne is also the author of the playlet. It is in two scenes, has special scenery and carries a cast of seven, all men.

Mr. Kyne wants to see the sketch before a regular audience, hence the single showing tonight. If satisfactory he will take the playlet to New York for a big time display, where his name will be featured in connection with the vaudeville act.

IN AND OUT.

Through illness Lew Dockstader could not open at the Majestic, Chicago, this week. Ralph Herz replaced him. Much was expected of the Dockstader engagement just at this time, through his impersonation of Roosevelt.

Illness prevented Gallagher and Martin from opening at the Orpheum, Allentown, Pa., the first half of this week.

Mills and Lockwood replaced Neiman and Kennedy on the American, New York, program Monday.

Weber, Dolan and Weber replaced Cummings and Gladings at the Colonial Tuesday.

The Namba Brothers, and Violet Duval did not open at the Princess, Montreal, Monday. Artois Bros., and Keith, Langton and Wheeler replaced the respective acts.

NOT WILLIE EDELSTEN.

Through a story in *VARIETY* last week concerning English and American variety relations, an impression spread from a coincidental happening of facts that Willie Edlsten, an Englishman now agenting in New York, was one of the unnamed English agents referred to in the article.

While Mr. Edlsten has made no especial appeal that justice be done him in the matter, it is only fair to say that since reaching New York Mr. Edlsten's conduct as an agent has been exemplary.

The story mentioned the agent was in the habit of misrepresenting the number of turns he had booked. This could not have been aimed at Edlsten, who has been conservative on this score. *VARIETY*'s reporters, who are careful to register the intentional misstatements made to them, particularly by agents, have never had cause to charge up one against Mr. Edlsten.

KEITH BARS BURLESQUE.

Through the B. F. Keith interests declaring against a burlesque policy in their New York theaters, the negotiations nearly closed with Ben Kahn to annex the Keith Gotham, Brooklyn and Bronx, New York, were abruptly terminated, after an announcement had been made these theatres under the Kahn management would become a portion of the proposed independent burlesque wheel that is a continuation of the Heuck circuit of last season.

Chicago, June 14.

The Avenue theatre will not play burlesque next season, according to its manager, Louis Winberg, who asserts he has his house already booked. It will open during August.

SPEED AUTO ASSEMBLING.

A vaudeville turn is hovering around Broadway. It is called the 12 Speed Mechanics. Wednesday there was a possibility it might be added to the Palace program for next week.

The act holds an auto assembling contest, six men to a crew, they usually picking up the parts as strewn about the stage and piecing the perfect machine within 90 seconds.

VAUDEVILLE

J. J. MURDOCK TO MARKET HUMANITY HEADACHE POWDER

Executive Manager of U. B. O. Will Place His Own Medical Discovery on Sale. A Sure Cure for Throbbing Temples. Extensive Advertising Campaign Planned.

J. J. Murdock, executive manager of the United Booking Offices, is about to dabble in the commercial field, having decided to market and exploit his Humanity Headache Powders, a remedy discovered by Mr. Murdock several years ago while he was afflicted with headaches.

The powder is a combination of two remedies, one discovered by Mr. Murdock and the other a prescription purchased from the originator.

The remedies are now being manufactured in small quantities for the executive manager, who does not sell them, but retains them for distribution among his friends. The cure is said to be instant and effective.

Mr. Murdock proposes to place them on the market this summer accompanied by a national advertising campaign.

STOWES DIVORCED.

Boston, June 14.

A divorce has been granted Louise B. Stowe by Judge O'Connell at Plymouth, Mass., from Carl Stowe.

Habitual cruelty was charged by the wife. No alimony was asked, and the custody of an eight-year-old daughter was given to the mother.

ALIMONY ORDERED PAID.

Los Angeles, June 14.

Francis Ford has been granted a continuance in his legal fight to obtain custody of the Ford child which was awarded to the wife by a local justice.

Ford has been ordered to pay back alimony also.

Joe Howard Wants to Revive.

Joe Howard arrived in town this week and is looking around for a theatre in which to install a musical stock company for a revival of former successes.

SINGER IN 'FRISCO.

San Francisco, June 14.

Mort Singer, general manager of the Western Vaudeville Managers' Association, arrived here this week to look over the local territory in the interests of his organization, represented on the Coast by Harry Miller.

Mr. Singer's date of departure is unknown, but he will look over the Coast territory insofar as the small time booking possibilities are concerned before departing.

SAM HARRIS BOUND EAST.

San Francisco, June 14.

Sam Harris, of the Ackerman-Harris combine, left here Thursday last for an overland trip that will eventually bring him into Chicago and New York.

Mr. Harris will visit Portland, Seattle, Butte, etc., before jumping into Chicago to confer with the officials of the Affiliated Booking Co., with whom his company is affiliated.

After leaving Chicago, Mr. Harris will journey to New York. It is expected his return will bring some further announcements of eastern acquisitions in the way of theatres.

ASSN'S STAND.

Chicago, June 14.

The Western Vaudeville Managers' Association has made an official denial of the claim of several local "tab" producers that bookings will be restricted next season to those shows carrying an expensive production, claiming the small "tab" producer will find available time on the smaller circuits while the pretentious shows will be routed over the best time on the Association books.

Extradition Expense Too High.

Bridgeport, Conn., June 14.

Edwin Shields, former manager of the Lyric, this city, when William Fox played vaudeville there, and now held under arrest in San Francisco upon a charge of embezzlement from the Adams Express Company, may not be extradited to this state. Though the express company charges that he misappropriated \$478 to his own use Aug. 1, 1913, a dispute has arisen as to whether the state or the express company should pay the expenses of his return here, which are estimated at \$600.

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



VAN HOVEN and LILY LENA

Topping bills together in England. They have dropped their double act for U. S. A., but may both be seen in U. S. A. this fall as singles. Both returning in the summer to England, where they are both fully booked for many summers to come.

American representative, CHAMBERLAIN BROWN, Cohan Theatre Building, New York.

"OUTSIDE" SUNDAYS AT M. H.

While the Brighton Beach Music Hall will give vaudeville performances Sunday, they will not be secured through the United Booking Offices as at one time announced.

Harry A. Shea has arranged to do the Sunday booking, starting this Sunday, placing a bill of nine acts in the house.

Frank Girard, manager of the music hall in summer, is the winter director of Keith's Orpheum, Brooklyn. The Brighton theatre (near the music hall) is the U. B. O. franchised theatre for Brighton. The other end of Coney Island has Henderson's for the big time house.

Either one of the two regular vaudeville theatres is said to have complained against the music hall, with its current week-day policy of musical stock, playing U. B. O. bills Sunday. Following the protest according to report Mr. Shea secured the booking.

PALACE ADDS A FLOOR.

The sixth (top) floor of the new Ritchie-Cornell building, adjoining the Palace theatre, has been taken by the United Booking Offices. An extension from the sixth floor of the U. B. O. suite is being broken through.

When the addition is completed E. M. Robinson and his staff of bookers will occupy the new quarters, including the former Robinson office. The light from the south on the Robinson rooms was shut off when the new edifice reached up there.

Meanwhile the Robinson staff has found temporary accommodation in the managers meeting room on the Palace's sixth floor.

FOX THEATRE CHANGES.

John Zanft, general manager of the William Fox Circuit of theatres, has made the following changes in the managerial staff: Ben Jackson, from New Britain to the Bedford, Brooklyn; Jos. Kaliski, from Springfield, Mass., to the executive office of the Fox Film Corp.; S. J. Stebbins, appointed house manager at Academy of Music, New York; H. L. McCauley, manager of Bedford, transferred to post of personal assistant to Mr. Zanft; W. J. Melarkey, formerly assistant manager of Academy, to New Britain, as manager.

Atlantic City Opening June 26.

Keith's, Atlantic City, will have its regular season vaudeville opening June 26.

John J. Collins of the United Booking Offices, who will place the bills there, will likely make a double or two-weeks' seaside booking through Mr. Collins also handling the Brighton, Brighton Beach.

Triangle Film at Keith's Royal.

During the summer (and commencing next week), the Keith's Royal in the Bronx will tack on a Triangle film service to its split week vaudeville bills. Seven acts will be played, along with a Triangle feature and a comedy.

The Royal expects to resume its regular winter policy of nine acts starting Sept. 4.

MARINELLI HAS TELLEGEN.

The H. B. Marinelli agency this week issued a statement signed by Lou Tellegen, to the effect the only agency having the right to place the star in vaudeville was Marinelli's.

A previous report (published in VARIETY), said M. S. Bentham was to offer Mr. Tellegen as a vaudeville attraction, after locating a desirable sketch for him. In Mr. Tellegen's announcement, it says Mr. Bentham was at liberty to submit a sketch, but that Marinelli's agency is his sole representative.

Mr. Tellegen is now on the Pacific Coast. If the sketch wanted is found, he may become an early vaudeville acquisition.

IKE WEBER, GEN. MGR.

Ike Weber has been appointed general manager of the Independent Burlesque Company of which George Schafer is president.

It is to revive what was formerly known as the Heuck Circuit, with the addition of several other houses.

Ike Weber is a brother of L. Lawrence Weber. The latter in the early days of the Columbia Amusement Company was very important in the direction and operation of that wheel. It is positively stated and generally believed that L. Lawrence Weber is in nowise concerned with the Independent Burlesque Company.

MATT KENNEDY DIES.

Baltimore, June 14.

Matt Kennedy, the comedian in burlesque, died this week at a local hospital.

Kennedy for years had been featured with the Tom Dinkens burlesque shows.

Columbia's Picture Gallery Going.

The officers of the Columbia Amusement Co. are shortly to be entirely re-decorated.

The present picture gallery which adorns the outer office will in all probability be eliminated with but a few pictures of the leading lights of burlesque adorning the walls.

Charles E. Barton's Ass'n Show.

Charles E. Barton, formerly general manager of the American Burlesque Association, has renewed his franchise for a show on that wheel for next season.

In addition to his own show Mr. Barton will handle the Frank Calder company, due to the protracted illness of Calder.

Andy Lewis in "Crackerjacks."

Andy Lewis will head the new edition of Bob Manchester's "Crackerjacks" on the Columbia wheel. Lewis has been playing in vaudeville.

Cubitt With Independent Circuit.

William C. Cubitt will act as office manager for the Independent Burlesque Circuit, in their suite of offices in the Knickerbocker theatre building.

SHOW BILLED WITHOUT NAMES IN "OPPOSITION" THEATRE

Jacques' Theatre, Waterbury, Conn., Playing Vaudeville Programs Without Divulging Names of Acts on Bill. Opposition to Poli's, Same City. Poli's New York Office Receiving Usual Reports.

Waterbury, June 14.

For the past two weeks there has been a vaudeville show staged at Jacques theatre here which has been attracting big business because of the novelty in not displaying the names of those who were to appear on the program.

The opening bill last week gave universal satisfaction in the town and the management explained that as the artists appearing at the house would be in opposition to the local Poli theatre it was deemed advisable not to make public their names.

Notwithstanding the secrecy attempted in the Jacques theatre, the Poli office in New York is receiving a full report on the Jacques program each week. At the Poli office Wednesday P. Alonzo exhibited the Jacques report for this week, giving the proper name of each act and comment on it.

Cohan Revue in Six-Weeks Run.

Chicago, June 14.

It's set that the George M. Cohan revue will open at Cohan's Grand here the latter part of August and remain about six weeks, according to the booking plans, when other shows will know-tow for Chicago favor.

These latter bookings include "The Great Lover," "The House of Glass" and "Hit-the-Trail Holliday."

CIRCUS' HARD LUCK.

Jamestown, N. Y., June 14.

The Hagenbeck-Wallace Circus is travelling badly handicapped for help. It has missed night performances through this, getting in and out of towns very late. The circus is not carrying over 100 workmen.

The show has had 31 days of rain out of 48 days since it started out. Du Bois, Pa., was not played through the lot being under water.

The H.-W. Circus is a 60-car show this season. So far the loss is reported at \$45,000.

Bridgeport, Conn., June 14.

In the face of the heaviest business ever done by circuses and carnivals in New England, shows are experiencing difficulty in moving from city to city, because of the munificent wage inducements offered in munition plants.

The Barnum-Bailey Circus, which played here last week, lost 150 canvasmen, razor-backs and drivers in Hartford and New Haven. The big top was raised here by the aid of small boys, and in Waterbury the parade had to be abandoned. In Bridgeport, the winter quarters of the outfit, the largest audience ever held under canvas was scored,

16,000 people being seated. One hundred and fifty bales of hay were scattered in the arena to accommodate excess.

Dan Hennessy Disobeying Orders.

Following instructions from his physicians to play golf for exercise but to indulge in no contest, Dan Hennessy, of the United Booking Offices, won a sterling cup the other day on the Dunwoodie course in a handicap match.

Mr. Hennessy is feeling better now.

MANY "PAT" CHANGES.

Boston, June 14.

Paul Nicholson returned to vaudeville with Miss Norton this week at Keith's with their old furnished room sketch. He had been with John Cort's "Princess Pat" which has had an excellent run here at the Park Square. Other changes in "Princess Pat" include Van Hendricks in place of Al Shean, Phil Ryley in place of Alexander Clark, Oscar Figman in place of Nicholson, and Ralph Riggs in place of Robert Ober. Charlotte La Grand succeeds Ruth Welch.

The intimation is that the newcomers will be part of a third company next season. It was also declared here that the changes in the cast came after an announcement of salary cuts for an unexpected extension of the Boston run. The principals, who have had 40 weeks, amicably refused the cut in most instances.

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

HARRIS PLAY A HIT.

Atlantic City, June 14.

The general impression here is that "Playing the Game" presented at the Cort Monday night by Henry B. Harris Estate is destined to be a hit. The play is by Sada Cowan and Traffarn Whitney. Frederick Stanhope staged the production.

The story of an actress on trial for the murder of her husband, her acquittal and final suicide furnishes the plot for the piece.

Monday night the individual successes were Katherine Kaelred, William B. Mack, Maud Hanaford and Felix Krembs. Others in the company are Lillian Keller, Albert Reed, Harrison Hunter, William Wainwright, Alice Atherton, Taylor Graves, Jos. R. Garry and Robt. W. Lawrence.

MISS STARR'S NEW PLAY.

Atlantic City, June 14.

David Belasco presented Frances Starr at the Apollo Monday night in "Little Lady in Blue," a new play by Horace Hodges and T. Wigney Percyval, who were the authors of "Grumpy."

Jerome Patrick heads Miss Starr's support, which also includes George Giddens, Frank Kemble, Cooper, Carl Sauerman, Frederick Graham, T. Wigney Percyval, Horace Braham, Adrian H. Rosley, Henry Travers and others.

"FOLLIES" A. C. RECORD.

Atlantic City, June 14.

The engagement of "The Follies" here last week marked the passing of the box office record which has stood at the Apollo since the house was built, nine years ago.

Deming Succeeds Mitchell in "Truth."

Chicago, June 14.

Will Deming has been engaged as one of the principals for the "Nothing But the Truth" company which is now domiciled at the Garrick after opening at the Princess.

Deming replaces Grant Mitchell in the leading comedy role.

NEW ACTS.

One of next week's features at Keith's Royal in the Bronx will be a sketch by the principals of the Bronx Players who closed a season's engagement at the Bronx theatre last Saturday. The sketch will be called "The Sculptor's Dream," and the cast will include Frances McGrath, Leslie Morey, Albert Gebhardt and R. G. Edwards.

Dorothy Arthur in several musical comedy successes, is to be featured in an act that will also have Clara Palmer and Mortimer Weldon in the company.

Jeff De Angelis, Harrison Brockbank and Arthur Aldrich are to take a flyer into vaudeville. Opening date now slated as June 26 (Max Hayes).

Bert Leslie next season, in a sketch by Archie Colby, labelled "Hogan in Mexico."

Hazel Harrington (formerly of Bernard and Harrington), with Allen Lewis and Co. (M. S. Epstein).

Edgar Hutchinson and Co. in a new act written by Joseph Herbert, Jr.

Emmett Corrigan and Co. (seven people) in a sketch.

Brandon Tynan in "The Volunteer" (four people).

Joe Kane and Lew Krause.

Bill LeMaire and Ben Dawson, reunited.

Sam Ash, single with pianist. Mr. Ash left "Katinka" June 10.

Mabel Elaine and the Creole Band (Harry Fitzgerald).

"The Last Reel," dramatic four people.

Joe Kane and Lew Krouse in "The Little Immigrant."

Billy Sliven and Florence Timponi.

Tom McGuire and Gene Barnes.

Sam Lewis and Florence Belmont.

Fred Clinton and Vera Long.

THE CHICAGO RECORD.

Chicago, June 14.

Charles Dillingham's stars, Montgomery and Stone, in "Chin Chin" closed at the Illinois Saturday and carried away with them the record for a \$2 attraction in this town. "Chin Chin" was for 20 weeks and played to an average business of \$19,000 weekly, with a total of \$380,000 gross for the engagement.

There never has been a two-dollar attraction in this town that has remained here for that length of time at that scale of prices. The biggest week that "Chin Chin" had was Washington Birthday when the show got a gross of \$23,000.

Montgomery and Stone will tour in "Chin Chin" next season playing as far west as St. Louis, touching such intermediary points as Washington, Baltimore, Pittsburg, Cleveland, Cincinnati, Buffalo, Detroit, etc.

MARRIAGES.

Lita Alarcon (Five Alarcons), to Ignacio Sotomayor, June 5, in Omaha.

Diane Aubrey, in vaudeville, was to have been married June 15 (yesterday) to Jan Rubini, a violinist, now appearing at the Strand, New York.

A wire from Chicago yesterday (Thursday) said the marriage of Kathryn Williams and Charles Eyton had been confirmed.



LOLA WENTWORTH and ANDREW TOMBES

The musical comedy stars, featured in "THE BRIDE SHOP," are presenting a new double act for the summer only, by courtesy of Messrs. B. A. ROFFE and CHARLES B. MADDOX. Direction, MAX HART.

E. F. ALBEE'S STATEMENT

June 9, 1916.

TO THE VAUDEVILLE PERFORMERS:

Mr. Mountford, for reasons of his own, which are obvious, has seen fit to print not less than three or four different times a letter dated February 28, 1907, prepared by Mr. Mudge, the then President of the White Rats, and signed by B. F. Keith, E. F. Albee, Percy G. Williams and J. J. Murdock. There is no dispute that this letter was signed by those last mentioned and that the promises therein contained were lived up to literally, while Mr. Mudge was in office, cannot be denied by anyone. The affairs of vaudeville performers were, in my opinion, never so well handled as during Mr. Mudge's administration (and this was during the so-called "Advanced Vaudeville" period). He represented the performers engaged in the "Advanced Vaudeville" as well as in the Western Vaudeville Managers' Association and the United Booking Offices and his handling of the situation was without conflict with any of the managers of these three circuits. He adjusted all their grievances, and after the retirement of "Advanced Vaudeville" there was no one who did more to help carry out the contracts of the actors than did Mr. Mudge.

Now, getting back to the origin of this letter. When Mr. Williams threw his lot with the other managers of the United Booking Offices, Mr. Mudge came to us and explained that there was unrest in his organization, that they believed that those who had played in opposition to the members of the United Booking Offices while Mr. Williams was booking elsewhere, would be discriminated against, and that this getting together of Mr. Williams and ourselves, was raising all kinds of fears; and Mr. Mudge stated that he believed that if the artists were assured that conditions which had theretofore existed would be continued in the amicable way that they had under his Presidency of the organization, that such assurance would go a great way towards quieting their feelings and disabusing their minds of imaginary fears. We told him to write the letter in his own way, which he did, and this is the letter we signed and lived up to until he left the organization, when antagonistic methods were adopted and the whole arrangement which had been so harmonious was cast aside. This was the beginning of the reign of Harry Mountford, and the tactics which he adopted were so distasteful to the managers that all the good accomplished by Mr. Mudge was upset and a feeling of unrest was forthwith engendered by agitation.

Perhaps Mr. Mountford will recall visiting my office in the St. James Building, and asking if he could be of any use to me in straightening out matters after the "Advanced Vaudeville" went out of existence, and we had taken over their contracts. He said in substance: "I know you are loaded up with more actors than you can use, and inasmuch as I have great influence with the actors in England, I will write over there and ask them not to come to this country now; that there are more actors here now with contracts than can be supplied with work." If one can believe what Mr. Mountford said, he carried out his suggestion. Whether anything resulted from his communication with these artists, I do not know, as nothing ever came to my notice to remind me of his talk. He was so interested in the artists at that time that he was willing to advise them to forego their contracts to curry favor with the United Booking Offices. He did not get the favor, and soon thereafter joined the White Rats. Shortly after his entry into the organization, Mr. Mudge was unseated and Mr. Mountford took the reins, and I want to say right here to Mr. Mountford, in answer to his many times repeated advertisement, wherein he accuses me of saying that "business men don't keep promises," that he deliberately and knowingly fabricates. I never made such a remark to him or to anyone else.

As this is the third or fourth time I have read this letter in print, sent out by Mr. Mountford, I only answer it now in justice to those who are forming the National Vaudeville Artists, Inc., and to whom certain promises have been made by the Vaudeville Managers' Protective Association, and who are entitled to know the truth as to past promises.

So far as the United Booking Offices is concerned every promise made by the Vaudeville Managers' Protective Association to the National Vaudeville Artists, Inc., will be kept to the letter.

If Mr. Mountford would only publish a list of the high-sounding promises he has been making the artists in speeches and in printed advertisements during the years he has been connected with the White Rats and relying on which they have poured in thousands of dollars to his organization instead of questioning other people's promises, he would do the artist a great service. He who never made good a single promise to the artist makes a fine laughing spectacle challenging other people's promises.

E. F. ALBEE

VARIETY

Trade Mark Registered

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SIME SILVERMAN, President
Times Square New York

ADVERTISEMENTS

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Foreign \$5
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Vol. XLIII. No. 3

J. H. Alox has booked three musical tabs for Montreal for the summer.

The Theatre Francaise, Montreal, ended its vaudeville season June 10.

Gus B. King is engaged to marry Miss S. Ackerhalt, non-professional.

White and Clayton have signed a three-year contract with the Shuberts.

William J. Gane is confined to the American Stomach Hospital, Philadelphia, following an operation for hernia.

Tink Humphries, of the United Booking Offices, Chicago branch, is expected in New York this week end.

Phil Klein sailed from Falmouth on the Noordam June 13, bound for his home town, New York.

Addie Wilkens (Wilkens and Wilkens) successfully underwent a second operation this week.

One of the Jordan Girls at the Royal last week slipped while doing her wire act Saturday afternoon and badly cut her chin. The act did not lose a show.

Dick Kearney of the Feiber & Shea office left Monday for his annual summer vacation in his New England home town.

Charles W. Boyer is running Celeron Park at Jamestown, N. Y., this summer, with Paul Dempsey managing the park's theatre.

Dave Kraus is recovering from an illness that bothered him for a month or more. Mr. Kraus was attended by Dr. Heiman of 378 West End avenue.

Gustave Von Seyffertitz is to produce Zoe Atkins' play, "Papa," this fall. William H. Gilmore will stage the production.

Frederick Warde, the Shakespearian actor, starts a Chautauqua tour June 23, using the subject "Shakespeare and His Plays."

Moe Schenck is handling the bookings for Walter Keefe, while the latter is away in the West, vacationing for a month or so.

The Bronx branch of the S. P. C. C., unsuccessfully tried to stop the Keith Bronx stock from playing "Damaged Goods." Magistrate Frothingham dismissed the complaint.

Sir Beerbohm Tree did not sail for England last Saturday, changing his mind at the last moment, and accepting another picture engagement during the summer.

Edward Aveling (Aveling and Lloyd) has confirmed his engagement to Fay Wallace of "Forty Winks" act, and the ceremony will be performed during the summer.

The Mozart, Elmira, N. Y., managed by M. D. Gibson (who also has the Majestic in the same city), will play a summer policy of tabs and pictures, securing the speaking material from Bill Delaney in the United Booking Offices. The Majestic is likewise furnished bills by Mr. Delaney.

Bowers, Walters and Crooker closed with the Jolson show Saturday night and will recreate for the summer. They have signed a new two years' contract with the Shuberts, commencing Sept. 1.

Harry Bailey, manager of the Alhambra until its closing last week, is now supervising the "Ramona" film for its eastern engagement. The picture is at the Standard theatre all next week. Upon the closing of the uptown house, the employees tendered Mr. Bailey a dinner.

The rehearing of the suit against Leo Feist and Al Piantadosi brought by Harry Haas who claimed the chorus of the defendant's song, "I Didn't Raise My Boy to Be a Soldier," was an infringement on his number, "You Will Never Know How Much I Love You," was dismissed last week in the U. S. Circuit Court by Judge Learned Hand. The dismissal was a victory for the Feist-Piantadosi interests, which had had a verdict registered against them by a magistrate. Nathan Burkan acted as attorney for the defendants.

TOMMY'S TATTLES.

By Thomas J. Gray.

While Henry Ford flopped as the old laugh getter this season Bill Shakespeare came along as a pinch hitter and put it over. You can always depend on the old timers.

The Summer homes are all open and every one will be so happy until the first summer colony benefit is played. When act sees act!

Can you imagine all the money a fellow could make now-a-days if he opened up a ukulele factory?

If they keep on adding reels to these big feature pictures, you will have to take enough food for three meals to the theatre if you want to see the whole thing.

The fact that Col. Roosevelt did not get the Republican nomination should not discourage cartoonists.

FRIAR'S FROLIC FLICKERS.

After a tour with the Frolic we hereby promise to stop kidding chorus men. It's a tough job. We can't remember being in step once during the entire trip. Joe Glick led the parade in Cleveland. It is Joe's home town. Nobody recognized Joe except his tailor. He presented him with a mysterious piece of paper as the parade swung past Keith's Hippodrome.

Crowds of people cheered Bert Levy on the streets of Chicago. They thought he was candidate Hughes.

Will Rogers blacked up and went on the end a couple of times. Several critics said that Will chewed gum much better in white face.

Irving Berlin blacked up for one night. Three days later he was still taking it off.

Louis Mann started off in the trip a dramatic actor. He soon stepped out of his character and at the finish was one of our best clowns. He understood all the funny things on the trip except Hap Ward.

Marty Sampter had no trouble sleeping in the hammock over his upper berth.

In Atlantic City a young lady shook hands with Rube Goldberg and said "Mr. (Andrew) Mack, I could listen to your singing forever."

Governor Dunne shook hands with Felix Adler in Chicago. When the Governor was just a lawyer Felix used to be his office boy. Felix asked his excellency how he remembered him and the Gov. replied that he saw him dance once and could never forget him.

Geo. M. Cohan got a wonderful reception everywhere. You can't get away from the fact that that young fellow has a great future.

The world isn't so bad after all. This is certainly great weather for lay offs

Subscribe for the Summer VARIETY 3 Months for ONE DOLLAR

Jane Ware, for several seasons leading woman with the Eugene Hall Stock Co., which opened last week in Lakemont Park, Altoona, Pa., will join the company the first week in July. Miss Ware has been appearing in vaudeville.

Joe Shea and Jack Hughes are claiming commission for the booking of the Charles Ahearn act at the Hippodrome, New York, next season. Ahearn says Shea booked him. Hughes alleges correspondence entitling him to commission and threatens suit.

Max Winslow has definitely decided to discontinue breaking in trousers for Charlie Chaplin, and this week made his appearance in a brand new suit, having purchased several in order to emphasize the fact of his decision. A hair-cut was given with each suit.

Frederic McKay is to produce "Jane O'Day of Broadway" at the Harris Aug. 1. Blanche Ring will be the star and there will be several musical numbers. It was shown for several weeks this spring in Chicago.

Robbie Gordone and her mother were struck by an automobile while walking along Michigan boulevard, Chicago, June 8. The mother received a fractured hip and is at present confined to the Wesley Hospital. Miss Gordone suffered mainly from the shock.

Sam Baerwitz, Joe Sullivan, Sam Tishman, Lew Goldberg and Jack Fox reached Broadway this week from Chicago, the quartet coming here in search of material for next season for the middle west. Several other Chicago agents are reported to be preparing for their annual Broadway vacation, including Coney Holmes.

The recently reorganized Wm. B. Friedlander Co., Inc., has booked the first new tabloid show at the Palace, New York, to open there Sept. 4 for a week's run. Joe Sullivan, who is in New York in the interests of the firm, arranged the booking. The cast will number 32 people, and the piece will run 45 minutes, being arranged as a regular vaudeville act.

SHUBERTS PAID \$125,000 BONUS TO COHAN & HARRIS FOR ASTOR

Theatre's Annual Rental is \$40,000. Lease Has Six Years to Run. Another Important Deal in Connection With This One is Underway.

The Shuberts turned into Cohan & Harris, it is said, \$125,000 as a bonus for the lease of the firm's Astor theatre, the house having been rented by Cohan & Harris from Wagenhals & Kemper, with six years unexpired. With the fixed rental \$40,000 annually, and the Shuberts apportioning the bonus pro rata as rental during that period, the Astor will stand them in \$60,000 a year. Not of large capacity it can hold between \$13,500 and \$14,000 as a top gross for a big \$2 attraction.

The Cohan & Harris-Shuberts-Astor theatre deal is reported to have an important side attachment that may develop sooner or later.

One of the immediate causes bringing about the purchase by the Shuberts is said to have been the enforced ruling of the Building Department regarding the two adjoining theatres the Shuberts contemplated building on 45th street, just west of the Astor. One of these new houses was to have been of large capacity, the other of the parlor type. The areaway provision by the department is said to have interfered, the department demanding the strict letter of the law be lived up to, the areaway to run about each new house as prescribed. It has happened in the past that a theatre builder found he could get away with a tunnel. There is said to be a revised building code about to go before the Board of Aldermen that will make this previously winked-at evasion a reality.

COHAN & HARRIS TRYOUT.

Atlantic City, June 14.

Cohan and Harris are to tryout a new play at the Apollo next week. "Buried Treasure" is the present title. It is a comedy in three acts by Rida Johnson Young.

In the cast are Zella Sears, Otto Kruger, Adele Rolland, Josephine Stevens, Ernest Stallard, Chas. Brown, Martin L. Alsop, Thomas Williams, Charles Dow Clark, George Cameron, Felix McClure, Wescott B. Clarke, George Spelvin, Jess Kelly and Harry Hubbard.

The Hattons' New Play Going On.

Los Angeles, June 14.

"The Brat" goes to San Francisco next week, and will be replaced here by the Hattons' new play, "Upstairs and Down."

Courtenay Foote will play the lead in the latter piece instead of Richard Bennett.

Owen Davis Fixing Kendall.

Los Angeles, June 14.

Owen Davis has arrived in town to make a few alterations in "Mile-a-Minute Kendall" before it is shipped to New York for its opening there.

Oliver Morosco is engaging a new cast for the eastern opening, but with

Harry Mestayer, Edith Lyle and one or two others retained.

INTERNATIONAL'S ADDITIONS.

There have been some changes in the layout of the new International Circuit of popular priced theaters, and before the season is formally opened there may be others.

At the present time (up to the first half of the current week, there will be another important meeting within a few days) it is designed to open all the houses on the circuit Sept. 4 in "wheel" form, consisting of 36 houses and an equal number of attractions, with several shows held in abeyance ready to take the place of possible fall-downs.

All attractions rehearsing in the east are routed to open in that vicinity and those making ready in the west will commence in that district. As laid out, the shows are routed to run with three consecutive weeks of drama, then one week of a musical show, this scheme being repeated throughout the season.

In addition to the shows previously announced in VARIETY, contracts have now been signed for John Craig to personally tour with a company of his own; Bickel and Watson in "Look Who's Here"; Mitchell and Quinn in "The Funny Mr. Dooley"; Joe Welch in "The Peddler of Avenue A." (Welch had to furnish a bond of \$5,000 for the faithful performance of his contracts.) William A. Brady has made application for route for revival of "The Whip."

The circuit is to be extended only when conditions are favorable and there is still ample room for expansion, towns like Cincinnati and Indianapolis not yet being represented.



FRANK VAN HOVEN

The rage of London and all England, with his piece of ICE. He has played before the King and Queen of England and has been successful both in Vaudeville and Musical Comedy. American Representative for Musical Comedy and Moving Pictures, CHAMBERLAIN BROWN, Cohan Theatre Building, New York. VAN HOVEN'S summers are not for sale, as he is booked solid in England. But winters, yes. Write.

SHOWS IN CHICAGO.

Chicago, June 14.

Three houses point to their box-office lineups, while others are saying nothing. Among the theatres now dark are the Blackstone, Power's and Illinois. The Princess will remain unoccupied until next Tuesday, when a new play, "Mr. Lazarus," opens there. There is talk that the Illinois is to house the Annette Kellermann film during the heated months.

The Columbia is turning them away with its Ziegfeldian burlesque attraction, "A World of Frolics," and Dave Marion. The Palace claims it is drawing exceptionally well and that the receipts are well beyond the \$12,000 mark for the "World of Pleasure" show. "So Long Letty" is still there with the draw for the Olympic. The theatres doing the biggest business are within a stone's throw of each other. This takes in "Too Many Queens" at the Cort, which is holding up noticeably well.

There is no line on the "Nothing But the Truth," now at the Garrick, as it did not get much play at the Princess from the city theatregoers.

"Treasure Island" is beginning to pick up at the Colonial, and the management says that it will remain there indefinitely.

"Experience" leaves the Chicago and pulls out of there this week.

The departure of "Omar" from the Garrick and "Mavourneen" at Power's was a quiet affair, both shows losing money on their local engagement.

May Irwin is doing nicely at Cohan's Grand and has helped her own cause by bully good work on the conventions under her own name and putting in sweet words for the suffragettes. Miss Irwin leaves the latter part of the month and the new Ince film, "Civilization," comes in.

SHOWS IN 'FRISCO.

San Francisco, June 14.

"The Brat" will remain in Los Angeles another week before opening here for its scheduled run. The engagement of Emily Stevens, on the whole, yielded light returns, and the musical comedy aggregation which just closed at the Columbia is reported to have been a loser on the engagement.

At the Alcazar the business is fluctuating.

ARRESTING "SPECS."

Chicago, June 14.

The local police department is re-renewing the effort of several months ago to stamp out ticket speculating in the "Loop," two arrests occurring this week, with convictions registered in both events.

Roman Dressell was arrested for sidewalk selling outside the Auditorium and charged under the disorderly conduct ordinance. In Judge Caverly's court Dressell was fined \$1.00 without costs. The second arrest under a similar charge brought John Smith before the court. Smith failed to appear when his case was called and the court fined him \$20 and costs.

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

GEST AND MANHATTAN.

Many guesses are being ventured regarding Morris Gest and his policy at the Manhattan opera house, now that that large 34th street theatre is under Gest's sole direction.

The fight club briefly holding forth there has passed away. The Manhattan will probably remain dark until the early fall, when it is expected Mr. Gest will reopen it with a style of performance that will prove to be an innovation for New York.

KITTY GORDON IN SKETCH.

Kitty Gordon is one of the futures at the Palace in about three weeks in a sketch by Edgar Allen Woolf.

Bruce McRae is to support her in the playlet, which is to require special setting.

Arthur Klein arranged the booking.

DALY IN "SHIRKERS."

Arnold Daly is to revive "The Shirkers" which he played at the Berkeley theatre some years ago. The playlet is to be presented in vaudeville by Mr. Daly, supported by an all-star cast.

STOCKS OPENING.

Tooney and De Mara will open a stock in Lawrence, Mass., on Labor Day.

Charles Riley has organized a circuit stock company which will play six towns on Long Island during the summer, one night a week. This custom has been carried out for several years by an Al Trahern company, but Trahern left the field.

STOCKS CLOSING.

The Lincoln Players at the Lincoln, Union Hill, N. J., close Saturday.

Richmond, Va., June 14.

The E. D. Price Stock closed June 10, night.

Grand Rapids, Mich., June 14.

The Emmett Corrigan Stock closed here Saturday.

Taunton, Mass., June 14.

The stock playing in Brockton for the major portion of the past season, and has been here for a few weeks, closed Saturday.

LATE CHICAGO BOOKINGS.

"The Fall of a Nation" is reported to open in the Illinois before the week ends. It's a feature film.

"The Daughter of the Gods" is likely booked for the Colonial, with "Mother and the Law" to follow at the same house about mid-summer.

DIXEY'S COMEDY BOOKED.

Chicago, June 14.

The Princess is not to remain dark through the summer, after all. Although the "Nothing But the Truth" company was moved over to the Garrick, where "Omar, the Tentmaker" withdrew, the Princess has arranged for "Miss Lazarus" to open there June 19.

This is the new comedy in which Henry E. Dixey is starring.

SPECIAL NOTICES

SPECIAL GENERAL MEETINGS and INITIATIONS TONIGHT

BOSTON
Commercial Hall
James William FitzPatrick, Esq.

International President
Edward Clark, Esq.
International Vice-President
Francis J. Gilmore, Esq.
Chief Traveling Deputy Organizer
and

Harry Mountford
At 11:30 P. M.

CHICAGO
Musician's Hall
Tuesday, June 20th
General Meeting
Wednesday, June 21st
Open Mass Meeting

ST. LOUIS
Friday, June 23rd
Special General Meeting and
Initiation

DETROIT
Monday, June 26th
Special General Meeting and
Initiation

BUFFALO
Garden Theatre
Wednesday, June 28th
Special General Meeting and
Initiation

All Commence at 11:30 P. M.
And at All of Which the International President and the
International Executive
WILL BE PRESENT.

LEGAL NOTICE

ALL MEMBERS of the White Rats Actors' Union and Associated Actresses of America who have cases in the hands of Messrs. O'Brien, Malevinsky & Driscoll are requested to IMMEDIATELY COMMUNICATE with MR. JAMES A. TIMONY, LONGACRE BUILDING, 1476 BROADWAY, New York City, as Messrs. O'Brien, Malevinsky & Driscoll have now turned all papers of members of this Organization in their possession over to Mr. Timony.

REPORT OF THE INTERNATIONAL BOARD SUBMITTED AT THE 16TH ANNUAL MEETING THURSDAY, JUNE 15TH, 1916

In presenting the report of the International Board at this, the 16th Annual Meeting, it is impossible to make it lengthy or exhaustive for the simple reason that the Board has only been in power since April 18th, 1914, and today is June 15th—a period of just two months, and not much can be laid before the members as to the work of the Board. It will be otherwise next year, when the Board will have been in session for one year, when they hope to present a more lengthy and complete report of the year's work.

But the Board can give some estimate of the work already accomplished.

At the first meeting of the International Board, every member thereof was sworn in to fulfill his duties and to preserve absolute secrecy regarding the work of this Organization. The bylaws and constitution were placed before it, and everything that was required to be carried out by the Board at its initial meeting was done and was so reported to the Lodge.

The Board has investigated the financial system under which this Organization and its allied interests are run, a system placed in operation by the International Secretary-Treasurer, and is more than pleased at its fullness of detail, its exactitude and the complete information it places before the members of the Board at each weekly meeting. There is placed on the table, not only for inspection by the entire Board but for private inspection by each member thereof, a detailed list of all expenditures and of all receipts from week to week, both of the White Rats Actors' Union and the Associated Actresses of America, and all the Organization's kindred enterprises. Not only are these placed before the Board, but they are filled in such a way that any member of the Board can look back to any previous week up to January 1st, 1916, and compare such receipts and expenditures with the current week. All payments are made by check, and all petty cash disbursements by numbered vouchers, and the Board believes that the present system of accounting is, as far as the Organization is concerned, not capable of improvement.

The Board has been slowly but surely wiping out the debts of the Organization, and it believes that financially the Organization has now "turned the corner."

The matter in dispute with Messrs. O'Brien, Malevinsky & Driscoll, the late attorneys for the Organization, has been settled and their claim adjusted.

Another outstanding claim is the loan of the Mutual Bank, with whom satisfactory and pleasant relations have been established.

There are outstanding debts to the various firms of attorneys throughout the country which were contracted by Messrs. O'Brien, Malevinsky & Driscoll, of which the Board cannot give an accurate estimate, but it is believed that these amounts do not total more than \$2,000 in all. This cannot really be found out until bills have been received from all attorneys for cases contracted for during the past four years.

The claim of the J. B. Greenbut Company is being liquidated in a manner satisfactory to them.

There are still various amounts owed to members of this Organization, notably to Mr. Frank North and to Mr. Fred Niblo, whom the Board here officially desires to thank for their support of this Organization in its critical time, and for their kindness and generosity in allowing us the time to redeem these obligations of so long standing.

The amount which this Organization owes to its International Secretary-Treasurer, Mr. Mountford, he does not wish to be regarded as a liability, for, as he stated to the Board, this is a sum which never need be considered until the Organization is free and clear of all debt and can show an appreciable balance on the right side. So that this shall be carried out, Mr. Mountford has no evidence of this debt further than the word of honor of the Organization.

The Board is happy to report that the Organization has 20 branches, each busily at work under the direction of the International Executive for the common good of the actor. Wherever possible, it has attempted to organize the different branches of the business. It has created a Motion Picture Branch, of which Mr. James Lackaye is the President, and Mr. J. F. McCabe and others are its Advisory Committee. It has also organized a Colored Branch, whose address is 145 West 45th Street, and whose Chief Deputy Organizer is Mr. William H. Farrell, who is doing very good work.

The Board is most happy to state that our relations with all our Branches are of the most friendly and most amicable character, the Hebrew Branches and German Branch being represented on the Board and participating in its deliberations and decisions, and the Board is grateful for such knowledge and assistance.

The Board has never ceased to attempt to carry out and bring to a successful issue the policy of this Organization, which each member of it has sworn to uphold. It has made repeated efforts to settle matters on an amicable basis with the managers of this country, and has succeeded in many instances. It is the bolder of many Closed Shop agreements with different firms and managers, the full details of which will be published when the Board thinks the opportunity has arisen and the time is ripe. Besides securing these Closed Shop agreements, the Board has made endeavors to arbitrate its differences with other firms and managers, but regrets to say that up to the present they have not been successful in some of their attempts at a friendly, diplomatic interchange of opinions.

However this may be, the Board will not cease to promote the most friendly relations, if possible, with all managers and all agents, as far as is consistent with the policy of this Organization. If trouble of any sort arises, or if strenuous and vigorous methods have to be adopted to carry out the policy of this Organization, the members may be sure that these methods and this trouble will have been forced upon the Board, for no step will be left untaken, no stone will be left unturned, and no effort will be left unspared to obviate the necessity of civil war.

But the Board is determined if it, as the representative of the actors of this country, is denied a hearing, is ignored and is treated with contempt, that whatever the cost to themselves they will enforce the policy of this Organization.

The Board wishes to express its deep appreciation of the work that is being done by its Chief Deputy Organizers Joseph Birnes, Ernest Carr, Berry Connors, Cora Youngblood Corson, Francis J. Gilmore, Harry G. Lott, Jack T. McInerney, George E. Searjeant, and Geoffrey L. Whelan, who in their respective districts and offices are working single-mindedly for the success of this Organization, and much of the progress which has been made is due to them. The Board considers that the Organization is fortunate in the possession of men of such calibre, standing and character as its Chief Deputy Organizers.

The Board here desires to express its thanks to the International President, Mr. James William FitzPatrick, for the fairness, conscientiousness and intelligence with which he presides at its meetings, and directs its deliberations, and believes that both the Organization and itself are to be congratulated upon securing his services in such a position.

The Board also wishes to go on record as to the invaluable services of the International Secretary-Treasurer and International Executive. To most of the members of the Board, Mr. Mountford was a personal stranger, and naturally their opinions of him had been grounded upon what they had read and heard about him, but the intimate personal relations with him which the meetings of the Board have brought about have convinced all of them that he is the right man in the right place, that he is faithful to the duties of his office, that his counsel and advice are always for the benefit of the Organization and for the actors of this country, and that he has but one thought—the success and future welfare of the allied Organizations.

The Board is happy to feel that it has the unanimous support in its arduous work of the members of these Orders, and is convinced that, with that support and with the leaders the Orders have at the present moment, success is within our grasp and that nothing can stop our victorious progress as long as we all are true to ourselves and to our obligation.

The Board looks forward to the future with every confidence, secure in the justice of its cause, secure in the loyalty and obedience of its members, and assured of the knowledge, intelligence and foresight of its leaders; and knowing that our cause is right and knowing that right must triumph, it sees nothing before it, whether through arbitration, whether through diplomacy or whether through war, but the final triumph of Justice and Equity.

In concluding this brief report, the Board wishes to place itself on record and again pledge itself to the policy as outlined in the constitution, and to assure the members that neither zeal, devotion nor courage shall be lacking in its endeavors to carry out such policy, to protect its members, and to uplift and better the condition of the organized actor and actress within its jurisdiction.

(Signed)

JAMES WILLIAM FITZPATRICK,
International President.

(Read at the meeting of the International Board, Tuesday, June 13th, 1916, passed, ordered to be signed by the President and printed.)

NEW ACTS NEXT WEEK

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

George White and Lucille Cavanaugh, Palace.

Minnie Dupree and Co. (New Act), Colonial.

Woolf and Stewart, Colonial.

Lydell and Higgins, Brighton.

Keith Bronx Players, Royal.

Kate Condon.

Songs.

16 Mins.; Three (Interior).

Majestic, Chicago.

Chicago, June 14.

Kate Condon is no stage novice. She attained an enviable stage reputation in other years, not alone through a mighty sweet voice, but Miss Condon also had looks and stage personality. The program says Miss Condon, a "prima donna contralto," was "lately star of the Gilbert & Sullivan Opera Co." Miss Condon upon her appearance Monday afternoon at the Majestic in the fifth position looked real well and was dressed becomingly in a gown which was in excellent taste with Miss Condon's dark complexion. Miss Condon sings well; stage training still stands her in good stead, and, while it would not be telling any tales out of school, her voice does not possess the lustre, strength nor tone of other years; yet she does sing sufficiently well to entertain. Miss Condon had a stage pianist, but he did not assist on the opening number. Her repertoire ran mostly to light Irish folk songs, and they were well received. Miss Condon made a change for her "Gypsy Song," and she also sang "Moonlight" effectively. During the change, Herbert Johnson played a piano solo. Miss Condon's program appeared to give excellent satisfaction to the Monday Majestic regulars. On the "come back" to vaudeville Miss Condon is reasonably satisfying in her song repertoire.

Mark.

George Fox and Lillian Ingraham.

Songs.

17 Mins.; One.

City.

A boy and girl turn, needing changes to brighten it up. It might be better to work in "two" and use a parlor set instead of "one" with a grand piano and a parlor lamp. It becomes necessary to use the spot almost throughout the entire act for that reason. The opening song, "I Love You," was easily one of the best numbers. However, from then to the next solo number by Mr. Fox a good bit of attention was lost through a medley of songs sung by Miss Ingraham. As Miss Ingraham does not possess a voice, less singing might help. A "cessy" number toward the closing is a gem, and Mr. Fox put it across in such fashion it drew solid applause. He next renders an Italian number with his partner, still at the piano, joining for a little harmonizing at the finish. The material is there, but they should reframe, for the turn drags around the centre. A couple of minutes less might do it.

Isabelle D'Armond and Co. (1).
"The Demi-Tasse Revue" (Variety).
18 Mins.; Three (Special Set).
Colonial.

"The Demi-Tasse Revue, Served and Poured by Addison Burkhardt" brings Isabelle D'Armond back to vaudeville and the American stage, after petite Isabelle's foreign wanderings for a couple of years or more. With her on the return trip is Bobby O'Neil and a very attractive stage setting, done in shades and cretonne (if that is the way to spell it), also a couple of matched lamps, with a baby grand included in the parlor outfit. The opening sight sends the turn into favor that is not difficult to hold, following the appearance of the principals, Mr. O'Neil first showing, after which Miss D'Armond pops into view. They talk, sing, dance, imitate, burlesque, recite and play u-kay-lay-lees. That should be sufficient to call the couple a variety turn, particularly since u-kay-lay-lees are becoming a wonderfully popular instrument for so many people who never knew they had music in themselves, but believe u-kay-lay-lees have. All ukees sound alike and are said to cost an equal amount, ten dollars per, no professional discount and extra strings extra. They all sound alike and are all played alike, thereby denoting that the u-kay-lay-lee is the bunk musical instrument of the universe. Nevertheless and notwithstanding however, Miss D'Armond and Mr. O'Neil did very nicely throughout, in whatever they did, if a few things are excepted, such as the rag melodrama, the Gaby and Harry impersonation, and the recitation of "Scotty" by Isabelle, all alone. She's such a little girl to attempt such a big recitation, as a pianolog bit! But Miss D'Armond did quite well with a piano-played medley that started off with a "Very Good Eddie" selection. In fact, whoever framed the "Demi-Tasse" was quite careful to hover around sure-fires, in which of course the rag meller must be figured, or was so figured at one time. As a pretty looking little redhead (now), Isabelle D'Armond has no trouble in convincing. Mr. O'Neil is a personable young man, of the juvenile type, light on his feet, without many steps to prove it, and able to talk, with a near-sweet singing voice. It was he who had to make the mistaken announcement about the recitation, as mistaken as the recitation itself in this act, and particularly where it was placed in the routine. The D'Armond-O'Neil turn can get over, but it should be fixed up a bit, in running and material.

Stime.

Russell and Evans.

Songs and Talk (Bench).

12 Mins.; One.

Jefferson.

A man and woman character team. Man is an Italian, with his partner as a "kid." The male member's dialect makes it apparent he could take any other nationality and do equally as well with it. The main portion consists of vocalizing, with the man leading in this division. More of this and less comedy would help.

Lida McMillan and Co. (4).
"Moonlight Age" (Comedy Drama).
25 Mins.; Full Stage.
Harlem O. H.

Again Lida McMillan comes to the foreground with another new sketch, this one, however, hardly measuring up to some of the others she has recently tried. Perhaps Miss McMillan will probably locate a worthy piece if she decides to continue looking for material but when this one was picked a poor move was made. Miss McMillan would be doing herself justice to shelve this one before going further, for it is an impossible thing, with nothing to hold attention; and what comedy and dramatic situations present themselves are hardly strong enough to overthrow the faults of the rest. It cannot help but drag, through running 25 minutes.

Ruth Curtis and Frank Saburn.

Songs.

12 Mins.; One.

Harlem O. H.

A "two-act" hardly strong enough to hold a spot on some of the better small time bills. The woman, rather plump in stature, carries the turn, although she does not possess a voice of extra quality, suggesting a cabaret performer most of the time. Her partner accompanies her at the piano, playing a solo to make time after one of her exits. She has some numbers well suited to her style, thereby giving the act a strong finish.

Ziegler Twins and Ellsworth.

Songs and Dances.

10 Mins.; One and Full Stage.

Fifth Avenue.

Girl twins and a youthful appearing chap comprise a likable dancing trio. Opening in "one" with a song, they go to full stage for the main portion of the turn, which is dancing. The girls handle a novelty number nicely, rather copying the style of the Dolly Sisters in their work. They also do classic dancing that suffices. The man has some good Russian steps and distinguishes himself in them. Opening the show at the Fifth Avenue the first half, this trio capably handled the situation.

Fred C. Hagan and Co. (3).

Comedy Sketch.

14 Mins.; Full Stage.

City.

A light comedy sketch a bit old in idea, but good enough to travel the rounds of the smaller houses. Designed purely as a comedy skit, it lives up to it. Plenty of laughs during the running, and, while the playing (especially the mother-in-law, around whom the main idea is woven) is nothing out of the ordinary, the sketch should be kept busy.

Hudler, Stein and Phillips.

Songs.

12 Mins.; One.

Fifth Avenue.

A male trio, well groomed, and possessing the necessary harmony to leave a pleasing impression. Ranging from a six-footer to a somewhat more diminutive chap, this trio has the necessary personality and vocal ability to make itself known.

AMERICAN.

Nothing particularly entertaining about the bill at the Roof the first half of the current week, the comedy acts running to a low grade as a rule with but little of a redeeming nature in the balance of the program to offset the handicap thus created. Business was surprisingly good considering the elements, but the attending conveniences at the Roof are probably responsible for this condition, and those same conveniences which include principally the smoking privilege and the ventilating arrangement should hold up the average attendance at the west side Loew house during the coming hot season.

Will Oakland and Co., one of the recent Loew acquisitions from big time, headline the bill in his singing specialty, "At the Club," with a quartet in support of the principal. The vocal efforts of the quartet stand out nicely while undimmed the story, but considerable improvement could be made in the arrangement of harmony. The Oakland turn is a novelty for small time though, and while it may not draw any patronage it will please everyone.

The Isabelle Sisters opened with a musical turn arranged on a light comedy basis, the girls performing a routine with violins and mandolins, dancing to their own accompaniment, etc. It's a light-weight arrangement for any time, but sufficiently good to open such a bill as it did at the Roof.

Millie and Lockwood held second spot with a routine of talk delivered in rural make-up and dialect. This pair should relegate a good portion of their repertoire to the ash heap. The coke fend impression and the accompanying expectorating stunt brought them perilously near to the "honky tonk" division. A yodel song at the close earned them a great hand, but this excellent impression was marred by their previous work and until they renovate their routine Millie and Lockwood will either stand or slide backward.

Roy and Arthur offered the juggling turn formerly shown for years by Bedini and Arthur. The work of the comic is too well known to comment upon and it is extremely difficult to express a review of the "straight" without a comparison with Jean Bedini, and in this such a comparison is practically impossible. The pair earned a run of continuous laughs at the close of the turn and could be safely credited with a good report.

Prince and Deerie gave a reasonably good account of themselves with a light comedy line of talk and considering their ability one might suggest a consultation with a capable writer. Their present material is hardly up to the mark expected from such a capable team.

Maurice Samuels and Co., in "A Day at Ellis Island," worked to a succession of healthy laughs despite the inconsistencies of the playlet, which at times approach a ridiculous point. The bit attending the presence of the Catholic priest should be toned down out of respect for the cloth. More speed would aid the playlet materially. They scored nicely at the Roof. The intermission period followed with Belle Rutland opening the second half. This girl makes a rather attractive appearance, sings well and shows good taste in her vocal selections. She made the best impression of the evening up to the time of her appearance.

After Oakland's organization of singers had shown their wares, Levan and Devine appeared with a comedy singing and piano act. Levan is there in every respect, but should eliminate Burt Green's piano playing "bit" and Jack Norworth's announcement idea immediately preceding it. This pair took away the honors of the evening and should do equally well anywhere. The Four Kings closed, with Charlie Chaplin's "The Fireman" following.

Wynn.

JEFFERSON.

Just an ordinary eight-act show at the Jefferson the first half with the bill lacking anything of large proportions or in the way of a name. Business Monday night was satisfactory considering the favorable turn of the weather towards outdoor amusement. Yamada, a Japanese roller skater who juggles, opened the show. He did well. Holmes and Reilly, with operatic selections, No. 2, got along in good style, with the man working in the pit leading the orchestra. A big laugh was registered when he stepped upon the stage and showed himself to be a near seven-footer. The present numbers are familiar operatic selections.

The sketch was presented by Lella Davis and Co. of the suffragette variety with an effeminate man. The cosmopolitan audience failed to grasp a large portion of the dialog bit with the big woman showing her power in any physical way they enjoyed it immensely. Russell and Evans (New Acts), No. 4, after which Charlie Chaplin in "The Fireman."

Jim McWilliams opened after the picture with a piano going over easily at the finish while having the audience whistle. The De Pace Opera Co., in a conglomeration of vocal and instrumental work rather pleased through having in their offering numbers which are away from the stereotyped operatic variety and up to date. The playing of the string instruments proves one of the best bits in the act, with the singing harmoniously blended.

Harry Steppe, at this house but a few weeks ago with his "Step Lively Girls," returned this week with a male partner called Martin. The Steppe comedy is a standby downtown. The act can fit in houses like the Jefferson, where there is a certain tendency to enjoy burlesque comedy. The Sig. Frans Troupe closed the show.

ZIEGFELD FOLLIES.

Ziegfeld has found a substitute for a flag finale. It's a crotch dance and it's going to be the big hit of the "Follies of 1916" with the average audience. With a scene set on the banks of the now notorious Hawaiian "Lili" river, the company, and Mr. Pennington and Miss Pennington go into that waist wriggle exercise. It must make the heart of poor old dear "Girl in Blue" expand with anger when she realizes how often she was under bonds to keep her waist line still, before they discovered that the national pastime of Honolulu was crotch dancing. Just before the flag finale, Miss Pennington had done her "Li Li" all alone, and apparently in the approved way.

There are other hits in "The Follies" of this year, which opened at the Amsterdam Monday. They are led by Flo Ziegfeld's great triumvirate, Pulchritude, Production & Personality. Among the personalities to stand out are Fannie Brice, Mr. Granville, Miss Pennington, Mr. Randall and Frances White, with Ed Barclay, a newcomer, also a contender, whilst gifted Ina Claire is always and so often so much to the fore that one must figure Miss Claire as about Ziegfeld's present biggest playing asset. Sam Hardy strikes now and then, most solidly as Lou Tellegen. William Rock never gets a chance, for William Room Room and the stage is packed with dancers of all varieties, while Bert Williams hasn't gotten set yet, nor has he the songs that are his looked for stand-by. Justine Johnston and Allyn King are in the first division of P's.

To the show business the wonder of this season's Ziegfeld show will be Bill Fields singing and impersonating in his "Pictorial Palace" scene. Mr. Fields is ex-Secretary Daniels and Roosevelt, singing a verse each time, getting away with it but looking shocked himself after the final line and dazedly excited. Later he does his juggling on a croquet layout, using the mallet and ball for the bouncing. In this Mr. Fields has an original idea of making himself the attraction by the ball as he is about to strike it.

In production, scenery and costuming, "The Follies" is once again pre-eminent. Joseph Urban has provided settings that linger in the eye. The costumes are always Ziegfeldian, which tells everything.

In scenic novelties, other than Urban's, the standing out is a water-tension by Frank C. Thomas, a cinema effect, of a ship moving at sea. A Zeppelin followed by aeroplanes flies over and beyond it. Then the ship is seen to be struck and slowly sinks. In its place merges from the watery depths a submarine. The effect is striking, for a neutral country.

A staging effect, new on Broadway, is called the "Sparkling Girls," and done by the chorus during the song, "Sonnambulist Melody," led by Miss White. A large mat was dropped down from the flies and laid on the stage, in a dark scene which remained in semi-darkness, as the girls, dressed in white, while dancing upon it, caused light flashes at times when their feet appeared to hit certain sections of the mat that had been lightly electrically charged. During what looks to be the song hit of the show, "Good-Bye, Dear Old Bachelor Days," sung by Mr. Granville, a library set was used, also in semi-darkness, and as the song proceeded, the lyric telling the bachelor was to be married on the morrow, furniture and pastels were stripped off, the hanging being taken up above, leaving the decorations, "paintings," and so on in a pure white relief. Girls' heads appeared through these in very nicely simulated pastels or paintings.

Ned Wayburn staged the show. These ideas in staging run along his style of work and apparently were conceived by Mr. Wayburn, who made his best mark in producing numbers like the "Good-Bye" finale, which had plenty of ginger. Other number bits were not out of the ordinary, to any extent, though considerable action by the girls were injected through dancing.

On comedy the performance runs to travesty, with Shakespeare highly advertised. The "Romeo and Juliet" burlesque holds several good laughs, and the "Othello," in which Mr. Williams has his broadest chance, will no doubt be worked up into a very laughable bit. The travesties are not prolonged and carry more humor in dialog than action. In "Othello" Mr. Williams as the Moor says to Desdemona (Mr. Barclay), "Who have you been running around with lately, Desperatemonkey?" "The Regiment," in the reply, thereby giving Barclay, of course, credit for the laugh. Mr. Williams seemed to work too slowly in this bit.

A "Recruiting on Broadway" scene was cut out after the first performance. Other changes were also made, from the program, Mr. Williams' single and Rock and White's double, both in "one," being moved up from the second into the first act. This gave Miss Brice almost a clear field in the second portion for her funnyisms. She caught the house from her first entrance of the evening, when coming into that section with a "Nijinski" song that Miss Brice "made" with her mugging and gestures.

Miss Brice later walked off with the comedy hit of the show, while singing two songs in "one." They were "The Hat" and "The Dying Swan" (the ballet dress), both done by her when lately in vaudeville, the two songs having been especially written for Miss Brice by Blanche Merrill, who was not mentioned on the program in this connection. It was around 11 o'clock when Miss Brice caught the comedy hit. Other than that the only fun of the second act was the W. C. Fields turn and a burlesque on the cocktail mixing from "Fair and Warmer," the latter executed by

Miss Claire and Mr. Hardy during a song, "Ain't It Funny What a Difference Just a Few Drinks Make?"

Miss Claire was all over the show. Her Jane Cowl and Geraldine Farrar imitations in the "Pictorial Palace" were wildly applauded, and in this scene likewise Miss Brice as Theda Bara put an addition on her comedy, and her house took it though "The Follies of 1916" will place Fannie Brice where she has belonged for a long while since, without the proper recognition, as one of America's real comedienne.

Mr. Randall brought much admiration to himself by an excellent impersonation of Nijinsky in the "La Spectre de la Rose" ballet that was very well put on.

The opening scenes of the show should not be overlooked. Mr. Randall scored there also, and in scene two, Mr. Granville as Mark Antony delivered a finely written comedy oration, and delivered it so well the audience immediately suspected what Mr. Granville later gave proof of, that the longer he plays the more he should be becoming a theater singing, singing or dancing, and "The Follies" as ever says again that if you can't dance well, you'd better not try among its bunch of fast steps.

The book and lyrics (which means comedy as well) were written by Gene Buck and George V. Hobart. The lyrics are of high grade and the comedy will be improved in volume, but it's a big show of many scenes and numbers, making it fast as a whole. There's so much the comedy must be grabbed in a moment. In this end Mr. Barclay taken from burlesque made a good showing. A season with the Ziegfeld show will do wonders for that boy, who is overburdened with the comedy, and a laugh so easy for him he may mistake the personality for ability and stop trying.

Again there appears to be no startling song hit, though another may develop as did the "Frisco" and the rag from last year's show. Louis Hirsch, Jerome D. Kern and Dave Stamper furnished the score for the different bits lyrics.

The first fire of the performance is "Unpreparedness" in the first part that might have passed away with the "Recruiting" scene without having been mourned over. The show's finale is Ziegfeld's "Danse De Follies" (Amsterdam Roof) where Bird Millman did her pretty wire walking, and Miss White gave the tag to the show by singing "The Midnight Frolic Rag."

"The Follies" is there again, because it can't fall while there are women, dresses and production. And this is the tenth year, according to the program, that Ziegfeld has been furnishing them under the "Follies" title. This year's performance is bigger than ever. Whether better or ever remains to be seen, but it is, at least, the ultimate verdict, it still "The Follies." *Steve.*

PALACE.

From an angle of general entertainment the current Palace bill could hardly be improved on, the layout carrying practically everything essential to a first-class vaudeville program with a few surprises added for extra money.

The topline honors are given to Dorothy Jardon with the Theodore Kosloff troupe of dancers in the extra feature division, this being their second week.

Miss Jardon lived up to every expectation, gathering in the evening's hit in next to closing position, being forced to the limit of her range by what is a remarkable abundance of personality is centered around this girl's efforts. Her appearance is stunning in every particular and she has selected numbers that stand out individually and collectively. In her line of stage work Miss Jardon runs second to none.

The initial surprise of the evening came with the introduction of Nina Payne and Joe Niemeyer in second spot. This pair have built a singing and dancing turn that should eventually bring them to the attention of production managers. Opening with a double song they proceeded through a list of dances with special costumes and scenic affects that appear quite as original as well done. A future dance of eccentric design marked Miss Payne's best solo effort with "The Merry Minuet" in lyric and dance proving the banner number of the outfit. As a modern song and dance team Payne and Niemeyer establish a pace that will find few followers. They scored an easy hit, although somewhat handicapped by the early position.

Apoll's Animals opened and gave the show a rattling good speed and variety of stunts shown earning a generous hand at the finale. "The Red Heads" came in next spot, with James Carson, Milt Francis and Eleanor Sutter in the featured roles. This turn has established itself and its reception at the Palace was right in line with past performances.

Stan Stanley closed the first section with his comedy talk and bounding net bit, the opening division pulling loud laughs from the entire house. Stanley has built up a routine of comedy talk that he knows how to deliver for the greatest results. His male aid could strengthen his talk, eliminating the waits with a prearranged "spiel," but this is but a minor defect and hardly noticeable to the average auditor. Stanley took down the comedy bit without opposition.

The Kosloff aggregation repeated their last week's success, the cleverly arranged routine satisfying the entire house. It makes a good summer prospect with a continual change of numbers.

Ben Welch preceded Miss Jardon with his dual comedy role, the Italian portion being superfluous in this instance. After getting away nicely with a safe hit he returned for

a dramatic recitation and slowed things up. Notwithstanding his attempted exhibition of versatility he would do better with the single character. Ruth Budd closed and held the majority in.

FIFTH AVENUE.

The first half bill at the Fifth Ave. this week over ran with men. Act after act appeared with only male members. The bill did not appear to please the audience, which included a large portion of males. The Fifth Ave. recently had an all-girl show which drew nicely, and this week's first half program did likewise.

Ziegler Twins and Ellsworth (New Acts) opened the show with dancing that was heartily enjoyed. Hudler, Stela and Phillips (New Acts) next scored some appreciation from the start. Miss Benson and Co. in a comedy sketch furnished some laughs, although the piece does not appear to have any great strength. Miss Benson in the role of a film vampire looks fetching in an attractive negligee. The main portion of the comedy is created by the man playing the old hick. He works well with the star and they manage to put it over.

Treveto followed the picture and took down the first big applause hit of the evening. The violinist had no trouble in getting started and finished very big with the whistling. The incessant applause called for a speech, used instead of an encore. Beginning with Treveto, which practically marked the second half of the bill, the stage was trooped out by a young woman, she appearing in an inconspicuous capacity with the Tom Smith-Ralph Austin turn. These boys put over their customary comedy hit and helped materially the comedy end of the show, which was all comedy. The Smith-Austin opening brought a good laugh, as did the general antics of the two. The closing of the evening clock for watch by Smith has been done for some time by Kate Ellmore.

The remainder consisted entirely of men, first coming Clark and Verdi, whose Italian comedy was liked, and Hanlon and Clifton in the closing spot in their offering "The Unexpected."

COLONIAL.

The "summer policy" for the Colonial is having a try-out. While an attempt like this to a crowded neighborhood where the residents can afford a vacation in hot weather is wholly a gamble, still with any sort of a weather break and the kind of shows the Colonial is giving this week, the house should find that at least summer vaudeville is rent-productive. And that would mean a consequent profit, since the rent or the fixed cost of the Colonial was probably charged off by the ending of the regular season.

The Colonial bill Monday night looked like a circus for hot weather. It had a lot of show, some well known names and further, contained entertainment of the summery sort, which means much singing and dancing. Next week's show in the same house, placed all over the place, looks very big also for this time of the year. One doesn't expect much on Broadway in the vaudeville way after Decoration Day up to Labor Day (excepting at the Palace, where the transients may be depended upon). So a Colonial bill of moment in these times is calculated to excite more than casual comment.

Monday evening the house filled slowly but surely, and by intermission the attendance could be called good. It was the first break in the weather after a siege of rain and this was distinctly against good business. Many women were in the theatre and they made the applause. Some women are the best audiences in the world and they like what they like, leaving no argument.

The sample of the people were wholly new. Closing the first half came Jarvis and Darr and second after intermission were Isabelle D'Armond and Co. (New Acts). Miss D'Armond may have had a bit the worse of the position, as there were a couple of mixed "two-acts" ahead of her, but it bespeaks the confidence of the management that might have justified the appearance of "Isabelle D'Armond" in the lights outside, for Miss D'Armond is as well known if not more so than any other turn on the Colonial program this week. But the Colonial doesn't like to juggle too freely with new acts. That has been noticeable there in the billing all season and perhaps it's the wisest course in the long run.

The Jarvis-Darr skit is a playlet with a set and called "The Bride Tamer," by Edgar Allan Woolf. Mr. Woolf gave a humorous idea as his portion and reduced it to lyrics for the far greater share, with music by Percy Wenrich, but it depended upon the players, and in this department Sydney Jarvis almost alone carries the sketch. Virginia Darr, as picturesque as the unwilling and unfettered bride, must be tamed, and is, but she doesn't seem to grasp the role for its best value, which may be a matter of opinion or direction. Mr. Woolf staged the skit. The set is a cousin to an Egyptian night scene and in its effect is most fetching, the bridal suite scheme being exquisitely carried out for the audience's eye. A slight fault is Mr. Jarvis doing the telephone bit behind a screen. He might have taken that piece of business just inside the bedroom door. It's too stagey as at present. But Jarvis' personality and robust voice, together with the lyrical story and some of the music, will put this playlet across anywhere as a musical comedy sketch.

Just before that act was Eric Wood, who has vaudeville a mouth-organ through ragging it. Here again is personality, more

of magnetism in this instance. The young man does nothing much excepting to play very well a mouth organ and make it sound like something else. But that seems enough. He has a good individual idea of comedy, being it is, however, and seems able to dance, not doing much of that. He enters with a banjo that has an attachment for the mouth-organ, starting off in that way. This, with a yokel style of dress and a rangy languid manner of handling himself, sends him over. There was no denial the house liked him, perhaps better than his synopsis on the mouth-organ.

And before him, in No. 3 spot, were Sarah Padden and Co. in "The Little Shepherd of Bargain Row." The program note of the inspiration for the vaudeville tabloid doesn't mean anything to those not familiar with it. This is a drawback, leaving Miss Padden to depend upon her slang and her laugh for whatever the sketch brings. For vaudeville purposes it would be a better plan to have another playlet written and staged, as that did not refer so often to vagueness as this one does, for those who have not read, seen nor heard the other versions.

The Ramadell Duo opened the show. Cummings and Gladings were second. The Alvin Brothers closed the performance, with Kramer and Morton opening the second part. The blackface boys made them laugh. Next to closing was Nellie Nichols in a long turn, made so and made to appear longer even by an Italian "character" production bit involving a scene in full stage. It isn't placed right in Miss Nichols' act and doesn't belong anyway in the midst of her present repertoire. She sang an "Isaacstein" song that has a very poor first verse, and finished very well with "Kelly," a new Irish number. *Steve.*

CITY.

A good small time show was shown at the City the first half, and Monday night found a fair sized attendance.

Kearney and Malrose opened the show with some acrobatics and a lookabout comedy, featuring the Bert Malrose and Clifton at the close. George Fox and Lillian Ingraham and Fred C. Hagan and Co. (New Acts).

Arthur Lipson closed the first part, scoring a substantial success through the novelty of his turn and the excellent manner in which he delivered his numbers. For a while it appeared as though he might hold up proceedings. Charlie Chaplin in "The Fireman" followed.

Howard and Rose, with their banjos, were next, doing a turn of considerable merit. The throwing of banjos and playing them at the same time struck the house right, with the operatic finish closing a successful piece of work which was rewarded with strong applause. Leonard and Willard were next to closing with some bright, with a good deal easily gaining its results, with a reader over the heads of those present. The song used is a little old, and just managed to get across. The male member should use another number where his awkwardness in dancing would not be so prominent. A dancing finish was liked. Lasky's "Society Buds" closed the performance.

HARLEM OPERA HOUSE.

The Harlem Opera House continues to pack them in, and for what reason can easily be seen. Every night in the week another special feature is the attraction, besides the regular big-time headliner Manager Swift is now using to head his summer shows. Tuesday night the dance contest held forth, and almost every person in Harlem or that vicinity with the bit of terpsichorean ability generally makes it, or her business to be present that evening is an entree to grab the coin given to the best couple. The prizes were on the stage Tuesday night, that more than anything else holding up the entire show. A little trouble started when the prizes were awarded, but to satisfy a large portion who thought differently than the rest and continued to clamor for their favorites, the house management finally handed the other couple an extra prize.

The regular program consisting of six acts was nothing away from the ordinary; in fact the bill on the whole fell a bit below the usual run. Fred Bowers was the headliner, closing the show to the hit of the evening. Flowers has arranged an offering that should satisfy any audience, for he can carry a carload of scenery (a different dress being used for each number), which gives his turn distinctive appearance, besides setting it off to good advantage. The colored fellow still draws his applause when dancing.

Just before the contest Charlie Chaplin in "The Fireman" was shown and following came Charlie Wilson, a nut comedian with a slam-bang routine of talking and singing. They thought he was funny, or else laughed at him through his foolish antics. However he received a passing score. Thurber and Madison came next with some department store talk that has been heard before. The woman looked attractive in a black dress and made a striking appearance upon the audience. During this turn the house cat happened to stroll upon the stage, walking around the place while the woman was singing. Of course all the attention was thrown right at the cat, and after a hearty laugh by the audience she continued her number. It did in no way interrupt the show. They received the best returns after the turn, as the way is more appreciated than some of that talk.

The Retter Bros. opened the show with Ruth Curtis and Frank Saburn and Lida McMillan and company (New Acts) following in order.

BILLS NEXT WEEK (JUNE 19)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further 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 Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"H. P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Sun." Sun Circuit—"J. M. C." 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)
Nat Nazario Tr
White & Clayton
Harry Green Co
G White & C
Kosloff Ballet
Al Herman
Fklyn & Green
(One to fill)
COLONIAL (ubo)
Jordan Girls
Caita Bros
Wolf & Stewart
Mitt Collins
King & Harvey
Ruth Royce
Minnie Dupree Co
Stan Stanley 3
Act Beautiful
ROYAL (ubo)
Ramsdell Duo
Ronair Ward Co
Geo W Roemer
Keith Brox Players
"New Producer"
M Montgomery
Galetti's Monkeys
PROCTOR'S 125TH
Walsh & Bentley
Bilabury & Robson
Mr & Mrs H M McD
Lemo & Mandell
Montgomery Duo
Victoria 4
Jack Kramer Co
Edith Ward
Bob Armstrong Co
McGowan & Gordon
Holer & Boggs
Galliarin Family
PROCTOR'S 88TH
Lawrence & H. Falie
Virginia Hamilton
Carlotta Personi Co
Lawrence & Leonard
Delacroix
Stone & Hughes
2d half
Aerial Mitchell
Bilabury & Robson
Gleason Bros
Mr & Mrs H M McD
Lemo & Mandell
Tuites Colemans
AMERICAN (loew)
Alberto
Stone & Clear
3 Lyes
Cooper & Ricardo
Ballet Classique
Francis & Ross
Chas McDonald Co
Neil McKinley
Billy Kinkaid
2d half
Gordons & Fowler
Abe Stibbille Co
Cooper & Smith
Princess Jue Quen Tai
Phelen Primrose
The Morocins
Gordon & Marx
"Bullwag Girls"
(One to fill)
LINCOLN SQ (loew)
Burke & Broderick
Klass & Bernie
Princess Jue Quen Tai
"Women"
LeVan & DeVine
Namba Bros
2d half
LaToy's Models
Rucker & Winfred
Bedlin's Revue
Mabelle Rutland
(Two to fill)
7TH AVE (loew)
Ben Lewin
Tom & Stacia Moore
Walker & Ill
Rucker & Winfred
Fridowsky Troupe
(One to fill)
2d half
Luola Blaisdell
Mills & Lockwood
Wm Morrow Co
Chas McDonald Co
Elliot & Mullen
Johnny Fogarty
GREILEY (loew)
Vespo Duo
Mabel McKinley
Morris & Bensley
"Right Man"
LeMaire & Dawson
Luola Blaisdell
(One to fill)
2d half
Stone & Clear
Farrell & Farrell
4 Harmonists
"The Bona"
Nancy Fair
Burke & Broderick
(One to fill)

BOULEVARD (loew)
Bartlett & LeFavor
Hickey & Burke
"The Scoop"
Nancy Fair
Spiegel & Dunne
2d half
Franklyn Duo
Plott
Hippodrome 4
E. Shirley
Keough & Nelson
DELANCEY (loew)
Franklyn Duo
Plott
Johnny Fogarty
DeVere & Malcolm
David S Hall Co
G Harris & Morey
"Bullwag Girls"
2d half
Alberto
Francis & Ross
Morris & Bensley
Francis & Jones
W. M. Scott
Neil McKinley
Brown & Brosius
NATIONAL (loew)
Ruth & Kitty Henry
Elliot & Mullen
Jim Reynolds
Bedlin's Revue
(One to fill)
2d half
Bartlett & LeFavor
W Klare & Ward
Maybelle Best
"The Right Man"
Mumford & Thomson
Vaterland Band
ORPHEUM (loew)
Gold & Seal
W Klare & Ward
4 Harmonists
Slatko's Rollickers
Mumford & Thomson
"What Man Needs"
Francis & Jones
Palo Sisters
2d half
Isabella Sisters
Thornton & Corlew
Mabel McKinley
DeVere & Malcolm
Prince & Deerie
Tate's Motoring
Spiegel & Dunne
Emma LaTow
Brighton Beach, N.Y.
BRIGATON (ubo)
(Amateur week)
Raymond Wilbert
Grace Fisher
Lou Madden Co
Morgan Dancers
Nellie Nichols
Fred J Ardeth Co
Tate's Motoring
Lyndell & Higgins
Stone & Hallis
Jack Wilson Co
Burdella Patterson
HENDERSON'S
(ubo)
(Coney Island)
Oscar Lorraine
Keno & Green
The Sharrocks
Fred Bowers Co
Quigley & Fitzgerald
Geo Damerel Co
Doolley & Sales
Kitanura Japs
Rockaway Beach
MORRISON'S (ubo)
Burdella Patterson
Laddie Cliff
Franklin & Green
"Mrs Iniquity"
Dancing Girl of Delhi
(One to fill)
Brooklyn
PROSPECT (ubo)
Meredith & Snootz
Kane & Herman
Trovato
(Others to fill)
2d half
Charlotte Ravenscroft
Hines & Robinson
Flanagan & Edwards
Act Beautiful
(One to fill)
BIJOU (loew)
Lynch & Zeller
Gordons & Fowler
Hippodrome 4
Mabelle Best
Keough & Nelson
Gordon & Marx
Emma LaTow
2d half
Dolly & Calame
Roth & Roberts
"Harmonists"
3 Lyes
Ballet Classique
G Harris & Morey
Billy Kinkaid

DEKALB (loew)
Ryan & Ryan
Mills & Lockwood
Cervo
Abe Stibbille Co
Prince & Deerie
Chas Wildish Co
2d half
Ioleen Sisters
Horn & Ferris
Jim Reynolds
David S Hall Co
Barnes & Robinson
Slatko's Rollickers
PALACE (loew)
Dolly & Calame
Cooper & Smith
Wm Morrow Co
Eva Shirley Co
Lawlor & Daughters
2d half
Gold & Seal
Hickey & Burke
LeMaire & Dawson
Walker & Ill
W. M. Scott
FULTON (loew)
Ioleen Sisters
Helen Primrose
Valentine Vox
Duffy & Lorenz
Tate's Motoring
2d half
Keller's Dogs
Ruth & Kitty Henry
Klass & Bernie
Chas Wildish Co
LeVan & DeVine
Namba Bros
WARWICK (loew)
Belle Rutland
Ashley & Morgan
(Two to fill)
2d half
Exposition 4
(Three to fill)
Albany, N. Y.
PROCTOR'S
The Fritches
Harris & Nagel
W H Lytle Co
La France & La Bruce
"Love's Lottery"
2d half
Guzman 3
Willis & Southern
Lottie Williams Co
Coleman & Mack
Wilson Bros & M
Appleton, Wis.
BIJOU (wva)
2d half
Mudge Morton Trio
(One to fill)
Baltimore
HIP (loew)
Dow & Dow
Primrose Minstrels
Vera DeBassini
(Four to fill)
Boston
KEITH'S (ubo)
Witt & Winter
Sherman & Utry
Claire Vincent Co
Edna Ibrighit
The Langdons
Claire Rochester
Wm Gaxton Co
Wheaton & Carroll
Be Ho Gray
ORPHEUM (loew)
Bruno Kramer 3
Ed Jack Smith
Nature Dancers
Stanley Morton Co
Miller & Vincent
Tasmanian Trio
(One to fill)
2d half
Levering Troupe
Morlarty Sisters
Lambert
Jack Allman Grant
Lawrence Co
Nature Dancers
(One to fill)
ST JAMES (loew)
2d Kanes
Imogen Comer
Lee Beggs Co
Wallace Galvin
Lambert
2d half
Bruno-Kramer 3
Ed & Jack Smith
Stanley Morton Co
Tasmanian Trio
(One to fill)
Bridgeport, Conn.
POLI'S (ubo)
Ritter Bros
Wright & Davis
Walsh Lynch Co
Mae Francis
Morton & Moore
2d half
Dagmon & Clifton
Jack Marley
Cantwell & Walker

McCormack & Wallace
Loretta
PLAZA (ubo)
Buckley & Dave
Winchester & Claire
Ash & Shic
Merry Maids
2d half
Prince Kendal
Sullivan & Meyers
Bison City 4
Roy Harrah Co
Buffalo
LYRIC (loew)
B Rauth & Bown
Norwood & Hall
Grey & Old Rose
American Comedy 4
F Baggett & Frear
(One to fill)
Butte
EMPRESS (sac)
Harty & Lixelle
Eastman & Moore
Kremka Bros
Jennings & Dorman
Brown's Minstrels
Mr & Mrs B Gilmore
Calgary, Can.
PANTAGES (m)
"Eloper"
Dickinson & Deagon
Will Morris
Davett & Duvall
Lazar & Dale
Cedar Rapids, Ia.
MAJESTIC (wva)
Harry Hines
Frankska Henrich
(Three to fill)
2d half
Balmotto
(Four to fill)

New York "Tribune"
HONORS DIVIDED AT PALACE
Ben Welch and Stan Stanley divided honors in a programme of average entertainment at the Palace Theatre yesterday. Stanley provoked much laughter in one of those acts where the principal speaks his lines from the audience.

ORPHEUM (loew)
Geo & Lily Garden
Rogers & McIntosh
Dolch Sisters
McDonald & Rowland
Lew Cooper
"Board School Girls"
MILES (sac)
Martyn & Florence
Leslie Sis & Walker
Earl & Edwards
Barnold's Dogs
Duluth
GRAND (wva)
Routino & Shelley
Mack & Velmur
"American Maids"
2d half
Pearl Davenport
Mystic Bird
(One to fill)
E. St. Louis, Ill.
ERBER'S (wva)
Jack Lavie
Bush & Shapiro
Four Slickers
2d half
Benhington Sisters
Troy Comedy Four
Jolly Johnnie Jones
Edmonton, Can.
PANTAGES (m)
Geo N Brown
"Midnight Follies"
Silber & North
Haley Sisters
Wm De Hollis Co
Fall River, Mass.
BIJOU (loew)
Flying Keelers
Fio & Ollie Walters
Lawrence Grant Co
Ward & Faye
K Bush & Robinson
2d half
"Ten Forty West"
Imogen Comer
2 Kanes
(Two to fill)
Fargo, N. D.
GRAND (sac)
King Bros
Stein Hume & Thomas
Diaz Monkeys
Ray L Royce
2d half
"Which Shall I Marry"
(One to fill)
Grand Island, Neb.
MAJESTIC (wva)
Otto & Olivia

Mills Fay & B
Tae Stanton
Shrou & Mulvey
Kenosha, Wis.
VIRGINIAN (wva)
2d half
The Dares
Bates & England
Sol Berns
Electrical Venus
(One to fill)
Los Angeles
PANTAGES (m)
Claire & Atwood
"Junior Revue"
Naomi
Great Howard
Clayton & Lennie
HIP (sac)
Three Jeannettes
Rae & Wynne
"Dr. Joy"
Milton & Horbert
Hal Stephens Co
Tetsuwarl Japs
Louisville
FN FRY PK (orph)
(Sunday opening)
4 Readings
Foster & Lovett
Two Tomboys
Tracy & McBride
Lee Salvaggi
Madison, Wis.
ORPHEUM (wva)
2d half
Four Renees
Lewis & Norton
Frank Crummitt
Bobbie Gordone
(One to fill)
Masson City, Ia.
REGENT (wva)
Curzon Sisters
(One to fill)
2d half
La Paiva
(One to fill)
Minneapolis
PALACE (wva)
Kraft & Gross
Kennedy & Burt
American Beauties
Bessie Brownling
Leach Wallen Trio
UNION B (sac)
Rath Bros
Majestic Musical 4
Howard & Deloris
Porter J White Co
Jas F McDonald
GRAND (wva)
Lue & Anna
D Richmond Co
Bert Melburn
Oxford Trio
Montreal
SOHMER PK (ubo)
Thomas & Hendricks'n
Harris & Preston
Colonial Days
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Hoyer & Boggs
Maggie & Kerry
Helen Barney Co
Galliarin Family
Orville Stamm Co
2d half
Mitchell & Mitch
Virginia Hamilton
"Love's Lottery"
Laurence & Leonard
Erna Antoni 3
Newark, N. J.
MAJESTIC (loew)
Isabella Sisters
Barnet Sisters
Roth & Roberts
Morocins
W Melville & Phillips
LaToy's Models
(One to fill)
2d half
Ryan & Ryan
Vespo Duo
Ben Lewin
Duffy & Lorenz
Henry Horton Co
Tom & Satria Moore
Lynch & Zeller
New Haven, Conn.
POLI'S (ubo)
Ziglers & Ellsworth
Joe Marley
McCormack & Wal'ce
Loretta
Cantwell & Walker
Lucy Gillette
2d half
Ritter Bros
Wright & Davis
Conkey Harvey & D
Mae Francis
Morton & Moore
BIJOU (ubo)
Lorenzi Duo
Anita Allias
Sullivan & Meyers
Kinney Taylor & McK
Franklin Ardell Co
2d half
Dave Roth
Armstrong & Strauss
Delmore & Moore
3 Vagrants
Merry Maids
N. Yankin, Wash.
EMPIRE (sac)
Les Kellers
Musical Krelles
"College Girl Follies"
Graham & Randell
Chas Gibbs

Oakland, Cal.
PANTAGES (m)
Rowley & Tontion
Roeck & Macurdy
Clinton & Rooney
Serenaders 6
Winston's Co
Oakland, Wis.
MAJESTIC (wva)
Wilton Sisters
(One to fill)
2d half
Jack Birchley
(One to fill)
Fallades Pk., N. Y.
PALISADE (loew)
Kansasa Japs
Rose Routs Troupe
Rice Elmer & Tom
2d half
Philadelphia
KEITH'S (ubo)
Amber Bros
Mr & Mrs Florsal
Redford & Winchester
The Crisps
Juliette Dika
Florence Nash Co
Jack Gardner
Merian's Dogs
Anna Mack Berlin
GRAND (ubo)
Pozzini & Contino
Don & Lindsay
7 Colonial Belles
Barto & Clark
Chas Olcott
Norman Bros
Pittsburgh
DAVIS (ubo)
Beece & Bald
Lyle Barry Co
J C Nugent Co
Ponzello Sisters
Tonnes & Wentworth
Follies D'Amour
Portland, Ore.
PANTAGES (m)
Knapp & Cornalla
Scanlon & Press
Arizona Joe Co
"School Kids"
Chester's Dogs
Morris Golden
EMPRESS (sac)
Venetian Four
Three Bannans
Mr & Mrs Edmond
Lillian Watson
Rae & Brannon
J Howard & Listette
Providence, R. I.
EBERY (loew)
Levering Troupe
Morlarty Sisters
"Ten Forty West"
Jack Alman
Phun Phields
2d half
Flying Keelers
Fio & Ollie Walters
Miller & Vincent
Ward & Faye
Kay Bush & Robinson

San Diego
PANTAGES (m)
"Tangolan"
Sprague & McNeese
Harry Gilbert
Hickey Bros
Hyman Adler Co
San Francisco
PANTAGES (m)
McRae & Clegg
Kelt & Dumont
Patricia
"Brases at Beach"
Doris Wilson 3
EMPRESS (sac)
Bell & Eva
West & Van Stien
"Fair Co-Eds"
Work & Over
Will H Fields
Ray & Ray
Schenectady, N. Y.
PROCTOR'S
Aerial Mitchell
Maude Ryan
Inez McCauley Co
Whitfield & Ireland
Wilson Bros & Mack
2d half
Jack Onri
Harrison & Nogel
Milo Belden Co
Dobson & Richards
McDavett Kelly & L
Seattle, Wash.
PANTAGES (m)
Florimond 5
Harry Brown
"Heart of Chicago"
McNamaras
La Scala 6
EMPRESS (sac)
Miller & Kent
Alice Hamilton
Dunedin Duo
Albert Phillips Co
L & S Cliford
"Live Wires"
Spokane
PANTAGES (m)
(Sunday opening)
Rio & Norman
Lipinski's Dogs
Lula Shaw Co
Danny Simmons
"Peoples Revue"
HIPP (sac)
The Mosarts
Rita Gaudin
Chas Mason Co
Ergotti & Lilliputs
Stamford, Conn.
STAMFORD (loew)
D Frisco & Hambo
Baby Gladys & Donnelly
Chas Reilly
Billy Hall Co
(One to fill)
2d half
Ryan & Riggs
Valentine Vox
Lawlor & Daughters
(Two to fill)
Superior, Wis.
PEOPLES (wva)
Case & Alma
Coates Crackerjack
2d half
H Barlow & Ginger
Welch & Southern
Tacoma
PANTAGES (m)
Melvin 3
"No Leader"
Clarke & Chappelle
Kilville Family
Clark & Hamilton
Teledo
KEITH'S (ubo)
(Dayton split)
1st half
The Haynes
Geo H Wilson
Kennedy & Rooney
Brown & McCormick
Breen Family
Toronto
YOUNGE (loew)
Artols Bros
Donnelly & Dorothy
Hazel Kirke 3
Dolson
Grew Pates Co
Daisy Harcourt
Miss Hamlet
Troy, N. Y.
PROCTOR'S
Guyman Trio
Marie Sparrow
Milo Belden Co
Willie Southern
Tennessee Ten
2d half
Hayes & Rives
Maude Ryan
Inez McCauley Co
La France & Bruce
Orville Stamm Co
Vancouver, B. C.
PANTAGES (m)
Rlanos 3
Chas F Seamon
"Petticoat Minstrels"
Mae Curtis
Thairo's Sisters
Etwell & Kenyon
Victoria, B. C.
PANTAGES (m)
Hawkins & Hanlon
Sully Family
Harry Jolson
Haviland & Thornton
Fiddes & Swains
Weber's Phields
(Continued on page 26.)

National Vaudeville Artists' Contract

Accepted by the Vaudeville Managers' Protective Ass'n

Read It!

AGREEMENT, made this day of 191... by and between of hereinafter called the "manager," and hereinafter called the "artist."

1. The artist promises to render and produce upon the terms and conditions hereinafter contained, a certain act or specialty with persons therein for weeks, at least times each day, on such days of the week as performances by the manager are customarily given, as follows:

WEEK COMMENCING

THEATER

CITY

.....
.....
.....

or in such other theatres or cities as the manager may require, in consideration of which and of the full and complete performance of the promises of the artist hereinafter set forth, each of which is of the essence of this agreement, the manager agrees to pay the sum of Dollars (\$.....) upon the conclusion of the final performance of the artist at the end of each week during the term of this agreement, less 5 per cent. thereof which the artist authorizes the manager to deduct and pay to for procuring the artist this engagement.

2. It is mutually agreed between the parties hereto that should the artist be requested during the period of this agreement at any time to give an extra performance or performances over and above those contracted for hereunder, he shall receive from the manager a pro rata salary for each extra performance so rendered and given. But the artist agrees to give two extra performances during the season—one on State or Federal Election and one on New Year's Eve—if so requested by the manager, for which he shall not receive any extra compensation.

3. The artist shall pay all transportation, but if said act is to be rendered in more than one city or place hereunder, the average cost of such transportation between such places shall not be over Fifteen Dollars (\$15) per person, the manager agreeing to pay any excess.

4. It is distinctly understood that the manager may at any time alter or change the route of the artist, provided said change does not interfere with contracts already entered into by the artist; and in the event of such change of route, the manager agrees to pay the difference in transportation, including fares and baggage, as such change of route may necessitate.

5. The artist agrees to abide and be bound by all reasonable rules and regulations prescribed by the said manager and in force at the various theatres whereat the said act may be playing, or may be engaged to play; to report for rehearsals promptly at such time or times as may be required by the manager of said theatre; to furnish complete orchestration of music; and at least fourteen (14) days before the commencement of each engagement, to deliver to the manager, or his representative, the necessary billing, scenery, property plots, a set of twelve (12) photographs consisting of three (3) different styles for newspaper and lobby advertising; program and press matter, time of act and the route, if any, upon which the artist may be scheduled for two weeks immediately prior to the beginning of this engagement. Failure to strictly comply with the foregoing shall be cause for cancelling said agreement, provided said manager immediately notifies the artist in writing of his intention to cancel the same, or in lieu of cancellation, the manager may deduct the sum of Ten Dollars (\$10) from the artist's salary as liquidated damages to reimburse the manager for any photographs purchased or procured by him. But the clause of this paragraph referring to the submission of photographs shall have no application to engagements made within fourteen (14) days, in which latter event the artist agrees to forward photographs, billing and press matter to the manager, or his representative, as speedily as possible.

6. In the event of the absence of the artist from any of the performances which he has contracted to render, through no fault of his own, or because of sickness or accident, the artist shall be entitled to receive pro rata salary for services actually rendered. Sickness shall not excuse performance unless the artist shall submit to the manager a physician's certificate as proof of such illness, and the manager shall have the right, if he so desires, to request the artist to submit to examination by the manager's physician to verify the illness of the artist.

7. It is further understood and agreed that if under the laws of any City, State or Municipality wherein the artist may be appearing, the theatre in such town shall be closed on Sundays or holidays and the manager prevented from giving a performance therein on said day, six (6) days shall constitute a week in such town, and the manager shall not have the right to request or require of the artist an extra performance to be played on Sunday or holiday of that week in another city or town, unless expressly agreed to by the artist in writing or by endorsement on this contract.

8. If the operation of the above theatre is prevented by fire or other casualty, public authority or by strikes, the manager may cancel this agreement, and if prevented from giving the maximum number of performances set forth above, he shall pay only pro rata for services actually rendered.

9. If before the commencement of, or during this engagement, the manager finds that the artist has reduced or changed the personnel or number of performances or otherwise changed or altered the quality of the act contemplated herein, the manager may forthwith cancel this agreement, and if such change is discovered only after the artist has commenced the engagement, the manager may, at his option, permit the act to perform and deduct from the salary when payable an amount in proportion to the decrease in value of said act, provided he gives the artist written notice of such intention to deduct before the second day's performance and pays pro rata for the services rendered.

10. If claim shall be made upon the manager that the aforesaid act is an infringement of a property right, copyright or patent right, the manager may cancel this agreement, or at his option require the artist to furnish a bond with two good and sufficient sureties in an amount sufficient to indemnify and hold the manager harmless against any loss, damage, cost, counsel fee or any other loss whatsoever, by reason of his permitting or allowing the presentation of said act, pursuant to this agreement.

11. Inebriety of the artist in any theatre whereat he may be playing shall be sufficient cause for the manager cancelling this agreement. If the artist refuses or fails to eliminate any part or parts of the act when requested so to do, or if he thereafter repeats the part or parts at subsequent performances the manager may cancel this agreement.

12. The artist agrees not to render any services or present any act or specialty in whole or in part for any other person, nor permit motion pictures in which the artist is a character to be presented at any time between the date hereof and the end of the term of this engagement, either publicly, privately or at clubs or private entertainments in the city mentioned in paragraph "1" hereof, or in any city where a so-called Theatre is located (one of the Circuit of theatres) or any place within twenty-five miles of such city unless consented to in writing by the manager.

13. The artist agrees that if he breaches this engagement he will pay to the manager a sum equal to the salary payable to the artist hereunder, it being agreed that the manager will sustain damages to at least that amount in the event of such breach.

14. of New York City, is acting for the manager in employing the artist.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals the day and year first above written.

..... (LS)
Manager.

..... (LS)
Artist.

No Cancellation Clause

N. B.—This contract will be issued only to members of this National Vaudeville Artists, Inc.

If you have not already sent in your application, sign the one attached.

Application for Membership

NATIONAL VAUDEVILLE ARTISTS, Inc.

TEMPORARY OFFICE
ROOM No. 417, 1403 BROADWAY
NEW YORK CITY

Name..... Age.....
Permanent Address..... Married or Single.....
Are you a member of any other theatrical organizations, if so state names thereof.....
Are you in good standing in said organization?.....
If not in good standing state reasons briefly.....

APPLICANT

P. S.—THIS APPLICATION MUST BE ACCOMPANIED BY \$5.00, ONE-HALF YEAR DUES

CABARETS

Cabaret managers in New York are not likely to attempt any extraordinary advantage through the decision giving them the right to produce a free show without a theatrical license, when no admission is charged. Jules Keller who was first fined \$50 for a violation, and won the decision on his appeal, says he merely wanted to make the point and does not expect to change his character of entertainment nor extend it, through the favorable decision. Mr. Keller bore the expense of the appeal. There is no association of cabaret proprietors other than those who may be joint members of the Hotel Men's Association. The principal contention on the appeal was that Maxim's, giving a free show as an added attraction to induce patronage, was in the same position as a store which might have a Punch and Judy show in the window to stop passers-by.

E. G. Wood has assumed the management of the Portola-Louvre, San Francisco, and the place is offering a pretentious Revue, featuring Bobbie Robinson, Lillian Tovin, Ray Lawrence, several other principals and a show girl chorus. Bobbie Robinson is doing the bulk of the leading with Ray Lawrence following, both registering strongly. Manager Wood has staged a stairway ensemble using entire company for the number followed with a song and dance on the runway, erected especially for the Revue. Under the new arrangement business has shown an increase and Manager Wood's initial effort has proven so satisfactory that his contract has been extended.

A "cooch" double header is being done at Maxim's by a couple of rather nice looking Hawaiians in the act now there known as Mull's Seven Royal Hawaiians. It's an orchestra from Honolulu. All the members play. During one of the pieces the two girls slip out of their chairs onto the floor, executing an "Hawaiian" dance in unison, and they make it look very neat. As the "cooch" dance is now more respectfully termed Hawaiian in show circles, this being done by two girls as a team gives it more of a novelty than it previously possessed for many. Maxim's added the seven players on top of its regular free girly floor show.

One of the few remaining landmarks of the old "honky tonks" is to be found up in Elmira, N. Y., at a rendezvous known as the Music Hall. The music hall is nothing more or less than a "box joint" where the "artists" alternate in working the stage and boxes. The program carries several girls who sing in turn, each offering a popular number, after which they return to the balcony to "receive" friends. Popular prices prevail, but anything purchased for the girls calls for a quarter price, be it wine or beer (generally lager).

The "townies" have affectionately labelled it "Clinker Hall."

The Strand Roof since reopening under the Meyerowitz management is featuring a table d'hote dinner, at one dollar, with wine. The place appears to be drawing very well. A. B. Conwright is dancing there with Gloria Goodwin. Mr. Conwright started with May Dunn as his partner, then changed during a day to Miss Goodwin. A free revue of four principals and six choristers, under the management of Lea Herrick, is an attraction. It's a bright affair, seemingly held down to a limited outlay for production and talent.

Durant and Hawkesworth, the Plaza Hotel dancers, may not reappear there next season. Negotiations are pending for them to accept another New York hotel engagement. While at the Plaza the couple were given the entire gate, at which one dollar admission was charged, the only expense to the dancers being the cost of the orchestra for the ballroom. They have been at the Plaza two years, and during their stay there, are said to have netted an average of \$1,800 weekly for themselves.

The rain last week set back the road houses, after the fast opening of the season's start they had secured. The wide variance of cost of remaining open when there is no business, such as occurred last week, may be seen when one place operating at an expense of \$500 daily wasn't 25 miles away from another resort, of even larger capacity, that was run through the dead period at a daily expense of \$72. The first place though carried a show. Both resorts retained a full staff of help.

The unknown professional dancers seem to be having their inning at paid cabaret work just now. The restaurant men have probably learned the "name" dancer means little any more, so the sharpshooter who has been hanging around can now get a look-in, since it doesn't make much difference who is doing the "specialty" on the ballroom floor.

The Brighton Beach Hotel, opening Saturday, will have three musical organizations, two orchestras for dancing and a band of 20 pieces on the porch. The musical outfits will be furnished the hotel by Ban-Joe Wallace, who will also have charge of the hotel's big dance club, to hold bi-weekly meetings on Tuesday and Saturday nights.

Hammond Beach Inn., Hammond, Ind., had its inaugural ceremonies for the new season June 3-4 and a large number of Chicago folks motored out for the opening. The Inn is jointly operated by H. J. Kavanaugh and M. E. Moriarty. The show this year is under Morris Silver's direction.

Jules Lensberg, the Colonial (New York) orchestra leader, after two weeks' vacation, will lead the musicians on the new roof of the Hotel Rudolf, Atlantic City, this summer. Mr. Lensberg will also furnish the music as usual for Morrison's (vaudeville), Rockaway Beach, during its hot weather run.

The Rotisserie of Razetti & Cella's, at the La Parisienne, 630 Eighth avenue, or the Eldorado, 1599 Broadway, is giving especial attention to show folks and securing much success in this catering to the profession. The prices are reasonable for these strictly high-grade dining rooms, and there is also a Palm Garden to eat in.

The Rosa Villa, just above New Rochelle on the Boston Post Road is under new management, serving a French cooked meal. The best bird's-eye view of the Sound to be had anywhere along that path of travel may be secured from its windows.

The revue organized for the Hotel McAlpin by Leo Edwards was abandoned after being in rehearsal over a month. The principals were Stanley Warner, Billy Arnold, Emily Pullman, Pauline Prim, Margie Monroe, Yvonne Dale.

"Splash Me, 1916," will be a new free show at the Hotel Shelburne, Coney Island, next week, Lea Herrick will supervise the new show, which is to be put on by Julian Mitchell. Only the costuming of the present production is to be retained.

The lower floor of the White Rats Club House has been closed for the past week to allow an army of painters and decorators an opportunity to renovate the premises. A new lighting system has been installed and the whole floor repainted and redecorated.

Healy's at 66th street is being trimmed up for warm weather and will remain open throughout the summer. Reisenweber's on the Circle, now giving its revue in the ballroom (that has been prettily decorated), may also run right through the hot spell.

The Hawaiian Room at the Casino, Brighton Beach, postponed its formal opening from last week to last night. The Seabourn Hotel at Coney Island opened for the season last Sunday.

Johnny Phelan's Village Inn, located at 181st street and Boston road is carrying off the bulk of the neighborhood patronage with a good cabaret show running continually.

The Green Mill Gardens in Chicago has staged its new revue and provided a show that promises to draw well while it is kept on the boards.

The Three Romano Sisters, in vaudeville, opened this week in the cabaret at Rector's.

Holly Arms at Hewlett, L. I., had its season's opening Wednesday.

OBITUARY.

Acton Davies, one of the most widely known dramatic critics in the United States, died in Chicago June 12, in the Lakeview Hospital, of rheumatism of the heart. Deceased was 48 years old, and was born in Canada, the son of a British army officer. He came to New York in 1897, as a reporter, and three years later joined the staff of the Evening Sun. In 1903 he succeeded Charles B. Dillingham as the dramatic critic of that publication, retaining that post until 1914, during which time he encountered some strenuous times, having been barred from certain playhouses and suffering one or two physical encounters at the hands of enraged actors and managers. His "style" of writing was acutely facetious and at other times rhapsodically exotic. He retired from the Sun staff shortly after William C. Reick took command, going from there to the Tribune in a similar capacity, but gave that up in a brief space of time to enter the employ of the Shuberts as publicity representative. At the time of his demise he was in Chicago in advance of H. H. Frazee's production, "Nothing But the Truth." Two brothers and two sisters survive him.

Forty hours before his final summons came, Davies sent the managing editor of the New York Sun the following message: "Acton Davies still making magnificent fight for breath. Have gained ground today. To you, George, I say thanks. You and Mrs. Smith were always strong for me. I want to clasp the hand of dear old Cliff Purdy, and, no matter which side of the river I am on, he will hear from me. Love to all. I am not done for yet."

In Loving Memory of
Gladys (Cleary) Barkhau
who died
June 21st, 1915
in New York

Mrs. Glenn Ford McKinney (Jean Webster), the authoress of "Daddy Long Legs," died Sunday at the Sloane Maternity Hospital, following the birth of a daughter, Saturday. She was a niece of Mark Twain, and was wedded to Mr. McKinney last September. The baby is healthy and will live.

In loving memory of
Joseph L. Hanrahan
Who departed June 14th, 1915
MRS. HANRAHAN (Dorothy West)
(Joyce and West)

Mrs. Herman Nighton, of the Five Statues (originally the Four Nightons), died May 30 at the German Hospital, San Francisco, of heart failure.

Marie Grey, for several years with Tom Linton's "Jungle Girls," died this week in Bellevue Hospital, New York, after a two weeks' illness.

Mrs. Anna Kaufman whose three sons are connected with the film business in Canada died June 3, in Toronto in her 66th year.

Yesterday Today Tomorrow!

In no other trade, profession or business does opportunity mean so much as it does in the theatrical profession. And in no other trade, profession or business does opportunity hover about so consistently as it does in the theatrical profession. Opportunity is not a periodical visitor to the player. It is always at hand, as convenient as it is visible and bearing with it all the luxuries that accompany the prominence which it brings.

A descriptive instance is contained in the present vaudeville situation. The managers and agents are now selecting next season's material. New headliners will be created, new features procured and many a dream realized. The field is large, the supply in excess of the demand, consequently there will be many disappointments. Naturally, the prominent acts will be selected. The familiar name always receives precedence over the unknown. That is human nature.

The best way to become theatrically prominent is through a campaign of continuous advertising. If you have the goods, exploit them. Keep pounding away with printer's ink and your name will automatically become a professional fixture. Use VARIETY'S columns because of their double value. VARIETY covers the field and thus saves you the expense of a general campaign. You know VARIETY is read everywhere by everyone in the show business. This is particularly true of the business branch of the profession, the people you wish to reach.

Try it now. Look back to yesterday and see if you have gone ahead. If not, start today and you'll be there tomorrow. Begin now and begin right.

The following rates for VARIETY advertising are for players only (in all divisions of the profession):

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2 Weeks, \$12.50	24 Weeks, \$23.00

1 inch One Column	
12 Weeks.....	\$20.00
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1 inch, 3 Months	\$60.00
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1 inch Two Columns	
12 Weeks.....	\$35.00
24 Weeks.....	65.00

2 inches Two Columns	
12 Weeks.....	\$65.00
24 Weeks.....	120.00

ONE INCH ACROSS PAGE

12 Weeks.....	\$75.00
24 Weeks.....	140.00

LARGER SPACE PRO RATA

BOARD OF TRADE DISSOLVED; NEW ORGANIZATION FORMING

Seventy-four Representative Film Men Out of Seventy-five Gathered Favored Creating New Body. Exception W. W. Hodgkinson.

The Motion Picture Board of Trade has dissolved and is now a memory. At a luncheon given last week at Delmonico's about 75 of the most representative men of the trade gathered for the purpose of forming a new organization from the remnants.

Walter W. Irwin, chairman of the executive board of the Board of Trade, presided and very frankly stated his organization had not met the functions for which it was created and it had been determined to dissolve. He expressed the hope a new and stronger organization would be formed with the membership of the old "board" as a nucleus. On motion he asked those in favor of creating a new body to arise. The entire gathering rose, with the exception of W. W. Hodgkinson, president of Paramount, who explained his vote by saying he wanted to know more about the policies of the proposed organization before he committed himself.

The Paramount people are strongly in favor of the Hughes Censorship bill now pending before Congress as a means of regulating the industry, while the manufacturers of the old "B. of T." are just as strongly opposed to it.

On a motion it was proposed the minority abide by the judgment of the majority, therefore the reluctance of Hodgkinson to take a decided stand, as the old "B. of T." manufacturers will be strongly in the majority if a new body is formed. One of the old timers in the game who was present had this to say:

"The people back of this movement mean well but they will never be able to accomplish their plans as at present constituted. There is no community of interest between the exhibitors and manufacturers in the same organization. In these days of fierce competition exchanges will take away a service from one exhibitor and give it to another for a slight increase in rental. Every exchange is practically controlled by the manufacturer and how the exhibitor could pool his interests under such circumstances, with the people according him such treatment, is something for the organizers to worry about. I do say the manufacturers should get together and form an organization of their own and encourage every exhibitor to join the M. P. E. L. Each body can then appoint a committee of equal number to co-operate on matters affecting the entire industry. This plan will undoubtedly go through if the makers of film can forget their petty jealousies and suspicion of each other but it is very doubtful. There is no question about the exhibitor. His organization

will grow stronger and stronger until he will be in a position to dictate to the manufacturer, unless the manufacturer is just as thoroughly organized."

The committee of 12 consists of three men drawn from each branch of the industry. W. W. Irwin, Jesse Lasky and W. W. Hodgkinson represent the manufacturers; W. A. Johnson, Stephen Bush and Tracey Lewis, the film publishers; Lee Ochs, John Wittman, and L. L. Devine, the exhibitors, and J. Hallberg, N. Powers, and Edward Earl the accessory men.

This committee after formulating plans will report back to conference committee at another luncheon to be held in Delmonico's in three weeks.

"FATHER OF CAMERAMEN" DEAD.

Henry Reimers, age 43, died at Bellevue Hospital, New York, last week. He was the first to use a motion picture camera and establish a laboratory in the U. S. The deceased was called the father of cameramen.

Mr. Reimers started in the picture business many years ago with Selig of Chicago, remaining with that establishment a long while, during which time he travelled the world over several times. At the time of his death Mr. Reimers was with the Diamond Feature Film Co.

A brother, F. C. Reimers, 520 Jackson boulevard, Chicago, survives.

CANCELLED BALBOA RELEASES.

Los Angeles, June 14.

The Balboa plant has let out 75 people, owing to the fact that their three-reel releases on the General program are to be discontinued, at the request of the General. The people let out formed three companies which were employed in turning out the multiple-reel features. Ritchie, the head of the scenario department, and author of a number of stories produced by Balboa, resigned a week before the general cleanout.

INCREASED TAX IN CANADA.

Toronto, June 14.

New regulations respecting the fee for each reel of film submitted to the Ontario Board of Censors have been incorporated in the rules under the Theatres and Cinematographs Acts. Up to the month of June the censor fee for every reel was \$1.50. According to the new clause, the charge for general films is \$2 per reel.

One film distributor declared that the increase of 50 cents for the censoring of standard film will make a difference of \$10,000 to Toronto film dealers, as 20,000 reels are censored here in a year.

ASKS FOR A RECEIVER.

Percy L. Waters and Gerald C. Clark on Monday made application for a receivership for the General Film Co., charging mismanagement. They are the owners of a large block of preferred stock in the General, which they received for their exchanges when the General was formed.

This application has been in contemplation for some time and was forecasted in VARIETY months ago. There is nothing new in the situation other than the bringing to a head of a long-fomenting legal battle precipitated by the preferred stockholders, who feel they are likely to be shut out through the payment to the manufacturers of so much money that there will be little or nothing left to be distributed among the holders of the preferred stock.

The summons and complaint requests an answer to the application within 20 days from service.

"CIVILIZATION" IS STRONG.

The opening week of the Ince feature film, "Civilization" at the Criterion, New York, brought up the receipt to \$9,000, said to be the largest first week's gross for a picture ever shown in New York. It exceeded "The Birth of a Nation" on its first start at the Liberty, when the "Nation" film did not strike a gait until a few days after opening.

"The Fall of a Nation," now at the Liberty, is also said to have beaten the "Birth" film's opening receipts for the first three days, "The Fall" getting \$3,500 the last three days of last week.

Ince's "Civilization" will also be exhibited in Chicago, commencing June 25, at the Grand opera house.

EDWIN AUGUST RESIGNS.

Edwin August, who has been for some time under a long-term contract with the World as one of its important directors, retired from the employ of that company on Tuesday after a sharp tilt with William A. Brady. It is understood he received a substantial check in exchange for a surrender of his contract.



BONITA

Of the internationally known team, BONITA AND LEW HEARN, who are just completing another successful tour over the Orpheum Circuit and who offer \$1,000 for a new act suitable for them to use the coming season.

Authors get busy!
Weeks June 11th and 18th, Orpheum, Los Angeles, Cal.

BOOMING EXPOSITION.

Chicago, June 14.

Local Exhibitors are on the hustle getting things in shape for the Illinois convention and exposition here the second week in July at the Coliseum. The committees in charge have opened special headquarters in the Masonic Temple, where applications for floor space are pouring in from all sides. The chairmen of some of the committees declare that there will be some big surprises in store for the visitors, and some of the biggest picture stars are being asked to attend. One prominent western manufacturer has planned a "surprise" all by his lonely.

While the show date is from July 12 to 18, the convention proper starts July 10, when the exhibitors will transact some important league business.

One of the "catchlines" of the expo is "See Motion Pictures Made," and this idea will be worked to its fullest advantages.

Word has been received from New York that Sam Spedon, the Vitagraph publicist, is arranging for a "convention special" that will bring the eastern manufacturers and exhibitors to the Chicago show.

The press committee, headed by George Laing, chairman, and C. C. Whelan, is working like a beaver, and the results are being noticed.

Following the booming he did for the show in New York where he attended both picture shows, William J. Sweeney went out to Omaha May 25, where he attended the big picture ball and incidentally circulated some good reports of the Chicago expo.

FLOOD OF CHAPLIN.

The early part of the week the Times Square section was flooded by the latest Mutual Chaplin release, "The Fireman." The picture is being shown at both the Strand and the Broadway for the full week, beginning last Monday, and the New York and Stanley both showed the film on Monday and Tuesday.

WEDDING KEPT SECRET.

Los Angeles, June 14.

Seena Owen and George Walsh were secretly wed in San Diego five months ago and have just announced the event. Both are members of the Fox company.

ILLINOIS MAY SHOW FILMS.

Chicago, June 14.

It is gossip that the Illinois which has been the home of "Chin Chin" may assume a picture policy for the summer and that in a fortnight or so it will open with the new Annette Kellermann picture.

WAR TAX RAISES THE COST.

The film brokers who are doing business in Australia are complaining that the war tax of four cents a foot on all film imported into the Antipodes is cutting deeply into their profits.

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

HODKINSON OF THE PARAMOUNT DEFEATED AT ANNUAL ELECTION

Change in Official Control Due to Alliance of Boston, Pittsburg and New York Interests. Famous Players and Lasky Pledge Support to New Regime.

The defeat of William W. Hodkinson for re-election as president of Paramount came not only as a complete surprise to everybody but those directly concerned in its consummation, but to Mr. Hodkinson himself. The change in official control of the big releasing corporation was due to an alliance for that purpose by the Boston and Pittsburgh interests, in which they were joined by William L. Sherry, of New York. It was felt by those whose money was invested that the institution was being handled in a manner likely to prove injurious to the best interests of the stockholders. The new officers are Hiram Abrams, of Boston, president; William L. Sherry, of New York, vice president; James Steel, of Pittsburgh, secretary and treasurer.

According to one of those present, Mr. Steele nominated Mr. Abrams and Raymond Pawley placed Mr. Hodkinson's name up for re-election. When the vote was taken it was found that the total of Hodkinson's votes were two—himself and his nominator. It is said that he gulped a moment and said, calmly: "The votes are against me. I will turn over the office to Mr. Abrams.

Immediately on the result of the election becoming known, it is understood Famous Players and Lasky pledged their support to the new regime and gave their assurance that no further effort would be made by them to make any outside alliances.

There will be a number of changes in the personnel of the Paramount staff. They will include a man who addressed the trade meeting at Delmonico's last week and offered a suggestion so ridiculous as to call for laughter.

MFERS' PROTECTIVE ALLIANCE.

VARIETY's story last week telling of an informal meeting of film manufacturers to discuss the threatened formation of special companies by the individual stars, to the detriment of regular program releases, has caused considerable comment.

It can now be stated that the manufacturers have practically decided to organize permanently to combat this and other "evils" with which they are threatened.

From present indications the next important announcement of the formation of a special company to exploit the pictures of a film star will be the Mary Pickford Co., in which Adolph Zukor and Jesse Lasky will be interested, and unless the manufacturers

come to a definite working agreement at once it will be followed by others in the immediate future.

The film men who have their money invested in the industry will attempt to combat the spread of individual releasing companies, and while they are in conference will take up other matters that they believe require concerted action. Among these is the competing for artists and directors, which tends to raise salaries to what they believe, exorbitant figures. The payment of leading men and women of salaries running way into four figures is to be discouraged, and the hiring of directors at fancy salaries is also to come in for attention.

One of the manufacturers is particularly bitter against the directors. At a gathering of his associates one evening this week he cited an instance of a director who stopped a rehearsal and told the actors he would have to plan how to work out a certain situation. The director sat down and went fast asleep, no one daring to wake him up for a couple of hours, thereby wasting important time in the middle of a working day.

There will be no public announcement of the results of the deliberations of the manufacturers, but once the combination is in shape its strength will be felt.

MUSIC HALL'S "CIVILIZATION."

Though the Brighton Beach Music Hall opened Saturday night with its summer policy of musical comedy stock, it is said the Music Hall management is already figuring with the management of "Civilization" to place that massive feature film in the large place at the beachside about the first week in July, to remain there the remainder of the summer.

The Music Hall stock opened with "The Yankee Prince" (now playing) and gives "The Beauty Doctor" next week.

MUTUAL SHORT OF PRINTS.

There was a near riot in the Mutual film exchange on Monday when a shipment of twelve prints of the new Chaplin, "The Fireman," failed to arrive on schedule time. Mutual had 55 first runs booked and when the reel boys failed to receive their film they telephoned the managers who arrived at the exchange post haste. Fist fights and trouble was averted when the management arranged to have competing theaters switch the film until the tardy prints arrived.

BOARD FACES DEFICIT.

Information has it that the Motion Picture Board of Trade will face a deficit of \$4,600, as a result of the exposition given at Madison Square Garden recently. It looks as though the M. P. E. L. were stung when in consideration of harmony they agreed to accept 50 per cent. of the profits.

Whether according to that contract they will participate in the losses is a subject that will be discussed when the final settlement is made.

George Alexander who was the publicity man for the "Board" was "let out" a fortnight ago, as the funds of the "Board" are now at low water mark.

At the time Metro broke away from the "Board" it was attributed a great deal to the tactics of J. W. Binder in forcing Alexander upon the publicity committee, of which Arthur James of Metro was chairman. This committee was composed of the publicity men of the manufacturers, and met once a week at the Hermitage. It was during this time that the board received its greatest publicity. At one of these meetings Binder stated a publicity man was necessary and he had retained Alexander.

Those who know say that it was this affront to the chairman of the committee that finally led to the rupture that helped to make the Exhibitors Exposition a success. Report has it the exhibitors netted about \$6,000.

SUPERB'S FIRST ONE.

The first production of the Superb Pictures Corporation will have Jane Grey as the star. It is entitled "The Flower of Faith," written by C. T. Dazey, and is being directed by Burton King. The Superb Co. has leased the Ideal Studio at Fort Lee and will have four companies working there. Harry Rapf, who resigned as the president of the Premo Film Corp., is the secretary and treasurer of the new company.

"CANARY COTTAGE'S" RUN.

Los Angeles, June 14.

"Canary Cottage," the new Morosco hit, is now in its fourth week here, and indications point to a 12-week run.



BEATRIZ MICHELENA

Miss Michelena goes in for comfort in motor-ing. Her most constant companion is the champion Russian wolf hound, "Nicholas II."

PRESIDENTIAL CANDIDATES.

What promises to be a battle royal will take place at the convention of the Motion Picture Exhibitors Ass'n of America when it convenes in the Coliseum in Chicago, week of July 10, immediately after the Republican convention.

There are now four candidates for the presidency in the field with any number of favorite sons and dark horses. Fred Herrington of Pittsburgh, the present incumbent of the office will be a candidate for re-election and has the backing of the present executive board and the Penn State organization. Frank J. Rembush of Indiana, manufacturer of screens and owner of several theatres has the backing of the Indiana state branch of the Board of Trade. Wm. J. Sweeney of Chicago has the backing of the Illinois state organization besides being on the ground, which is the greatest advantage possible. Lee Ochs is the candidate of the New York State Branch, and in the light of his recent performance when as leader he licked the Board of Trade to a frazzle he is looked upon by the local contingent to run away with the honors. The advantage that Sweeney has, is that all his delegates are on the ground, while delegates elected in other parts of the country are reluctant to go to the expense made necessary by the trip.

Last year in San Francisco there were less than fifty delegates present, not a delegate appearing to represent the East, with the exception of Herrington. At a meeting in Brooklyn last Thursday Lee Ochs received the unanimous indorsement of the organization in that city for the presidency.

VICTOR MOORE THROUGH.

Los Angeles, June 14.

Victor Moore has succeeded in getting a cancellation of his contract with the Lasky Co. He has been dissatisfied for some time, as his income therefrom was far from satisfactory. Moore asked for, and received, a contract for \$1,000 a week for twenty weeks, but a clause which he overlooked gave the Lasky Co. the right to spread the engagement over an entire year. The result was that in the past several months Moore has worked but ten weeks.

COAST PICTURE NEWS.

By GUY PRICE.

Carter de Haven has brought his mother from the East for a vacation in California.

W. C. Burns is now business manager for the National Drama Corporation, headed by Thomas Dixon, Jr., and is preparing for the local premiere of "The Fall of a Nation."

Theodore Mitchell has returned to New York.

Roberta Arnold (Mrs. Herbert Rawlinson) has returned from a road tour.

Herbert Standing has returned from Pine Crest. He looks fit as a fiddle after his mountain hike.

Mme. Vera Doria has been engaged for the Mabel Normand company.

Wheeler Oakman is to play opposite Mabel Normand in some of her pictures.

Charlie Ray has a new pet. It is a Boston bull.

Mary Alden has left the Fine Arts studio.

B. D. BERG

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Just Completed a 71 WEEKS' TOUR and Booked to September, 1916

"THE DEBUTANTES"

With

JACK RUSSELL

LOTTA BAKER

and a "ZIEGFELDIAN CHORUS"

Just Finished A 64 WEEKS' RUN and still in demand

"ALL AT SEA"

With

BILLY DU VAL, DAN WALTERS and MERLE SIMMONDS

The Greatest Act of Its Kind in Vaudeville

Now in Preparation

"INEXPERIENCE"

(By BALLARD McDONALD and AL PIANTADOSI)

AND SEVERAL OTHER PRETENTIOUS PRODUCTIONS

B. D. BERG

FRANK GOODMAN, Representative

NEWS OF THE FILM WORLD

With the warm weather here the exchanges began to feel its effects by a general decrease in business. No one exchange records a sudden slump, but it seems the exhibitors are gradually cutting their expense, hitting every exchange at the same time. In spite of the decrease business is phenomenal for this season of the year. The M.F.E.L. has a well defined movement under way to have all the theatres closed during the month of July.

The World Film Co. set a precedent last week when they had an exhibitor arrested for switching film from a theatre where the picture was booked to another where it was not, alleging larceny in that the exhibitor was stealing the use of the film without the knowledge of the exchange. Before the matter was brought to an issue the exchange withdrew the charge upon the exhibitor making good for the extra use of the film.

Loew, Proctor and Keith are said to have pooled their bookings and offered Kleine 210 weeks at \$50 an episode for "Gloria's Romance," the Billie Burke serial, if Kleine withheld the release date until September. Due to outside interests this was impossible, and because of the summer season, exhibitors are now paying \$25 an "ep" for first run.

The Authors' League of America, an organization consisting of practically every author of prominence in this country, have made up their minds to participate in the profits accruing from the picturization of their scenarios to the extent of 10 per cent. Plans are being formulated to present the demands in concrete form.

Hereafter the Ziegfeld theatre, Chicago, will be known as the V-L-S-E, the theatre to start film productions of the Vitagraph-Lubin-Seig-Essanay Inc. June 20. The theatre remains under Alfred Hamburger's direction, but there will be house changes subject to the new regime. The first V-L-S-E feature will be "Sherlock Holmes" (William Gillette).

A Pathe scenic, "The Ascent of Mt. Rainier," was shown recently before the Chamber of Commerce and the Rotary Club of Tacoma, and these two bodies were so pleased with it that they are sending circular letters to all Chambers of Commerce throughout the United States commending the picture.

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NEW YORK

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Harry Watson, Jr.

(BICKEL and WATSON)

"MUSTY SUFFER"

(George Kleine Studio)

Frank Wupperman has signed a contract for one year with Vitagraph to act as leading man for Anita Stewart. He will support Miss Stewart in a new eight-reel feature, "The Girl Philippa," which has been adapted from a story now running in The Cosmopolitan, and dealing with the European war.

William Alexander, special representative for William Fox Film Corp., who spent two years in South America for that concern, sails June 17 for England on the Philadelphia and will make his headquarters in the Fox London office for an indefinite period.

John Delaney, aged 34 years, an attaché of a picture house at 414 West Chicago avenue, Chicago, was shot and killed by two men with whom Delaney had had trouble around the theater Sunday night. The police are seeking the murderers.

J. W. Binder, erstwhile executive secretary of the Motion Picture Board of Trade, will take a trip to England next week. Coming as it does upon the dissolution of his organization, report has it he is taking the trip for his health.

Marcus Loew has departed from his policy of showing features for only one day at the New York and has switched his bookings to permit of his retaining the World's "La Vie De Boheme" at that house Monday and Tuesday of next week.

The Photodramatists, writers for the screen, are to have a shore dinner June 24 at Bayshore. The club numbers among its members well-known writers and directors for the screen.

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VIRGINIA NORDEN

STARRING
BALBOA AMUSEMENT CORP.
CALIFORNIA

H. J. Wursberg of Chicago has just returned from Hawaii, bringing with him about 4,000 feet of film depicting life in that country, including lau fishing, surfboard bathing, etc.

Martin Sabine, who directed B. K. Stevenson's "The Boule Cabinet" for the Unity Co.'s feature (named "The Pursuing Vengeance"), is at work on another of Mr. Stevenson's books, which will also be released by Unity.

Ralph Kellard, now being starred in Pathe photoplays, has leased for a term of years the six-acre estate called "Sleepy," on the old Post road, Rye, N. Y., belonging to Frank Daniels, Vitagraph star.

Al Woods is reported to have paid \$30,000 for the New York State rights of Essanay's "The Little Girl Next Door," the picture founded on the report of the Chicago vice committee.

Norman S. Rose, publicity representative for Triangle, was married to Eloise de Montford June 10. Outside of that, Triangle is getting along nicely.

Starting this week, the Hearst Vitagraph now being released through the V-L-S-E will be called Hearst's News Weekly and be released through the International Film Co.

Homer Boushey of Essanay took a flying trip to New York last week, and while he did not make his mission public, it was gleaned he came East in connection with the V.L.S.E. merger.

Variety Films Corp. has purchased the New York and Northern New Jersey rights to "My Country First" and "The Pursuing Vengeance" from the Unity Co.

Much advertising ado is being made over the first Chicago exhibition of Clume's film feature, "Ramona," which opens at the Auditorium, June 19.

C. Aubrey Smith has been engaged to play the title role in "Jaffery," the new Frohman Amusement Co. photo-production from William J. Locke's novel.

Mme. Nasimova, it appears, has not closed with Vitagraph and is reported to have refused \$85,000 for three pictures, holding out for \$100,000.

The Grand opera house in Brooklyn started the summer season by showing movies and closed up for the season after two weeks of the trial.

Albert Capellani is now supervising the production of "The Dark Silence" in which Clara Kimball Young makes her next appearance on the screen for the World.

Thomas H. Dixon takes exception to the statement in several reviews of his latest master picture, "The Fall of a Nation," that it is palpably anti-German.

Gabriel D'Annunzio has signed a long term contract with the Ambrosio Co. for the filming of all his works.

Lee Kohlmaier is now a moving picture director. He has signed with Universal and left Wednesday for the coast.

Roscoe Arbuckle, Keystone's fat comedian, is quoted as saying a pair of his discarded trousers in the make-up of Chaplin is responsible for Chaplin's huge success.

Mutual has secured six English features made by the Florence Turner Co. of London, in which Miss Turner is starred.

Thomas H. Ince has left for Chicago to arrange for the production of his spectacle, "Civilization," at one of the theatres there.

John R. Freuler has been spending a week in Chicago and the middle west looking over the Mutual's affairs in that territory.

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THE PURPLE LADY.

Silas Gilworthy.....Ralph Herz
Count Louis Peteller.....Alan Hale
Mr. Severn.....Howard Truesdell
Detective Rogers.....George Pauncefoot
Julius Berger.....Guido Colucci
Adelaide Severn.....Gretchen Hartman
Mrs. Severn.....Mrs. Wm. Bechtel
Mrs. Rogers.....Cora Williams
Fifi Melotte.....Irene Howley

The Metro release for June 19 will be the five-part Kolfe feature, "The Purple Lady," with Ralph Herz and Irene Howley featured. The scenario was adapted by June Mathis from the play of the same title by Sidney Rosenfeld. The original story offered many opportunities for a wideawake director, which, however, were overlooked by George A. Leacey, who directed this feature. Withal it is a feature that will get by anywhere and get the money, although it could have been a near-world-beater as a five-reeler, had all of the chances offered been accepted. The story of Silas Gilworthy (Ralph Herz), the head of the "Lipfit Society" which plans to rid the city of the Tango parlors, and the manner in which he falls into the clutches of Fifi, the dancer, at the Purple Gardens, are told in a more or less amusing manner. Ralph Herz manages to screen a number of his comedy touches and garners what laughs he can. The opening two reels hold the biggest number of comedy touches, and as the feature runs along, the stolen pearl necklace furnishes material for so many complications that the interest is held to the last. Irene Howley as Fifi gave a skillful characterization of the role and made a delightful foil for Mr. Herz. Fred.

THE MAKING OF MADDALENA.

Maddalena.....Edna Goodrich
George Hale.....Forrest Stanley
Angelo.....Howard Davies
Randolph Hale.....John Burton
Blanche Belgrave.....Mary Mersch

This Morosco-Paramount feature has Edna Goodrich as the star, and Miss Goodrich does surprisingly well before the camera. The story itself runs along rather nicely until the last reel when a number of inconsistencies crop up—one of the most noticeable being a jump from Paris to New York without any reason for the same—and there is much to indicate that the story is padded. But taken all in all the feature is better than the usual run of Morosco pictures, and therefore should be acceptable. The story opens in New York, jumps to Rome and then to Paris, returning to New York for the closing scenes. Maddalena is the daughter of peasant Italian folk. She is earning a living and a little extra so

that her father can get his full share of "red ink," by peddling flowers and posing. Two young Americans of good family have gone abroad to study art. The first because his fiancée wanted him to be famous and the second for no other reason than he wanted to be with his pal. The two take a studio in Rome. George Hale, who is seeking fame, is leading a rather happy-go-lucky existence, when he receives word from his fiancée that she has decided to marry another. Then during the course of a spree he marries Maddalena, the model. Hale, Sr., in America hears of his son's marriage and cuts him off. But Mother Hale, in failing health, pines for her boy, and father goes abroad and brings him back after sidetracking the wife and obtaining possession of the child of his son. Later Maddalena, who has been acting as companion to a wealthy American lady, arrives in New York and while doing charitable work in the slums, acts as nurse during an epidemic. She reads that her child has been stricken when the pest leaps from the slums to Millionaire's Row, and eluding the police makes her way to the house where she undertakes the nursing of the child. Her husband is away and the father-in-law fails to recognize her. When the child has passed the crisis and the husband returns there is a clearing up of the misunderstanding and all ends happily. "The Making of Maddalena" is but a fair example of what Paramount feature should be. Fred.

THE MAN BEHIND THE CURTAIN.

Edna Hall.....Lillian Walker
Harry Leland.....Ewart Overton
Perkins.....Temple Saxe
Mr. Gardner.....William Dunn
Mr. Stanhope.....John Costello

A five-reel Vitaphone release as a V-L-S-B feature June 19. Story by Minnie Krakauer, directed by C. J. Van Deusen, with Lillian Walker as its star. The story is of the detective murder mystery variety. A young country girl comes to the city in search of a position. She receives a letter from a rich woman who wishes a secretary, calls at the house and in walking into the parlor sees the woman apparently sleeping. Upon closer observation she finds her dead. While standing beside the body a hand comes through the curtains and drops a dagger. The girl flees in horror and while passing down the front steps she meets the husband. He looks at her but passes on. A detective is put on the murder case upon the arrival home of the husband who immediately sails for Europe, leaving only his son in America. The girl, fearing that she will be blamed for the murder, goes to the country, securing a position as governess. She lives there happily until

unexpectedly she meets the son of the dead woman. He knows nothing, however, of her connection with the case and soon falls deeply in love with her, which ends in a wedding. They return to the city and take up their headquarters at his old home. The butler, who has been in the family for several years, is still in their employ. The butler tries extortion, telling the girl that unless she gives him money he will tell that she committed the murder. The father in the meantime returns and he and the son witness a dispute between the butler and the girl which leads to an estrangement between husband and wife. She leaves to make her way in the world. While working in a candy store she sees a man whom she recognizes as one that she met in her husband's home at the time of his mother's murder. She decides to follow him. She meets him and he falls in love with her, giving her a pearl which was stolen from the murdered woman. With the aid of detectives she rounds up the gang which had done the killing and brings about a reconciliation between herself and her husband. Lillian Walker gets all out of the leading role that there is to it. The picture is somewhat different as far as murder mysteries go and may prove interesting on this account. There is sufficient action to hold the attention.

MEDICINE BEND.

Marion Sinclair.....Helen Holmes
Sinclair's Friend.....Belle Hutchinson
Whispering Smith.....J. P. McGowan
Murray Sinclair.....Paul C. Hurst
Du Sang.....Lee D. Maloney
Karg.....F. M. Van Norman
Williams.....Walter Rogers
Ed Banks, Sheriff.....Thomas G. Lingham
Deputy Sheriff.....E. Howland
Bartender at The Three Horses Saloon.....

Tom Smith.....William Behrens
Rooney, Chief Dispatcher.....J. E. Perkins
J. S. Bucks, General Manager.....N. Z. Woods
B. O. Daley, Superintendent.....G. H. Wilschusen
G. McCloud, Superintendent.....Chance Ward
Wickwire.....William Brunton
Clerk in Superintendent's Office.....Hugh Adams
Roadmaster.....Slim Roe

This is the sequel to the Mutual Star five reel production, "Whispering Smith," which was turned out by the Signal Film Corp. The story is a purely melodramatic one of a rather popular type and stars Helen Holmes who has gained a following by appearing in the "Hards of Helen" series. The story for "Medicine Bend" was furnished by Frank H. Spearman, who has written a yarn that is thrilling and interesting. J. P. McGowan directed. From a scenic standpoint the picture is all that could

be desired and the lighting throughout is particularly effective. At the opening of "Medicine Bend" the story picks up where it left off at the close of "Whispering Smith" and carries it along to the finish, with Sinclair, the husband, who, having associated himself with a clique of crooks, is the leader in a train hold-up, and the entire gang are rounded up and killed. Smith and Mrs. Sinclair (Helen Holmes) leave the town with the well wishes of the camp. Fred.

THE WAY OF THE WORLD.

John Nevill.....Hobart Bosworth
Beatrice Farley.....Dorothy Davenport
Walter Croydren.....Emory Johnston
Mrs. Nevill.....Gretchen Lederer
Peter Sturton.....Jack Curtis
Mr. Lake.....C. Norman Hammond
Mrs. Lake.....Adele Farrington
Mr. Van Norman.....Herbert Barrington

Universal, Red Feather, feature, scenario by F. McGraw Willis, and produced by L. B. Carleton from Clyde Fitch's play. The story does not lend itself readily to screening, for the reason that there is but one situation, and practically nothing happens for four and three-quarter reels, when the "big blow-off" occurs. It is certainly a hectic denouement, but it is asking an audience a little too much to wade through over 4,500 feet of film until it comes to pass. The subject is "unclean" and you are expected to regard as the hero a man who deliberately traduces a woman's good name and casts a suspicion that the husband of the woman is not the father of her child. But it is excellently played and well photographed. No fault to find with the production—merely the story. Jolo.



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FOX FILM CORPORATION

THE CLOWN.

Pickle Ordway.....Victor Moore
Judge Jonathan Leroy.....Thomas Meighan
Milliecent.....Ernest Joy
Jackie, his son.....Florence Dagmar
Bob Hunter.....Master Jerold Ward
Circus Manager.....Tom Forman
Horace B. Carpenter.....Horace B. Carpenter
Wallace Pike.....Wallace Pike

Victor Moore in "The Clown," Laszky (Paramount) release for next week, is one of the best program pictures ever turned out by anyone, and will rank with the best Paramount features. It is a fine heart interest story—good enough to be made into a play for a starring tour in the legitimate for Mr. Moore. He has a character that fits him to a dot—that of a circus clown, a "hick," but with a "heart of gold." In brief, he marries a girl who believes her fiancé is dead, to legitimize her prospective child. Later, when she finds the man she really loves is alive, Moore goes back to the circus and leaves her to the other man. Circus life is visualized as it really is—not idealized, but very true to life. In contrast is shown the home life of people of means, and Moore's constant reminders that, as the "hick," he doesn't fit. Thomas Meighan as "the other man" is also excellent. In fact, the entire cast is well selected, with the possible exception of Florence Dagmar as "the girl." She appeared weak by comparison with the others. Perhaps it was because she was travelling in fast company. "The Clown" is a corker. Jolo.

SILKS AND SATINS.

Fellicite.....Marguerite Clark
Jacques Desmond.....Vernon Steel
Marquis.....Clarence Handysides
Henri.....W. A. Williams
Felix Brown.....Thomas Holding
Annette.....Fayette Perry

If one desired to be facetious he might rename "Silks and Satins," the latest Famous Players (Paramount) release by some such title as "Where Did You Get That Hat?" for the reason that the hero, who is a sort of D'Artagnan, after entering a gentleman's castle, giving his hat to the footman, finds it necessary to fight his way out with his sword in one hand and his beloved lady on the other arm, and when he arrives outside he has his hat with him. But such errors of direction must not be referred to in film reviews—at least the Famous Players' publicity man thinks so, and being the dean of film press agents he is right. Outside of that "Silks and Satins," or by any other name, is one of those stories within a story. Girl to marry next day a man she doesn't love. In a "secret drawer" she finds the diary of an ancestress who was in a similar situation. As she reads the diary the various stirring events of her ancestress's life are visualized, culminating with her marrying the man she really loves, and the girl determines to do likewise. So she runs off to the train in time to join the man of her heart just as he is to leave for some foreign clime. Marguerite Clark is her usual sweet self as the heroine of both ages, which will aid materially in putting over "Silks and Satins," a Paramount release not quite up to standard. Jolo.

HIS GREAT TRIUMPH.

"Butsy" Gallagher.....William Nigh
Michael Gallagher.....Julius D. Cowles
Judge Winters.....Roy Applegate
Gus Ewing.....E. A. Bressie
Robert Ewing.....Robert Elliot
Count Carl.....Martin J. Faust
Detective Cody.....David Thompson
Frank, The Mex......Frank Montgomery
Lefty Jake.....Victor DeLinsky
Peggy Winters.....Marguerite Snow
Mrs. Madden.....Cecilia Grillich
Florence Martin.....Florence Vincent
"Sloppy Sue".....Mrs. William Nigh

"Notorious Gallagher" or "His Great Triumph" is a Columbia feature on the Metro program. The story is interesting enough, although rather badly told in the screen production. A little editing and recutting, with the titles revamped, would help the picture considerably. The fault evidently lies with the manner in which the picture was directed. The story shoots off at one angle and then jumps to another and then back again in a haphazard manner. William Nigh, wrote, directed and enacted the principal role in the feature. He gave the screen a characterization that was unusual in type and very welcome indeed. He played the role of a mental defective, who has been raised in the slums and browbeaten by everyone, until he is afraid of his own shadow. Mr. Nigh played the role so effectively that it stood out above anything in the production. Miss Snow, who was the co-star, had little chance to show, although there was an attempt made in the cutting of the picture to get her into as much footage as possible. There are several good laughs in the five reels, but on the whole "His Great Triumph" is but an ordinary feature. Fred.

THE THREE GODFATHERS.

Ruby Merrill.....Stella Razetto
Bob Sangster.....Harry Carey
Tim Gibbons.....George Berrell
Bill Kearney.....Frank Lanning
Rusty Connors.....Joe Rickson
Pete Cushing.....Hart Hoxie

The Bluebird feature might furnish a lot of material for Rube Goldberg's cartoon series "They do it in the Movies," for there are a lot of laughs in the story, even though it is supposed to be the veriest form of melodrama. The story originally appeared in the "Saturday Evening Post," and was pronounced at the time

one of the prize stories of the year, but in film form it seems a little far fetched and impossible. From a pictorial standpoint the picture is good, but desert scenes have been pulled time and again and have lost their novelty. From an acting standpoint there is a lot missing and the direction isn't any too good. The feature is far from being up to the standard that the Bluebird laid out for themselves before they started releasing. Fred.

THE PRIMA DONNA'S HUSBAND.

Henry Vale.....Holbrook Blinn
"Emily North".....Kathryn Browne-Decker
Constance.....Clara Whipple
Philip Morton.....Walter Hitchcock
Mrs. Howard.....Marie Reichardt
Sherman Forbes.....Fred Esmelton

Either the projection at the Lyceum is especially good, or the photography in "The Prima Donna's Husband" (Triumph production released via A. & W. Film Corp.) is of superior quality. The lighting of this feature appears to be uniformly good. The story is progressive and cumulative, intelligently directed and with a strict adherence to detail, which, with one or two exceptions, will stand the test of criticism. A young musical director discovers a girl in his chorus possessed of a beautiful voice. He furthers her career, they marry and have a little girl baby. The wife is obsessed with ambition and is willing to sacrifice everything to advance her career. Husband finds her in the company of a director of the Cosmopolitan Opera Co. and in a squabble the director is killed. Husband is sentenced to Sing Sing for life imprisonment, wife turns over child to an aunt and goes to Europe, where she becomes a world-famous prima donna. Daughter grows up, has a child of her own, her husband dies and after seventeen years the father is released on parole. When told he is free to depart, he looks helplessly into the warden's face and asks: "Where to?" This and kindred touches were admirably depicted by Holbrook Blinn and it is not easy to understand why Julius Steger, under whose direction the photoplay was staged, did not cast himself for a role that lent itself so effectively to emotional acting. Steger could have played it and acquitted himself creditably, which is no reflection upon Blinn's magnificent portrayal. An even stronger situation, and one ingeniously designed to cause a leak in the tear ducts, shows the long suffering father who rushes away rather than bring disgrace upon his child, returning in the night for one more glimpse of her, mistaken for a burglar and shipped back to prison, refusing to tell the real situation, preferring to rot in jail. Through strong influence daughter is brought before the governor, who sends for the prisoner. (It is not explained how the

prisoner arrived at the executive mansion in Albany from Sing Sing, accompanied by a jailer, while the governor and daughter were waiting.) There the prisoner breaks down and admits the relationship, at the pleadings of his little grandson. Meantime mother had returned from Europe and besought a reconciliation with daughter, and been scorned. She sends a telegram asking husband and daughter to be merciful, and when it is put up to the father, he says: "After all she is your mother." Everything about the picture gives evidence that more than ordinary care was taken in its production, which lifts it above the average program release. Jolo.

WILLIE'S WOBBLEY WAY.

A Keystone two reeler with William Collier featured. The picture has several laughs, one of which is due to Van Hoven, the vaudevilian who made ice famous. Several bits of Van's business with the ice have been copied bodily for the picture. Vaudeville comedians have trouble enough to protect their "bits of business" from small time pirates, and it seems rather a shame that a star of Mr. Collier's calibre should permit any director to place a piece of business in one of his pictures that is recognized as belonging to another comedian. "Willie's Wobbly Way" will not particularly enhance Mr. Collier's fame as a film comic. There are two real good bits in it, one a thriller is a passing of two trolley cars, that are shooting toward each other for a head on collision. Willie is a stew and the story hinges on his escapades while under the influence. Some business with a Ford car comes in for laughs and the stuff pulled in the Redskins' lodge rooms, while rather aged, will get by. The finish of the picture is decidedly weak. Fred.

BATH TUB PERILS.

Proprietor of Hotel.....Fred Mace
His Wife.....Dale Fuller
The Bride.....Claire Anderson
The Groom.....Hugh Fay

A Keystone two reeler directed by Edward Frazee, with Fred Mace as the star, full of action, laughs and thrills of the usual bokum variety. Mace is playing the "nances" proprietor of a hotel, with a liking for the ladies, but possessing a wife who keeps a watchful eye on him. As punishment for a flirtation the wife takes his clothes away from him and locks him in a room. In the room adjoining there is a honeymooning couple. The husband leaves the room for a moment and the bride starts to take a bath. The cissy proprietor in the next room starts out in his pajamas to get some water, is locked out of his room and in trying to escape from the bride's room, who is coming up stairs, he runs into the room of the bride. Complications which follow bring the laughs. Fred.



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LA VIE DE BOHEME.

Mimi.....Alice Brady
Rudolphe.....Paul Capellani
Durand.....Leslie Stowe
Madame de Rouvre.....June Elvidge
Marcel.....Chester Barnett
Musette.....Zena Keefe

"La Vie De Boheme," adapted from Henri Murger's novel, has been screened by the Paragon company under the direction of Albert Capellani, with Alice Brady as the star, and will be released on the World program. The altogether tragic life story of the little French foundling is admirably set forth in the film version of the story and the picture is practically one of the best that has been turned out by the World Corp. in some time. This is true of the star of the supporting cast, the production, lighting, photography and the direction. Albert Capellani directed the production with a master hand, his brother Paul played the role of Rudolphe with a fine artistic touch, and the sets, portraying as they do an intimate knowledge of the life in the Bohemian quarter of Paris, are the best that have been seen in many a day. It is in the lighting effect that the picture stands out the most, and this feature alone will go a long way to landing "success" for the production. The story is well told and holds the interest from the first. As a feature for the usual run of program "La Vie De Boheme" will loom as a big winner. Fred.

AN INNOCENT MAGDALENE.

Dorothy Raleigh.....Lillian Gish
Colonel Raleigh.....Spottiswoode Aitken
Forbes Stewart.....Sam de Grasse
The Woman.....Mary Alden
The Preacher.....Seymour
Mammy.....Jennie Lee
Old Joe.....Wm. de Vaull
This Fine Arts (Triangle) feature, story by Granville Warwick, scenario by Roy Somerville, is very much above the general run of film tales, the ethics of which would seem to be a trifle "over the head" of the average picture patron. An old Southern gentleman, "an un-reconstructed Kentuckian," resides in Norwalk with his daughter, purse-poor but proud of his ancestry. The girl is not permitted to associate with the "white trash" of the village. Her father tells her "all things touched by evil must die." A youthful gambler comes to town, having left New York to avoid prosecution. Girl meets him secretly, he asks her to marry him, she accepts and brings him to her father, who refuses saying her ancestors were kingly men. The young folks run away and marry. Father records her "death" in the family bible. Gambler to his wife: "I have been a gambler and an idiot, but I am done with all this because I found you." Husband arrested as a gambler and sentenced to prison for one year. Wife about to become a mother. Enter "other

woman" who says she is his wife. Girl goes to her father, but is ordered out. Negro mammy (old servant) takes her to a negro cabin, where her child is born. It is constantly on girl's mind, the thought her father dined into her that "all things evil must die." Husband serves his time and seeks her out just as she is about to make way with herself, which she hasn't the courage to do, and everything comes out right in the end. Jolo.

WHISPERING SMITH.

Marion Sinclair.....Helen Holmes
Sinclair's Friend.....Beile Hutchinson
Whispering Smith.....J. P. McGowan
Murray Sinclair.....Paul C. Hurst
Sang.....F. M. Van Norman
Kar.....F. M. Van Norman
Rebstock.....Walter Rodgers
Williams.....Thomas G. Lingham
Ed. Banks, Sheriff.....Thomas G. Lingham
The Mutual has an interesting feature in this five reel Signal brand production which is a dramatization of the novel of the same name by Frank H. Spearman. The story, which is of a railroad nature, has as its star Helen Holmes, long identified with pictures of this order. In this production the work of the star is not as hazardous as some she has done in former productions. J. P. McGowan directed the feature and has done some good work. A strong willed man, in order to see the girl he loves, although she is married to another man, lead a life of happiness sacrifices himself and it is well told. There is an abundance of action which will appeal to the masses with the story all that can be asked for. As good a Mutual Masterpicture as has been produced in a long time.

THE SNOWBIRD.

Lois Wheeler.....Mabel Taliaferro
Jean Corteau.....Edwin Carewe
Bruce Mitchell.....James Cruze
John Wheeler.....Warren Cook
Frank H. Spearman.....Arthur Evers
Michael Flynn.....Walter Hitchcock
Zoe.....Kitty Stevens
Magistrate Le Blanc.....John Melody
Roife (Metro) six part "wonderplay," written by Mary Rider, directed by Edwin Carewe, starring Mabel Taliaferro. One of the best Roife pictures ever released, full of vim, vigor and class. John Wheeler becomes financially involved and to tide himself over, sells his half interest in a tract of lumber land in Canada to a young man who wants to marry his daughter. The girl rejects the young man, who comes to her father for title to the property. Meantime father's palmer had died, his copy of the agreement to title to the land has been burned, and the son of his late partner decides to claim it all as there is no proof to the contrary. When the young man asks for the paper from the girl's father, he is told of the state of things

and offered his money back. He declines and threatens unless the deed is forthcoming he will prosecute father for obtaining money under false pretences. However, if father will fix it for him to marry daughter, why then, etc. Daughter overhears and rushes off to Canada to adjust matters, followed by father and the aspiring yo' h. There she sees the man who is holding the property, attires herself as a boy, pretends she is lost in the woods in a snowstorm and has him carry her to his hut, apparently unconscious. He believes it is a boy until he deems it necessary to whip the "boy" for not working about the place. The Canadian hut dweller had been educated in Paris and was only "rough" on the surface through having been deceived by a Parisian cocotte. When he finds she is a lady he gives her his mother's wedding dress and when she tells him the story of how essential it is she must have the paper or marry a man she doesn't love, he gives it to her. Enter the other man who makes slurring allusions to them living together, a big fight and an ultimate happy conclusion. There are two minor inconsistencies. One is that a man could not lift a woman out of a snowbank and carry her into a cabin without discovering her sex, nor could they live in a hut for days without her taking off her cap so he could see her long hair. Again no "hero" has a right to upbraid a heroine for alleged theft when he himself had wantonly annexed title to a tract of land that belonged to someone else. But this is more than counterbalanced by the excellent acting of Miss Taliaferro and Mr. Carewe in the principal roles. Jolo.

THE DIVIDEND.

John Steele.....William H. Thompson
Frank Steele.....Charles Ray
Betty Price.....Ethel Ullman
Maise.....Margaret Thompson
Ince (Triangle) feature by C. Gardner Sullivan. A composite of capital vs. labor and greed of accumulation vs. heart story, brilliantly acted by the two principals, William H. Thompson and Charles Ray. John Steele (Thompson), is head of a large realty corporation, squeezes his poor tenants, cuts wages in his factory, etc. He is a widower with an only son, but is too busy to even attend his boy's graduation from college. The boy comes home and asks his father for an opportunity to go to work. Father scoffs and offers him \$3.00 a week to sweep out the office. Boy is serious-minded and argues that with his education he is entitled to a better opportunity. Father hands him a check and laughingly tells him to go out and play, but not to bother him. While out doing the town one night he visits on opium joint and becomes addicted to the habit. Father finds it out and orders him out of the house. "If you had been a real father to me I wouldn't have become a dope fiend."

Did you ever give me any encouragement?" etc. Meantime father continues to accumulate wealth and is obsessed with his business. Eventually he yearns for his son, which is timed with the son being brought home after a street brawl, a hopeless wreck. Ray's performance of the boy is far superior to his great acting in "The Coward," which is equivalent to stamping it as the highest kind of screen art. The scene between father and son as the boy regains consciousness and finds himself in his father's arms will bring the jump into the throat of a mummy. "The Dividend" is some picture. Jolo.

SHOES.

Eva Meyer.....Mary MacLaren
Her Father.....Harry Griffith
Her Mother.....Mrs. Witting
Lili.....Jessie Arnold
Tough.....William Mong

This Bluebird feature is based on a story that appeared in Collier's, written by Stella Wynne Herron, and was pictured by Lois Weber. The idea is understood to have come originally from a paragraph in a book by Jane Addams, in which she relates that a working girl, after months of resistance, "sold out for a pair of shoes." That is the story in a nutshell—a working girl, the main support of a family, with a worthless father, and earning but five dollars a week, is unable to retain from her wages enough to buy herself a pair of shoes for her tired feet. When, after weeks of hoping, she cannot secure them, she deliberately sells herself for enough to secure a new pair and returns home. The concluding reel is mainly taken up with pictures showing to what perfection she might have matured in better soil. There are no "big" or "sensational" scenes, merely a vision of life as it actually is, and devoid of all theatricalism. It is the tragedy of poverty, with the course taken by the girl the only one left for her. Mary MacLaren, as "the girl," gave an exceptionally good portrayal of the hopeless creature. "Shoes" is far above the average of Bluebird releases. Jolo.

CHAPLIN'S FIREMAN.

The latest Mutual Chaplin comedy in two reels. The picture relies upon a burlesque fire company for its comedy, Chaplin playing the role of engine driver with the other members of the company, especially the captain, acting as his foil. There is an abundance of the rough comedy which secures laughs. The best laughs are when the prop engine falls apart. The rescue of the girl from the top story is a good bit, also the general business around the fire house. "The Vagabond" will be the next Chaplin.



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At the Brighton Theatre, Next Week (June 19)

THE HYPOCRISY.

Virginia Trent.....Virginia Pearson
Warren Presby.....Alfred Swenson
Morgan Hutchins.....John Webb Dillon
Mrs. Gordon Trent.....Mrs. Ida Darling
"Hypocrisy," by Hugh C. Wier is in six long
drawn-out parts, without any real action until
the last reel. The story starts off looking like a
winner but it takes so long to get to a point
where there is really anything doing that one
is tired out and the action is lost. The picture
could easily be cut down to a short five reeler,
and then it would get over with better effect.
Virginia Trent (Virginia Pearson), is the
daughter of a woman who has managed to main-
tain her social position by running up an
appalling number of debts, figuring that her
daughter will eventually marry a wealthy man
and she will be able to pay up. Daughter falls
in love with a young lawyer, Warren Presby
(Alfred Swenson), and the two are engaged.
Mother preferred Morgan Hutchins (John Webb
Dillon) a broker, because he had more worldly
goods. On the day that Presby and Virginia
are to be married, the former is informed that
all of his stock holdings have become worthless.
Then he releases Virginia from her promise,
but the girl would rather be a poor man's
sweetheart-wife than wed a rich man that she
did not love, so she runs off to marry Presby.
The two are living in a small flat and he has
obtained a position on the District Attorney's
staff. The mother at the insistence of the
wealthy broker tries to make Virginia dis-

satisfied with her lot and finally manages to
gain some headway, through getting her to
buy on credit in a number of shops and when
the bills fall due the girl is visited by the
broker who is willing to loan her some money.
The husband walks in just as a check is being
passed and suspects the wife. The two are
separated, but Virginia, her eyes opened to the
ways of the game decides that she will not
return to her mother and the world of sham, and
starts out to make her own way. She be-
comes a manicure in a fashionable hotel, and
one day overhears a conversation regarding
a plot to discredit her husband. She plans
to frustrate the scheme, the final result being
that she saves her husband and re-establishes
himself with him. In the meantime the worth-
less stock has again become active and the two
live happily. The photography is good through-
out the picture, and the settings are good at
all times, but in the direction there are at-
tempts to lighten up the dull moments of the
story by comedy effects that fail for the greater
part. The feature if cut down and sped up
the earlier part of the story, will undoubtedly
prove a winner for the Fox Company. Fred.

THE SCARLET WOMAN.

"The Scarlet Woman," with Olga Petrova as
the star, is the latest Popular Plays and Players
feature released on the Metro program. From
a picture standpoint it is one of the best fea-
tures shown in some time. It contains action,

suspense and a story that runs through con-
sistently to a corking finish. Aaron Hoffman
is responsible for the scenario and the pic-
ture was directed by Edmund Laurence. Olga
Petrova plays the role of a wife, who through
force of circumstances is forced into a life of
shame, but who rehabilitates herself and re-
marries, only to have a past rise between her
and her love for her husband, so that she is
again forced out into the world. But the last
time she eschews the easiest way and takes
to hard work, which finally leads to a reconcil-
ation with her husband. The picture contains
thrill after thrill and none of them seem
forced. Mmes. Petrova enacts a most difficult
role with a great deal of charm of manner and
conviction. Her gowns bring admiring com-
ment from the women. "The Scarlet Woman"
will prove a potent box office attraction. Fred.

THE PERILS OF DIVORCE.

Constance Graham.....Edna Wallace Hopper
John Graham.....Frank Sheridan
Mason Tegar.....Macey Harlan
Alice Lorraine.....Ruby Hoffman
Geraldine (at 8).....John Morgan
Geraldine (at 17).....Zoe Gregory
Edwin August turned out a very good pic-
ture for the Peerless when he directed the
"The Perils of Divorce," the latest World Film
release in which Edna Wallace Hopper and

Frank Sheridan are co-starred. The story is
melodramatic in quality, with a touch of high
society life and a glimpse of the underworld.
The latter touch, which is seemingly out of
keeping with the rest of the story, fits in so as
to make the closing incidents of the story
possible. Constance Graham was a society
butterfly and no one ever believed that when
she married John Graham, he being a number
of years her senior, that the later life of the
pair would be a happy one. But they were
all wrong, for at the time that the story opens
they are living in the country after being
married about nine years and have a daughter
eight years of age. Then the vampire steps in.
She loved John years before because of his
wealth and feels that she wishes to be re-
venged on Constance for taking him away. She
finally is successful and then marries John her-
self. In the meantime Constance after being
divorced becomes a society dancer and finally
sinks to the slums, but as the truth will always
prevail and virtue will have its own reward,
so does Constance triumph in the end. The
vampire leaves John flat and runs off with an-
other man, but leaves a letter explaining how
she has tricked him. Then there is a recon-
ciliation and the family is happily reunited.
The photography is good, the sets are excellent
throughout, and there are several scenes that
are novelties. The night skating carnival
is rather effective and the cabaret scenes well
done. "The Perils of Divorce" should prove a
money maker for the World. Fred.

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"EVENING JOURNAL," says:—Marguerite Farrell is one of the hits. She is unusually clever and puts over several song successes with a wit and humor that win plenty of applause. Her "Kelley" song is the funniest thing in the play.

CHARLES DARNTON, "Evening World," says:—Marguerite Farrell, who has a great deal in common with Adele Rowland, put the true Irish spirit into her performance and knocked out a clean hit with a song called "Kelley." Miss Farrell has the freshness of a shamrock and the charm of a daisy.

Personal Direction, MORRIS & FEIL

THE APOSTLE OF VENGEANCE.

David Hudson.....William S. Hart
Mary McCoy.....Nona Thomas
Tom McCoy.....Joseph J. Dowling
"Marm" Hudson.....Fanny Midgley
Willie Hudson.....Jack Gilbert
Elsie Hudson.....Marvel Stafford

"The Apostle of Vengeance," by Monte M. Katterjohn, a five-reel Triangle Kay Bee feature, with William S. Hart as the star, is a photoplay thriller that will live long and prosper. It is one of the best scenarios that Mr. Hart has been seen in some time and his enactment of the role of preacher with inherent feudist traits, is without doubt one of the best pieces of work he has done before the camera. There is but one occasion in the entire five reels when he has a gun in his hand, and even then he does not fire it. Just imagine a story with Mr. Hart as the hero and he not having the chance to fire a shot? But he does it, and does it to such advantage as to have frequent applause bestowed on his film characterization. "The Apostle of Vengeance" has at once all of the essentials that go toward making a good film story. It has action, love interest and with it all a tremendous amount of heart interest that brings a sob to the throat at times. Pictorially the feature is all that one could ask and the direction is such that the story is told convincingly and with force. The star of the picture does not get into sight until somewhere along in the second reel, but the action preceding his entrance is mighty fast and full of thrills. Mr. Hart's supporting company in the picture is entirely adequate to the requirements. This picture will go a long way to reestablishing Mr. Hart as a popular idol with filmgoers' fans. It is a feature that will make money for almost any exhibitor. Fred.

SAINTS AND SINNERS.

Peggy Hyland is the star of this Famous Players feature. The principal trouble with the production of "Saints and Sinners" seemed to be the casting and direction. The story held sufficient strength to make it worth while as a photoplay production, but it was the manner in which it was turned out by the Famous Players Co. that caused all the trouble. Miss Hyland in the role of the sinner, who was

led astray by a city chap, who beguiled her from the straight and narrow path with a promise of marriage, was pleasing through the picture, but there were several flaws in her support. Whoever played the role of the country youth who is willing to wed Peggy, even though she "fell" for some one else, is about all that an actor shouldn't be. Of course these faults might have been due to the director, who didn't take the trouble to tell a newcomer to the picture field what to do to get his points over. "Saints and Sinners" will be a good feature for the five cent houses where they always overlook the quality of the acting if the story appeals, and this feature is of the type to make the factory maiden in Troy weep for the "poor gel" who fell by the wayside. Fred.

HIS BROTHER'S WIFE.

Howard Barton.....Cariyle Blackwell
Heleen Barton.....Ethel Clayton
Richard Barton.....Paul McAllister

Premo feature released through World, directed by Harley Knoles. Most screen stories have either a triangle or a mistaken identity plot. "His Brother's Wife" has both. Its strongest bid for approval is that nobody can tell how it will end until the very last foot. On the other hand, it is altogether inconsistent, yet absorbingly interesting to the layman anxious to learn the ending to the tale. Man, wife and child. Man loses his fortune and his health. He has a younger brother in Australia. Brother returns wealthy, but unable to locate his relatives. Dr. tells wife her husband will die unless taken to Saranac Lake. She goes to pawnbroker seeking a further advance on her jewels and is refused. Brother in pawnshop in search of curios, gives woman his address, asking her to call, which she indignantly declines. But, confronted with the alternative of selling her honor or letting her husband die, she goes to the younger brother's apartment (of course neither knowing the identity of the other). Here's where the story doesn't hang together. In the first place, how could the woman call without knowing whom she was calling upon? Brother kisses her, she breaks down, tells her story, he gives her a roll of money and sends her away, without even learning her identity, nor she being even grateful enough to ask him his name. Anyway, the younger brother finds his relatives and when he and wife meet, tableau. As

nothing improper occurred, there was really no necessity for any undue excitement. The husband overhears them talking about it, believes his wife guilty, turns her out, she goes on the stage, becomes a great star (they always do). On the opening night she plays the story of her own life, husband and brother both there unknown to each other. There is a reconciliation, younger goes back to Australia, etc. If the woman had really made the sacrifice and hubby had died, and then she and other man had married (they should not have been brothers anyway—that's a bit morbid) and they had lived happily ever after, that would have made a much more acceptable tale. But it is a good program picture and will hold its own with the average. Jolo.

A WILD GIRL OF THE SIERRAS.

The Wild Girl.....Mae Marsh
Jim Hamilton.....Wilfred Lucas
Mrs. Hamilton.....Masie Radford
Moll.....Olga Grey
Bop Jordan.....Robert Harrison
A Westerner.....James O'Shea

This is one of the poorest features that the Triangle-Fine Arts Company has released in some time. The story, while seeming to have a chance at the opening, dwindled down to almost nothing at the finish. F. M. Pierson and Anita Lees were responsible for the scenario which was placed into the hands of Paul Powell for direction. The story is based on a

legend of the Sierras. A wild girl was supposed to have lived in the forest for years and been the playmate of the birds and beasts. Even the grizzlies were her pals and she lived in a cave with two of them. A gambler and his mistress are heading for a deserted mining settlement and have a "sucker" in tow. The idea is to unload a worthless mine on the young man through the exercising of the wiles of the gambler's girl. They run across the wild girl, who after a few days falls in love with the young fellow. The gambler and his confederate are unable to victimize the youngster and he and the "girl" remain in the wilds. The story must have had another form originally, but in editing and assembling the original thread has evidently been lost sight of. There are a few scenes of cut-backs to fifteen years prior when the gambler lived in the camp with his wife and two kiddies. On his arrival at the deserted place he recalls the scenes of the early days and also the Indian attack in which he supposed all his family were killed. The fact that the wild girl is really his daughter is planted here, but not made use of later. The picture is taken almost entirely in outdoor locations and while Miss Marsh is quite sweet and charming in the title role, there isn't anything to the feature that will want to make any exhibitor book it for a return date. Fred.

BILLS NEXT WEEK.

(Continued from page 14.)

Washington	Claire & Winchestr
KEITH'S (ubo)	Katherine McConnell
P George	Eli Minstrel
Cummings & Gladys	Ethel Whiteside Co
Nonette	Yonkers, N. Y.
Kenny & Hollis	PROCTOR'S
Thos Wise Co	Maley & Mack
Kalyama	John F Clark
The Bogans	Tufts Collegians
(One to 11)	Ketchum & Cheatum
Winnipeg, Can.	Erna Antonio's
PANTAGES (m)	Lawrence & Falls
Annytos Trio	Magee & Kerry
Freeman & Dunham	Helen Barney Co
"Divorce Question"	Ford & Finley
Brooks & Bowen	Josie Heather Co
Kirksmith Sisters 6	Paris
STRAND (wva)	ALHAMBRA
De Bourc Sisters	Paul Stevens
Doris & Elaine	Acustin & Hartley
Burkhart & Edwards	Miss Cariline
M Navaro & Mareno	The Leopolds
Worcester, Mass.	Germaine Revel
PLAZA (ubo)	Carron Troupe
Williams & Segal	Mile d'Arley
Dave Roth	Leo Nino
Montgomery & Perry	Buffalos
Thomas Duo	Tom Wong
2d half	Margaret Ismay
Santos & Smith	

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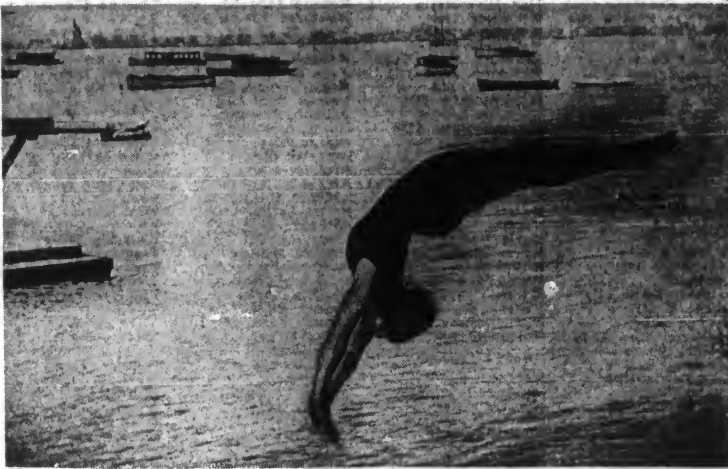
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ELSIE HANNEMAN

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ASK ALF. T. WILTON, He Knows

1564 Broadway, New York, N. Y.

P. S.—The accompanying photograph shows Miss Hanneman executing the difficult "Flying Dutchman" dive. She stands on spring board, facing water, springs high in air, makes a complete back evolution and the camera caught her as she was about to straighten out for a perfect dive. This is only one of the many water feats Miss Hanneman is capable of doing.

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (June 19)

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

Albright & Rodolfo Orpheum San Francisco
Albright Bob Keith's Boston
Ambler Bros Keith's Philadelphia
Amoros Trio Orpheum San Francisco

B

Berzac Mme Jean Variety Chicago
Bimbos The Variety Chicago
Bowers Walters & Crooker Eagleford Texas
Brinkman & Steele Sis Variety N Y

6 BROWN BROS.

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Illinois Theatre, Chicago, Indef.
TOM BROWN, Owner and Mgr.

Bruce Al Airdome Fresno Cal

C

Casey Dan Orpheum San Francisco
Claudius & Scarlet Variety N Y
Conlin Ray Variety N Y
Crispa The Keith's Philadelphia

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D

Dares Alex & Gina Variety Chicago
Dayton Family (12) care Tausig 104 E 14 St N Y
Devine & Williams Variety N Y

E

Epse & Dutton Forsythe Atlanta

F

Fay Coleys & F Orpheum Oakland
Fealy Maude Co Orpheum San Francisco
Fern Harry Variety N Y
Florence Ruth Variety San Francisco
"Forty Winks" Orpheum Oakland

G

Gaxton Wm Co Keith's Boston
Geiger John Orpheum San Francisco
George P Keith's Washington
Gordon Jim & Elgin Mary Variety San Francisco

H

Hegans 4 Australian Variety N Y
Hart Billy Bob Manchester Co
Hawthorne's Maide Variety N Y
Hayward Stafford & Co Variety N Y
Heather Josie Variety N Y
Howard Chas & Co Variety N Y

I

Ideal Variety N Y

J

Jordan & Doherty Variety N Y
Josefsson Iceland Gilma Co Variety Chicago

K

Kajiya Keith's Washington
Kammerer & Howland Feinberg Putnam Bldg
Kla-wah-ya Kathleen Variety N Y

L

Lai Mon Kim Prince Variety N Y
Langdons The Variety N Y
La Rue Grace Orpheum San Francisco
Leonardi Temple Detroit

M

Major Carrick Variety N Y

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Murphy Theo E Dir Arthur Klein

N

Nash Florence Co Keith's Philadelphia
Newsomes 4 Temple Detroit
Nonette Keith's Washington

O

Olive Willie Majestic Chicago
Orr Chas Friars Club N Y

P

Panna Zinka Temple Hamilton
Ponzello Sisters Davis Pittsburgh

R

Reilly Charlie Variety San Francisco
Richards & Kyle Orpheum San Francisco
Rochester Claire Keith's Boston

S

St Elmo Carlotta Variety N Y
Simpson Fannie & Dean Earl Variety N Y
Stanley Aileen Variety N Y

T

Thurber & Madison care M S Bentham
Tighe Harry and Babetta Variety N Y
Towne Fenimore Cooper Bway Theatre Bldg N Y

V

Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

W

Watson Sisters Majestic Chicago

CIRCUS ROUTES

BARNUM & BAILEY—10-20, Providence, R. I.; 21, Brockton; 22, Fitchburg; 23, Lowell, Mass.; 24, Nahua, N. H.
COOP & LENT—17, Oil City; 19, Union City; 20, Kane; 21, Smethport, Pa.; 22, Mt. Morris; 23, Corning; 24, Norwich, N. Y.
RINGLING BROS.—19, Wilkes Bars; 20, Scranton, Pa.; 21, Binghamton; 22, Elmira; 23, Hornell; 24, Olean, N. Y.

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.
Reg following name indicates registered mail.

A

Adams Mabelle
Adeline Sisters
Albright Bob
Aldrich George
Allen Mr
Allen Mr & Mrs
Almey Bertha
Alvares (C)
Anderson Jessie (C)
Archer & Carr
Ardash Fred
Austin Joe (C)
Ayres Ada (P)

Burke Eddie (P)
Burke Eddie (C)
Burns J A D
Byal & Early

C

Campbell Emma
Capman Jess (C)
Carman Clyde
Carus Emma
Carter Charles
Charboneau Ines
Charles Wm K
Chesterly Mae
Ching Chang
Chien Han Ping
Chin Tuo Tr (C)
Chyo
Clark Florence
Clark Hazel (P)
Clark Mae
Clarr Herbert (C)
Cleveland & Dawry (C)
Clifford Steve
Clinton & Sheldon
Cole Alice
Coleman Ray
Coleman W R
Coogan Jack (C)
Cook Emma (P)
Cooper Maude
Cowen M A
Cosgoe Frank
Crandall Harry
Creighton F
Creighton J

B

Barclay Don
Barkhaw Lillian
Barranco Mrs Paula
Barton & Ashley
Beggs & Beggs (C)
Bell Jessie (C)
Bentley John (C)
Bernard Sam
Bernie Jesse (C)
Berrein Bros
Bertrand Dixie
Blinn Geo H
Blakeley Natalie
Boas Three
Bowers Ned
Boyne Hazel
Brooks & Bowan (C)
Brown Geo N
Bruce (C)

I believe in my home. It isn't a rich home. It wouldn't satisfy some, but it contains all the jewels that can be purchased in the markets of the world. When I enter my home and shut out the world with its care, I am a lord. Its motto is service, its reward is love. There is no other spot on all the earth that fills its place, and Heaven can only be a larger home. But here on earth my home with my darling mother, who is so true, so patient and tender—Oh! for a home in that dear place! Oh, for a place of that dear tune! Oh, for that childish trust sublime! Oh, for a glimpse of mother's face!

BRITT WOOD

Will be back home in Tennessee in 2 more weeks. Just picture me!

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Francis Frank (C)
Francis & Holland
Frankeno Mrs H
Fredericks Paula
Fredericks Arline
Friend & Downing
Fullman Chas L (P)

Gardner Oscar
Gay Trio
Gazati Gene
Geno Tom
Georgette F L
Gill M & F
Gillespie Girls (C)
Goldberg Lillian (P)
Golding Claud
Gorman Gene (C)
Gould Madeline
Gray Amanda
Gray Clara
Gray Norma
Gray Clarice (C)
Griffith Fred M
Grow Herbert (C)
Guertin & Gibson (C)

Hallfax Danny
Hammon Magda
Hankins E E (C)
Hankson Herbert (C)
Harley Frank
Harmony Trio
Harrison Chas.
Harris Eleanor (C)
Harris Meyer

Harris Val
Harvey E M (C)
Hawley Walter
Hayes & Wynn (C)
Hayes Mrs. Edward
Hayman Ada
Heath Mabel (C)
Hebert William
Healey F (C)
Hendrick Gene (C)
Henry & Adelaide
Henry Jeremiah
Heper Chas (C)
Herman's Pets (C)
Holden Mae
Holmes Norine
Hopkins Robt
Hobson Florence (C)
Howard Charles
Huber Leon G
Hudson Lillian (C)
Huston Walter

Iermee Sid (C)
Ira Lillian (C)
Irving Val

Jackson Steve
Jacobs Samuel
Jafolo Tom
Jeffries Florence
Jennings Fred
Jericho Amie
Johnson Babe (P)
Jones Wm J
Jonathan (C)
Jordan Bob (C)

Kalli David (C)
Kariton & Kilford

Karase Charles
Kaufman Gladys (C)
Kas Tom (C)
Keller S (C)
Kellogg Chas
Kemp, Teresa
Kennedy Dorothy
Kerr & Weston
Kilpeck Bonnie (C)
Kitties The (C)
King & Millard (C)
King Mrs. A H (P)
Kin Kaid Billy
Klase Charles
Kublick Henri
Kumry B & R

L
La Dae Evelyn
Lam Alice (C)
Lambert
Lambert Eddie (P)
Larue E (C)
La Rue Ethel
La Verne Miss E (P)
Laverrin Marie
Lawrence B & V
Lahman Genevieve
Lemley Jack
Leon & Adeline
Leonard Raymond
Leonard & Willard
LeRoy Paul (C)
Lester Nat (C)
Lestlie Otrilla (C)
Lindwall Ralph
Lockwood Helen
Lorraine Oscar (P)
Lords Flying
Loring J C
Lowe W & M
Lucas Jimmie

M
Mab Queen & W
MacNamara Walter
Madie Co
Mannion Jack
Mantell Dottie
Marcell Jimmy
Marchand Daisy
Marcuson E
Marshall Lew (C)
Marshall Edward
Marshall Miss E
Martin Isetta
Martin Miss M
Martin Mabel
Martin Oscar
Maybelle Snowie
Mayo Louise (C)
Mayo Mazie

N
Nahser Irene
Nelson Brown Co
Nichols Sisters (C)
Nicolson Grace (C)
Nordstrom Helen
Norton Jack
Norwood Geo (C)

O
O'Brien Kittie (P)
Oakland Sanuy
Ohr Georgie
O'Meara G (C)
Osborne Miss Teddy
Ostman Charlie (C)

P
Paka Mr July
Paka Todd
Paquette Arthur
Parker Rena
Pellittier Dora (C)
Phillips Goff
Picaro Willie
Pierce & Knoll (C)
Pierce Irene
Potter Billy
Power W H
Prendergast Alice
Preston Bobbie
Proggely
Purcell Jimmie

R
Rammerer Jack

Ranson John W
Rannins Frank (C)
Rapp W Curtis
Rappel Alther (C)
Readick F (C)
Reba Mille
Regal Henry (C)
Reiner Earl Co
Renault Francis
Reynolds Earle
Rialto Miss
Richard Sisters (C)
Richmond Mrs J S
Richards Mrs Harry
Riffard Madame Geo
Rigby Arthur (C)
Rinehart Goldie
Rivers Dolly
Roberts Musical (C)
Robinson W (C)
Robinson Margaret
Romaine Julia
Rooney Alice
Rooney Julia (C)
Rosar Elleen
Rose Vera
Rose Amelia (C)
Ross Frank
Rother Florence
Russell Eddy
Russell Grace M
Ryan Allie
Sailley F S (C)
Skelly James (C)
Snyder Frances (C)
Stampeo (C)
Start Helen (C)

Schoeff Mrs G R
Schwartz S H
Seofield Charlie
Shattuck Lillian
Sheffield Gladys
Shank Lee
Simonsen Mr
Smith Ed & Jack
Stage Cecil K
Stanley Frank
Stewart Jean
Stover B W
Strong B
Swain Frank
Swans The

T
Taylor Chas
Terry The (C)
Terry & Fijl Girls
Thatcher Chas L

Thomas Florence
Thomas Ruby
Tilton Lucille
Timmins Billy
Tisi Van (C)
Travers Belle
Truesdale Fredk
Vale Bob
Valentine David (C)
Vallie Arthur (C)
Vance Gladys (C)
Van-Cleve Irene
Vann Jack
Vort Hasel
Vinecent Al
Violinsky Solly
Vogelin aida
Vogelin Franchie
Volant Mrs D
Von Haisfeld Olga

Wade John P
Wally Richard
Walters Harry (C)
Waltham Alice
Ward Miss Prince
Ward Helen
Ware Evelyn
Ware Jane
Watts & Lucas (C)
Watson W
Weisberg Frank (C)
Wells Billy K
Wentworth Lois
Western Billy (C)
Westman Larry
Wheeler Elsie
White Allie
White Frankie
White Porter J
Wicks E (C)
Wilks Ruth (C)
Willard Chas
Williams Bert
Williams Mrs D G
Williams Mrs Geo
Williams Hattie
Williams Mae
Williams & Held
Window Muriel
Wine Mrs
Woods Margaret
Wragg Charlie
Wright Horace

Zeller Charles F
Zina J (C)

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

The Logan Square will reopen about Aug. 15.

William Burnett has joined the Gertrude Lee Polson act.

Judge Goodnow is the daddy of a boy who arrived at the Goodnow home June 5.

Catalano and Felber, piano act, have dissolved.

Powers' is dark, reopening the last of August.

Tom Carmody did so much marching of late that he has been doctoring sore feet. It has been decided the Imperial will play International Circuit shows next season.

Charles Niggemeyer has decided to keep the Shubert, Milwaukee, open all summer.

The Palace, Fort Wayne, will play pictures through the summer, resuming U. B. O. vaudeville next fall.

R. E. Bushnell has sent out a road company of "The Girl and the Tramp" which opened in Minnesota last week.

The W. H. Wate company, which will play "Rejuvenation" this summer, opening June 20, went into rehearsal Monday.

The Academy is going to continue pop vaudeville until the weather gets too hot for show comfort.

Halton Powell's "No. 2" company, playing under canvas, opened a road tour in Nauvau, Ill., last week.

Dorothy Moore has been signed via the Bennett Dramatic Exchange for one of Menlo Moore's acts.

CORRESPONDENCE

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

The Gayety is now dark. Reopens the first week in August.

The Co-operative Booking Office of Indianapolis has added the Kerrigan theatre, New Albany, Ind., to its list.

Elaborate plans were made for the big outing and "ramble" the Strollers gave at Riverview Park July 12.

Dorothy Brenner made her debut in her new "single" Monday at the Orpheum, Madison, Wis.

Tink Humphreys was one of the lucky chaps to obtain a convention ticket. Tink was there rain or shine, with the weather mostly rain.

Sam Thall says that they did such a quick, efficient job on his appendicitis case at the Washington Heights hospital that they are calling him a "model patient."

Ned Alvord, who has been handling the press department of the W. V. M. A., plans to devote the summer to booming the tent tour of the James Galvin repertoire company.

Charles H. Lavigne, of the Doudrick Agency, who has been quite ill for the past six weeks, is back at his desk. He is one of the city's pioneer bookers.

Fred Fulton, the Nebraska "white hope," who one day hoped to trim Jess Willard for the championship, is being carried by the A. G. Barnes Shows as a "special attraction."

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NEW YORK

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Cullen Paul
Cumming F (C)
Cummins J
Cunningham Bob (P)
Curely Ethel
Curran Max (C)

D
Dalen Jerome
Dalmore
Darley Bryan B
Darily Mildred
Dawson Ethel M
De Gray Sisters (C)
De Haven Mrs Carter
De Lacey Mabel
Delmore Erma
De Paula & Mellon (C)
De Vere Billy
Douglas W J

Doyle John T.
Dreo Aleva
E
Earl Leon (C)
Earle J. Clayton
Edmonds Billy
Edwards Ren
Edwards Florence
Elliott & Mullen
Emert L A (C)
Emmey Mrs. Karl
Evans Dolly
Everette Flossie

F
Farlardeau Doll
Farmer Constance
Farrell Jack (C)
Fatty Chas C (C)
Faustina Madam
Fell D N
Felaua Thelma (C)

Blanche Merrill

through circumstances that include the omission
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Blanche Merrill feels it incumbent to announce she is the
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OPPOSITE THE HOTEL ASTOR

Walter Tenwick severs his connections with the Butterworth booking desk in the United office Sept. 1. Charles Crowl will take over his work at that time.

Gartner's Pavillion on the South Side, playing stock, has shifted to Association family department vaudeville, playing four acts, splitting the week three times.

"Omar" ended a disastrous Chicago engagement Saturday. "Nothing But the Truth" moved from the Princess to the Garrick this week.

Harry Minter, who has been playing for a month in the Chicago houses in legitimate productions, has gone to Milwaukee to play a stock engagement at the Shubert theatre.

A quartet of women is rehearsing a new act which will shortly make its bow under Sam DuVries' direction. Special scenery will be carried.

The Thalia has shut down vaudeville for the summer but will reopen Aug. 3 and again be booked by Emma Langer of the Dourtrick Agency.

William C. Hedges was engaged Monday to support Lester Alden in the Ralph Kettering skit, "The Shrimp," which opens in about a fortnight.

The Colonial, Logansport, and English's Opera House, Indianapolis, which are on the United's booking list, are running all summer. Charles Crowl looks after the shows from this point.

Tim Keeher is back from a trip to the Belmont and Montreal race tracks where he got some "inside info" that he declines to slip to Hank Allardt or some of the other boys who have the "dope" all figured out to a nicety.

Pat Lydde has been taking in Broadway sights after a long absence from the Big Alley, but is coming back to the Windy City to work this fall for the W. B. Friedlander, Inc.

Jean Byron, a Chicago girl, says she will make her professional debut about the first of July, presenting what she terms "a novelty in black and white." Miss Byron also writes poetry.

The next legitimate attraction at the Illinois, according to reported booking plans, will be "Pom-Pom." The show is expected to open here Labor Day.

Louis London departed Tuesday for San Francisco, where he embarks July 4 on the "Sierra" for a twelve-week tour of Australia, routed by Chris Brown in New York.

W. C. Meek, assistant manager of the Majestic, Los Angeles, arrived in Chicago June 9 to handle the boxoffice of the Auditorium here during the exhibition of "Ramona."

Walter Keefe was back on his old stamping ground last week and received a cordial greeting from the boys. Keefe is now a full-fledged "easterner."

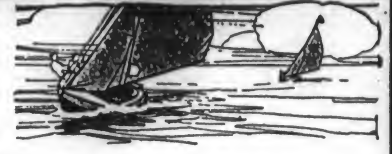
Kerry Meagher is off on a long vacation trip which has Honolulu and the Yellowstone National Park as the main objects of his destination.

W. B. Patton has everything all set for the opening of his road tour of his revival of "Lazy Bill," the show starting the last of August in an Illinois town.

Maris Sallabury was let out of the Shubert show at the Palace last week and Miss Sall-



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bury is now trying to recover contract damages through the courts.

It's reported hereabouts that McVicker's may close for a period in August to permit some decorating and remodeling being made. This is a matter of doubt if business keeps up near the top.

Walter Downie, of the W. V. M. A., is penciling in the four-act show (three splits) for Gartner's Casino at Twelfth and Halsted streets. The Casino has tried about every policy imaginable, the last being stock.

Percy Hammond (Tribune), O. L. Hall (Journal), Richard Henry Little (Herald) and Ashton Stevens (Examiner) were shifted from dramatic reviewing to writing special stuff for their respective papers during the conventions here last week.

The Boris Tomasevsky company closed its Chicago engagement at the Empire Saturday. The house has booked the David Kessler company for this Saturday, Sunday and Monday, and for the same days the following week has the David Adler players underlined.

The Plough-Connors-Koffman interests now leave practically all booking to the John Nash-Ray Merwin judgment and further anxiety that there would be daily changes or actual-minute cancellations—has wholly disappeared.

Bill Kibble was in Chicago last week prying himself loose from some of the roll he made with his "Uncle Tom" show. Kibble and wife and Mr. and Mrs. Frank A. P. Gazzolo and Mr. and Mrs. George Gatts have gone to French Lick Springs.

The Empress (south side) in convention week when the folks all hit the loop for entertainment, the returns the last four days were far better than they have been for the preceding month. John Nash, of the A-B-C offices, admits himself that the shows have also been better.

Just before leaving for the east Tom Brown, manager of the Six Brown Brothers, said an offer had been made by Charles Dillingham for the brothers for next season and that they would sign a new contract upon their arrival in New York. The Browns will again be assigned to the Montgomery and Stone show.

A Madison street picture house magnate is branching out and this week opened the Columbia (opposite the Windsor) as a combination vaudeville and picture house. The Columbia has been redecorated and repainted and the "litney prices" are expected to turn the house a winner.

Prince Albene came into Chicago expecting to go to work for a show at Riverview. Correspondence with an agent in which the Prince was led to believe that everything was set and the contract ready Albene was told upon reporting that there was no need for his immediate service. The Prince has taken up the matter with the White Rats.

Fred Lincoln has some sort of a big deal cooking locally which the A-B-C heads say will furnish some important food for thought when it is consummated and the details made public within the next fortnight. The matter is of such significance that Lincoln has postponed a western trip until the same is disposed of one way or another.

The Novelty, Topeka, Kan., is back in the Interstate fold and starting June 12 will offer feature pictures with an act or two of vaudeville. Ray Whitfield is still booking the house. The Jefferson, Springfield, Mo., has a summer policy of vaudeville with feature films. The three acts changing each half. Whitfield is also booking this house for the Interstate.

It's reported that within a fortnight a second edition of "Bo Long Letty" will be placed on view at the Olympic. New players, new scenery and new costumes are to be used. Frances Cameron will be replaced by Louise Mink. Jack Henderson's role will be assumed by Burrell Barbaretta and Barbaretta's part taken by Jack Pollard.

When R. S. Hynicka was here last week for the Republican convention he booked arms with Nicholas Longworth, ex-President Roosevelt's son-in-law, and walked in on Colonel Billy Roche at the Columbia, where they witnessed the Marion "Frollic." Hynicka told Roche he predicted a "great season" next year for burlesque.

Harry Frase, who came on the Chicago transfer of "Nothing But the Truth" from the Princess to the Garrick, returned to New York this week. Frase was stunned when he heard of Acton Davies' death in a local hospital Monday. Davies came here to handle the advance for the Truth show and was with it when it played Indianapolis.

There will be a meeting of the tab managers and producers in Chicago June 19 when the final touches will be put to the new season campaign. All of the shows will be

rigidly censored before permitted to take up the routes laid out by the Association and U. B. O. Routes have already been laid out for fifteen tabs with others to come.

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William Kilroy has received an offer to become attached to the managerial forces of the New York Hippodrome. Henry Askin will again have the management of the Hip in Manhattan, but has sounded Kilroy on joining his staff. Kilroy may arrange to go if he can get somebody to take his road show off his hands.

Charles Crown, of the U. B. O. booking forces, departs June 24 for a month's vacation, and he and Eddie Sawyer have planned a cruise in Crowl's boat, "The Damfino" (40-footer) to Georgian Bay. The sailors will be

accompanied by a Japanese cook. During Crowl's absence his books will be handled by Walter Tenwick, who is covering connections with the United Staff Sept. 1.

Nat Royster, who has been doing some bully press stuff for "So Long Letty" since Jay Barnes went to the Coast to boom things there for the Oliver Moresco piece, "Canary Cottage," returned to New York Saturday. Just before Nat left he got a full page for "Letty" in the Herald and a three-quarters' else picture of Charlotte Greenwood in the Sunday Tribune. Barnes returned to Chicago last week to resume his former work here.

If anyone has any doubts that there are few amateurs trying to break into vaudeville he should drop in the Kingston Agency any afternoon and watch Booker Zimmerman there interview some of the applicants upon their stage experiences. Last Friday Big Zim had a regular "try out" in his office when one fellow put on a musical act right in his private sanctum. The acts tackle Zimmerman anywhere, on the street, in the elevators or just wherever they happen to spy his smiling countenance. After they buttonhole him the smile disappears.

The Strollers held an important monthly session at their local clubhouse on Dearborn street, and among the main discussion was the raising of the membership dues from \$6 a year to \$15 or \$25. Some of the members recently came to the conclusion that the membership list was sufficiently large enough to warrant the annual dues being tilted considerably over their present rate. The Strollers have their annual ramble or picnic

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in Riverview Park, July 10, during the week the Midwest Theatrical Managers' Association holds its yearly sessions here. Most of the visiting managers will be invited to participate.

Chicago, June 14.
The Victoria, as reported some weeks ago, will play vaudeville next season, the house having been leased by Frank A. P. Gazzolo to Jones, Linick & Schaefer and Fred and Frank Schaefer, who operate theatrical interests in this section as the Schaefer Brothers. Before Gazzolo let go of the Victoria (Bel-

mont L station) he made sure that he had another house that he will direct with shows booked in by the International Circuit. Just how the bookings will be distributed remains to be settled later. Jones, Linick & Schaefer, who already control a number of local houses used for pictures and vaudeville, will book in harmony, however, with the Schaefer Brothers, who control the Star, Plaza and other houses, and who have a half-interest in the Crown, now playing vaudeville booked by James Matthews. The Schaefer of Jones-Linick-Schaefer is Peter Schaefer, a brother of the other Schaefers.

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Efforts are being made via attorneys and courts by a number of the people who were engaged by Messrs. J. W. Krause, who formerly operated the Empress, Milwaukee, and Royal Freer of Chicago, to take part in the reviews at White City and Forest Park, but which failed to do the business anticipated owing to the park returns being away off, to collect unpaid salaries which the performers allege is due them per contracts.

Mort H. Singer on his present trip west laid out an itinerary that looked for all the world like that of a Presidential nominee. As far as known at present Singer will return to Chicago about June 20. He was in Butte, Mont., June 8; Spokane, June 9; Seattle, 10th; Portland, 11th; San Francisco, 13th. He expects to spend a day or so in Los Angeles and will then make his return east. Singer will give the association office in Frisco close inspection and as a result of his coast trip is expected to make some announcements upon his return to the Windy City.

Covent Garden (Clark-Broadway-Dole and Diversey Blvd.) was unable to have its opening performances as advertised June 8 owing to the inability of the stage mechanical effects to work properly, and the opening was postponed until Monday night. The executive staff of the Garden comprises: Henry Meyers, president; Henry Lehman, stage director; H. L. Davidson, publicity manager; Axel Christ-

ensen, musical director; Louis Felix, treasurer; William C. Schrader, box office; Carmenza Vondeless, solo organist.

New suits on old claims have been filed against the LaSalle Theatre Co., which owns the LaSalle theatre (now under sub-lease to Jones-Linick & Schaefer and used for pictures), and the court calendar has been quite thick with them of late. The Goes Litho Co. has entered suit for \$1,500 against the Co. on an old printing litho bill. T. C. Copelin in Judge Louby's court last week was awarded a judgment against the LaSalle interests for \$79.49. The Marshall Field Co. obtained judgment in Judge Hopkins' court for \$1,154.50.

American Hospital bulletin: Margaret Newton, who had an operation upon her foot, will be able to leave hospital in ten days; Ada Cox continues to improve; Elsie De Mar, leaving institution in a few days; William B. Davis, able to take a daily walk downtown; Jeanette Adair, discharged as noticeably im-

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proved in health; Marie Desmond, improving; Mrs. W. L. Rosenberg, recovering from an operation upon her feet; Lottie Harrole, wife of R. C. Harrole, promoter for the DeVeaux-Klein Shows, who was rushed here last week for an operation for peritonitis, is somewhat improved.

The plans of the W. B. Friedlander, Inc., for the new season have practically been made as far as productions are concerned. The shows put out in tabloid form and booked through the vaudeville houses will include the following: "Salamander Sallies," by Will Hough and W. B. Friedlander (brand new); "The Night Clerk," headed by Frank Ellis; "The Four Husbands," playing western U. B. O.-W. V. M. A. dates, featuring Howard Burkholder and George W. Jenks; an augmented production of "Tickets, Please"; "The Naughty Princess," by Messrs. Hough and Friedlander, headed by Howard Langford and Rae Manning (brand new); "The Four Husbands," playing eastern U. B. O. and Orpheum routes, featuring Ray Raymond and Florence Bain.

The Friedlander concern announces that it will make the first edition of a new revue production which will be styled the Friedlander Show, having 34 people and carrying seven complete stage settings. The officers of the Friedlander corporation since reorganization embrace: W. B. Friedlander, president; Samuel Mandelker, treasurer; Joseph Sullivan, secretary; directors, W. B. Friedlander, Samuel Mandelker, Joseph Sullivan, Nan Halperin, Morris Kastner and Leo A. Siegel. Nat Phillips has been engaged as general office manager.

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—Somebody once jumped into the hall of wisdom by saying that "too many cooks spoil the broth." After sitting through the Majestic show this week that same gink could sit down and write that "too many singles spoil a vaudeville show." That was the trouble Monday. There were too many "singles." There were four practically if Catherine Powell is to be reckoned as "alone" when the program is given the once over. The others were Kate Condon (New Acts), Ralph Herz, and Lydia Barry. They came at

the tall end of the procession and almost consecutively in point of appearance. The audience was the most generous with Herz, but once Miss Barry had them warmed up following the long minstrelsy afterpiece which preceded her. It was a mighty "tough spot" for Miss Barry, and several times she was on the point of giving up, but finally forced the assembled ones to capitulate. Miss Powell opened the show and held attention with her classical dances. Charles Hennee and Florence Baird scored roundly. This pair worked right along to a big success and the Scotch finish was surefire. Hennee's single number got over nicely and his enunciation was a big help. Rather early for their style of comedy by-play, but they were well received just the same. Pipifax and Panlo are a pair of bumpety-bump acrobats, the comedy chap using rough and tumble acrobatics with a brace of chairs. The men have a good act of its kind but show a tendency to stall and hold the stage too long. Aveling and Lloyd have "arrived." Lack of material and the "small time" have detained them. Equipped with an entirely new line of talk which pattern

Aaron Hoffman is credited with having written, the young men were a happy hit all the way. The boys have bright, snappy crossfire and is sprinkled with enough intimated phrases to remind the humorous newspaper writers like F. P. A. and B. L. T. that the stage writers are copying their stuff. Aveling and Lloyd have improved in divers ways. One important improvement is the way they have made it essential to be heard. Not a word is now lost, whereas in other seasons their voices didn't penetrate. They put over the act now. The talk is wholesome, amusing and, strange to say, new to the audiences hereabouts. After Kate Condon appeared Ralph Herz, who has been a local favorite for a good many years or since the days he rollicked across the Princess stage here in "Miss Nobody from Starland." Herz hit 'em from all sides with his characteristic numbers and he worked in some that were not in his Palace repertoire. His "Some Girls Do; Some Girls Don't," used as an encore after doing ten numbers, went over with a bang. Tom Lewis, Dan Quinlan and company offered "Preparedness," with special scenery and paraphernalia

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applause. "Boarding School Girls" was saved from a Brodie by the work of the comedy girl with the Eddie Foy mannerisms and the Charlotte Greenwood legmanism. The "souse bit" seemed unusually funny to the McVickerites. The young man in the act appears to have a bump of conceit that interferes with his work. He should take more care in delivering his lines and put more naturalness into his movements. He looks nice. He appears willing to do his best, but somebody has been patting the boy on the back too much. The whole turn was well thought of according to the laughter and applause, but the strength of the turn lies on the shoulders of the comedy girl. The Triangle picture was displayed just before 2 o'clock.

COVENT GARDEN (Henry Myers, mgr.; agent, Covent Garden Corporation).—What has been advertised as "Chicago's largest playhouse" was finally opened on the north side Monday night. Long before the hour of opening the lobby was thronged with eager, expectant patrons who had forgotten the trouble they had gone to a few days before when they gathered at the theater only to be informed that the opening performances has been postponed. Covent Garden had had many things heralded as features in advance and the first audience Monday night assembled at the Garden expecting much. They went away disappointed. The show failed to

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give satisfaction, although there were many features about the playhouse itself that commanded unusual attention and drew forth many exclamations of delight. The Garden is a large, commodious affair, having a large, comfy seating capacity, and the stage is of sufficient proportions as to have a water tank fashioned after the New York Hippodrome and which worked along its lines. First of all one can't find fault with the idea the Garden biggest to convey in the amusement line, but a cast of mediocre principals with the most amateurish lot of chorus girls seen on a regular stage crushed "The Land of Evermore," termed a "three-act musical fantasy," into a comatose state from which it only partially rallied when the fountain began to work and a number of the girls in full fleshings walked boldly down a chute into the water. The first part of the show, which started at 8:05 o'clock, was the most meaningless, nothingless conglomeration of stage maneuvers that has been the lot of the Chicago theatergoer to see in a long, long time. It was hard, very hard, to hear what any of the principals were saying and none of the soloists were able to accomplish anything worthy of note. No one had ever heard of any of the players, and it's dollars to doughnuts that no one will after the pruning fork has been sunk into the cast. There were enough people on the stage to have presented the biggest to convey in the amusement line, but the only redeeming features were a Bacchanalian display of the light fantastic and an exhibition of Russian legmanism by George Zegarnoff and the Yates Sisters. The show proper was preceded by a Vita film in which Frank Daniels tried his mightiest to be funny. But two players presiding at the pipe organ which has all the very latest trimmings and which possesses unusual volume and power, kept the audience entertained and made them feel as though they were getting something for their money. Everything did not go through smoothly, but there was enough to prove that the management has tackled some-

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SUMMER ANNOUNCEMENT: Until August 1st I will do all my writing in my San Francisco office (Flatiron Building; Butler and Sanson Streets). My New York office at 1483 Broadway will be open as usual, in charge of my secretary.



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thing which does not come up to their own expectations. There's no dodging the cold truth. The Garden is big. It has a policy which means well. It stands out to do something, big, gigantic, kaleidoscopic and the investment no doubt became such that when it came to engaging principals and chorus folks that the salary list had to be kept down where it would not take a dozen adding machines to compile the combined amount. As it is, the list runs up close to the hundred mark, and maybe more when the stage crew and house staff are included. But it will take more than numbers, a few pieces of stage scenery and perfectly working water effects to bring back the weekly cost of the Garden. It may look experimental but it is a wise conjecture that there must come a quick rebuilding of the show, cutting out a large portion of the useless, insane draggled part and the injection of some life and animation and some principals who can do something aside from filling the stage. The first two scenes did not even prove good fillers although there was some applause for two of the song numbers and for a sort of Greek dance done by ten girls dressed accordingly. The third scene was the fountain scene, and this rare occasioned admiration. Three women posed a la "September Morn" in the form of a pedestal at one side of the stage while one girl disported herself mermaid fashion in the water, but never once came to the outside. There was no display of aquatic prowess, as many of the Wilson Beach water nymphs and devotees expected to find from the advance expectations. Some of the players walked into the fountain and disappeared below while two of the principals jumped in but failed to come out for the finale. The Covent Garden is novel, new and unique, and once the Henry Myers corporation hits upon the right kind of a show it will do all kinds of business and business that will be lasting, but the present form of entertainment, despite whatever charms the house may have and whatever liberality the management may show, will never turn the trick. If anyone connected with the Garden enterprise doubts any sincerity that the neighborhood came to praise and went away

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GAIETY THEATRE BLDG.

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CAN ALWAYS PLACE GOOD COMEDY ACTS

disappointed, let him interview any family in the Garden vicinity and get an opinion from any member who was there Monday night. But praise is due Carmenza Vondeless and Axel Christensen for their work on the lute organ. Their solo playing and the latter's accompaniment to the show were A1. he show on the reconstruction may bring some the bacon, otherwise another policy will have to be cast.

WINDSOR (D. L. Swartz, mgr.: agent W. V. (A. A.).—The Windsor is still open. A drop in the temperature, convention week and other things considered, convinced Manager Swartz that he had better keep the house running

VAUDEVILLE

Putnam Bldg., New York, Room 317

J. H. ALOZ

Orpheum Theatre Bldg., Montreal, Canada

for a few weeks anyway. The Windsor is doing business and registering profit, but nothing compared with the way the folks crowded the theatre in other weeks. The house was about half filled at the first show last Friday night, but the returns were regarded as excellent when the rainy weather was considered. The audience was about the most appreciative that has assembled within the Windsor this season and it enjoyed every minute of the show. The bill gave A1 satisfaction and there wasn't really a dull moment. If Swartz can get as good a show every week next season he will never hear any kicks from his audiences. Following a

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of all performers going to Europe make their steamship arrangements through us. The following have:
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FULLER'S THEATRES AND VAUDEVILLE, LTD.

Managing Director, BEN J. FULLER.

MR. W. J. DOUGLAS, general circuit manager for BEN J. FULLER, will arrive in New York week of June 12th. Artists can address him care of Variety Office until further notice.

ROY D. MURPHY

AMERICAN BOOKING MANAGER

is now arranging bookings for the September, October, November and December sailings.
BEN J. FULLER'S CHICAGO BOOKING DEPT.
WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, 11th FLOOR, CHICAGO, ILL.

picture display the Three Casting Lorons opened. The men went through their routine interestingly and thrilled with their routine of acrobatics in midair. The comedy man takes some hard bumps on the net. The Bolger

Brothers sent over their banjo music with a burrah and they had to respond to lively demands for encores. "Between Trains" both entertained and amused. The company is a little different in makeup than the one seen in

ANNOUNCEMENT—OFFICIAL SHRINERS' SHOW

The only authorized booking of acts for the **SHRINERS' CONVENTION** to be played at **BROADWAY AUDITORIUM, BUFFALO, JULY 11** (one night only) can only be made through

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Entirely original vaudeville act, never before seen in New York

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Direction, **THOS. J. FITZPATRICK**

LOUISE ORTH

Playing the Canary in

OLIVER MOROSCO'S Musical Comedy Success, "CANARY COTTAGE," Now Running at MASON OPERA HOUSE, LOS ANGELES.

WHAT THE CRITICS THINK OF HER WORK

HENRY CHRISTEEN WARNACK in Los Angeles "Times": "Among the women Louise Orth has the most beautiful voice. Her personality is both wholesome and winning."

GUY PRICE in Los Angeles "Herald": "Louise Orth, beautifully blonde, fills the titular role to an attractive nicety, and handles her vocal assignments in bewitching fashion."

MAITLAND DAVIES in Los Angeles "Tribune": "Louise Orth made a most beautiful Canary and played

the part as well as she looked it. She was charming."

OTHEMAN STEVENS in Los Angeles "Examiner": "Miss Orth was captivating; she was a bewildering mass of color and beauty, and lent effulgence to the production."

LOS ANGELES "EXPRESS": "The Canary was played by Louise Orth, a beauty who sings and acts charmingly."

LOS ANGELES "RECORD": "Miss Orth is one of the stars. She is good looking and dances well."

NOW IN NEW YORK

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Can Offer a Season's Routing in the Middle-West for Good Acts of all Descriptions

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SEE ME NOW**

Mr. George White

Requests Your Presence

At the Initial Presentation

*Of a New Dance Offering of 1916
In Which He Will Appear With
Miss Lucille Cavanagh*



*At the Palace Theatre
During the Week Starting
Monday Matinee, June 19*

New York houses, but handled the roles capably enough to satisfy the Windsors and put the moral of the story over, so little else matters. Mack and Velmar were a rousing big hit. The man affects an inebriated style when working, recites his "lines" at times and sings at other intervals. The woman plays the violin and piano and edges in on the talk. The man is especially good with his song numbers and sends them over effectively. The Windsor audience couldn't get enough of his singing. The American Minstrel Maids were the top liners and closed the show. Five women and two men, James Stewart and Jack Shannon as endmen in blackface, offer a hodge podge of songs, jokes and dancing, with the woman holding down the middle chair, injecting considerable "pep" into the turn with her vivacity and toe dancing. An emphatic hit, surefire, and which is in the main the strength of the offering is a duo, "My Mother's Rosary," rendered by two of the women. Their voices blended harmoniously and the results were certain. Another woman sang a solo in good voice. Messrs. Stewart and Shannon added to the turn's gaiety by reeling off some jokes and offering individual numbers that were well received. Not a great turn of its kind, but an offering that will hold interest in any of the pop houses.

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed to VARIETY'S credit at the

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The California Orange Packers

Sailed on the "New York" June 10

To open at the London Hippodrome in the Revue, June 26.

Miss Louise Lowe

Miss Ethel Dale

Leo La Crosse

Orville Rogers

Lecturer—Helen Jesse Moore

Kindest regards and best wishes to our many friends and an appreciation for the many kindnesses and courtesies received from the United and Orpheum circuits.

Direction, H. B. MARINELLI

This is the original act, fully copyrighted and protected.

BUFFALO, N. Y.

By WILLIAM B. STEPHAN.
TECK (John Olshe, mgr.).—Dark.
STAR (P. C. Cornell, mgr.).—Closing week of the Bonafide Stock, in "My Lady's Dress." Company opens at Garrick, Detroit, playing "Lady Windemere's Fan."
GAYETY (Chas. Taylor, mgr.).—Closed.
GARDEN (Wm. Graham, mgr.).—"The Dandy Girls," good business at 10-20-30.
ACADEMY (Jules Michaels, mgr.).—Rice and Cady opened in musical comedy stock as leads. Backed by very good company of singers and dancers. Record business.
SHEA'S (Henry Carr, mgr.).—Good bill headlined by Plicer and Douglas, opened by Baraban and Grohs, dancing, clever; Frits and Lucie Bruck, fair; Sophye Barnard, very good; Chas. E. Evans and Helena Phillips in "A Forgotten Combination," went well; King and Harvey, a hit; the Newsoms, gymnasts, usual. Closed with Jewell's Manikins. Business good.

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THE GIRL WITH THE SMILE

Meeting with big success at the PALACE THEATRE, NEW YORK THIS WEEK (June 12)

EUNICE

Playing
Prominent
Role
(Pauline
Hugg)
In
Oliver
Morosco's
Musical
Production
"Canary
Cottage"



BURNHAM

FAMILY (H. B. Franklin, gen. mgr.).—"Where Are My Children?" being shown here at reduced prices following three big weeks at the Teck. Big business recorded at box office.
PALACE (I. M. Mosher, mgr.).—Pictures.
STRAND (Harry Edel, mgr.).—Pictures.
SHEA'S HIPPODROME (M. Shea, mgr.).—Pictures.

HONOLULU, H. I.

BY E. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.).—Lyttell-Vaughan stock (6th week).
LIBERTY, HAWAII, EMPIRE, feature films.
NATIONAL (Phil. J. Byrne, mgr.).—"Coo!" and Oatman (from Australia), Lew Hoffman. Feature film.
YOUNG ROOF GARDEN.—Russian Orchestra, Peggy McClellan, Alice Doughty.

HEINIE'S TAVERN (on the Beach at Waikiki).—Vera Lawrence.

Herman, the accordionist, opening at the National May 29, had to leave the bill owing to a severe cut on his hand. Replaced by Hoffman, hat juggler.

On the "Sonoma" for Honolulu May 29 was A. L. Benson, remembered as manager of the De Folce Opera Company.

The historic old playhouse, Hawaiian opera house, will probably ring down its last curtain June 3 at the conclusion of the June Fantasy. The lot the opera house is on was sold to the U. S. for its new federal building.

On the "Matsonia" May 24 were the following members of a picture company, under the di-

J. C. NUGENT

IN HIS 1917 MODEL

"THE MEALHOUND"

Dealing with the young lady who invites herself to lunch with you.

BOOKED SOLID

Direction, JO PAIGE SMITH, Palace Building, New York

LEW M. GOLDBERG

Presents

Two Musical Casads

Charles and Mabel
In twenty minutes at "Breezy Point"
The biggest two people musical act in vaudeville.



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

HAROLD

HELEN

Woolf and Stewart

"IN TWO FLATS"

A Novelty Playlet by HAROLD WOOLF

ROYAL THIS WEEK (June 12)

COLONIAL NEXT WEEK (June 19)

HENDERSON'S, WEEK (June 26)

Direction
MAX HART

LOS ANGELES.

BY GUY PRICE.

Eddie Cantor contemplates bringing his wife and two babies to the Coast for a few weeks.

Harry Hammond Beall is handling the press work for the Majestic.

Seth Perkins, erstwhile manager of the Garrick, is now handling the business for the "Macbeth" picture here.

Herbert Corthell cut his left hand severely while taking a bath Wednesday. (Served him right for violating the Saturday night rule.)

Louise Orth has been made an honorary member of the Rotary Club.

rection of Raymond Bickford West, a Triangle-Fine Art director; Helen Holmes, Paul Hurst, Lee Maloney, Mr. and Mrs. Tom Langham, Mr. and Mrs. Duncan. They return to San Francisco on the Matsonia today after taking a number of scenes in Hawaii for their feature, "The Diamond Runner."

The following passed through Honolulu on the "Sierra" on their way home from Australia: C. J. Stephens, Uia, (Miss) Tempe Pigott, Mrs. Harry Diver, Miss Stella Marshall, B. Irvine, Joe Potts, Miss R. B. Henne, R. M. Evans, Dorothea Hays, Charles Zimmerman, Bob Beck, Emele Farina.

The Island of Kauai will have a theatre located at Lihue, to cost \$75,000, with seating capacity 600.

ALVIN BROS.

Something new and novel in gymnastics

Address care VARIETY, New York

Playing U. B. O. Time
NOW closing the show at
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This Week (June 12)

ADA—BILLSBURY and ROBISON—PAULINE

Booked Solid, U. B. O.

NEXT WEEK (June 19) PROCTOR'S, 125th and 58th STREET

Direction, FRANK EVANS

The Great **LE ROY** EUROPEAN ESCAPE ARTIST

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PRESENT THE GREATEST SENSATION EVER PERFORMED BY ANY ESCAPE ARTIST

THE GREAT LE ROY

is secured inside an airtight bag and placed inside a miniature submarine. The bag is filled with compressed air while the submarine is sunk to the bottom of the glass tank which is filled with water. Le Roy then makes his escape without releasing the compressed air.

BOOKED UP SOLID

LA SCALA SEXTET

International Grand Opera Stars

A POSITIVE RIOT ON THE PANTAGES CIRCUIT



LEE'S HAWAIIAN DUO

"In a South Sea Romance"
And their Mascot who is touring the W. V. M. A. time. They are all under the

Dir. SIMON AGENCY

THE PEERLESS

Jim (E.N.) Mac Williams

PIANOLOG COMEDIAN

Has climbed with the ladder of laughter into the garden of fame.

DOING HIS OWN ACT

Mrs. H. Graham Beckus has been awarded custody of Marie Osborn, the \$50 a week child actress.

Richard Bennett and wife, Adrienne Morrison, will appear at a benefit for the Belgium Relief fund.

Charles Ruggles is hunting for a new play, and with the mail man hauling in a dozen or so daily it looks as though his wish is to be gratified.

The Morin Sisters, one of the distinct features with "Canary Cottage," may purchase in auto if the show stays in California much longer.

NEW ORLEANS.

By O. M. SAMUEL.

SPANISH FORT (M. S. Sloan, mgr.)—
Paoletti's Band and Dancers.
TRIANGLE (Ernst Boehringer), mgr.)—
Pictures.

Cliff Winehill is at the Alamo.

The Lyric is to be sold at public auction
29. It has been closed for over a year.

John Gros is in charge of the Orpheum over
the summer.

BOOKED SOLID

RUCKER AND WINFRED

WORLD'S GREATEST EBONY HUED ENTERTAINERS

NOW PLAYING
LOEW CIRCUIT

DIRECTION TOM JONES

Bee Ho GRAY and SOMMERVILLE Ada

ASSISTED BY ONION, IN

"PASTIMES OF THE WEST"

BOOKED SOLID UNTIL APRIL, 1917.

Direction, MAX HAYES.

Irwin Leclerc is now leading the orchestra at the Triangle, with Felix Fortier as his assistant.

Frances Day, one of the principals with the stock burlesque at the Dauphine the past season, has been engaged by Manager Guy McCormick for his revue at the Cadillac.

Walter Kattman, the Orpheum's press agent, leaves shortly for Brazil, Ind., to visit his parents. Kattman announces the Orpheum Weekly, formerly mailed out to patrons in towns of the Orpheum circuit, will be dis-

continued, and the chatter attendant thereto furnished by Nellie Revell, will be inserted in the programs. By order of Martin Beck Orpheum programs are to be longer and wider next season.

The picture business is in a chaotic state here at present. There's a public for the films, but a surplussage of houses has divided business to such an extent that few are garnering profitable returns.

Paul Ford, the local film magnate, has branched into the circus thing, opening with an outfit at DeKalb, Ill., this week.

LOUISE DRESSER

VAUDEVILLE TOUR UNDER
THE DIRECTION OF
JENIE JACOBS



HOUDINI

Address care

VARIETY, New York

—TRIXIE FRIGANZA—

ONE OF THE PIN FEATHERS

—IN—

OLIVER MOROSCO'S "CANARY COTTAGE"

Could This Be Done?

Suppose I'd stop 3,000 people a day (strangers to me) and say, "I don't know you. You don't know me. My name is Stan Stanley." If they didn't seem interested, I'd hit 'em in the nose and leave my card, with theatre address, in their blood.

I'd have to work fast and not stay long on one street.

The result:—Imagine 1,000 people asking at the box office, "Is Stan Stanley playing here?" Answer—"Yes." "Is he cock-eyed? Is he bow-legged in the shoulders? Has he a nose like a semi-circle? When he's on the ground is his hat 6 feet in the air?" Answer—"Yes." "Well, give me a seat on the aisle in which he does his audience stuff. I'll check this smoke wagon, but take the brick in with me."

In they go, all eager to see me. What a following I'd create. Continuing for a year, I'd cover New York. If for protection I had a big guy like Fred Mang with me.

But the Messrs. Rogers, Gottlieb and Kingsley say it can't be done.

But what does Bill Clark say, or Tom Sheehan or Frank Reynolds?

STAN STANLEY

After having a spot at The Palace, I'd be willing to open the show there next week and change weekly. Stopping people with card gag would let the world know if I was good or awful. Hurrah, Joe Kane is working. MORRIS & FEIL did it.

NOTICE—MANAGERS

If Your Business Needs a Boost, Book

"CREO"

IT NEVER FAILS

R. BOLKE, 523 E. 156th Street, New York City



Mme. Sumiko AND CO.

Japan's daintiest Prima Donna. Assisted by four Flower Kingdom Dancing Maidens. A Sensational Novelty Feature of 1916-17. The Only Act of Its Kind in America. Just finished a most successful consecutive 46 weeks for W. V. M. A., Interstate, U. B. O.

Direction, H. B. Marinelli

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ROSE & CURTIS PALACE THEATRE BLDG.
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Originator of the GOLD DUST TWINS

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BLACK FACE COMEDIAN

Singing and Dancing

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In "HOME AGAIN"

Are for the Summer



THE MARX BROS.

INTRODUCING THEIR ORIGINAL NOVELTY
The WIRELESS ORCHESTRA
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THE MINIATURE REVUE

PRESENTED BY

Lillie Jewell Faulkner

Per. Address, "Manikin Cottage," Lake Street, Muskegon, Mich.
(The Originator of Manikin Baseball)
Playing U. B. O. Circuit

Direction, HARRY FITZGERALD

A LITTLE POETRY BY

EVELYN CUNNINGHAM

ENTITLED

"The Path of a Prorata"

Sailing, sailing to the Antipodes I'm going,
Before the Tivoli critics soon, my act I'll be showing,
Eight shows a week for me, will be an awful treat,
It will seem like a day and a half at Loew's Delancey Street.

RICKARDS TOUR

Australia

Direction MARK LEVY

TOZART

THE WIZARD WITH THE BRUSH.

An Emotional Actor.

A Real Artist and A Fine Showman.

Playing His Fascinating Sketch,

"THE VAGABOND ARTIST"

Arrange with ALF. WILTON



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"THE DANGER LINE" A Genuine Novelty

A new comedy dramatic playlet in four special scenes by John T. Doyle.
NOTE:—Any high class recognized artist in need of a sketch drop me a line. I have several.
Week June 26, Mannon's Park, St. Louis, Mo.

GENE HUGHES and JO PAIGE SMITH
PRESENTS

The Pint-Sized Pair

JOE LAURIE and ALEEN BRONSON

IN (Registered Copyrighted)

"LOST AND FOUND"

Not BIGGER—But BETTER than ever

(Orpheum Circuit)

LITTLE BILLY
BRYANT SAYS:
"Cut my hair like
daddy's, with a
round hole in the
middle."

A—LAUGH—EVERY—FIVE—MINUTES

FREAR-BAGGETT-FREAR

"BASEBALL IDIOSYNCRASIES"

TIME—OF—ACT—TEN—MINUTES

NOTICE TO MANAGERS

Now under construction, an ENTIRELY NEW ACT FOR NEXT SEASON. Refined, high class and handsomely staged. The aristocracy shooting novelty of vaudeville.

MAJOR

DAKOTA

IF YOU ARE OPENING THE SHOW AND WANT YOUR SPOT CHANGED
SEE THE ELECTRICIAN

GOOD ADVICE BOOK

JIM WILLIS and ROYAL BESSIE
IN "MILADY RAFFLES"

LOEW CIRCUIT

DIRECTION MARK LEVY

ARTHUR

MAYBELLE

WANZER AND PALMER


"JUST TIPS"

(Copyright No. 39992)

Direction
HARRY FITZGERALD



BUSTER SANTOS
and
JACQUE HAYS
In Their New Act
"The Health Hunters"
Direction
Simon Agency



RUNNING A
SEWING MACHINE.
IS AN EASY JOB.
AT LEAST IT
SEAMS SEW.
BILLY BEARD
"The Party from
the South"
Direction
PETE MACK

The Bijou Mocha Java Assn. of Philadelphia—
Headquarters, Horn and Hardart, 8th and Market
Sts., wish to convey the best wishes of this Coffee,
Cake and Gab society to our past Big Gun, Bill
McCallum, of Rochester. Good-bye, Good luck,
God bless you. Signed,
JOE DOUGHERTY, FRANK DONNELLY, DICK
BLACK, LARGE BILL WILSON, and
JIM and MARIAN HARKINS
Direction, NORMAN JEFFERIES

This space belongs to
RAWSON AND CLARE
But I
am using it
OSWALD
Address me
Woodside
Kennels
Woodside, N. Y.




WANTED
Airedale Dog
W. P. McINTOSH
312 W, 48th Street New York City
McINTOSH and his "MUSICAL MAIDS"

BERTIE FORD
Dancing a la Tanguay
on the Wire
Kicking up sawdust and a lot of
attention with Ringling Bros.
Circus.



JUST JUGGLERS
NAYN DOOL MULL

Coy De Trickey
The Chameleon Girl
Doing quite
well. Thank
you!




WANTED
Airedale Dog
W. P. McINTOSH
312 W, 48th Street New York City
McINTOSH and his "MUSICAL MAIDS"

TAKE THE WORLD AS IT
COMES, MAKE THE MOST
OF IT AS YOU GO ALONG.
LET THE PAST TAKE CARE
OF ITSELF, LOOK FOR BETTER
THINGS IN THE FUTURE,
AND BE CHEERFUL.
EDWARD MARSHALL
CHALKOLOGIST
LECTURING IN THE FAR-WEST
TRAVELING IN A FORD
TRADEVILLE DIRECTION ALB. WILTON

Jessie James
STOPS TRAINS
Noiman and Kennedy
STOP SHOWS
Moe Schenck
Stops Regular Salaries at the Warwick
Laboring for LOEW
Direction **MARK LEVY**

The Prodigal Son
usually likes
the "Fatted Calf."
Walter Weems.
Exile.
Pals at Home, I miss you.




Shoes are getting higher. They
have to, to meet the skirt.
Fred (Hank)
FENTON
and
Harry (Zeke)
GREEN
(AND CAT?) IN "MAGIC PILLS"
Fully Copyrighted

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.
REYNARD
Permanent address, Marion Theatre, Marion, O.
HOLDEN AND GRAHAM
ARTISTIC VERSATILE
NOVELTY

Melzer, Slote, Inc.
PRESENT
JIMMY FLETCHER
"The Boy Pickpocket"
But He Only Snatches
Contracts for Long Routes
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Direction **Mark Levy**

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Sensational Tight Wire Artists
TOURING AUSTRALIA
Under the Personal Direction of
HUGH J. McINTOSH
Address Tivoli Theatre, Sydney, N. S. W.

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Fashion
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Direction **Arthur Pearson**



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EVERY DETAIL
Vera Sabina
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(Juvenile Light Comedian)
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MARTYN and FLORENCE
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ALFREDO
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M. S. Bonham, Palace Theatre Bldg., New York

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FRED. DUPREZ
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Engaged by Laurillard and Grossmith for
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Eccentric Concertina Dancers
This Week (June 12), Royal, New York



Hendricks and Padula
LOEW CIRCUIT

THE FAYNES
A CLASSY, FLASHY PAIR
Representative, JACK FLYNN

PAUL THE FRITSCHES BERT
June 15—Proctor's Theatre, Troy, N. Y.
The Tramp and The Girl
Dir. **LOUIS SPIELMAN**, Palace Bldg., N. Y. C.

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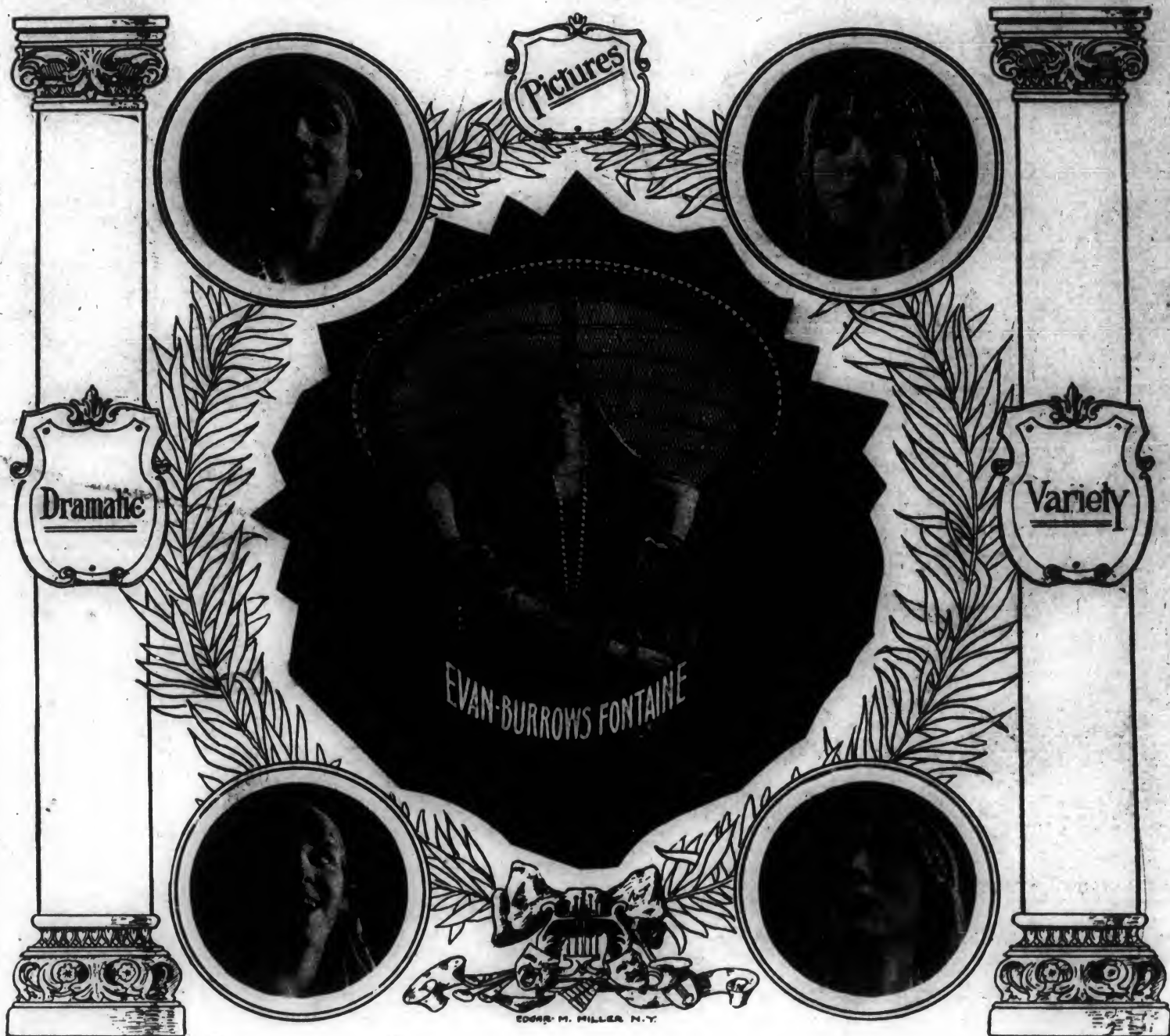
TEN CENTS

VARIETY

VOL. XLIII, No. 4

NEW YORK CITY, FRIDAY, JUNE 23, 1916

PRICE TEN CENTS



America's Most Versatile Artist

MISS

Evan-Burrows Fontaine

ASSISTED BY

MR.

KENNETH HARLAN

and a Company of Classic Dancers

IN

An Elaborate Arrangement of
Decorative Dance Pantomimes

INCLUDING

Hawaiian, East Indian and Greek

THE MOST
GORGEOUS PRODUCTION
EVER SEEN
IN VAUDEVILLE

Direction, PAUL DURAND

VARIETY

VOL. XLIII, No. 4

NEW YORK CITY, FRIDAY, JUNE 23, 1916

PRICE TEN CENTS

2,000 CHORUS GIRLS NEEDED FOR DILLINGHAM PRODUCTIONS

New Shows at Hippodrome and Century, Together With Others, Require Large Choruses. Charles Dillingham Does Not Want Regular Broadway Type. "Missing Link" Feature at Hip Next Season.

Charles Dillingham is trying to get 2,000 chorus girls for seven productions to be sent out of the Dillingham office this season. The shows are the two Hippodrome productions, one on tour and the other in New York; Century; the Raymond Hitchcock show, "Betty"; the Joseph Santley production, "One Time in May," which is a sort of a musical version of "Milestones," and "Chin Chin."

One thing about the Dillingham idea is that none of the regular type of Broadway chorus girls need apply. What is wanted are new faces and names—girls from the shops or factories—and they will all be given a chance.

Mr. Dillingham, in addition to the above productions, has a new comic opera by Emmerich Kalman, who wrote "Sari" and who now has two productions pending with K. & E., one being "Little Miss Springtime" and the other "The Czardas Princess."

One of the features of the new show at the Hippodrome is to be "Solomon the Great," the man-monkey, who has been appearing in vaudeville.

The Hip management is going to try for a publicity campaign for the "missing link," and, although he is in reality a human being, he will be billed as the marvel who is baffling the scientists. Leonard Jackson is the link's name.

Dixie Gerard, who entered "Hip-Hip-Hooray" at the Hippodrome, replacing Belle Storey, has been re-engaged for next season to tour with the attraction as prima donna.

BOOKING FOR SOLDIERS.

Chicago, June 21.

Theatrical folk hereabouts, particularly vaudevillians, marvel at the manner in which Messrs. Humbert & Hill

are operating a show for soldiers at Camp Hughes, 119 miles near Winnipeg. They not only book in the acts from this city, but pay their fares both ways.

For their Theatre Irwin shows Humbert & Hill are paying from \$70 to \$250 for an act.

SELWYNS' CORT?

It is barely possible Selwyn & Co. may be the managers of the Cort theatre next season. An insistent rumor says the house on 48th street is to pass into the hands of the young managerial firm.

At present, "Molly O," a production which was turned over to John Cort, is at his New York house. If the deal by which the Selwys take it is consummated, they will have possession immediately after the closing of the current attraction, which is now playing from week to week.

Associated in the ownership of the Cort, New York, with John Cort are Peter McCourt, the Denver theatrical manager, and E. J. Bowes, also now associated in partnership with the Selwys.

Selwyn & Co. have had several successes at the Cort.

RATS MEETING IN CHICAGO.

Chicago, June 21.

Speakers at the open meeting of the White Rats tonight, other than Big Chief J. W. FitzPatrick and Harry Mountford, are John J. Fitzpatrick, president of the Chicago Federation of Labor; James T. Paterson, chairman State Labor Commission; R. J. Knight, chief Employment Agency Inspector; Fred Lowenthal, local attorney for the Rats, and Joe Birnes, its Chicago representative.

HYNICKA, OHIO'S BOSS.

During the recent Republican National Convention, the Ohio delegation unanimously elected Rud K. Hynicka National Committeeman for that state.

Mr. Hynicka, who is a director in the Columbia Amusement Co. and treasurer of the corporation, has for years been a leader in Republican affairs in Cincinnati, and his selection as National Committeeman is regarded as a tribute to his political sagacity and indicates his strength in governmental affairs of the Buckeye State. He was the chief aid of the late George B. Cox, and the action of the delegation at Chicago signifies his elevation to the leadership for so many years held by Mr. Cox.

Mr. Hynicka divides his time about equally between New York and Cincinnati. While in this city he makes his headquarters in the offices of the Columbia Amusement Co., where he is at all times in touch with his important Ohio connections. During the present week Mr. Hynicka has been in frequent conference with Presidential candidate, Charles E. Hughes, and, together with other national leaders assembled at the Hotel Astor, he has been active in arranging the vast details of the forthcoming campaign.

CRAIG TO PRODUCE.

Boston, June 21.

John Craig, the manager of the Castle Square theatre and Players here, will enter the ranks of the legitimate producers in the near future. It was Mr. Craig who first produced "Common Clay" and later disposed of it to A. H. Woods. He has an option annually on the prize play of the year that is turned out by Professor Barker's pupils at Harvard, and produces them at his local theatre.

Craig's intention in future is to keep the rights on the prize plays and personally present them on tour.

SHIPMANS IN BANKRUPTCY.

Los Angeles, June 21.

Nell and Ernest Shipman filed a petition in bankruptcy here. Liabilities, \$329,818; assets, \$48,000.

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

White Rats News
will be found on
PAGES 14-15

CHEVALIER'S "OLD DUTCH" PLAY.

London, June 21.

Albert Chevalier and Arthur Shirley have made a three-act version of Chevalier's song classic, "My Old Dutch," and the English character actor will star in it. It follows closely along the lines of the film adaptation.

"INEXPERIENCE" TO PLAY.

Regardless of any attempt on the part of the Shuberts to legally interfere with the vaudeville production of "Inexperience," B. D. Berg has determined to go ahead with his original plans and produce the piece for an early season opening.

Berg was originally scheduled to open the act at the Palace, New York, having closed arrangements with the management to play the piece there, but the producers of the "Inexperience" show threatened injunction proceedings, and the booking was declared off for mutual protection.

"Inexperience" is a satire on the show "Experience" and carries a cast of 32 principals. It was written by Ballard McDonald.

FINALLY DIVORCED.

Cincinnati, June 21.

Elsie Witt Sonnenberg, of the German Stock, was granted a divorce from Robert Sonnenberg, a player in the same organization.

Although separated and their suit for divorce pending for several months, Mrs. Sonnenberg said she was repeatedly cast in plays as her husband's sweetheart, which caused her considerable embarrassment. But as artiste first, she did not object.

The Sonnenbergs were married in January, 1913, and have one child. They came here from Germany. Their combined salary was \$120 a week. The wife said they disagreed over dividing this sum. She charged he was cruel to her, on one occasion slapping her face.

IN LONDON

London, June 5.

London managers evidently have great faith in the revue as an attraction. Three of the largest West End theatres, Drury Lane, Opera house and Lyceum, are preparing elaborate productions. Considering this is the summer season and that the clock has been put on an hour, giving extra time for out-door amusements, some of these venturesome spirits are likely to feel a draught during July and August, particularly as the salary of the popular artists is continually going up and productions become more and more elaborate and costly. Ethel Levey is understood to be engaged at \$2,250 per week of nine performances, at the London opera house, and other favorites, owing to the competition, are also receiving larger fees. The inevitable end is likely to be a frightful slump, when the legitimate theatre, with its comparatively small production and expense, will probably score over the costly revue with its forced up salary list and elaborate production.

"Caroline," one of the most delightful comedies of the season, came to an end June 4. Dion Boucicault produces a new play at the New theatre June 13, entitled "The Riddle" by Anthony Wharton and Morley Roberts, the well known novelist. The action takes place in one room and is within the compass of one day. Miss Irene Vanbrugh plays the principal part and the cast will include Isobel Elsom, Helen Ferrers, Dion Boucicault, W. G. Fay, Stanley Drewett, Oswald Marshall and Martin Lewis.

Violet Melnotte, to whom the Duke of York's theatre reverts at the conclusion of Charles Frohman's lease, proposes to run the house herself with Arthur Aldin as manager. Miss Melnotte has a ripe experience in management. Her first venture was made at the Avenue—now Playhouse—in 1885, just after her engagement at the Alhambra in "The Beggar Student." A few months later she took the Comedy where she produced "Erminie" and "The Silver Shield," and then, after seasons at the Royalty and Tooles, she built the Duke of York's, which she originally named the Trafalgar Square theatre.

Charles Haddon Chambers, whose name has been absent from West End play bills for some time, has just completed a new play entitled "Uncle Blinn" for Cyril Maude. This play Mr. Maude will produce in America in the early autumn.

Two plays reached their 100th performance this week, "The Barton Mystery," at the Savoy on Wednesday, and "A Kiss for Cinderella," at Wyndham's on Saturday. Both are likely to run through the summer season.

"Please Help Emily" at the Playhouse, with Charles Hawtrey in the leading part, celebrated its 150th performance on Tuesday, June 6.

Charles B. Cochran's revue, "Half-past Eight," at the Comedy theatre, has settled down into a popular success. This astute manager, who is the best advertiser in London, believes in continually strengthening his programmes and frequently adding new attractions to his revues. He does not waste thousands of pounds in elaborate productions, but relies on brightness, humor and capable artists to carry out his programmes, with most satisfactory results.

IN PARIS.

The Marigny theatre opened May 20 with a revue by Rip, with L. Rigaux as producing manager. The Ambassadeurs (an open air concert on the Champs Elysees) also opens shortly, under the management of Heros, with a revue by P. L. Flers. The Alcazar d'Ete will not play this season.

A new show has been produced at the Imperial, which is the best "little theatre" now running successfully in Paris.

Geo. Pasquier has resigned his position as administrator of the Nouveau Cirque, but is still booking for the circus. Charles Debray is manager.

It is expected that a big show, occupying nearly all the program, will come over from London for June at the Alhambra.

The revue at the Ba-Ta-Clan is already finishing, and a short season of operetta will be given.

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FRANK VAN HOVEN

An American artist who has spent the past two years entertaining the English public with his humorous nonsensicalities. He has signed an agreement to play in London for 21 weeks each summer for the next five years and will divide the remainder of his time between the Continent and America.

EXTRA TRANSPORTATION PAID.

The contract approved by the Vaudeville Managers' Protective Association and published in VARIETY last week, drew much attention to several of its provisions, which are new in agreements between vaudeville managers and artists. The agreement was drafted in part by the National Vaudeville Artists, Inc., and it is said the "equitable contract" as the latest one is conceded by those interested to be, will be issued to N. V. A. members only.

One of the clauses refers to excess of transportation and bears upon an act being shifted from a point on its original route to another city (for the same week), which means a higher cost of travel. There is also a clause fixing the maximum average cost of transportation at \$15 per person, the manager to bear the excess over that amount.

To secure a clear layman understanding of these two provisions, a member of the V. M. P. A. was asked this week if a shift in route occurred, would the act receive the extra money he had paid, although the total on the higher priced jump was still under the \$15 maximum figure.

"I'll make that perfectly plain by illustrating the manager replied. 'First, the \$15 maximum amount doesn't enter into it at all. Suppose an act was booked out of Buffalo into Cleveland, but was shifted to Cincinnati. During its week in Cincinnati the act would deliver to the house manager there a statement of the cost of transportation, showing the amount it had paid to get to Cincinnati over what it would have cost that act to go to Cleveland. This includes baggage as well. The excess as proven by the statement would be added to the act's salary when paid, and the house in Cincinnati would charge up the amount against the house in Cleveland.'

The mention of the absence of the cancellation clause of any sort in the contract cropped out during the conversation, and the manager explained it thusly: "We tried to get together on a two-weeks' or one-week's cancellation clause, by notice at any time, either the manager or the act, whoever did the cancelling to pay the other the full amount of the salary for the term canceled, either a week or two. There were so many ideas on the proposition both from our side and the actors, that we finally decided there would be no cancellation in the contract at all, which would best suit everyone."

It's understood the V. M. P. A. managers intend using the new form in the "blanket" way, giving an act at agreement reading it will play it 25 out of 35 weeks within a season, or whatever the agreement may be, where individual contracts are not furnished with a full route.

"BOOMERANG" OFF.

London, June 21.

"The Boomerang" was taken off at the Queen's June 17 and "The Tiger's Cub" will be transferred from the Garrick June 24.

SAILINGS.

For South America, June 16, Dr. Carl Herman, Rush Ling Toy, Jackson Sisters, The Malcolms, Fantasma, Henderson's Shadowgraph Co. (Vasari).

For Australia, July 4 (from San Francisco), Kelly and Fern, Clarence Wilbur, Dan Ahearn, Louis London (Ventura).

OHIO AND DIVORCES.

Cincinnati, June 21.

Judge Hoffman demonstrated that he will make it hard for persons trying to get divorces, by denying the petition of Ruth A. Leaf, 23, late of "Sari," against Richard D. Leaf, a draftsman for the Big Four Railroad.

Judge Hoffman stated that he would not tolerate the bringing of suits in this state by outsiders who come here and live only a short time, merely for the purpose of establishing a legal residence.

Mrs. Leaf gave her home as Tarrytown, N. Y. Her present residence is at the Cincinnati Y. W. C. A. She claims they married Dec. 6, 1914, but did not live together until March, 1915, when she came to Cincinnati with "Sari." On that occasion her husband, she said, told her he could not support her properly, so she continued with her profession without telling her parents of the marriage.

SUCCESSFUL PLAYS CONDENSED.

London, June 21.

Laurillard & Grossmith's plays, "Tonight's the Night," "The Dummy" and "Potash & Perlmutter," have been condensed for twice-nightly representations in the provinces.

"PEG" REVIVED AT GLOBE.

London, June 21.

Albert de Courville's "The Show Shop" was withdrawn from the Globe June 17, and Alfred Butt revived "Peg o' My Heart" there June 19.

AYER'S MUSIC POPULAR.

London, June 21.

"Pell Mell" at the Ambassadors has caught on.

Nat Ayer's music is fast becoming popular about town.

AM-ENGLISH COLLABORATION.

London, June 21.

Walter Hackett, the American author, and Sir Frederick Cowen are collaborating on a musical comedy.

Wounded Author's Play Produced.

London, June 21.

"The Riddle" was produced at the New theatre June 17. It is a talky, drawing-room melodrama, providing good parts for Dion Boucicault and Irene Van Brugh, which were excellently played.

The author, Anthony Wharton, is lying wounded in a Dublin hospital.

"TOTO" WITHDRAWN.

London, June 21.

"Toto" was withdrawn from the Apollo June 17 and has gone touring. "Hobson's Choice" will be produced there June 22.

YOUNG SHOWMEN CALLED OUT TO JOIN THEIR REGIMENTS

**Several Vaudevillians in Palace Theatre Building Don Khaki,
Led by Ray Hodgdon, Captain in 71st Regiment.
Charles E. Kohl of Chicago Also Goes
Into Camp.**

The young men belonging to the National Guard and connected with show business otherwise were in expectancy following the announcement Monday of a probable call to the governors of states for the guardsmen to prepare for a visit to the Mexican border.

The list of civic soldiers in the Palace theatre building is: Ray Hodgdon, captain, 71st regiment; William Woolfenden, corporal, 71st; Dan Flynn, private, 71st; Harold Kemp, private, 71st; Arthur Farley, private, 71st; Barto Koopman, private, 10th (White Plains); John Darley, private, 22d; Anthony Ferri, private, 22d.

Joseph Klaw is also a private in the 71st.

Monday afternoon it was stated the 22d regiment of engineers and the 69th regiment of infantry would be ordered to entrain for the border Wednesday, and that the remainder of the National Guard would be ordered to the mobilization camp at Beekman, N. Y.

Charles E. Kohl, managing director of the Western Vaudeville Managers' Association in Chicago, is also listed among the theatrical men who will journey to Mexico under the recent order of President Wilson. Mr. Kohl is at present at Camp Douglas in Wisconsin and will leave immediately for the border with his regiment.

Chicago, June 21.

The war fever has caught some of the boys around the booking places in its grasp.

In the "Association," young John Cantor, one of the boys at the front desk, was notified yesterday to report to the naval reserves, to which he belongs.

TOM GILLEN'S COMPLAINT.

The complaint against the handling of his action for breach of contract, made by Tom Gillen on the floor of the White Rats at its general meeting last week, according to Mr. Gillen, is as follows:

The action was brought by him through O'Brien, Malevinsky & Driscoll to recover \$3,600 against Sullivan-Considine for a tour of that circuit he did not play. Gillen alleges an oral contract, made with Chris O. Brown, then the S-C's booking agent in New York. O'Brien, Malevinsky & Driscoll, representing the Rats, secured an offer of settlement from S-C of \$500, which they submitted to Gillen. The latter declined it, saying he wanted at least \$1,000. While the law firm negotiated for this amount, they resigned as the Rats attorneys, and the papers

were turned over to James A. Timony, who succeeded them as such.

Mr. Gillen says Mr. Timony assured him he had a certain case, and caused him to lose two weeks on the Poli time through leaving his work to reach New York where he waited for the trial of the action, that has not been yet tried. After complaining about the delay, Mr. Gillen says Mr. Timony informed him he had no chance to collect from the Sullivan-Considine Circuit and made other statements which induced Gillen, after rejecting a proposal to settle for \$250, take the papers from Mr. Timony and place them with his own attorney.

The White Rats say that the corporate affairs of the former Sullivan-Considine Circuit, as directed by John W. Considine (before Loew took over the S-C houses), became much complicated. After investigation, they and the attorneys thought \$500 was a good settlement, and later again suggested Mr. Gillen accept the \$250, as they could not learn that recovery from S-C on a claim was likely. Following Mr. Gillen's rejections, he voluntarily took the papers away from the Rats' attorney, the Rats say.

ESCAPED FORGERY CHARGE.

Through the kindheartedness of Martin Beck, a member of an act that had carried around an Orpheum Circuit contract, escaped a charge of forgery Monday.

The person accused is said to be a foreigner. The matter was first brought to Mr. Beck's attention, when he was asked whether a contract had been issued to the act. Investigation disclosed the act had received a contract at some time in the past, afterward altering it to suit the purpose, the purpose apparently being to borrow money on the strength of the engagement. In the specific instance Mr. Beck became aware the amount loaned was \$50.

Determined to make an example of the culprit for the benefit of the profession in general, the Orpheum's general manager relented through the accused making a pitiful plea, claiming family and hunger as the reasons.

Circus Acrobat Shoots Wife.

Bridgeport, Conn., June 21.

Last night W. E. Hart, of Westport, Conn., shot his wife, who was seriously injured and is now under the care of physicians. The cause is said to have been through the mother refusing admittance to their home of the couple's 21-year daughter, Caroline.

Hart last summer was an acrobat with Barnum-Bailey's Circus.

LIGHTS' GALA OPENING.

Last Sunday, June 18, was Freeport's big day of the summer. At that time the Lights, a theatrical social organization but one year old, threw open a clubhouse on the shores of the Great South Bay that represented an investment of over \$40,000, exclusive of the land it stands upon.

The clubhouse is a large spacious building, with 24 sleeping rooms on a balcony surrounding the main hall. Twelve of the rooms are for permanent members and the others for transient members. In a cupola running into the air for about 75 feet are four other rooms.

Elaborate plans are in hand to improve the wide grounds about the clubhouse. A splendid baseball diamond is already in working order. There will be tennis courts and landscape decorations. The clubhouse stands upon a point at the edge of the bay. It may be seen from any part of Freeport.

Sunday evening about 700 members and guests sat down to a banquet in the dining room of the club.

The Long Island Good Hearted Thespian Society is the real name of the club. The "Lights" was gained from the name by taking the first initial of each word. Victor Moore is the Angel (or president) and the board of directors is called "The Ushers." The objects of the club are only along social lines. It has a large and strong membership for so young an organization.

A tour is shortly to be taken, the members giving a nightly performance in Long Island towns for nine or ten days, concluding the tour, as at present expected, July 16 at the Astor theatre, New York, with a big Sunday night show.

SWIMMER TURNS "PRO."

Honolulu, June 5.

Vaudeville is going to have the world's champion swimmer as an attraction. He is Duke Kahanamoku, a native, and the statement of his amateur renouncement is confirmed by him.

Willie Hoppe, the billiardist, and Robert Benjamin, his manager, while here, induced Kahanamoku to come into the variety fold. He will probably go to the States to prepare his act, after competing in the next big water meet.

"TINK" KEPT BUSY.

"Tink" Humphrey, general manager of the United Booking Offices' Chicago office, arrived in town this week accompanied by his right-hand "travelling lower," Coney Holmes, "Tink" bringing with him an armful of Chicago news and Coney coming armed with his "vacation nerves."

Wednesday evening Harry Weber staged a "clown beefsteak dinner" for "Tinkus" at the Castle Cave on Seventh avenue. The balance of Tink's time was arranged between the baseball grounds, the golf links and Mark Aron's hostelry.

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

NEW SONGS FOR SHOWS.

According to report about, Ballard MacDonald is writing lyrics for three songs, to be given to as many singers in Broadway shows.

One of the Ballard numbers is "Mary Does Everything But Sing," with music by Harry Carroll. This is to be sung by Ina Claire in "The Follies."

Another new song by MacDonald and Gus Edwards will be "Somehow" for Bert Williams in the Ziegfeld production.

"Mrs. Holmes Taught Sherlock All He Knew" is the reported title of a song by MacDonald and Edwards that is to be specially written for and sung by Sam Bernard in the Dillingham-Ziegfeld Century theatre show next season.

"The Follies" added a comedy scene to its program late last week.

"The Follies" inserted a "gasoline scene" into the program, for one performance only, according to report, when it was withdrawn for further notice.

PUBLISHING FOR WIDOW.

L. Wolfe Gilbert, professional manager of the Stern Music Co., has completed arrangements with the attorney of the late Lewis F. Muir for the publication of a song written by Gilbert and Muir before the latter's death. The song is called "The Trail to Lonesome Valley," and it was the final effort of the writer of "Robert E. Lee."

The royalties accruing from the sale of the number will go to the widow of the composer, Mrs. Floryanne Muir. It will be published by the Stern firm.

EVAN-BURROWS FONTAINE,

Whose pictures adorn the cover, opened at a New York theatre this week in her own dancing act, one of the most original and exquisitely arranged that has been shown in the east in several seasons.

Miss Fontaine has been attracting the attention of New York's aristocratic set for the past year by her wonderful youth, charm, beauty and versatility, and last season danced at the homes of the exclusive society set at Newport and Saratoga Springs.

Miss Fontaine prides herself on being an American girl of aristocratic birth, being a great-great-granddaughter of the illustrious Patrick Henry, and a direct descendent of Martha Washington; and her great desire and ambition is to show the public that Americans can compare very favorably with the hosts of foreign dancers which we have had invading our shores the past season.

All of her dances are presented barefoot and are of a dramatic order, with specially written music. She is assisted by Kenneth Harlan, a young American dancer of equal youth and personality, and a company of beautiful American girls.

Paul Durand is doing the booking and feels that he has the find of the season to offer.

Mr. Durand has insured his protege's feet for \$10,000, to protect his guarantee of a season's route to the principal of the act. The Fidelity & Casualty Insurance Co. floated the policy.

ASS'N COAST REPRESENTATIVE LEAVES, RETURNING TO LEVEY

Move Denudes the Coast District of Western Vaudeville Managers' Association Theatres or Representation. The Fisher Agency in Seattle Reported to Have Captured Northern Coast Time Recently Secured by "Association."

San Francisco, June 21.

Bill Daily, local representative of the Western Vaudeville Managers' Association, retired from that position this week and returned to the Bert Levey Agency, taking with him those houses he had been booking in the interest of the Chicago organization.

Daily's desertion leaves the big Chicago agency without any houses or a Coast representation.

On top of this comes word from Seattle that the Fisher Vaudeville Agency there, affiliated with Bert Levey in a booking way, had captured all the northern Coast time recently acquired and operated by the Western Vaudeville Managers' Association, which, if true, severs all connection with the far west, insofar as the Chicago organization is concerned in a booking measure.

The Western Vaudeville Managers' Association first began its invasion of the far west when C. E. Bray reigned as general manager of the "Association," Mr. Bray realizing the opportunities contained in a route that would bring an act from Chicago to the Coast and back again. Mr. Bray delegated Frint George to journey through the territory and annex what time he could, and while George was reasonably successful he never accomplished a complete connection with the Coast.

Recently Mort Singer, who is now the ruling head of the "Association," determined to connect the middle west with the far west and, after procuring several houses between the points, opened a San Francisco headquarters and placed Harry Miller in charge. The experiment was only partially successful, and with the arrival of summer the possibilities simmered down to an invisible speck. With no houses running in the middle west it was hardly possible to book acts for the Coast on a long jump with nothing in between to stand off the railroad fare while the Coast agencies had an abundant supply for the houses there.

Whether the Chicago "Association" has definitely given up hope of a far west connection is unknown, nor can a confirmation of the Fisher acquisition be obtained because of the absence of Mr. Singer from his Chicago headquarters.

CHICAGO'S LADY AGENT.

Chicago, June 21.

Plans have been consummated whereby (Miss) Helen R. Murphy, who for five years past has held down the desk of publicist for the Interstate Amusement Company, and has assisted with the executive duties of the office in

more ways than one, is to become a booking agentess on July 15.

Miss Murphy has not only received a franchise to book acts with the Association and U. B. O. agents, but also has received the sanction of Karl Holitzelle, head of the Interstate.

Associated with Miss Murphy will be John Billisbury who will look after the interests of the Chicago office in New York, where the latter's activities have been confined for some time.

Miss Murphy was initiated into the show business six years ago when associated with W. J. Wesley.

MANAGER LIABLE FOR PANIC.

The Appellate Division of the Supreme Court decided last week that the owner of a theatre is liable for maintaining a nuisance if any animal used as part of the performance on the stage should escape into the audience, causing injury to persons.

The ruling was made in the action of Emil Stamp against the owners of the 86th Street theatre to recover \$500 as damages for injuries to his wife who was in the theatre on the afternoon of Dec. 17, 1914, when a lion escaped into the audience.

The ruling reverses a judgment issued by the Municipal Court dismissing the action against the owners of the theatre, the lower court holding the owner of the animal was responsible.

Montreal's Princess Still Open.

Montreal, June 21.

The Princess theatre management changed its mind about closing the theatre to vaudeville.

The house is open this week, and the Loew Circuit has filled up another program for next week's show.

Ground will be broken July 1 for the new Loew theatre here, which is scheduled to seat 3,600. The house will be located on the corner of Mansfield and St. Catherine streets.



MEL CRAIG

Formerly with Bessie Clayton and Elsie Janis, recently scored a big hit at Atlantic City. Now at New College Inn, Coney Island.

\$300,000 RICHMOND THEATRE.

Richmond, June 21.

The Arcadia Amusement Corp., backed by Richmond and Washington capital, is to build a theatre and roof garden here, at a cost of \$300,000. The house is to play the high-class road shows, with a big time vaudeville and feature picture policy as a stop gap. It is to have a seating capacity of 2,500, while the roof will accommodate 2,000. In winter the roof will be converted into an ice rink. There will also be a palm garden for dancing.

The officers of the corporation are: John T. Anderson, president; J. J. Pollard, vice-president and treasurer, and G. L. Stabler, secretary.

RECEIPTS MISSING.

The management of Loew's Orpheum theatre on 86th street and a trio of detectives are busy trying to run down the mystery of \$1,400 which disappeared from the safe of the theatre some time between the time of closing on Sunday night and Monday morning.

After the show, Sunday evening, Manager Meyerson of the theatre placed \$1,400 in the safe and Monday morning when he opened the safe the bank roll was gone.

The safe, on investigation, showed that there wasn't a scratch visible.

BORNHAUPT'S COAST TRIP.

In lieu of his customary annual pilgrimage to Europe, Charles Bornhaupt has about decided on a coast to coast tour as a substitute.

Mr. Bornhaupt, a foreign agent, has never been to the Golden Gate. As the war has quieted the variety activities of the European countries, the agent believes a trip around America just now would not be time wasted.

ACTRESS' LIFE INCOME.

Ella Baker, last in "Things That Count," has received a bequest from the estate of Mrs. Maurice Barrymore, after a delay of four years.

The legacy will provide an income for the actress for life.

KELLY-CARTER AGENCY.

Bernard Kelly and Tom Carter have opened agency offices in the Columbia theatre building. They will make a specialty of placing artists with productions.

Mr. Carter was formerly with Klaw & Erlanger.

ORPHEUM'S FAST BOOKING.

The routing of next season's acts for the Orpheum Circuit has advanced rapidly of late and Frank Vincent, general booking manager for the western big time, believes the main body of the programs will be laid out so thoroughly by about July 15, he will then be able to leave for his vacation.

IKE WEBER RESIGNS.

Ike Weber, appointed the general manager of the Independent Burlesque Wheel, tendered his resignation Saturday.

The Independent company is trying to revive what was formerly known as the Heuck Circuit.

IN AND OUT.

Grace La Rue did not open at the Orpheum, San Francisco, Sunday, through a slight illness. Diero, then laying off in the city, substituted. Miss La Rue was expected to return to the program Tuesday or Wednesday.

Flynn's Dogs, and Cadieux failed to show at Sohmer Park, Montreal, this week, their places being taken by Tero and Wilson and Adelo.

PRODUCERS PROTECTIVE ASSN.

The Mutual Burlesque Producers' Association, which came to life this week with the incorporation of the association for \$50,000, is a body of the producers of the American Burlesque Association, to which only the members of that wheel are eligible.

Each member of the American association will have to purchase one share of stock in the M. B. P. A., Inc., at the par value of \$100. The purposes of the corporation are to look after the interests and welfare of the producers who have shows on the wheel.

The following officers and directors for the ensuing year were elected: Thos. W. Dinkins, president; Harry Hastings, vice-president; Chas. E. Barton, secretary; Chas. Franklyn, treasurer; James Cooper, Maurice Jacobs and Tom Sullivan, directors.

The next meeting will be held July 12, at which there will be a general conference on plans for the coming season.

LOEW BOOKINGS.

Winkes-Barre, Pa., June 21.

The Nesbitt started vaudeville Monday, securing its bills from the Loew Circuit. It plays a split week.

Portland, Me., June 21.

The Jefferson will play Loew vaudeville, commencing July 3. The policy will be seven acts to a program, full week.

Weingarden Suing City for Damages.

Chicago, June 21.

Izzy Weingarden, who was closed up by the police at his State street burlesque house, is going to make a determined effort to collect damages. The city gave him a license to show; he claims he obeyed his privileges to the letter and then the department closed his house.

GERARD WRITING THREE.

Barney Gerard is spending the summer at Lake Ronkonkoma, writing the books for three of his shows for the coming season. He has placed Edmund Hayes under contract and will star him in "Some Show," to be managed by Jack McNamara.

George P. Murphy, Gertrude Hayes and Chester Nelson will again be the trio of stars with Gerard's "Follies of the Day," managed by Fred Follett. A new version of "What Does the Public Want," in 12 scenes, is being written for this show.

Harry ("Sliding") Welsh has been signed for "The Americans," and Ed Shafer will be the manager.

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

CHICAGO CABARETS SCORED; MANY WELL KNOWN MENTIONED

City Council Receives Startling Report. Conditions Said to be Vile. College Inn and Lamb's Cafe Among Those Mayor Has Been Asked to Revoke Licenses. New York Restaurants Ordered to Close Uniformly.

Chicago, June 21.

In a startling report submitted to the City Council of Chicago Monday night by the investigators for the Juvenile Protective Association, who made a city-wide canvass of the cabarets, conditions were pointed out as vile, and charges were made that a number of ordinances and police regulations are being violated.

The mayor has been asked to revoke the licenses of 40 Chicago cabarets.

Among the best are the College Inn, Lamb's Cafe, Congress Cafe, Friars' Inn, De Luxe Cafe, Colosimo's Cafe, and Warsaw Cafe.

Mayor Mitchel ordered Wednesday that all all-night licensed places in New York be closed not later than 2.30. The previous official closing hour on the all-night privilege was 2 o'clock.

Several of the restaurants, when receiving the 2 o'clock license with the instructions, incorporated as clubs, remaining open after that hour under their charter. What stand they will take on the Mayor's latest order affecting them is unknown, though the cabaret managers possessing charters were saying early in the week they did not believe the city officials had the authority to interfere with them.

"TINK" "BEEFSTEAK."

One of the most popular of the western theatrical men who visits New York now and then, "Tink" (C. S.) Humphrey, was "beefsteaked" for several hours Wednesday night at Castle Cave.

The affair was promoted by Harry Weber. The beefsteak dinner played to capacity, about 150 attending at \$5 per apron.

Mr. Humphrey is in charge of the Chicago branch of the United Booking Offices.

SAVOY AND BRENNAN QUIT.

After a thrilling rehearsal period with the Winter Garden show, during which they resigned at least once, Savoy and Brennan finally secured their release from the Shuberts last week after the opening of the new show at New Haven, and will not be seen in the piece upon Broadway.

The break originally came when the team refused to accept the parts handed them, and, after leaving the cast and accepting an engagement with "The Follies," the breach was healed through the efforts of the Shuberts, and the pair returned full of promises and expectations.

With the opening of the show, however, the ex-vaudevillians clashed with Florence Moore in the matter of mate-

rial and the female star managed to get the breaks on the argument, the net result being the retirement of the team. They will return to vaudeville, sadder, but wiser—much wiser.

IRVING COOPER MARRYING.

Sunday (June 25) Irving Cooper, the agent, will marry Rae Probst, formerly in the William Fox office.

The bridal couple will honeymoon for a couple of weeks

MARRIAGES.

Earl Cavanaugh (with "Mr. and Mrs. Inquisitive"), June 16, to Ruth Henry (Ruth and Kitty Henry).

Tom Calloway, at Raton, N. M., to Mrs. Daniel B. Harris Partridge, widow of George Harris, formerly a banker at Trinidad, Colo. Mr. Calloway is a blackface comedian, and with his bride is now living in Trinidad, where he was playing a vaudeville engagement at the time of his marriage.

Ida Jones, professionally known as Ida Valdare (of Walter Terry's "Fiji Girls"), at Omaha, June 15, to Charles Windisch (of the Ruth Howell Trio).

PARK NOT "TRY-OUT" HOUSE.

The Loew Circuit booking department announced this week that it had been informed some agents were misstating to their acts the Park theatre in New York was a "try-out house for the Loew Circuit."

The announcement stated the Park is not connected with the Loew Circuit and that no one in the Loew offices visits that house.

The intention of the announcement seemed to be to emphasize a previous statement that an act playing the Park would be barred from any of the Loew theatres.

William Morris and Jack Goldberg operate the Park.

ENGRAVERS INDICTED.

Theatrical managers and picture producers using cuts for the exploiting of their attractions were interested this week upon hearing that as a result of the recent raise in the price of cuts, eight photoengravers, all members of the New York Photoengravers' Board of Trade, have been indicted by the Grand Jury, for alleged violation of the Donnelly anti-monopoly act.

Hutchinson Engaged for Australia.

Through Chris O. Brown in New York Ed Hutchinson has been engaged to supervise the staging after September of Hugh McIntosh's "Follies" productions at the Tivoli theatre, Australia.

NEW ACTS.

"Next Please," musical comedy by Horace Hunter, three people (including Nat Jerome), in "one" (Charles Bornhaupt).

Paul McCarty, (formerly with Mabel Lewis) and Elsie Faye (formerly with Joe Miller), two-act.

Billy Shoen and Florence Timponi in "A Neutral Flirtation" (Lewis & Gordon).

George Lyons, single (Aaron Kessler).

Emmett Corrigan in a new Irish sketch (M. S. Benthams).

Vincent Serrano in sketch by Willard Mack (Jos. Hart).

Vevina Norris (formerly Bradley and Norris) and George Leon Moore.

BIRTHS.

A girl, to Mr. and Mrs. Danny Murphy, June 18.

To Mr. and Mrs. Joe Caits, in Philadelphia, Wednesday morning, daughter.

DIVORCE COURT SCENE OFFERED.

A successful tabloid presentation in England of the divorce court scene from "The Butterfly on a Wheel" has been offered by Percy Reiss, its London representative, to American vaudeville managers, through Charles Bornhaupt, over here.

The scene requires about eight principals in a company of over 50, the use of "supers" being liberally made.

The Shuberts hold the American rights to the same play.

KORNHEISER COMPETING.

Phil Kornheiser, professional manager of the Leo Feist Music Co., has finally enrolled his name on the list of popular music writers connected with the house, having just written an instrumental number in collaboration with Abie Frankel under the label of "The Cradle Rock."

Kornheiser's uptown apartment is supplied with a number of musical instruments, but it is understood Phillip picked this melody from the interior of a ukelele. It will be published at once (needless to say).



JACK GARDNER

Playing KEITH CIRCUIT in a new act with big success.
Under the direction of HARRY WEBER.

REMARKS ON HUBBY.

BY O. M. SAMUELS.

"He's a perfect dear."

"We get along wonderfully."

"And I had to marry it."

"I don't mind his drinking."

"He writes all our stuff."

"I might have done worse."

"We can't get everything we want."

"My mother told me not to marry him."

"He's getting to be a pest."

"If it wasn't for our child—"

"Never again!"

"My second was much better."

"They hurt you professionally."

"Certainly lonesome without him."

"I wish he'd do something."

"Other women are so happy."

"A woman needs protection."

"It was different before marriage."

"I wouldn't be single for worlds."

"If he'd only be reasonable."

"He doesn't care who insults me."

"I don't blame some women."

"I gave up a career for him."

"Never marry a handsome man."

"He's the most selfish being."

"She can have him!"

"A woman wants a little attention."

"The managers are wise to him."

"I don't know where it will end."

"How I've lived this long I don't know."

"He never thinks of saving."

"It's hard to keep your temper."

"He just adores me."

"Holding them is the thing."

"Ours was a love marriage."

"Funny how they change, isn't it?"

"Some women are slaves."

"He likes everything just so."

"Cruelty isn't the word!"

"His conversation bores me."

"I simply can't please him."

"Two can play at that game."

"Widowers are all like that."

"He wouldn't dare!"

"Doesn't he look grand?"

"It was a mistake, that's all."

"He can have a divorce if he wants it."

"Some men say the meanest things."

"I'd like to hang around for safety."

"She'll never be the fool I've been."

"That man would change a saint."

"Strange how quickly they forget."

"He's made me very happy."

"It's the way you start 'em."

"That club 'stall' misses me."

"With him I'll always be 'and Co.'"

"Another man would have made me a star."

SAILING FOR LONDON.

Hal Skelley and Eunice Sauvain sail tomorrow for London, booked for a tour of the Moss-Empires. They may be principals in one of the forthcoming de Courville revues.

BRICE AND KING AT CENTURY.

Elizabeth Brice and Charles King, known professionally as Brice and King, have been engaged for the Dillingham-Ziegfeld production at the Century next season.

During this summer Mr. King may do a "single act," while Miss Brice recreates. King will probably do the "single" on the roof of the Amsterdam theatre, in Flo Ziegfeld's "Midnight Frolic" up there.

CABARETS

The new "Splash Me, 1916" at the Hotel Shelburne, Brighton Beach, got started Tuesday evening, not so very long after the first show of that title opened the summer season at Coney Island. The main fault of the other free revue was inexperience, not of the management, but of the producer of the show. The Reisenweber management, Wagner & Fischer, has displayed an extraordinary quality of what may be called financial nerve in serving up a performance for its 10 or 12-week run at the Shelburne that tells its own story of a weekly salary list, exclusive of production investment, that is even more pronounced in the present revue than in the one it succeeded. But if the truth must be told, inexperience again crops out. A cabaret free revue or cabaret revue is not the simple affair it looks to the average uninitiated auditor. A well liked show appears to run along in the most simple manner imaginable, and, through this, astute producers of stage musical productions probably have been led into the belief it's merely a matter of staging. A floor revue, however, is all in the way it is put together—something that no doubt Julian Mitchell has discovered by this time in the current attraction he staged at the Shelburne. The program announces the new edition is presented by Lea Herrick, "who is indebted to JULIAN MITCHELL for his assistance." That's the style of the program type: Herrick in upper and lower case, while the Mitchell name is in caps, indicating the way the ocean breezes have blown about during the preparation of the performance. Mr. Herrick is experienced, but he, no doubt relying upon Mr. Mitchell's long-established rep as a stager, left it to him without interference. "Splash Me," however, is susceptible of rapid improvement. Tuesday night the first part was in bad shape, partly because in nine numbers there were four singles and two doubles. As a matter of record, the chorus girls, 12 in all, were used but six times during the 18 numbers of the show. The second section picked up in looks and action, closing to a grand finale of "One Good Deed," led by the principals, with the company in the oriental lantern effect of the previous show. The effect has been greatly heightened by the lighting and the business. It's now one of the best sight numbers any cabaret has displayed. But the use of the former costumes did not help the performance as a whole. The soldier uniform at the close of the first part has had its trousers awkwardly cut off, and as that costume was always wrong, it still remains so, made more evident just now through Harry Clarke in these militaristic times strapping his puttees on the inside instead of the outside. Mr. Clarke is but one of the seven principals, a couple more of whom are quite well known. Jack Dunsmore, for instance, is recognized, but he, his voice and his numbers are misplaced in this show. The one song of the group that

Mr. Dunsmore should have sung, "Kelly," a swinging Irish number that requires a big voice (which he has) was given to Muriel Hudson, another leader of red hair and some fame. And the costuming for the "Kelly" number was not an Irish outfit of green, because a costume of the previous show had been used. That hurt the appearance; but still the chorus girls did something with the refrain, though Miss Hudson's voice was never built for a robust song. Miss Hudson retains her good looks and she's accustomed to floor work. Mr. Clarke leads numbers well enough and dances in his Russian way that gets him something, but his opening number, "Are You Prepared for the Summer," told that inexperience was repeated in this expensive revue. Mr. Clarke sang the song while standing close to one side of the tables, with the girls behind him. It's likely neither himself nor his voice could be seen or heard by the diners on the opposite side of the room. Gene Peltier did a portion, including "My San Francisco Girl" with Mr. Dunsmore, a nice enough production song but not fitted to a ballroom floor show, any more than Mr. Dunsmore's De Koven song, or his "Sandy McDougall" or "Deoch and Doris" numbers, these "singles" with others and "doubles" seemingly used to give the girls a chance to change. They had plenty of time, and, if not, the dozen could have been divided into sixes at times. Two of the best numbers other than the finale were "Evelyn" was "Walkin' the Dog." "Evelyn" was done as an ensemble with the girls dressed as Apaches, a scheme of production the Winter Garden's new show has for a finale (without the same song, which came from "Pom Pom"). "Walkin' the Dog," the biggest hit at present in the west, is a Rossiter (Chicago) number, to which has been attached a sort of hybrid cakewalk and ballin' the jack, which, with a light one-step measure, makes this a new kind of rag dance that is liked, the music carrying it along. There are lyrics accompanying. Scheck and Noon are the dancing team (males). Cissie Hayden and Mr. Noon did a cakewalk that contains no novelty in these days for revues. The "Sweet Tooth" number got its melody only over on the floor. Another Berlin song (and a new one that was sung in the Friars' Frolic) was "Hurry Back to My Bamboo Shack" that brought on the Lantern scene which ran into the grand finish. As a distinct mark of credit in this show, there is no "flag" of any sort or description. A "Honey Bunch" song, written by Dan Caslar, and opening the second part, was not bad at all. The "Splash Me" girls of now are far superior in looks to their predecessors in the other show and so far ahead of those others in work that they shouldn't be mentioned together. Mr. Mitchell made the girls dance well enough, but the revue needs much speeding before it can be called finished. In a way, from the Mitchell name and principals

it's about the most ambitious free show yet tried for. It's too bad it fell short, though the brief time given to prepare is claimed as an offset. While there may be something in that, still free revues are a business in themselves nowadays and whoever touches them without knowledge takes a long chance upon loss of general prestige.

About the greatest transformation ever staged along Broadway is centered in the resurrection of Billy Gallagher's, now known as the Film Cafe and Restaurant. Gallagher's for years was the turning point for slumming parties, and, while the place was always accessible after hours, an acquaintance with the doorman was necessary to gain an entrance. With the erection of the Film Building, on the southeast corner of 49th street and Seventh avenue, Gallagher's took on a new lease of life. An all-night license was procured and Gallagher renovated the entire premises, turning it into one of the prettiest places along the "big street." With the increase in business, Gallagher engaged a program of entertainers, and "Billie's Cafe" is now one of the registering points on the cabaret route. Those included in the roster of entertainers are Frank Hess, Brad Mitchell, Al McGarry, Dick Pritchard, Joe White, Jack Daly, Harry Taylor, Billy Samuels, Anna Henderson, Mabelle Lee, Billie Stone. Jack Van Ulm is at the piano, and Al Isko fiddles.

Henderson's sprightly revue, staged by Gus Edwards and produced under the direction of Carlton Hoagland, is doing a "clean up" at Henderson's restaurant at Coney Island. After a couple of weeks' work the two-part piece moves along with surprising speed, and a marked improvement is the Henderson band's present playing of the music. The first night the revue opened the orchestra was decidedly unfamiliar with the score and botched that portion. Last Saturday Mr. Hoagland tried out a published song, "She's a Dog Gone Dangerous Girl," giving it to two chorus girls as a song and dance all by themselves. The girls were Alice and Hazel Furness (sisters). They are pleasant little singers and graceful dancers. Though so nervous at their first "principal" show they could hardly stand up, the girls got over so very strongly with the number Mr. Hoagland decided they would continue with it during the summer and perhaps have other leading work assigned them.

The Hotel Shelburne, Brighton Beach, has placed a sign in its ladies' room to the effect smoking by women will not be permitted in the dining or ballrooms. Smoking in public was barred in the hotel, says the notification, through the Shelburne having a clientele that includes many Brooklyn families, who go to the restaurant with their children. The ruling was made because of the latter, on the theory it is better to please most of the patrons.

Chorus girls in cabarets are face to face with an awful problem. Several of the hotels or restaurants feed the girls. Eating regularly seems to be the

danger. In one cabaret around what were once nice sprightly young women are now a bunch of over-fed dames, the overfeeding evidencing itself when they are working on the floor. The girls' problem is whether they shall work and eat themselves to death, or diet, not work and starve to death.

Summer dressing by the girls on the dance floors around New York is now one of the city's sights—if you are brazen enough to look. The short skirts of street wear are nothing to the skirts of the ballroom floor. The added feature of late is girls wearing socks. As the stockingless young women in the cut off skirts whirl around it's just like looking at an undressed show, only, of course, it's more so, so near.

The Deoch and Doris cabaret at Broadway and 48th street has a lively eight-people revue, now in its 11th week. The two principals are Mabel Jones and Johnny Daly. The show runs in three parts, taking up an hour. Nothing new nor novel has been tried for but it gets rather remarkable results for the size of the organization. It's such a show as the out-of-town cabarets should experiment with.

Judge Hoffman of the Court of Domestic Relations in Cincinnati refused to divorce Jack Auer, 24, from Irene Rittenhouse Auer, 19, a cabaret singer. "I will dismiss both the petition and the cross-petition," announced the Judge, "as neither of you has any complaint to make." Mrs. Auer has filed suit against her husband's mother, Mrs. Sadie Auer, for \$25,000, charging alienation of affections.

Just what effect the ban the Catholic Church has placed on dancing will have on the stepping places around New York is largely problematical. No doubt it will hit some of the dance halls, but that it will affect any of the larger places where public dancing flourishes is doubtful.

After several months of idleness, the Milwaukee cabarets will reopen July 1, all legal restrictions having been lifted by the city government. The cabarets were closed under a local ordinance some time ago, and since then the cabaret men have been waging a strenuous campaign to have them reopened.

"Keep Moving," at Maxim's, the star free cabaret revue of New York, is now in its 23rd week, and the third edition of the first restaurant free show in New York. "Keep Moving," as produced by Percy Elkeles, and staged by Julian Alfred, was first put on at Maxim's Feb. 22, 1915.

Jack Squires now in Maxim's revue will replace Oscar Shaw in "Very Good Eddie" at the Casino. Mr. Shaw who also appears in the "Midnight Frolic" on the Amsterdam, intends taking a vacation. Mr. Squires will continue at Maxim's while playing at the Casino.

Elliott and West have returned to Churchill's.

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Vol. XLIII. No. 4

Bob Fulgora sailed June 17 for England.

The 81st Street theatre will remain open all summer.

Arturo Bernardi arrived from England Saturday on the St. Louis.

Nelson and Hurley sail for South America July 1, for the Sequin tour.

Mildred Potts, formerly of the Ernie and Mitchell team, is seriously ill at St. Vincent's Hospital, Portland, Ore.

The Ellamere, Bronx, is now playing vaudeville secured from the Split Time Department of the United.

Delmore and Lee have been placed under contract by the Hippodrome for next season's show.

Eddie Darling is expected to return to his routing sheets in the United Booking Offices about July 1.

Dolly Castle has been engaged for the Park (theatre) Opera Co., St. Louis.

Paul Cunningham and Florence Bennett have been engaged for the "Majestics" next season.

Mr. and Mrs. Tom Ealand, the latter one of C. H. Miles' managers, are the parents of a boy, born June 16.

Nathan Kamern is the new orchestra leader at Keith's Royal theatre in the Bronx.

Toney Devere is ill and in destitute circumstances at the Emergency Hospital, Chicago.

Lasky's "Society Buds" start the Pantages tour July 10, placed by Irving Cooper.

Lester Whitlock of the U. B. O. is on vacation, with Harry Carlin looking after his books.

Virginia is going dry but reports from Richmond say the theatrical managers about apprehend no slackening of business through it.

The El Rey Sisters have been placed for the new show next season at the Hippodrome, New York, through Charles Bornhaupt.

Ted Barron has written a new patriotic number which has been adopted by the American Defense League. It is entitled "L-i-b-e-r-t-y."

The Royal in the Bronx will have a mid-summer Request Week bill the latter end of July. Ballots are being prepared.

Andy Lewis intends remaining in vaudeville, according to his present plans, and has made no engagement for burlesque next season.

Shea's, Toronto, which played pictures after the regular vaudeville season ended, has closed for the summer, to resume with big time in the fall.

Max Lowe, of the Marinelli office, returned to work Monday, though very weak as the result of a recent and serious operation.

The Valley theatre (summer) at Syracuse, N. Y., burned to the ground at 1 A. M., June 17. Eight acts were being played by the manager, Sam Mirbach.

The Purcella Brothers sailed from New York June 17, to open at Belfast July 3, on a route secured for the act through its agent, Meyer North, booking with Willie Edelsten.

Building materials' raise in prices is a current reason, according to general belief, why several proposed new theatres are being delayed in the commencement of construction.

The "Sierra," sailing June 11 from San Francisco to Australia, had aboard besides those professionals reported in VARIETY, Walter Johnson, Helen La Caine, Dorothy Harris, Murry Simon.

The Professional Woman's League will hold a picnic July 11, at Atlantic Highlands, N. J., for members only. Lillian Russell and her sister, Susanne Westford (president of the League), will judge a corn eating contest.

The Mexican trouble is the third time "They Are On Their Way to Mexico" has been revived. It's a song published by Waterson, Berlin & Snyder. The firm is not suspected of being behind the Mexican affair.

Electrical Venus, a vaudeville act, has cancelled a route over the Western Vaudeville Managers' Association Circuit because of the illness of the act's principal who is confined in the American Hospital in Chicago.

Madison Square Garden was placed in the hands of a receiver this week, upon the application of the New York Life Insurance Co., to foreclose a mortgage of around \$2,000,000 on the property.

Martin Beck is reported considering reproducing "The Clod" for vaudeville. It is now in the sketch repertoire of the Washington Players at the Comedy theatre. Mr. Beck is said to have offered Sarah Padden the leading principal role.

Jake Sternad motored to New York from Chicago in his New Era car. He left Wednesday for Atlantic City, and from that point will auto back to Chicago by way of Pittsburgh. Jake wants to find out if the mountains on that route are high.

J. J. Shubert had an encounter with a Yale student in New Haven last Saturday night. Both were placed under bail for trial. Shubert claimed the college boy had insulted one of the chorus girls in "The Passing Show," then playing there.

Mrs. Bertha Buecking, formerly known to the stage as Bertha Manning, has been granted a divorce in Cincinnati from Harry W. Buecking, who left her and their child and went to Europe on a mule ship, presumably to join the Allies.

The will of Jean Webster (Mrs. Glen Ford McKinney), the authoress of "Daddy Long Legs," who died a week ago, was filed in Poughkeepsie Monday. The will disposes of an estate of \$100,000. A life interest in a trust fund of \$50,000 is left to the late writer's mother.

The Masonic Club has arranged a theatre party and dinner to be tendered in honor of Bert Grant, one of the Waterson, Berlin & Snyder staff. The theatre party will be held at the Shubert, where Lew Fields' "Step This Way" is the attraction, Grant having contributed the music to that show.

Chester Sutton has again taken charge of the picture entertainments at Feltman's large place in Coney Island. It opens tomorrow (Saturday) night. Young Sutton takes his summer vacation from the United Booking Offices to oversee the Feltman place, also because down there he is always on the swimming grounds.

H. H. Babcock, an attorney, started a suit Monday for alleged alienation of affections against Nellie Shannon, her daughter, Effie, and Herbert Kelcey, in behalf of Maurice Wolff, who asks \$50,000 damages. Wolff married Winona Shannon in 1913. They separated and Wolff now charges that his mother-in-law, sister-in-law and her husband are responsible.

The Star, Westbrook, Me., site has been purchased by the Maine Amusement Co., which leased the house. The company will erect a new theatre on the plot. Work will start about July 15, and the cost is estimated at \$30,000. Pending completion the shows formerly given at the Star will be transferred to the Scenic, next door, managed by Fred M. Eugley.

Muriel Window opened at the Victoria-Palace, London, June 19. Her husband, Robert Emmett Keane, is reported to have scored in the Drury Lane (London) revue that opened about the same time.

Four hundred of those who were associated in the Shakespearean Community Festival Committee which was responsible for the production of "Caliban" at the City College Stadium met last Monday night and formed a permanent association, the purpose of which is to promote an annual performance along the lines of this year's event. The membership fee is placed at \$1 annually, which entitles the member to admission to the dress rehearsal.

The Mecca at Lake Mahopac, N. Y., is making special inducements for those wanting to spend a vacation in a healthy and picturesque locality. The Mecca is under the management of Maguire & Rogers. Mrs. Tom Maguire owns the property and John R. Rogers is assisting her in the management. Mrs. Maguire is the widow of Tom Maguire, who suffered for eleven years, receiving during all of that time the devoted care and attention of his wife. Mr. Maguire's sad case marked an epoch in medicine and surgery. He survived for that length of time the loss of his tongue, which invariably causes death within a short while afterward. At the Mecca, boating and fishing may be had in a lake adjoining the grounds that cover 76 acres. The place is on the New York Central, about 50 miles from New York. There are sleeping porches and tents for those who prefer to live altogether out of doors, while away. The mail address is John R. Rogers, Lake Mahopac, New York.

TOMMY'S TATTLES.

By THOMAS J. GRAY.

We are strong for war with Mexico if it will stop those pests who walk around selling Mexican nuts in the restaurants.

Several actors have enlisted. We hope when they arrive at camp they will be satisfied with their dressing-rooms.

Ammunition factories are not the only plants working overtime. Think of the places where they make picture cameras.

Standing of the Sure Fire League.

Sure Fires.	Per Cent.
War Songs.....	.840
Ukaleles.....	.732
Peace Note Jokes.....	.620
Chaplin Imitations.....	.500
Fox Trot.....	.320
B. V. D.230
Mother Songs.....	.113
Ford Gags.....	.47

Musical comedy on its summer run is giving each of its chorus girls two weeks' vacation, and it's only right that they should. What good does it do a chorus girl to save her salary and buy a machine if she can't get a chance to use it?

WILL WINTHROP AMES FLOP TO K. & E. SIDE NEXT SEASON?

Producer Now Interested With Shuberts in Booth Theatre and Several Productions Reported Dissatisfied. May Break Present Association. Klaw and Erlanger Would Welcome Adding Him to Their List.

The question troubling the Shuberts to a certain degree at present is whether Winthrop Ames will be in association with Klaw & Erlanger next season. At present the possibilities are that the Boston producer will switch his business from the 44th street clique and do his booking through the Amsterdam theatre building headquarters.

It has been known for some time Mr. Ames was not wholly satisfied with the manner in which the Shuberts were treating him, regarding the productions and theatres in which they were jointly interested. The Shuberts and Ames are jointly interested with a third party in the Booth theatre and Mr. Ames has the Little theatre. Last season he kept his house closed throughout the year and also failed to produce any plays, the statement having been made that his physician had ordered a rest.

There were also several productions in which Mr. Ames was interested with the Shuberts. There was a pantomime produced several years ago in which Ames held a considerable interest, and it is said that one of the reasons for Mr. Ames' dissatisfaction was that he only received a financial settlement on that production during the season just closed.

Klaw & Erlanger would undoubtedly welcome Mr. Ames with open arms, for he, while essentially a "high brow" producer, has acquired a sense of theatrical values and the combination of the two make him one of the foremost figures in the producing field.

FOUR OPENINGS.

Atlantic City, June 21.

Cohan & Cohan produced Rida Johnson Young's play, "Buried Treasure," at the Apollo Monday. The new play is a comedy in three acts, with scenes laid in New York City and on Cape Cod.

Long Branch, June 21.

"All Night Long," a farce by Phillip Bartholomae and Paul Sipe, was presented at the Broadway Monday. Madge Kennedy, who left "Fair and Warmer" for this production, had the principal role. The supporting company has Carlotta Monterey, Catheryn Rowe Palmer, Ruth Allen, Calvin Thomas, Albert Brown, Allan Atwell, J. Hooker Wright, Edward F. Nanary.

New Haven, June 21.

"The Amber Empress," which marks the debut of the firm of Corey, Williams & Riter as musical producers, was presented for the first time at the Shubert Monday. The show moves

into the Colonial, Boston, for the summer run, next Monday.

In the cast are Percival Knight, Irene Pawloska, Hugh Allan, Vivian Wessel, Forrest Winant, Marie Hogan, Colin Campbell, Harold Merriam, Andrew Higginson, and Jos. Martel. Claire Lorraine and Gregori Oumansky contribute some specialty dances.

Geo. Marion staged the production, and Max Bendix directs the orchestra.

Asbury Park, June 21.

A. H. Woods offered Max Marcin's new farce, "Cheating Cheaters," at the Savoy Monday. The piece has a melodramatic twist.

In the cast are Marjorie Rambeau, Gypsy O'Brien, Cyril Keightly, Robert McWade, Edward Durand, William Morris, Anne Sutherland, Winifred Harris.

ZIEGFELD RE-SIGNS ERROLL?

Broadway had it the early part of the week Flo Ziegfeld, following several managements in quest of the services of Leon Erroll, had re-engaged that comedian-producer, and intends placing him at the Dillingham-Ziegfeld Century theatre.

Meanwhile it was said Mr. Erroll might renew his business relations with Ziegfeld to take an active interest in the present "Follies," also Ziegfeld's "Frolic" (Roof). The salary Ziegfeld offered Erroll is reported considerably over the amount the Ziegfeld management paid him previously.

New Haven, June 21.

When the Shuberts' "Passing Show of 1916" opened here last week, Leon Erroll was observed in town, and before he left it is said the Shuberts made him an offer for their next Winter Garden production that sounded so large to Erroll he nearly accepted it on the spot.

SHOWS IN LOS ANGELES.

Los Angeles, June 21.

"Canary Cottage" and "Mile-a-Minute Kendall" are still playing to packed houses at the Mason and Burbank, respectively.

SCRAPPY PRINCIPALS.

Because of an almost three-round bout which took place during a rehearsal of the William Harris, Jr., production of "Status Maztus" between Edna Aug and Suzanne Willis, the former has retired from the cast.

None connected with the William Harris office knew exactly what caused the disagreement between the members of the company.

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

OBITUARY

Edna Loftus died in San Francisco last week. She was destitute at death. Some years ago, when abroad, she married Winnie O'Connor, the jockey, and later, in this country, the son of a Cincinnati distiller. Publicity followed the Cincinnati marriage and the couple went to California, since when the deceased often figured in Coast newspaper reports.

John A. Stevens, an old time professional, died June 2, in New York at the age of 73.

Mabel Sinclair, the English ventriloquist (in private life Mrs. Arthur Palling), died in London May 31, aged 36.

In Affectionate Memory of

Jas. E. Donegan

W. R. A. U. No. 347
Died June 16, 1916
Our sincere sympathy is extended to his family and relatives

THE FAMILY
of the late
JAMES E. DONEGAN
who passed away Friday midnight, June 16th, wish to take this opportunity of thanking the
WHITE RATS ACTORS' UNION
and
ASSOCIATED ACTRESSES OF AMERICA
for the impressive services held at their Club House, Monday morning, June 19th.

James E. Donegan, father of Nellie Donegan, Queenie Dunedin and Jimmy Dunedin, and for years identified with the vaudeville and sporting worlds of America and Australia, died Saturday in St. Vincent's Hospital at the age of 65. He had been suffering from cancer. Services were held in the White Rats clubhouse Monday.

In memory of our dear baby
Jewel Jenkins
Who died June 21, 1915
Her mother and father
SI-JENKS and VICTORIA ALLEN

R. J. Blake, the animal trainer, died June 17 at Washington Heights Hospital after a lingering illness. Deceased was 51 years old. By a strange coincidence his horse, "Bonita," died about the same time. Negotiations were pending for the sale of the equine for \$10,000.

Charles H. Hopper died last week at Ashtabula, O. He was 53 and best known as the creator of the "Chimmie Fadden" character on the legitimate stage.

In loving memory of my wife
L. D. ST. JAMES
Who passed on June 21, 1915
ONE OF THE BEST

Jimmy Henessy died June 14 at the Tuxbury Hospital, Boston, following a general break down. He was a comedian, formerly of Barry and Henessy.

Peter Peterson, age 35, of Duluth, was killed in an auto accident last week. He was at one time with Scheeshy's Circus.

Mrs. Jennie Russak, mother of Bob Russak, the music man, died Monday afternoon.

The mother of Marie Nason (in "Splash Me" at the Hotel Shelburne, Brighton Beach), died June 3.

INDEFINITE NEW PLAY.

Boston, June 21.

The first production on any stage of Carlyle Moore's new play, "The Scapegoat," was given by John Craig's Stock at the Castle Square Monday night, with Edmund Breese featured.

The play is the direct antithesis of "Stop Thief." It is a question whether it will go at \$2 next season as a legitimate production until thoroughly overhauled.

It has several of the "My God" curtain climaxes, and is a strong production all through.

The character carried by Breese is not clearly defined as he is neither a satisfactory hero nor a real villain.

The play deals with bank manipulations, the shifting of responsibility, and a suitor for a daughter of the central character who appears to be a forgotten son of the father of the girl, with the mother agitating the love affair.

The production should do well here as the finale to the Craig stock season.

HATTON'S LATEST PLAYED.

Los Angeles, June 21.

"Upstairs and Down," a new comedy by The Hattons, was produced at the Morosco with a cast almost wholly recruited from New York.

It is in three acts. The first two are slow, but the final one takes the curse off.

The production is beautiful, executed by Robert McQuinn.

The plot lacks a punch, and the dialog and situations are rather risqué.

The cast has Leo Carillo, Mary Servos, Roberts Arnold, Lola May, Courtenay Foote, Howard Scott, Grace Travers, Paul Harvey, Harry Tiden.

BILLS NEXT WEEK (JUNE 26)

In Vaudeville Theatres

(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-Consolidated-Affiliated Booking Company Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit, "U. B. C." United Booking Offices—"W. A." Western Vaudeville Managers' Association—"Circuit"—"Circuit"—"Low." Local Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.), "Sens." Sens. Circuit—"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) Burns & Lynn
Mayhew & Taylor Hickley & Burke
Theo Kosloff Co Walker & Ill
Jack Wilson Co Cooper & Ricardo
Vanderbilt & Moore Hazel Harrington Co
Mme Chison Ohman Mumford & Thomson
F J Ardath Co Zerktho's Dogs
Martineti & Sylvester DELANCY ST (low)
"Edge of World" Lynch & Zeller
Helen Primrose
COLONIAL (ubo) Ryan & Riggs
Galetti's Monkeys De Pace Opera Co
Caita Bros (also at Mumford & Thomson
Royal) Zerktho's Dogs
Bancroft & Broske 2d half
Clark & Verdi 2d half
D J Wood Co 2d half
Ideal
Maude Muller La To's Models
Morton & Moore Morlarty Sisters
Follies D'Amour Ward-Bell & Ward
ROYAL (ubo) Rucker & Winifred
Montague's Cockatoos Dorothy Herman
W & M Cutting J Bedini's Revue
"Honor Thy Children" NATIONAL (low)
H & E Puck Kaiser's Dogs
The Lovets Hickey & Burke
Lena Gurney Ward & Faye
Caita Bros The Boss
Sophie Tucker Co Eva Shirley
PROCTOR'S 125TH Asard Bros.
Maestro Co Great Johnson
Earl & Sunshine Lawlor & Daughters
Tuit's Collegians Hippodrome 4
Kittner Taylor & McC Crawford & Broderick
3 Albaratias Grew-Pates Co
Dixon & Dixon Lynch & Zeller
Dobson & Richards ORPHEUM (low)
J Russell Barry Co Richard Bros
Ketchen & Cheatum Morlarty Sisters
Aerial Mitchells J Neff & Grl
PROCTOR'S 58TH Nancy Fair
Hayes & Rivers Handicap Girls
Mahoney & Rogers Jubilee 4
J Russell Barry Co Kela Sisters
Boyd & Gilfillan Blake's Mule
Charles Irwin Clare & Duval
"Love's Lottery" Leonard & Willard
Stone & Hughes Charles Relly
Ford & Truly Snyder & Buckley
Mile Belden Co Lee Beggs Co
Marie Spanner Eva Shirley
Kittner Taylor & McC Ioleen Sisters
Three Albarettes
AMERICAN (low) Brighton Beach
Alice De Garmo BRIGHTON (ubo)
Shirley Sisters Emerson & Baldwin
Hippodrome 4 Maleta Borconi
Clare & Duval Fklyn Ardell Co
Galleria 4 Britt Wood
Wallace Galvin Speed Mechanics
Gallagher & Carlin Bensee & Baird
Jeanette White Dorothy Jordan
Sungrade Bros Walter C Kelly
2d half Kelabul Hawaiians
Piotti
Carnival Days
L Belmont & Lewis
Johnny Fogarty Co
Ward & Faye
Paul Decker Co
Nancy Fair
Asard Bros
LINCOLN SQ (low) (One to fill)
Burke & Broderick
Cunningham & Bennet
Galleria 4
Cooper & Smith
Gallagher & Carlin
Wallace Galvin
Balzer Sisters
DE KALB (low)
Lopez & Lopez
Lawlor & Daughters
Harry Le Clair
Gordon Eldred Co
Piotti
Burke & Broderick
7TH AV (low)
Isabelle Sisters
Leonard & Willard
Billy Swede Sunday
Master Gabriel Co
Imogen Coper
LaVine Cimeron 3
Root & White
Wilbur Sweatman
Heider & Packer
"Divorce"
Jeanette White
Caesar Rivoli
BOULEVARD (low)
Alberto
Cooper & Ricardo
Grew-Pates Co
Rucker & Winifred
(One to fill)
Gold & Seal
Chas Deland Co
Ryan & Riggs
Countess Nardin
Namba Bros
GREGLEY SQ (low)
Flo & Ollie Walters
Ed & Jack Smith
Chas Deland Co
Le Van & De Vine
Redini's Revue

Brooklyn
BIJOU (low)
Blake's Mule
Carnival Days
L Belmont & Lewis
Paul Decker Co
Cervo
Johnny Fogarty Co
(One to fill)
Burke & Broderick
Cunningham & Bennet
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Flo & Ollie Walters
Ed & Jack Smith
Chas Deland Co
Le Van & De Vine
Redini's Revue

Albany, N. Y.
PROCTOR'S
Bell & Wilson
Maude Ryan
Isabelle Miller Co
Zeno & Mandel
Keno Keyes & Me
2d half
Jack Onri
Mahoney & Rogers
Mr & Mrs McDonald
Gruet & Gruet
McDevitt Kelly & L
ATLANTA, Ga.
FORSYTH (ubo)
Samoya
Spencer & Wms
Harry B Lester
Sam Liebert Co
4 Volunteers
King & Ward
Victor Morley Co
Atlantic City, N. J.
KEITH'S (ubo)
Lew Maddon
Oldtime Darkies
Great Leon
Hayden Borden & H
Fklyn & Green
Lyndell & Higgins
Leon Sisters Co
BALTIMORE
HIP (low)
Wm Morrow Co
Maybelle Best
"Women"
Klass & Bernie
Libby & Barton
(Two to fill)
BIRMINGHAM, Ala.
LYRIC (ubo)
(Nashville split)
1st half
"Little Miss Mix-Up"
BOSTON
KEITH'S (ubo)
The Norvelles
Emil Subers
Redford & Winchester
Keno & Green
Craig Campbell
Adler & Arline
Billy B Van Co
Nonette
The Bogannys
ORPHEUM (low)
Billy Kinkaid
The O'Learys
Catherine McConnell
"Society Buds"
Gordon & Marx
Rose Rantz Tr
(One to fill)
2d half
Haas Bros
Dolly & Calame
"Society Buds"
Willie Smith
Tate's Motoring
Hazel Kirke 3
Princess Queen Tai
ST JAMES (low)
Haas Bros
Dolly & Calame
Tate's Motoring
Willie Smith
Miller & Vincent
2d half
Drawe-Frisco & H
Mills & Lockwood
"The Scoop"
Catherine McConnell
"4 Peaches & Palr"
BRIDGEPORT, Conn.
POLIS (ubo)
Florence Duo
Low Fitzgibbons
Hildebrand & Boland
Bob Albright
John B Hyner Co
2d half
Stevens & Afik
Catherine Cameron Co
Mahoneys & Daisy
Travato
Ahearn Troupe
PLAZA (ubo)
McAlavay
Hibbert & Meyers
Gorman & Gorman
"Whirl of Song & D"
2d half
"Navin & Navin"
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NEW ACTS NEXT WEEK

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

Mme. Chilson Ohrman, Palace.
The Lovettas, Royal.
Lena Gurney, Royal.
Sophie Tucker and Syncopated Band,
Royal.

Kealakai Hawilans, Brighton.

Anito Peters Wright's Classical
Dancers (14).

16 Mins.; Full Stage.

Orpheum, San Francisco (June 11).

At the "Arabian Nights," an amateur show staged by the local German element a few weeks back, Miss Wright's dancers (all girls) had little trouble in grabbing the honors and making a hit. And at that—considering that "Arabian Nights" was the best amateur show staged hereabouts in many a long day—it was no small achievement for the dancers, because the Teutonic promoters displayed an amazing amount of excellent talent. From an amateur stage to Frisco's biggest vaudeville theatre is another thing, since within the past few months the cream of the big time dancing acts have appeared here equipped with dazzling costumes, special scenic settings and spectacular lighting effects, as well as being headed by a star or a danseuse with a box-office draught. The Wright aggregation carries none of the latter. However, the girls are well chosen and remarkably well trained and their ensemble work is excellent. Since it seems here on the Coast that classical dances must be executed with bare legs, all the girls work that way. Considering the fast company the turn was traveling in the Wright Dancers did well, but the act failed to hold solidly in the closing spot. That was due to there being nothing spectacular about the routine. Two solos, "The Dance of the Archer," by Erna Helmet, and "Amirras Dance," by Lenore Peters, were well done as were the other three ensemble dances which made up the routine. The costumes—excepting Egyptian frieze—cannot be classified above ordinary. The turn on the whole did well, but outside of Frisco where Miss Wright is well known as a dancing teacher, its fate is doubtful; for although strong numerically, it's not a headline act when compared with other classical dancing turns. Necessarily 15 railroad fares (there's a musical conductor) and that many salaries will make it rather expensive and it's a question whether the present routine and lack of showmanship effects needed to make the turn stand out strongly will appeal to the big time managers. There's the foundation for a splendid big act. Miss Peters deserves much credit for the excellent way she trained the girls, and for omitting a copy dance of Pavlowa, which most "coast defenders" seem to think necessary when doing classical dances. It's too big a turn for small time. Scott.

Keith Bronx Players (4).

"The Sculptor's Dream" (Comedy-Drama).

30 Mins.; Full Stage (Special Set).

Royal.

The Keith Bronx Players, who recently closed a season's engagement at the Bronx theatre, are presenting for this week a playlet, "The Sculptor's Dream," staged by R. G. Edwards. The four leading principals created a following during their Bronx stay, according to the receptions they received Monday night, and played the piece in an admirable way. Monday evening was given to the opening of the company in vaudeville, and while they attracted a large number, the bad weather just before show time held down the crowd expected. Still, enough were there to applaud, and the usual stock interruptions occurred, even before they commenced. The playlet was hardly worthy of all the applause received, while the individual playing ran it a close second. Success, however, was certain. The playlet has a story of a sculptor (R. G. Edwards), who, during a dream, saw his famous statue (Frances McGrath) come to life. He refuses to part with it for an enormous sum to an art lover (Albert Gebhardt), for this statue loves the sculptor so. The sculptor's wife, returning, finds the two in each other's arm; and later the sculptor awakens from his dream. It's hardly possible Bronx vaudeville can endure the company more than a week. If they do hold over, the house will probably draw the regular stock patrons instead of those seeking vaudeville.

Perrill's Dogs.

8 Mins.; Full Stage (Special).

City.

An animal act that should prove a corker for the children, although it pleases the grown-ups. The turn is worked in a novel way, with quite a few original bits employed. The man's broken English spoils the good effects. The dogs are dressed as Indians, Cowboys, etc., and everything is run through on a sort of a miniature wild west show before a special drop of a theatre. The turn appears to lack "pep" at times. The opening ventriloquial bit would be a pretty work, but for the indistinctness. When remedied, this act should go right to the top.

Sinclair and Joscelyn.

Singing and Talking.

10 Mins.; One.

City.

A two-act, with the greater portion resting upon the man, who might be best termed a half-nut comedian. Nevertheless he has a fairly good idea of comedy, and were he working alongside of a young woman who could give him a helping hand, at least while "feeding," he might show much better. The girl does not work any too well. A good bit of the material (mostly "gags") might be called a bit old; still they gathered sufficient laughs to pass them along in the "No. 2" spot.

White and Cavanagh.

Songs and Dances.

16 Mins.; Full Stage (Special Set).

Palace.

In constructing their current vaudeville specialty, George White and Lucille Cavanagh stepped entirely away from the conventional mode of dances and procured a routine that fairly shrieks originality in every split-second, and then, to make it sufficiently binding, they paralleled the original points with a grade of dancing excellence that tops anything of its kind ever seen at the Palace. The pair opened in "one" in military costumes with a number, probably titled "I Surrendered to You," dancing to the chorus. Miss Cavanagh followed in full stage before their special set with an Indian dance with the banner number of the routine following, a double Hawaiian dance in native costumes. White soloed in next spot, calling for requests and dancing in several different styles. The finale is a medley dance of descriptive measures, while for an encore they offered "Walkin' the Dog" in their own inimitable manner. Miss Cavanagh is extremely pretty, graceful, magnetic and attractively figured. Mr. White needs little or no introduction. He stands out as one of the best of modern dancers. As a team they fill all the requirements of big time vaudeville, leaving a mark that coming teams will find mighty difficult to hurdle. They took the hit of one of the best bills ever booked at the Palace. Wynn.

Minnie Dupree and Co. (4).

"The Girl Across the Street."

22 Mins.; Full Stage.

Colonial.

As a vehicle for Minnie Dupree, "The Girl Across the Street" is a disappointment, entirely too talky and rather badly acted. Closing the first part of the show at the Colonial, it spoiled whatever chance the bill had of registering a good impression. There are five characters in the sketch—two wives, a husband, a stranger and a maid, the latter only a bit. Marie (Miss Dupree) and Clara (Norma Mitchell), her friend, are seated in the drawing-room of the former's house, in an exclusive section. Marie is bewailing that an actress has been permitted to move into the neighborhood, and, what is more, into an apartment facing hers. She has been watching the woman and has noticed that she flirts outrageously with all the men who pass. In trying to show Clara how the game is worked she imitates the antics of the woman in the apartment opposite, and, while it isn't enough to hold Clara's attention (she walking out on the proceedings), it does attract the stranger who is passing, he mistaking the gestures of invitation as intended for him and comes in. Then the complications arise. Hubby comes home and the stranger refuses to leave, and is hidden away until the husband can be gotten out of the way. Clara comes back and smoothes the way for the final getaway of the stranger. Donald MacLaren is programed as the author. Fred.

Harold Selman and Co. (3).

"The Bank Messenger" (Comedy-Drama).

15 Mins.; Full Stage (Special Set).

City.

"The Bank Messenger" can stand a couple of changes to brighten it up, and again it can go along in its present shape and travel the smaller houses with no difficulty. It has an interesting theme, holding strict attention throughout; consequently it has the main factor in its favor. Harold Selman carries the heavy burden, scoring often. The story tells of a bank messenger delivering a large amount of money to an out-of-the-way address. Man takes money from messenger, locking it in his drawer, and giving orders for the boy to watch it until he returns. Boy has to wait until he returns in order to have him sign a receipt for the money. Meantime a girl enters, and, after a "fly" talk, messenger finds the elderly man to be crooked, and vows for revenge. A couple of minor details allows the turn to lose its fast-running pace. Complications disclose messenger and girl putting it across on the old man in such a manner as to have him get off with the wrong envelope, with the money returned to the rightful owner, the girl.

Mack and De Frankie.

Songs and Talk.

14 Mins.; One.

Jefferson.

For the small time in an early spot this team will just about pass. It is a boy and girl combination, with the pair opening as kids. The boy does the usual newsboy and the girl a school kiddie, giving her an excuse for the singing of one of those readin', writin' and 'rithmetic numbers that had their vogue in the old schoolroom acts. The boy, after making a change to evening clothes, offers a couple of ballads in a small time tenor voice, that hits the keynote of popular appeal in that calibre house. A double number follows which the team would do well to cut. It is intended to add a comedy value to the act, but it falls short. A double of a popular type would fit to better advantage. Their dancing, used to finish, is also decidedly off. Fred.

Vaughn and Lee.

Musical and Singing.

12 Mins.; Full Stage.

City.

Vaughn and Lee (man and woman) are presenting a pleasing turn, consisting of piano and violin playing by the man and a couple of songs by the woman. They work in a parlor set to good advantage, both carrying a certain geniality that should put them across. He is an accomplished violinist, also handling the ivories in expert style, while she possesses a fair voice, displaying some range in singing "Perfect Day." They have clung to their original idea of a distinctive fashion, keeping their turn on a high grade plane, though it is questionable whether they will prove entertaining enough to advance beyond where they now are.

HENDERSON'S.

Henderson's, Coney Island, has a singing bill this week. There are songs all in between the opening and closing turns. Singing, however, did not harm the show. It was a pretty rough Monday night for people to contemplate the island for pleasure. So the chances were Henderson's got a bunch of islanders. The restaurant had a good supper trade, and the theatre stage some little opposition in the fast floor revue the eatery is holding out. The revue is headed by a regular act, Norton and Lee, who can sing as well as dance. In fact Ruby Norton owns about the best voices Coney Island has heard for a long time. The diners, going from the restaurant into the theatre, carry the good impression of the revue along with them, which doesn't make it easier for singing and dancing turns on the stage.

Henderson's had three big hits Monday night, with a reason for each one. They were Oscar Lorraine, appearing "No. 2," Fred V. Bowers and Co., "No. 4," and Dooley and Sales, next to closing. Mr. Lorraine had a violin, his comedy and a plant in the back to bring about the success he made in that early position—and Mr. Lorraine stopped the show there. The Bowers act had Uncle Sam and the American Flag, while Dooley and Sales seemed to get their hit, after following all the singing and talking preceding, upon their work and popularity. Geo. Damerel and Co. in "Temptation," a new musical comedy sketch to the east, headlined the bill without starting anyone.

Lorraine took "Baby Shoes" for his big plug, using the plant after playing the piece repeatedly with his violin. He had the house whistling with the song, and the applause was so insistent, Lorraine had to end it with a "summer" song. Immediately afterward came Keno and Green. That was "No. 5," early enough probably according to the way of thinking, and Lorraine's vicious hit didn't help the good humor. That may account for a remark Joe Keno made regarding the act ahead. It was a brief sentence on inside stuff that didn't concern the audience and couldn't have been termed very clubby or in good taste. Keno and Green got a nice start, however, with "Yakaboola" (that's not the way to play it, but it's as well to handle it Hawaiian flood the way it sounds). They got some laughs with talk, not always tough. On the score in "one," Mr. Keno let loose a gag that seemed to sail toward the ocean instead of the audience. As it died, Keno said, "Let's go into our dance," and Keno Green replied: "I think we had better." They finished all right and through the applause likely lost their grouchy mean-while.

Starting off the show were Togan and Geneva with that crack wire walking boy who eclipses Bird Millman in her best day for speed on the wire, albeit this two-act seems to be using a good sized thread. Some of his work is so visibly difficult the house involuntarily applauded. And his somersault at the finish is without a question the fastest trick a wire walker has ever performed in that way. The couple are still wrong on the opening talk and the floor work, but it's the act, and the wire material is the thing.

Fred Bowers created the riot with "Wake Up America." It was the finish of the turn, with an Uncle Sam tableaux effect. They started off well in "I'm On My Way to New Orleans," and got the audience going in the "America" decision with "There's a Broken Heart for Every Light on Broadway." This was scenically set and pantomimically expressed for the finale. Next was a "Quaker Town" number that had a well painted drop, before which stood a kitchen variety of step ladder. Mr. Bowers might have an enameled white step ladder. The one he used looked like a drop of ink in talk. That did well, with "Sweet Cider Time" another big applause winner for him. A black-face young man did a couple of single dances at intervals, and then the "America" thing for the noise. When "Uncle Sam" showed, the act had to ease up for about 20 seconds.

After were Quigley and Fitzgerald, a two-man Irish singing, talking and piano-playing turn that holds some good points which could be made into a larger number. It's so thoroughly Irish there is a certain appeal always to it. A few of the gags are not as original as that word in their billing, but the shorter fellow, the comedian, carries it along, although the position was a trifle hard. Position was something else that favored Bowers, for he was a large number of his kind to play in the middle of singing shows. Dooley and Sales have a new gag that brought about as big a burst of spontaneous laughter as has been heard in vaudeville for months. They also used two new songs to good results. One was "Doggone Dangerous Girl" with a lib talk, and the other, "I Want to Go Back Home." Corinne Sayles' "Will yer, Jim" kept them laughing, and Mr. Dooley was on his toes all the time. It was after 11 when they finished, which, with the spot, spoke for popularity in connection with the entertainment. The Five Kitamuras closed the performance.

A little credit should be spread about somewhere for the booking man who can give a good running entertainment bill, such as Henderson's seems to have lately now. Corleton Hosiand is booking the Henderson's theatre. On the program he is listed as General Manager for the F. B. Henderson Co. Mr. Hosiand is doing some fine booking for summer bills so far, and if he can keep it up throughout the season, Henderson's won't have to worry about business. On a night like Monday, when not a soul could have been looked for, the theatre appeared about 70 per cent. full.

Wynn.

PALACE.

The current Palace program, apparently built for warm weather purposes, will go down on the house records as one of the best hills ever shown at that theatre. Individually and collectively the various specialities scored one hit after another, each succeeding number rating stronger than its predecessor until the arrival of the headliner, Irene Franklin, where the tension was temporarily lifted pending the rendition of several new numbers. However, at the close of the Franklin turn it recovered nicely and closed to an appreciative reception. Miss Franklin has discarded the former entrance through the auditorium, reverting to her original style by a side door. The opening number, "Dimples," was hardly in Miss Franklin's line and gave the headliner a poor start. "My Husband's Gone to Pittsburgh" might also be relegated to the shelf and with it the "Golf" song, which seems weak in both lyric and melody. It took a trio of her old songs to carry Miss Franklin over the safely customary returns. Following the Mutual weekly Nat Nasarro and Co. opened to the free present and with the youngster's antics and the clever layout of ground work the quartet earned sufficient applause to warrant a number of bows, something unusual for the opener here.

And in second position White and Clayton threatened to take away the evening's honors with their eccentric stepping. One can hardly realize the improvement in this specialty without having seen it under different conditions during the past season. The pair are strictly dancers, the vocal department simply varying the routine a trifle, but as dancers they create a mark that might few will attain.

Harry Green and Co. in Aaron Hoffman's comedy skit, "The Cherry Tree," held the first spot, somewhat early for a turn of this calibre, but the only possible position because of the peculiar construction of the program. Green worked to continuous laughs. In the next spot George White and Lucille Cavanagh (New Acts) gumbled things up entirely with one of the best dancing specialties ever exhibited on the Palace platform. Intermission followed with Kosloff-Maslava and their groups of Russian dancers opening the second division. Kosloff has slightly altered the routine for this week, retaining the best of the numbers with a few novelty dances added.

Al Herman came next preceding the headliners and slammed out the surprise of the season with a comedy bit that will probably permanently divorce him from small time. Herman has a magnetic system of delivery and can certainly sell his material. He times his points to a nicety and then whangs them over with a wallop. His routine of talk sent the other numbers on the bill to the best of its kind ever shown hereabouts and while the originality of the "hit" is open to argument there is no argument as to Herman's ability in this direction.

Following Franklin and Green came Bert Lamont's Speed Mechanics (New Acts), who held the entire house in through the clever introduction of Loney Haskell's. Wynn.

COLONIAL.

The summer policy at the house underwent another switch this week when instead of the eight-act show, a bill of seven acts and the Universal's five-reel feature, "Where Are My Children?" constituted the program. The feature is in the nature of a lampoon, but aims just to that extent the pictures will draw. "Where Are My Children?" is not a type of feature to settle a question of this sort. It is a special release and relies on its sensationalism to attract. It played at the Globe for a run and later at the Standard for a week, with the Colonial sandwiched in between those two houses. It would be unfair to settle any question of future policy on the strength of the business done.

Monday the Colonial got a bad break in the weather, a tremendous electrical storm breaking about show time. Children under 16 were not permitted to see the show because of the feature picture, and there were quite a few youngsters in the lobby waiting for their parents as the show closed, which was about 11:30.

In the seven-act program there was but one real hit. There were two hits in the show, the first coming before the bill was started and credit should be given the Stars and Stripes. The other hit came at the end of the show when the Stan Stanley Trio got practically all the laughs of the evening. The Jordan Gills opened with a wire act, getting a little in the way of applause from the few then present. King and Harvey in the second spot scored fairly well on the strength of the work of the man at the piano. Allen and Howard in "A Real Pal" failed to register in the third spot, not getting any laughs until near the close. Milt Collins, next to closing the first part, worked hard and his material scored not only laughs but also applause whenever he was on the stage. Minnie Dupree and Co. (New Acts) closed the first part.

Opening the second section Ruth Royce passed on the strength of her closing number, "Keep Away from the Moving Picture Man."

Fred.

BRIGHTON THEATRE.

The comment in the lobby of the Brighton theatre tells the sort of a program the house is giving this week to commemorate the eighth anniversary of the best seaside theatre in America, that the late Dave Robinson successfully promoted, and which his brother, George Robinson, now operates.

Eleven acts make up the bill, and the

Brighton crowd loves them all. "Great show," "big show, this," "some show, eh?" and other remarks were spilled over the sidewalk by the natives during intermission. With the house flag-decorated inside and out, and with any kind of a weather break, the Brighton should set a mark this week. It held a big attendance Tuesday evening.

The long show ran way past eleven. Jack Wilson mentioned he had gone on Monday night at 11:50, with another act to follow him, closing the show.

Raymond Wilbert opened, followed by Grace Fisher, Lew Madden and Co. (in a sketch by James W. FitzPatrick), Marion Morgan and Her Dancers, Nellie V. Nichols, Fred J. Ardath and Co. (Intermission), The Maykoes, Al Lydell and Bob Higgins, Amelia Stone and Armand Kallis, Jack Wilson, and Burdella Patterson, closing. The program played Tuesday as laid out for Monday and looks as though it's going through the week without a shift.

The first part was closed by the Ardath sketch, "Hiram," and it rocked the house with laughter. A student of the school of Hiram, Jack & Co. the Ardath thing is there a mile. If it ever plays the Coast and Mack Bennett gets a flash at it, Bennett will probably close the Keystone factory and live the rest of his life on the desert.

Just before the Ardath hullabaloo, Nellie Nichols scored another centre bell with her song, "The Band Hog" thing even being liked by the early house.

The Maykoes performed another applause grabbing feat, opening the second part, a position they often should have and seldom receive. It's a neat Jap act, this. There's none from the flowery land over here any nicer. With the addition of a kidlet to the turn, the act runs through easily, and the little boy looks like a comer as a performer. He handles himself well though he may be imitating his elders as a song and dance artist. He also plays the violin. The Maykoe girls are always liked, but they should not sing a ballad, which they are now doing as their first song. The "Mandy Lee" number is the type for the turn.

The legitimate comedy hit up to their appearance was taken by Lydell and Bob Higgins, who were reviewed as a New Act by Mark, when the turn appeared recently in Chicago. Mark gave the act a fine notice, and, at that, he didn't say anything too much in its favor. These are two regulars with a hush of new talk that sounds fine in these days. Their sketch, "A Friend of Father's," is especially set, with M. Lydell in his old rubber characterization and making up, while Mr. Higgins (formerly of Melville and Higgins) plays the "boob" at the opening, later doing a "gawk," the couple giving pure entertainment that can land and hold them on any hill in the country. They did 19 minutes, turning down an encore bid. In the talk is a reference to Sears-Roebuck that is fast gaining general usage. It's a good gag as Lydell handles it, and the employment of the name, unless in equally good dialog, might be left alone by others. The few who have been saying the mail-order firm's name in their turn so far, other than this act, just shoved it in, perhaps without knowing what it meant.

Wynn.

ROYAL.

It was the weather Monday night that caused the slight fall in attendance, still it mattered little at the Royal, for the house was comfortably filled. The Rammed Duo opened the show with dancing, gathering little up to their final dance, when a pretty well routinized cake-walk drew some applause. This couple do not show enough "pop," also lacking showmanship during the dancing which loses a second act of applause.

Ronald, Ward and Farron did well enough in the next spot, with a bench act. Entirely too much is left to the young fellow who sings, his voice hardly being strong enough to carry so heavy a burden. Nevertheless they liked him at the Royal, also the "fy" talk which caught the laughs. The act can stand a little strengthening around the opening, for it is a bit weak there compared to the closing.

Following the Kelth Bronx Players (New Acts) came George M. Rosener in a couple of characteristics, the final one an old war veteran, allowing him to depart under a shower of applause that gave him the distinction of scoring the big hit of the evening. This bit is worked too long, with the interest just about beginning to wane. The "dope" hit was well played, and were it not for the poor selection as shown for the opening, Mr. Rosener would probably have gone better. "The New Producer" closed the first part, the heavy operatic singing causing a number to walk out for intermission. It closed the first half fairly well.

After intermission Marshall Montgomery, with a bad cold, Miss Courtney, programmed with the ventriloquist act, did not open. Gillette's Monkeys closed the show, they finding enjoyment in the knockabout tactics of the monkeys.

CITY.

The City held good business Tuesday night. Nothing of a name was carried outside, although the show gave satisfaction. Kerr and Wooten were announced in the "No. 1" spot in dancing that is bound to pass them along. This couple can attribute their success to appearance. A weekly serial split the bill with Al Burton Revue following Vaughn and Lee (New Acts) immediately after Burton's singing revue found favor, and was applauded accordingly. The girl helps pick up the tail end of the act, her attractiveness being the reason. Something else might be found to re-

place the dance, for she does not do that any too well.

Hawthorne and Ingles were next to closing with their "nut stuff," the boys finally getting to them after a couple of minutes. Once started the audience never stopped laughing, and it has been some time since such a continuous hearty laugh has been heard at the City. It's hardly possible for these fellows to find any more crazy stuff to pull than they are right now, and everything they are doing gets them the returns. Zeb Zarrow Troupe closed the show.

Perrilli's Dogs, Sinclair and Jocelyn and Harold Selman and Co. in "The Bank Messenger" (New Acts).

JEFFERSON.

The bill the first half of the week at the Jefferson, if viewed by the bookers on Tuesday night, should have been a disappointment to the men that furnish the shows for that house. It seems that this Fourteenth Street audience does not want big time material of a certain sort, for if they do they certainly failed to rise to the occasion in the case of the 8 DuFour Boys, who were on the bill. This turn is accepted as a standard act in the big time houses and the boys did not rise in their work nor out or slow down on the last show Tuesday, but the audience simply refused to accept them at their real value.

On the other hand Jones and Sylvester, presenting "Idaho," were a laughing hit and won out from an applause standpoint on their singing. Of course the latter act had the advantage of position on the bill, being next to closing, while the dancing trio had to follow a news weekly, which undoubtedly cut their chances considerably. But the incident was an object lesson to the extent that there are some big time turns that may be too good for the location.

The show comprised an eight-act vaudeville bill, "The Woman in Black," a five-reel feature, "The Girl in the Red Dress," and the principal fault that could be found with the show was that out of the eight acts there were practically three dumb acts and two contained roller skating, as well as a tramp comedian each.

Jean and Baby Adams opened with a heap juggling and rolling turn, with the man doing the greater portion of the work. The girl being dressed as her name signifies and doing some of the simpler bits of juggling. The man gained some applause on his tricks. Mack and De Frankie (New Acts), who followed, showed small time form in the matter of frameup. For the opening of the act the girl appeared in one of those baby dresses that was so similar to that of the girl in the previous act that it wasn't until she made her second appearance after a change of costume that she began to get over.

Barton and Barry, with a combination talking, dancing and roller skating offering, held the third spot. The routine presented by the team, who are working straight and tramp, consists of some rather aged talk, they brought small return and the dancing. The act is in full stage because of the roller skating and a burlesque classical dance done by the comedian. Both could be cut to advantage and the boys working in one would stand a better chance. Ben Lewin, with his character impersonations on just before the news weekly, did not cause much of a stir.

Following the picture the 8 DuFour Boys needed Henriette Marlotte and Co., presenting a comedy sketch entitled "Lola's Day." It is a fairly good small time offering that should get laughs if played with a little more speed. Brosius and Brown, with a combination of roller skating and bicycling, closed the bill, the feature following.

Fred.

The 12 Speed Mechanics.

Novelty.

6 Mins.; Full Stage.

Palace.

Bert Lamont, in this production, has at least given to vaudeville a novelty that leaves no opening for an argument on originality, for it runs in a distinct groove of its own. The dozen mechanics are introduced by Loney Haskell (who incidentally was handed a warm reception on his entrance), Haskell explaining the various phases of the turn, which consists of a contest in assembling a Ford car. Six men are assigned to each auto, the parts lying around the stage, and at a given signal from the master mechanic (Joe Long Feather) they proceed to slam it together, completing the task in less than two minutes. The act depends solely on its novel proportions, and these seem sufficiently large to carry it anywhere. Particularly in smaller cities, where the average auditor has mechanical ideas, the Speed Mechanics should prove a drawing feature.

Wynn.

WHITE RATS NEWS TO THE VAUDEVILLE ARTISTS

Chicago, June 19th, 1916.

(You will notice I call you "Artists." Mr. Albee calls you performers. Performers are animals or insects who work at the crack of the whip or at the end of the two pronged fork or the red-hot iron bar, and evidently Mr. Albee is so used to considering all actors merely as beings who must dance, sing, act at the crack of his whip, that he calls you "Performers.")

In a statement published by Mr. Albee last week, there are TWO STATEMENTS OF FACT. The REST IS MERE FICTION AND A COLLECTION OF GARBLED AND COLOSSAL DEVIATIONS FROM THE TRUTH. Let us deal with his statements of fact first. Mr. Albee says: "The affairs of vaudeville performers were, in MY OPINION, never so well handled as during Mr. Mudge's administration."

No one ever doubted that Mr. Mudge handled the affairs of the White Rats to Mr. Albee's satisfaction, and it was because Mr. Mudge was handling the White Rats to Mr. Albee's satisfaction that to quote Mr. Albee again, "Mr. Mudge was unseated." **In fact, so satisfied was Mr. Albee with Mr. Mudge's handling of the White Rats, that MR. ALBEE PAID MR. MUDGE \$50.00 A WEEK, and such payment was continued until Mr. Albee's regrettable automobile accident.**

Then, when Mr. Mudge went to the U. B. O. and asked them to continue the payment, he was told that this was purely a personal matter between Mr. Albee, and himself.

Certainly Mudge must have satisfied Mr. Albee when **HE WAS THE RECIPIENT OF \$50.00 PER WEEK FROM MR. ALBEE**, and I have much pleasure in stating that I quite agree with Mr. Albee's statement, that **IN MR. ALBEE'S OPINION**, the affairs of vaudeville performers were never so well handled.

Not that I think this is a compliment to Mr. Mudge, for it is exactly on the same par as if the head of the UNITED BURGLAR'S OFFICE were to say of an ex-Chief of Police that in his opinion the affairs of the city were never so well handled as during the ex-chief's administration. Furthermore, there was no reason why Mr. Albee should not be well satisfied, for I have in my possession, copies of letters sent by Mr. Mudge to Mr. Albee in which he states in substance:

"I am sorry I annoyed you at our conference to-day. I will in future never bring any matters before you that you may deem unpleasant or that will annoy you." And other expressions of like nature.

I am quoting this from memory as I write this in Chicago, but the absolute letters in Mr. Mudge's handwriting copied by the old letter-book process are in our files in New York.

There are many more particulars in connection with Mr. Mudge's administration and his relations with Mr. Albee and Mr. Erlanger, which I shall be pleased to go into very fully if Mr. Albee dares dispute any of the above statements.

The second statement of fact which Mr. Albee makes is, when he admits that the agreement or letter was signed by Messrs. B. F. Keith, E. F. Albee, Percy G. Williams and J. J. Murdock. When I was on the stand in the Federal Courts in the case of Fisher vs. United Booking Offices, et al, Mr. Albee's attorneys at first tried to deny these signatures, but were finally compelled to admit them as being genuine, and now we have it on record that Mr. Albee admits that he and his colleagues did sign this agreement.

These two sentences are the only ones which may be declared to be true in the whole of Mr. Albee's statement.

Now for one or two of the mis-statements: **THE FABRICATIONS AND THE UNCONSCIOUS ADMISSIONS.** Mr. Albee says that Mr. Mudge came to him and told him "there was unrest in his organization," that the action "of Mr. Williams and ourselves was raising all kinds of fears." What happened, according to Mr. Albee? **"We told him to write the letter in his own way"** and we would sign it. I thank Mr. Albee for again proving that everything I have said is correct. For this means, in other words, **"O! write anything, say anything, and we'll sign it, or we'll promise it, just to 'kid' the actors along, just 'bull' them and keep them quiet."** This is exactly what Mr. Albee is doing at the present time:—**Writing anything, saying anything, PROMISING ANYTHING** to quiet the actor's feelings and disabuse their minds of fears.

This is the reason for the creation of the V. M. P. A. and the Joke Organization of Actors known as the National Vagrants' Ass'n.

In connection with this, Mr. Albee makes one of the many grave mis-statements with which his article is studded. He says "we lived up to this agreement until Mr. Mudge left the organization." **THIS I ABSOLUTELY DENY.**

The United Booking Office did not issue an equitable contract.

The United Booking Office did not abolish the black-list.

The United Booking Office did not establish an arbitration board.

The United Booking Office did not pay the excess of railroad fares and that is all that agreement called for, **and I publicly challenge Mr. Albee to produce one equitable contract issued by the United Booking Office from Feb. 28th, 1907 till Mr. Albee's servant, Mr. Mudge, left the organization.**

I publicly challenge him to produce the record of one arbitration board meeting, and to quote the date of the extinguishing of the black-list and to name the actor who had the difference in his railroad fares paid by the United Booking Office.

Further, I publicly state, that when the U. B. O. took over the Klaw & Erlanger Vaudeville Contracts which were equitable and enforceable, the United Booking Office endeavored to repudiate them in every way and it was only by the action of this organization and the tactics adopted by me (which naturally, as Mr. Albee states, "Were so distasteful to the manager") that any money was ever recovered under these contracts and, in fact, the court records prove it.

Even Mr. Fred Niblo had to sue the U. B. O. to recover the salary due him.

If the U. B. O. had lived up to that agreement (as Mr. Albee now says they did) there would never have been any "Mountford tactics," and in all probability Mr. Mudge would still have been at the head of this organization.

The second statement which Mr. Albee "deliberately and knowingly fabricates," let us proceed to examine.

Mr. Albee says, "Mr. Mountford, wherein he accuses me of saying that **'BUSINESS MEN DON'T KEEP PROMISES,'** deliberately and knowingly fabricates. **I never made such a remark to him or to anyone else.**" I never said Mr. Albee made that remark to me, so that I could not "knowingly fabricate," but Mr. Albee did make that remark **and the man to whom he made it told me.**

WHITE RATS NEWS

TO THE VAUDEVILLE ARTISTS

Mr. Albee knows that the man to whom he said it is dead and believes that because dead men tell no tales he can safely deny this statement in print.

HE IS DODGING BEHIND TOMB STONES.

But the dead man's testimony still lives, for not only did this man tell it to me, but he reported it fully to the lodge and when it comes to a question of veracity, I would sooner believe the **WORD OF THE DEAD "HONEY BOY" EVANS** than **THE AFFIDAVIT OF THE LIVE MR. E. F. ALBEE**. But, Mr. Albee in his joy when he remembered that "Honey Boy" Evans was dead and that, therefore, as he thought he could safely deny having made this statement, forgot that Mr. Evans was but the chairman of a committee that visited him and that there were two other members of the committee, both members of the Rats, present with Geo. Evans at the time.

One was Max Berol-Konorah, the President of the International Artisten-Loge, who is at present in Berlin, and the other Mr. Edwin Keough.

I have not seen Mr. Keough since Mr. Albee's article was published, but the following affidavit was forwarded to me:

Affidavit

CITY OF NEW YORK
COUNTY OF NEW YORK } SS.

EDWIN KEOUGH, being duly sworn, deposes and says:

That a committee consisting of George Evans, Max Konorah and myself were appointed as a committee to wait on Mr. Williams for the purpose of ascertaining why they did not carry out the promises made to us regarding the discontinuation of bringing artists from out of the city to finish their week in New York and other abuses.

We waited on Mr. Williams, to be informed by him that the matter must be put up direct to Mr. Proctor, as Mr. Proctor was the one who was forcing the artist to come in from the various cities to finish in New York.

We called on Mr. Proctor at his office and Mr. Proctor stated that he had nothing to do with it and that we would have to see Mr. Albee.

We saw Mr. Albee, and it was during this conversation when we called his attention to the promises made, that Mr. Albee stated that "Business men don't keep promises."

Sworn to before me, this 16th day of June, 1916.

EDWIN KEOUGH.

Ernest Carr, No. 214, New York County, N. Y.
Notary Public, New York.

NOW, MR. ALBEE, DO YOU STILL DENY IT?

The White Rats have the word of an honest, popular, God-fearing man, a man who never said a bad word against anyone, a man who was loved by all who knew him, George "Honey Boy" Evans and the affidavit of Eddie Keough.

If next week you choose to back up this one malicious and deliberate misstatement with another, I will produce further proof that you said it and show the world that, not only did you say it, BUT THAT YOU MEANT IT, and THAT ALL YOUR LIFE THAT HAS BEEN YOUR THEORY OF ACTION AND YOUR PRACTICE.

I ask the Profession now, who was it deliberately and knowingly fabricated, Mr. Albee when he denied making the statement, or myself when I stated that he did?

The paragraph in which Mr. Albee refers to my "Visiting" his office in the St. James Building, opens up such a new field of thought, and the reasons why I, on my second day in this country, was invited to the "holy of holies," the private sanctum of Mr. Albee, are so inter-

esting, and the conversation which took place there so prophetic, the whole circumstances surrounding this visit so typical of Mr. Albee's methods, that it would take too long to relate in this article, so I am compelled to postpone that account until next week.

In the light of present events, that conversation has achieved a great value and though I have never referred to it, nor should I ever have referred to it unless Mr. Albee had first introduced it, but since he has, **I shall have great pleasure next week in telling the profession why and how Mr. Albee sent for me, WHAT HE SAID TO ME WHEN I WAS THERE AND WHAT I SAID TO HIM.**

Before I close this article, there is one more thing which I wish to point out, that Mr. Albee's statement again unconsciously admits **that whether it is the U. B. O., the National Vaudeville Artists, Inc., the Vaudeville Managers' Protective Ass'n BEHIND THEM ALL IS MR. E. F. ALBEE.**

When their case is desperate, Mr. E. F. Albee defends them.

When they need finance, it is Mr. Albee who provides it in one way or the other.

He pulls the strings and makes the puppets move.

Mr. Albee is a clever man. He would be much more effective if he worked openly, but the nature of his mind is such that he prefers to remain in the dark and work through aliases.

While he lets or orders **Mr. Goodman to speak for him, OR MARTIN BECK TO WRITE FOR HIM, OR MR. STEINHARDT TO ORGANIZE FOR HIM**, it is somewhat difficult to prove to the non-thinker that it is **ALL ALBEE**, but when Mr. Albee comes from under cover and himself speaks, it is easy to tear the cloak away from these disguises, to strip the masks from the faces of the lay figures and to show even to the biggest dunderhead that **behind every movement that is engineered to crush and ruin managers, agents and actors, is the sinister, DOMINANT, MACHIAVELLIAN APPARITION OF ALBEE.**

HARRY MOUNTFORD

(To be continued next week)

WILL ADHERE TO 3 REELERS IS DECISION OF GENERAL FILM

It Conceived the Idea of Providing One, Two and Three Reel Moving Pictures and Intends to Continue Its Present Policy.

The General Film Co., pioneers in the industry, is providing entertainment for the public in homeopathic instead of allopathic doses. General conceived the idea of providing one, two and three-reel moving pictures, featuring stars in them, and occasionally offering what is known as the multiple or feature pictures of five or more reels, and proposes to continue its present policy.

At the very onset, the motion picture came into its own. Instead of copying stage methods, it struck out boldly and blazed a new path. A New York daily newspaper, in its editorial columns, had this to say of the one-act playlet, every word of which is applicable to the one, two and three-reel motion picture plays exploited by the General:

"A perfect short play, like a perfect short story, is sure to excel the longer, more diffuse and slovenly construction of the drama or the novel, even as a framed picture with its unities, its focused, pivotal interest, its nicety of craftsmanship and its directness of onset, is sure to surpass the vast mural or the many-peopled canvas in technique in emphasis and in memorable appeal. The difficulties of brevity, of concentrated expression, of unified purpose and effect, give to the short story and the short play a precious quality and distinction such as a well-cut and mounted solitaire is sure to have over the strung or clustered assemblage of many small and less lustrous gems of the same family."

The one, two and three-reel pictures, featuring film notables, have been a success beyond peradventure.

MARGARET ANGLIN IN PICTURES.

Although various picture producers, both in this country and abroad, have been making offers to Margaret Anglin during the past year in an attempt to lure the star into the films, it has remained for James D. Barton and James Shesgreen to finally complete an arrangement under which Miss Anglin will make her picture debut. The company will be known as the Margaret Anglin Picture Corporation, with James D. Barton as the president; Jas. Shesgreen, first vice-president; Arthur Voegtlin, second vice-president; Irving J. Dittenhoeffer, secretary, and Edwin W. Fuller, treasurer.

The first release of the company will be made in September. Miss Anglin has a large following throughout the country as a dramatic star and has twice appeared at the Berkeley Stadium in California, in 1913 and 1915. On the latter occasion she gave four performances.

Under her contract with the Margaret Anglin Picture Corporation, Miss

Anglin will appear in eight productions annually, but her picture appearances will in no way interfere with stage appearances, which will be under the direction of the Charles Frohman Co. this season.

In the announcement issued by the new company it is stated Miss Anglin will be supported by the best dramatic and film talent available and will appear only in the highest class of features, from scenarios by authors of nationwide repute. The production and art departments will be under the direction of Arthur Voegtlin, the famous producer of spectacles, who for ten years was the head of the production department of the New York Hippodrome. Livingston Platt, the noted designer, will be the technical director.

Mr. Shesgreen has been Miss Anglin's manager in her stage productions for the past four years and has directed her business affairs during that time. He will be at the head of the gigantic publicity campaign which the company is to inaugurate in behalf of their releases. Offices for the corporation have been secured in the Times Building.

McCLURE CLAIMS PARAMOUNT.

Frederic L. Collins, president of the McClure publications, began this week an action against the stockholders of Paramount to enforce an alleged contract for the sale of the corporation to him for \$12,000,000.

When asked about it on Wednesday, Richard A. Rowland, of Metro, and a stockholder in Paramount, stated that under an agreement no sale of Paramount could be effected without the consent of practically all the stockholders and that he and a number of his associates in the holding of Paramount stock had signed no such agreement—that they held the key to the situation and any such action would not hold in law.

UNINTENDED PUBLICITY.

San Francisco, June 21.

The "Twilight Sleep" film got a nice bit of advertising during its local showing here the week of June 11. At the beginning of the exhibition the film incurred the animosity of the narrow-minded element which attempted to secure an injunction prohibiting the exhibition on the grounds that it was indecent and not fit to see.

Before granting the injunction, however, the Judge had the film run off for his special benefit and afterwards refused the injunction, at the same time asserting that the film was neither indecent nor dirty, but of educational value to the opposite sex.

"BREAKING IN" FILM.

The Annette Kellermann special feature film, about to be exhibited by William Fox, may not see the light in New York until it has been first taken out of town for a "breaking in" process.

Mr. Fox expects to treat the Kellermann feature much as a manager would a stage production, before displaying the finished article in front of a metropolitan audience. Thrown on the sheet in the wilds, the picture will be carefully observed, as well as the audiences. Such "fixing" as may be deemed requisite will be done, until the film is chalked "okay" for New York.

Thos. Ince followed a similar course with "Civilization," having played the picture in a Los Angeles theatre before bringing it East. There under Mr. Ince's personal scrutiny the film was trimmed up and down for the big cities.

Griffith follows a like course for his big feature. Griffith's latest, though, called "Mother and the Law," has not made itself heard of lately in connection with a public presentation.

AUGUST'S DISAVOWAL.

Edwin August takes exception to a phrase in the story published last week announcing his resignation as a director for the World Film Corporation and that he received a substantial check in exchange for the surrender of his contract with that company. Mr. August admits the substantiality of the check, but says it was in payment for his percentage on pictures which he made. He adds that the cancellation of his contract was by mutual consent and has a letter from General Manager William A. Brady expressing regret at his intention to resign.

LEE KUGEL NOTIFIED.

Beulah Poynter, author of the play, "The Unborn," through her attorney, has notified Lee Kugel that he must not use the title for a film he is exploiting under that name.

The picture was originally called "Sins That Ye Sin," and Mr. Kugel has added about 700 feet designed for sensationalism, and renamed the feature.



REPET and FAIRFAX

Achieving great success in appearances on the U. B. O. TIME, featuring "WELCOME, HONEY TO YOUR OLD PLANTATION HOME" and "KANGAROO HOP."

INCE ENGAGES RICHARDSON.

Leander Richardson has been engaged by Thomas H. Ince as general publicity director, and left on Wednesday for Chicago in the interest of "Civilization," which is to open there at the Grand opera house the last of this month.

Immediately after the Chicago engagement is under way, an international publicity campaign will be organized for this picture, which appears to be peculiarly fitted to appeal to European popularity after the war ends, or even now in most countries. Mr. Richardson may go abroad personally upon this mission, after having established permanent Ince publicity headquarters in California and New York City.

The new offices of the Ince interests, in the Times Building, will be occupied as soon as the furnishings are installed. The production of "Civilization" at the Criterion has been successful so far in excess of anticipations that the option upon the theatre has been exercised for four weeks beyond the original lease, which was for one month.

Negotiations are on at present for another house at the conclusion of the available time at the Criterion, where the regular dramatic season is to begin early, with a Tyler-Klaw & Erlanger star, as arranged some time ago, and not subject to postponement.

PATHE'S NEXT SERIAL.

Pathe announces a new serial, to be released July 17, entitled "The Grip of Evil." The idea, or foundation, for the scenario belongs to LeMonte Waldron and the picturization was made by Douglass Brunston. Louis Tracy has novelized it.

The serial is on a higher plane than the average, having an underlying psychological view of humanity. A poor man inherits millions and with it unhappiness. He then sets out to find out for himself if Humanity is in the Grip of Evil, which furnishes unlimited possibilities for screening.

Pathe has laid out a most extensive and comprehensive campaign of publicity for this work, more than 30 important daily papers in the United States having already agreed to run the novelization.

INTERNATIONAL CANS FILM.

In keeping with its announced policy not to release any pictures not believed by them up to the highest standard, the International Film Corp., after taking a large quantity of footage for the series of Harry Fox one-reel comedies, will not place them on the market. It is understood they have discharged some of their directors and are in negotiation with Famous Players to make for them a number of their future releases.

MITTENTHALS CLOSE STUDIO.

Yonkers, June 21.

The Mittenhals have closed their picture studio here. They have been releasing their one-reel comedies through the Pathe Exchange.

NEWS OF THE FILM WORLD

Work has begun upon the Frohman Amusement Corporation's filming of "January," from the successful novel of that name by William J. Locke. The popularity of the book and its picture possibilities are so great that every effort is being made to make each element in its production the very finest obtainable. To obtain proper settings, President William L. Sherrill of the Frohman company has leased the Equitable studio at Flushing, Long Island.

Eleanor Woodruff is to play the lead in the new photoplay, "January," by William J. Locke. For several years she has played leads with the Vitagraph and Pathe and now finds herself in the biggest part, playing opposite Corporation's production of Locke's greatest C. Aubrey Smith in the Frohman Amusement novel.

Richard Walton Tully, author of "The Bird of Paradise," has abandoned his suit against Triangle for an alleged infringement of his piece. Last December he applied for a temporary injunction of the feature film "Aloha," claiming a resemblance to his spoken drama.

Martin Sabine, the Unity director, has in active preparation for the concern a new screen drama dealing with the exploits of the captivating "crook" Crochard, "the invincible," who figured in Mr. Sabine's other Unity production, "The Pursuing Vengeance." Mr. Sabine is to screen all of these works.

Mary Miles Minter's first American-Mutual release will be "Youth's Endearing Charm," filmed by William D. Nowlan. Hereafter James Kirkwood will direct Miss Minter's productions.

The subscription list of the Triangle-Fine Arts studio at Los Angeles in aid of the Actors' Fund of America, in charge of DeWolf Hopper, now exceeds \$1,200.

The California Motion Picture Corporation have in preparation a pretentious adaptation from the opera "Faust" and Miss Michelena is playing the role of Marguerite.

Baroness DeWitts, formerly star of the Royal Danish Ballet, has joined the Fox film forces. Another celebrity to enter the Fox employ is DeWitt Jennings.

George R. Wallace has been appointed manager of the Wilkes-Barre office of the Unicorn Film Service Corp.

Cleo Madison will have the stellar role in Universal's production of "La Touca." It will be released as a Bluebird feature.

It is claimed that Valenska Suratt completed her work in the new Fox film in a fortnight. This is said to be the record.

Bert Glassmire has been engaged by the Keystone Company for the scenario department. He left last week for the Coast.

Mary Charleson has joined Selig. She will appear in "The Prince Chap," which will be directed by Marshall Neilan.

The second film of "How Britain Prepared" opened at the Shubert theatre, Boston, on Monday.

Coolidge W. Streeter, of the New York Herald, is now in the publicity department of Paramount.

Clara Kimball Young has applied for a \$100,000 life insurance policy.

Paul Gordon is to join Famous Players for the summer.

Beginning Tuesday night, the New York Roof started to remain open until one A. M.

Virginia Norden is making a big reputation for herself in her work at the Balboa studio.

COAST PICTURE NEWS.

By GUY PRICE.

Pat Rooney has had his car shipped from the East, and is enjoying the California boulevards.

Raymond Wells is now directing for Universal.

Fred Mace has purchased a string of three racers and is running them at Tia Juana. Jack O'Brien is his jockey.

Percy Standing is due home from New York within the next fortnight.

Jerome Storm, of Inceville, is in San Diego.

Ashton Deerholt is acquiring considerable reputation as an auto driver. He drove down from San Barbara a distance of 105 miles, in two hours and fifteen minutes.

Gus Ingalls is in New York.

Jack Sherrill is now numbered among the tennis fends.

Somebody stole Adelaide Woods' new automobile, and the actress is patronising the jitneys.

Frank E. Woods, Griffith's right-hand man, has left for New York to join his wife, Mrs. Ella Woods, scenarist, and Mrs. William E. Wing. The women are motoring East and arrived in Cleveland this week.

Mrs. Al Woods, here on a motor trip from New York, visited the studios this week.

William H. Crane, who has been here several days, has declined several picture offers.

NEW INCORPORATIONS.

Central Film Corp., theatrical, motion pictures; \$20,000; E. J. Ludvig, H. G. Wiley, H. Harris, 31 Nassau Street, N. Y. Eastern Photoplay Inc., theatrical, motion pictures; \$2,500; M. L. Staub, W. Feldman, F. Haight, 743 Grand Street, Brooklyn.

BOSWORTH STUDIO MOVING.

San Francisco, June 21.

Months of negotiations between Hobart Bosworth and the Trustees of San Mateo terminated June 13 when Mr. Bosworth signed an agreement with the City Fathers of San Mateo (just a few miles below 'Frisco) which specifies that the Bosworth film producing activities will be transferred from Los Angeles to San Mateo.

In commenting upon the consummation of the deal, Mr. Bosworth is quoted as having said: "Our first big production will be 'The Gray Dawn.' Work on this picture will begin about Sept. 15. Fritz Scheff and Ruth St. Dennis have been engaged for productions next year."

Under the terms of agreement the people of San Mateo subscribe \$5,000 toward building the studio and give the Bosworth Co. use of the corporation yard.

SUIT FOR INFRINGEMENT.

Chicago, June 21.

A suit for \$250,000 damages has been filed in the United States District Court here by Daniel J. Wall and H. B. Le Clair against the Universal Film Mfg. Co. charging that the plot for the U's film, "Graft," was taken from their scenario, entitled "Slaves of Satan." The court will very likely have the picture shown in court before a decision is given.

STANLEY WITH ZIEGFELD.

Stan Stanley has been placed under contract by Flo Zeigfeld and will be seen in the new edition of "The Midnight Frolic" on the Roof.

Britt Wood has also been placed under contract by the Follies' producers, and may work in both of the shows at the New Amsterdam.

Willie Solar will join "The Follies" and also do a turn on the Roof, commencing July 3.

Clark and Hamilton on Orpheum.

San Francisco, June 21.

Clark and Hamilton return to the Orpheum Circuit next week, at the local Orpheum. Bert Clark will appear with his wife.

Mabel Hamilton, formerly of the act, is in the east.

LUBIN CO. REORGANIZED.

Philadelphia, June 21.

The Lubin Co. has been completely reorganized and a new Board of Directors has been chosen. This occurred a fortnight ago, but no official announcement has been made.

The reorganization gave rise to a report the corporation had been sold to outsiders, but this is not so. Some time ago the Lubin Co. negotiated a loan of considerable proportions for the purpose of remodelling its plant and when the loan matured it could not be met. The banking interests are very friendly to Lubin and placed a representative in charge of the establishment to protect its loan. It was found a complete reorganization would prove advantageous, and to that end a new board of directors was chosen, with Nicholas D. Roosevelt elected president. The new management contemplates some extensive film productions in the near future.

TOTTEN QUILTS ESSANAY.

Joseph Byron Totten has secured a cancellation of his contract as director for Essanay and has returned to New York, where he has formed a small corporation for free lance productions. He already has a market for his output.

GIROUX NOW A FILM MAN.

Edward V. Giroux, general manager of the Northwestern Circuit, and booking representative for John Cort and the Oliver Morosco attractions, was signed this week by Thomas Dixon as general manager of the National Drama Corporation. Next Monday he takes charge of "The Fall of a Nation" offices in the Longacre Building.

Thomas Dixon, who supervised, and Bartley Cushing, who stage-directed the production of "The Fall of a Nation," will be in Chicago next Sunday to take charge of the preliminaries for the run at the Illinois theatre. The Chicago engagement begins July 3, with E. D. Price in charge.

REICHENBACH'S STUNT.

Harry Reichenbach, publicity man for the World Film Corp. this week perpetrated one of the best advertising stunts in some time by securing a permit to stretch a banner across the heart of Times Square, from the New York theatre to the Hotel Astor calling attention to the playing at the New York of the World's feature film, "La Vie de Boheme."

SARTORIAL NOTE.

George W. Lederer is wearing a straw sailor with green facing.



CRITERION

THEATRE, BROADWAY and 44th ST.

NOW PLAYING

TO

Capacity Audiences Twice Daily

Thos. H. Ince's

Masterpiece of the Screen

CIVILIZATION

By C. Gardner Sullivan

Proclaimed "Greatest of Films"

—N. Y. Evening Journal

"A stupendous film. Out-
does 'Birth of a Nation'"

—N. Y. GLOBE

"Greatest of all films. Nothing so
stupendous ever conceived by the
brain of man. Greater than 'The
Birth of a Nation'"

—EVE. JOURNAL

"A BIG TRIUMPH"

—N. Y. AMERICAN

"A SENSATION"

—N. Y. WORLD

No Picture Has Ever Raised Such a Whirlwind of Praise
A Sensation Like War Itself

THE FLOWER OF NO MAN'S LAND.

Echo, the Flower of No Man's Land, Viola Dana
Roy Talbot.....Duncan McRae
Big Bill.....Harry C. Brown
Kahoma, the Indian.....Mitchell Lewis
Pedro, the Mexican.....Fred Jones
Mrs. Talbot.....Nellie G. Mitchell
The Talbot child.....Eldine Steuart
Potter, the butler.....Marcus Moriarty
John H. Collins wrote and directed "The Flower of No Man's Land," a five-reel feature turned out by the Columbia Company in which Viola Dana makes her debut on the Metro program. The picture will firmly establish Miss Dana as a favorite in the houses where the Metro service is shown. As a director Mr. Collins has struck a tempo that is slightly different and slower than the usual Metro release, but he has turned out a mighty good feature and one that will get the money. It must be said, however, that while the story is a good one, it shows that as an author Mr. Collins is a mighty good chooser, and if either Sam Harris or George M. Cohan get a flash at the second reel of the feature it is barely possible they will declare themselves in on the profits of the film or compel the Columbia people to make another thousand feet of the picture after that portion of the story has been rewritten. For the story is nothing less than a very daring adaptation of one of the dressing room scenes from "The Great Lover," the one in fact that is so aptly burlesqued in the George M. Cohan Revue. The author has gone so far as to employ one of the lines from the revue as a sub-title. Naughty boy, John. But aside from the fact that Mr. Collins' inspiration may have been born in either the Astor or Longacre theatres recently, "The Flower of No Man's Land" is a feature picture that any exhibitor can play with the assurance his patrons will carry away a good impression of the film. The story is a combination of life in the far west and in Bohemian New York. The story is well told and there are several Grifflinesque touches in the use of cats, a dog and a burro. Fred.

THE DESERTER.

Lieut. Parker.....Charles Ray
Barbara Taylor.....Rita Stanwood
Capt. Turner.....Wedgwood Nowell
Mary.....Hazel Belford
Col. Taylor.....Jos. J. Dowling
"The Deserter" is a Triangle-Ince feature which is scheduled for release July 9. It was written by Richard V. Spencer and Thos. Ince, the same location being used for this picture as was the background for the Willie Collier, Jr., picture, "The Bugle Call." It is a mighty good example of the romantic type of army post novel which the scenes laid in the time

shortly after the Civil War, when the Indian bands still roamed at will in the western section of the country. A young army lieutenant is in love with the daughter of the colonel of the post to which he is attached. The girl prefers a captain and the younger man goes on a spree which lands him among the enlisted men in a dance hall of ill-repute adjacent to the army post. The officer starts a row and a fine free for all ensues. The men at the post are called out to quell the disturbance and the lieutenant strikes down the captain. He is arrested and confined to his quarters under guard but makes his escape and is booked as a deserter. Later he is picked up on the prairie by an emigrant train which is in turn attacked by the Indians. When it looks as though all hope for the emigrants is lost Parker offers to ride to the post for help. He starts out and runs into a detachment of troops from the fort, who after a hard ride rescue the pioneers. When the troops return to the fort with those whom they have saved it is discovered that the lieutenant has died of wounds that he received while riding for help. He is buried with military honors and the colonel takes it upon himself to change his record in the books of the post in the light of his gallant finish. The picture contains many thrills and the scenes showing the attack and battle with the red skins are effectively done. It is a good feature. Fred.

THE HUMAN ORCHID.

"The Human Orchid" was written, casted, directed, produced and financed by C. C. Field. Mr. Field desires to go on record as being responsible for the production from all angles and will stand or fall on its worth. While there are a number of things to commend it, the chances are the feature will fail to attract any undue excitement, because the story offers little or nothing original and the arm of coincidence is stretched to almost the breaking point. A girl is left an orphan and reared by a poor woman with a drunken husband. When she matures she is coveted by the local saloon-keeper politician and the besotted husband of the woman who adopted her wants to sell her to the gin mill man. Her mother had been loved by a Dr. Hilton and he has searched for the child for many years. She runs away from the saloon man and in the dash jumps into a limousine (a close paraphrase of a situation in "The Bishop's Carriage"). The auto belongs to a wealthy politician, a retired colonel. He takes her to his home, clothes and educates her. She becomes his secretary and is witness to a political deal whereby the saloon-keeper agrees to deliver to the colonel the votes of his district for \$10,000. This agreement is in writing and the payment is made by check. That's the weakest spot in the scenario. Later the

colonel attempts to violate the girl and she runs off, after striking him down with a candlestick (which suggests Charlotte Parry's vaudeville sketch "Into the Light"). She goes to a young district attorney to expose the politicians, and he merely uses her, though he is himself willing to make a dishonest political deal. In the end she falls in love with the doctor who was her mother's sweetheart. But before the finish there is a long series of complications and counterplots and every time anybody is in need of medical attention it is always the same physician who is "Johnny on the Spot." The lead is played by Irma Ross, who is pretty, and others in the cast are Charles Graham, Walter Miller, Julia Calhoun, Howard Hall, Noah Beery, Jean Armour. Mr. Field says he has a number of other features 85 per cent. better than "The Human Orchid." Let's hope so. Jolo.

THE WASTED YEARS.

Old Weatherby }Crane Wilbur
Harry Weatherby }Mae Gaston
Billie }Jessie Burnett
Robert }John Daker
Lillie Pal }Thelma Salter
There is but one mistake to this Horsley-Mutual Masterpicture—the title. Wherein the man wasted his years would be hard to say, for the wasted years are not shown as part of the picture story. Those years of his life that were shown seemed to have been spent in having more or less of a good time on the \$200,000 he fell heir to. Crane Wilbur, as Old Weatherby in the prolog that precedes the story itself, is a down and outer panhandling for a meal and a bed. A kind-hearted old gent slips him two bits and instead of spending it for grub he goes to see a show. Now isn't that just like a tramp? The performance he witnesses is the story of his own life and at its conclusion he is found dead in his seat in the gallery. The story from life that the tramp witnesses shows him from the time he was working in a planing mill and in love with June (Mae Gaston), the town milliner. Then he is unfortunate enough to have \$200,000 slipped to him by an uncle who kicks the bucket. Harry Weatherby steps into the big town and starts a career amid the bright lights. He starts being a wine buyer for the girls and forgets all about June back in the old home town. Billie, an adventuress who learns that Harry has had the bank roll slipped to him, decides she is going to annex it. One night while the youth is stewed up she manages to get him to marry her and for the ensuing year she tries to cop the roll from him, but is unsuccessful. Finally, discouraged at her failure, she runs off with her lover. Harry spends his time trying to find her, because of the fact that at the time of the elopement she was about to become a mother, and it is the child that he wishes to

gain possession of. About five years later he comes across the child after the mother has died. Then he dreams of returning to June, but dreams never come true, for June has married another. In a sly wagon he and his daughter roam the face of the earth until the little one is stricken with the white plague and dies, and with her burial all his hopes of the future fled. Then the picture cuts back to the gallery and the old tramp is discovered to have died. The story is well sustained throughout and the feature is one that is good enough to be worthy of a better title. Fred.

GAMBIER'S ADVOCATE.

"Gambier's Advocate" or "Clarissa" (it is billed under the former name and titled under the latter) is a Famous Players (Paramount) release, starring Hazel Dawn, written by Ronald MacDonald. In the cast are James Kirkwood as Gambier, Fuller Mellich as Clarissa's father and Dorothy Bernard as the stepmother. It starts off as a corker, a rather original story, but ends with cheap melodramatic claptrap. Clarissa is about to graduate from a private school when she receives a letter from her elderly father stating he has married his stenographer, a young woman. Clarissa is at first rude to her stepmother, but relents. The family go to the seashore and the stepmother, while in swimming, is about to drown when she is rescued by Gambier, a lawyer. They live in the same town and Gambier is a welcome visitor. After dinner one night Gambier and the stepmother stroll in the garden when she, in a burst of emotional gratitude for the man who saved her life, throws her arms around him. Clarissa sees it and observes that her father has also witnessed the rhapsodical action. Clarissa sees her father take a revolver and start for the couple. She runs ahead, seizes her stepmother's wrap and by the time her father arrives, says: "Mr. Gambier has something to say to you." Clarissa and Gambier become engaged, though she despises him. Eventually stepma confesses it was all her doing and Clarissa is about to accept Gambier, when he is arrested for the murder of one of his clients, a woman who divorced her husband, who has an insane streak. During the trial Clarissa goes to the murderer and begs him to confess to save an innocent man. She succeeds in securing a letter from him by a ruse, the man follows her, is seized with apoplexy and confesses before he dies, while Clarissa rides horseback to the court to save her lover. With a different twist to the finish the picture would be a rattling good release, but peters out with a conventional ending. Just before the climax there is a sub-title reading: "Brighter Days," which precedes a night scene showing the lovers in each other's arms. That's good for a laugh. Jolo.

SPECIAL

JAMES D. BARTON and JAMES SHESGREEN ANNOUNCE

MARGARET ANGLIN PICTURE CORPORATION

GENERAL OFFICES, TIMES BUILDING, NEW YORK STUDIOS, NEW YORK AND DETROIT

James D. Barton
President

James Shesgreen
First Vice-President

Arthur Voegtlin
Second Vice-President

Irving J. Dittenhoeffer
Secretary

Edwin W. Fuller
Treasurer

MISS ANGLIN will be supported by the best dramatic and film talent available and will appear only in the highest class features from scenarios by authors of national reputation. The production and art departments will be under the direct supervision of Mr. ARTHUR VOEGTLIN the famous producer of elaborate spectacles. Mr. LIVINGSTON PLATT the noted designer will be the technical director.

FIRST RELEASE IN SEPTEMBER

THE LITTLE GIRL NEXT DOOR.

While there is little likelihood of "The Little Girl Next Door" ever reaching Broadway, it is almost sure to hit the road where film censorship will let it run uninterrupted. The makers of this picture claim their sole object was to show how vice was being suppressed in the City of Chicago by the recent investigation of the special commission appointed by the Governor of Illinois. A glance at the lineup at the boxoffice of the La Salle, where Jones-Linick-Schaefer have the picture on continuous exhibition, readily proves that that somebody is coining money on the film. When this picture was shown there was a hue and cry for its suppression. Every effort to keep the film off the screen in Chicago resulted in columns of newspaper publicity. Great stuff for a film that is not out of the ordinary. Numerous pictures in the past have used up the bawdy house theme to a frazzle. Some have passed censorship, while others have hit the discard. "The Little Girl Next Door" tells nothing that has not been recited in the papers and the same old moral lesson has been repeatedly told in countless scenarios that have passed in review. "The Little Girl Next Door" may have a far-reaching effect, but many opine it will also have its countereffect. The cruelty and horrors of the "white slaves" are depicted with as much naturalness the stage directors and producers of the Esanay company could set before the m. p. camera, and the Esanay stock players have done their best to make the characters seem as real as possible, yet there is that "make believe" about the picture that does not ring true, despite the repeated assertions that the picture is only a vivid reproduction of what "white slave victims" recited before the State Morals Committee. The film is bound to make great headway in the state through its having prominent public men and women and diverse state and Chicago officials within its camera vision. It was the presence of these "big men" that caused some of the Chicago aldermen to make a determined stand against its showing at the La Salle. The film deals mostly with the commission interviewing prominent folks, with the introduction now and then of girl witnesses whose experiences with "white slaves" is then re-enacted before the lens. Several of the scenes within the dens of iniquity are pretty well done, but just when the big climax is reached the "cut backs" to the commission room pad out the picture. The main thread of the story is lost now and then, but as it stands, it is well able to live up to the reputation of pointing out some conditions that may and may not, or do exist in such cities as Chicago. There are also views of some of the notorious "houses" that have been closed up by the reform wave that once struck Chicago. Among them was a view of

the famous "Everleigh Club." The levee scenes of Alton, Ill., that were pounced upon by Congressman Beall, the former mayor of Alton, were about the most natural of any depicted. Some years ago, when Billy Sunday was campaigning against the devil in Chicago, he organized a parade of men, women and children into the red light district. One paper printed an editorial panning him unmercifully for the procession, claiming that it would give hundreds and perhaps a thousand or two of young boys and girls their first glimpse of the palaces of sin that at the time would be on their best behaviour and would only serve to show that the "houses" and barroom fronts looked much more comfortable and alluring than some of the squalid homes of some of the marchers. It may also be true of this picture, while the cruelties are supposed to be flaunted in their most horrible and revolting forms, many of the folks will not forget how well dressed and "perfectly at ease" most of the women were that were within their portals. The apparent life they led was, on the camera vision, much "easier" than that of an eight or ten-hour grind behind the ribbon counter. But, no matter what effect the moral lesson may have, the film is going to stack up nickels and dimes for the exhibitors. And this "stacking" will be done, notwithstanding that "minors" under the age of 21 years, are barred at the La Salle exhibition. The committee may be doing good work. But if the committee can make that work lasting, then all will be well, but once the film manufacturers make use of such work for their own individual gain, then clamp down the censorship lid and exalt the Funkhousers. Mark.

THE UNBORN.

Nancy Lee Gertrude Bondhill
Dick (her son) Wharton Jones
Richard Greenville Edwin Powers
J. A. Hamilton Esther Hough
Bernice Hamilton Elinore Jackson
Robert Lee Clark Comstock
Dr. Ahlbad Bert McKel
Grace Worthy Molly Gilmore
Mrs. Worthy Julia Hurley
Mr. Worthy Lewis Sealy
District Attorney Victor A. Stewart
Jack Osborn Chas. Hamlin

A trade showing was given last week by the Kules Co. of a five-reel feature entitled "The Unborn." It starts off as a most conventional melodrama and drifts off into a visualized preachment against abortion. Just exactly the connection between the melodramatic story and questionable value of malpractice, is not readily discerned. The picture opens with a city man encountering a country lass, whom he betrays and abandons to marry a woman in his own set. The girl is about to become a

mother, runs away from home, works in a factory in New York, her child is born and the man lives with his wife in ignorance of the fact that he is a father. His own wife has no children and the man constantly yearns for the joys of parentage. The girl he wronged dies and leaves her son, who sells newspapers. The man encounters the newsboy and adopts him, not knowing it is his own son. How the child lived with him without ever having mentioned who his mother was is not explained. Later, after a quarrel with his stepmother, the boy decides to leave the house and his father, going to the boy's room, discovers the youth fondling his mother's gingham dress and bonnet. "You are my son." "So you are the man who wrecked my mother's life." Boy leaves and goes back to selling papers. In the interim there is flashed a lot of scenes of Dr. Ahlbad's office, which is patronized by women in need of illegal operations. This matter is apparently dragged in by the heels with the idea of creating sensationalism. The doctor finally runs against the law and in making his escape shoots at the father. But the boy, seeing the doctor with the revolver, yells "Daddy" and jumps between to receive the bullet. He dies, forgiving his father. Most of the captions are in verse. The picture is a palpable attempt to trade on the success attained by "Where Are My Children?" but is not likely to achieve its purpose. Jolo.

BROKEN FETTERS.

Mignon (as a child) Kittens Reicherts
Mignon (grown up) Violet Mersereau
Kong Heo Charles Francis
Bruce King Earl Simmons
Foo Shai Frank Smith
The Captain William T. Dyer
Mr. Demarest Paul Panzer
His Wife Isabel Patterson
Lawrence Demarest Wm. Garwood
Mike Paddy Sullivan
The Detective Guy Morville
Chang Charles Fang

Reg Ingram wrote and directed "Broken Fetters," the July 3 release of Bluebird. It is an Oriental melodrama, with the Chinese atmosphere of Shanghai and New York Chinatown very well reproduced. The American consul at Hong Kong is murdered by a robber, leaving his little girl an orphan. His native friend, a Mandarin, adopts the child and brings her up to womanhood as his own. She prays constantly for a glimpse of her native land and is thus an easy prey for a Chinese white slave dealer, going readily with him to America. There she is held for a price. A young American artist, cast off by his father for refusing to enter commercial life, secures her for a model and falls in love

with her. The slave dealer attempts to take the girl unto himself. After a series of exciting melodramatic happenings, the artist spirits the girl away, is forgiven by his father, etc. There are a number of capital Chinese portrayals, chief among which is that of the heavy, exceptionally well played by Frank Smith, and worthy of special mention. A better than average program feature. Jolo.

WHAT HAPPENED AT 22.

Louise Lloyd Frances Nelson
"Dave" Wilson Arthur Ashley
Andrew Hart Arthur Ashley
Frank Knowlton Gladden James
Joseph Knowlton Frank Burbeck

The Frohman Amusement Corp. is releasing through the World "What Happened at 22," scenario by Paul Wilstach, directed by George Irving, starring Frances Nelson and Arthur Ashley. The story is frankly melodramatic, but classically told and capably acted by an exceptionally good company of artists. A forger secures positions through a crooked employment agency. A young girl from the country applies for work. The forger wants to marry her, but she is mistrustful of him. Eventually she secures a position as companion in the home of a criminologist and is loved by the man's son. The crook forges a check for \$35,000 and cashes it at the bank. That is the only weak spot in the chain of melodramatic happenings. People do not draw such sums from banks in cash. Big business is carried on by check and if there exists any doubt as to the value of the check, it is certified. However, that is a mere detail that will pass unnoticed by spectators who pay to see films. There is a surprise denouement at the finish in which the crook is exposed through the quick wit of the girl, who is taken in the arms of the son of the house and everything ends happily. The various twists and turns in the story serve to keep the suspenseful interest. As a program picture, "What Happened at 22" should go the route and please as it travels. Jolo.

CASEY AT THE BAT.

Casey DeWolf Hopper
His Sister Kate Toncray
His Daughter May Garcia
Hicks Carl Stockdale
Judge Blodgett William H. Brown
His Daughter Marguerite Marsh
Her Sweetheart Frank Bennett
The Politician Robert Lawler
Casey's Brother-in-law Bert Hadley
The Doctor Hal Wilson
Casey's Admirer Frank Hughes

Here is another DeWolf Hopper feature, the exhibitor who has played Hopper features in the past a word to the wise is sufficient—to those who have not played any of them one needs but to say that this Triangle-Fine Arts feature is just another example of a good idea gone wrong. "Casey at the Bat" has been a standby of Mr. Hopper's in recitative form for many years. It should have made a corking subject for a comedy picture, but William Everett Wing, who adapted the scenario, saw fit to make a cheap mushy heart thriller of the story and the result was that the tale, coupled with Mr. Hopper, who failed utterly to look the part, and who acted it extremely badly, did not turn out at all in the manner that one assumed it would from the title. As a feature film "Casey at the Bat" will fall short of expectations, although the title will attract money. Fred.

THE PHANTOM.

"Phantom" Farrel Frank Keenan
Avie Bereton Enid Markkey
Crabbe Robert McKim
James Blaisdell P. D. Tabler
Dr. Radcliffe Charles K. French
James Bereton J. Barney Sherry
Bertie Bereton Jack Gilbert

Frank Keenan is seen to the utmost advantage in "The Phantom," a Triangle-Ince feature which is the attraction the current week at the Rialto. The story is by J. G. Hawks and was directed by Charles Gibby, both of whom have done their work exceedingly well. As a feature "The Phantom" contains all of the elements that go toward making a successful picture production. There is suspense, atmosphere and, above all, it is well acted. The latter feature makes a melodramatic crook film seem like a high society drama. A little suggestion of love interest weaves its way through the story and the ending with a slight comedy touch makes the picture all the more forceful. As a matter of fact Mr. Keenan could well do a series of features dealing with the adventures of "Phantom" Farrel and get away with it in great shape, providing, of course each story was as complete in itself as the present one. Fred.

SELIG ATHLETIC FILMS.

The first reel of a series of twelve Athletic Feature Films that are to be released weekly by the Selig Company through the V-L-S-E was shown privately this week. It contains some scenes of Mike Gibbons training and in a three-round bout with his brother Tom; a couple of hundred feet of billiards played by Koji Yamada and Albert Cutler and a wrestling bout between Doc Roller and Frank Dalkus. There is nothing about the pictures that will appeal particularly to the regular film fan, but they will undoubtedly serve to attract the barbershop sports in the small town to the picture houses if properly worked up through the sporting columns of the local papers. The billiards and the wrestling are by far the most interesting. The Gibbons portion of the picture contains nothing that is at all novel or exciting. Fred.

PATHE

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EXHIBITORS

THE SHOP GIRL.

Winifred Childs.....Edith Storey
Peter Rolis.....Antonio Moreno
Ena, Peter's sister.....Lillian Burns
Peter Rolis, Sr.....John Costello
Mrs. Rolis.....Mrs. Soule
Lord Raystan.....Harold Foshay
Ellen.....Marion Henry
Madame Nadine.....Josephine Earle
Lilly.....Claire McCormack
Sadie.....Emily Leaske
Megelson.....Thomas Mills
Floorwalker.....Eddie Dunn
Mr. Van Brunt.....Templar Saxe

C. N. & A. N. Williamson are given as the authors and Geo. D. Baker as the producer of "The Shop Girl," a Vitaphone Blue Ribbon Feature scheduled for release June 26. Nobody is starred, though Edith Storey has the stellar role and Antonio Moreno is a close second. It is an exceptionally well selected cast, barring Miss Storey, who played her part very well, but is not the type one would select for a clothes model. These women are always unusually handsome not only in figure but in face. Miss Storey can console herself with the reflection that there are few, if any, good actresses who are good looking. Nobody ever saw a dressmaker's model with an intellectual face. Miss Storey's face is that of a thinker, not a model's. There is a long cast of varying types all well played and the details of the productions are exceptionally well carried out ranging from shipboard scenes to department store and the homes of

the rich and the poor. But the plot is hopelessly conventional. A dressmaker's model encounters a rich man's son on board an ocean liner. The young man's sister tells the model he is engaged to another woman and is merely flirting. The model passes him up and when she receives an invitation to have lunch with a buyer and slaps his face she loses her position and is blacklisted. She eventually secures a position in a department store, the owner of which happens to be the father of the young man she met on board the ship. Through a ruse the superintendent lures her to his apartment and starts to "rough-house" her. Enter the young man to the rescue; the superintendent loses his job (continues to puff a cigarette like all stage villains) and — Jolo.

THOSE WHO TOIL.

Jane Brett.....Nance O'Neil
William Jameson.....Herbert Fortier
John Jameson.....Victor Sutherland
Tom Powers.....Tom Tamper
Jim Morgan.....John Sharkey
Company Doctor.....Fred Chasten
Bert.....Ray Chamberlain
Annie Brett.....Adelaide Hayes

There is little or nothing new to the story of "Those Who Toil," a Lubin (V-L-S-E) feature by Daniel Carson Goodman, directed by Edgar Lewis. It is a Capital vs. Labor tale, the capitalist a hard, self-made man who lets his workmen strike rather than accede to their demands for a raise, his son who goes

to personally investigate and is weaned over on the score of humanity; there is a female leader of the workmen (Miss O'Neil) who has suffered much, and there you are. This may sound very conventional, but in its screening there is well sustained melodramatic interest, excellent photography, fine acting and elaborately and expensively produced mob scenes showing the strikers burning oil works, etc. A great deal of care was taken in securing types and atmospheric detail. Judged from the standpoint of a program feature, V-L-S-E will be reasonably safe in rating the picture "Class A." Jolo.

EAST LYNNE.

"East Lynne" does not lend itself to screening as readily as one would imagine. At least the William Fox production with Theda Bara as Lady Isabel is in some respects a disappointment. Not that it isn't good but that it isn't better. One possible mistake was a bringing of the play up to date. By this is meant modernizing the action as for instance, when Lady Isabel and Sir Francis

slope in an automobile. Then again Miss Bara looked too young even as the youthful wife, and when she donned a wig and glasses to disguise herself as Madame Vine, her apparent youth could not be concealed. Somehow or other the tears which the play has brought to the eyes of millions of theatre-goers are not released once more in the Fox picturizing. Lady Isabel's sufferings do not seem as poignant; Sir Francis Levison's villainy seems mild by comparison with some of the machinations of modern screen villains and even the death of Lady Isabel's child passes without exciting any undue emotion. The only bright spot was the playing of Lady Isabel's husband by Ben Deely, heretofore known to fame as an impersonator of slovenly ocean characters. It is worth while seeing Ben play the long suffering husband with silvered hair which has become grey long before its ordinary time. Ben is some leading man. He will surprise you. Even the constant rendering by the orchestra of "Then You'll Remember Me" does not sufficiently conjure up Lady Isabel's mental sufferings brought about by the one false step she made in her otherwise pure life. Jolo.

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LENORE ULRICH in "The Better Woman"
MARY BOLAND in "The Price of Happiness"
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LILLIAN LORRAINE in "Should a Wife Forgive"
FLORENCE REED in "The Cowardly Way"



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SHOWS IN CHICAGO.

Chicago, June 21.

With the weather more of the fall variety than anything else, the theatres are profiting thereby.

The single new legitimate show arriving in town was "Mr. Lazarus," with Henry E. Dixey as its star, and it opened last night at the Princess. As Dixey is quite popular with local show folks, the show had a good advance sale.

"So Long Letty" (Olympic), "A Pair of Queens" (Cort), "World of Pleasure" (Palace) and "World of Frolics" (Columbia) seem to be the biggest money getters.

"Nothing But the Truth" is slowly

picking up at the Garrick. May Irwin is doing fairly well at Cohan's Grand but leaves Chicago Saturday, going to her Thousand Islands mansion for the summer.

"Treasure Island" is not making the gains anticipated at the Colonial, and the show withdraws from local gaze this week.

SHOWS IN 'FRISCO.

San Francisco, June 21.

"The Brat," by Maud Fulton, opened at the Cort Monday with a \$1 top scale. The gross up to next Sunday night may run about \$6,000 for six performances.

The business at the Alcazar (dramatic stock) is going along nicely.

Ardat Elaine (O)
Austin Joe (O)

B

Bacon Frank
Barkhaw Lillian
Barton Sam
Baxter Blanche B
Bayard Victor
Beate & Beags (C)
Beatty S M
Bentley Betty B
Bernard Sam
Bernie Jessie (C)
Berlin Lulo (C)
Bertrand Dixie
Beeson Violet
Binns Geo H
Bradford Susette
Brulce (C)
Burke Eddie (C)
Burns Stanley D
Burt Jack
Busley Jessie

C

Henry & Adelaide
Cabangh Earl
Caird Madams
Capman Jess (C)
Carow Mabel
Carman Miss C
Carr N
Carrollo Susie
Carus Emma
Chas William K
Chia Toss Tr (C)
Clair Roy
Clark Bert (C)
Clark Mrs F F
Clark Florence
Clark Hubert
Clark Mae
Clarr Herbert (C)
Clausius & Scarlet
Clay Eveline
Cleveland & Dawry (C)
Cline V E
Clinton & Sheldon
Cochran Mr
Cole Alice
Coleman Wm R
Collins H
Coogan Jack (C)
Cooper Maude
Cornelia & Ardelle
Cort Amore & Carr
Creighton Fred
Cullen Paul
Cumming F (C)
Cunningham Bob (P)
Curran Helene F
Curran Max (O)

D

Dainton Leslie
Dale Paul
Dale Stanley
Dalmore
Dammere George (C)
Dare May (P)
Daryl Mildred
Davies Mabelle
Dawson Miss O (P)
De Gray Sisters (C)
De Haven Mrs Carter
Denny Lew
De Paula & Mellon (C)
De Vere Billy
Devine & Williams
Dixon & Dixon
Donegan Thomas (P)
Dorsch Al
Douglas J C
Douglas W J
Doyle John T
Doyle T John (C)
Drew Beatrice (P)
Dupreese LeHoen
Earl Leon (C)
Edmonds Billy
Edwards Ben
Edwards Florence
Egan Mrs T J
Elkins Alice C
Ellott & Mullen
Elvera Cecilia
Emerson James E
Emerson Joseph E
Emert L A (O)
Emmy Mrs Karl
Erford Mrs Dick
Escardo Maud
Evans Dolly
Everett Frank
Fairbanks Evelyn
Fantaine Mrs A (P)
Farlardeau Doll I
Farrell Jack (O)
Fatty Chas C (C)
Fauer Jack
Fautina Madams
Feinberg Abe
Feider Mr
Felhue Thelma (O)
Ferriere P F
Fitzgerald John
Fitzgerald & Lorens
Fitzgibbon Lew
Florence Daisy
Ford John
Foyarros Mr & Mrs
Francis Frank (C)
Francis Milt (C)
Frankeno Mrs H
Fredericks Paula
Fredericks Arline
Freidkin Mrs Joel
Friedman Jenny

E

Gallo James
Gardner Irene
Gardner Oscar
Garry Charles J
Gears Flying (C)
Geno Tom
Georgette F L
Gilbert Eva L
Gill M & F
Goodman Ed V
Gordan Bros
Gorman Gene (C)
Gould Madeline
Gould Olga L
Grady Harry
Gray Amanda
Gray Norma
Gray W Chris
Gray Charles (O)
Grow Herbert (C)
Guertin & Gibson (C)

F

Haagen Helen
Hallfax Danny
Hall Geo (P)
Hankins E E (C)
Harris Val
Harvey E M (C)
Hayes Edward
Hayes & Wynn (C)
Hayman Ada
Heath Mabel (C)
Heeley F (C)
Hendrick Gene (C)
Hennessy James F
Henry Jeremiah
Herman's Pets (C)
Hess & Hyde
Hill Eddie
Hill Eddie (O)
Hill Will H (P)
Hobson Florence (C)
Hoffman Wm
Holman & John
Holmes Norine
Howard Ben
Howard Charles
Huber Leon C
Hudson Lillian (C)
Hurley Billie
Huston Walter
Hyde Arthur

G

Illman William
Ingersoll Florence (C)
Iormes Sid (C)
Ira Lillian (C)
Irving V

H

Jackson Steve
Jafolo Tom
Jarvis & Dare
Jasper F G
Jeffries Florence
Jennings Fred
Jesop Willford
Johnson Babe (C)
Johnson & Fowler (C)
Jonathan (C)
Jones Edith
Jones Wm J
Jordan Bob (C)
Joyce Ned

I

Kaas Edw
Kalli David (O)

J

La Blanc Lee J
La Dae Evelyn
Lam Alice (C)
La Mar Leone
Lambert Eddie (C)
Lambert
Laypo & Benjamin
La Rue Ethel
La Rue E (C)
La Tell Fred (O)
Latham C & A
Lawrence B & V
Lehman Genevieve
Leipzig Mrs L
Lemley Jack
Leolith Leslie
Leonard Raymond
Leonard & Willard
Leon & Adelaide
Leroy & Hall
LeRoy Paul (O)
Leslie Bert
Lestlie Otrilla (C)
Lester Nat (C)
Levillith Leslie
Little Beatrice
Lindwall Ralph
Livingston Mrs B J
Lockwood Helen
Londons Flying
Loring J C
Lorraine Evelyn
Lowry Ed
Lucas Jimmie
Luby Ruby

K

Mab & Weis
Mac Miss Connie
Mack Charlie
MacNamara Walter
Medie Co
Mannon Jack
Mantell Dottie
Marcell Jimmy
Marousen E
Marshall Edw
Marshall Lew (C)
Martin Howard (C)
Martin Iretta
Martin Miss M
Martin Oscar
Masculin Prince
Matthews Wm A
May Hailo
Maybelle Snowie
Mayo Louise (C)
Mayo Masie
McAroy Chas F
McColgan Midge (C)
McCollum C A
McConnell Kathryn
McCorrack Hugh

L

McWaters & Tyson care Weber Palace Bldg
Moore & Hauger 1657 Edenside Av Louisville Ky
Murphy Theo E Dir Arthur Klein

M

Nonette Keith's Boston
Norvelles The Keith's Boston

N

Orr Chas Friars Club N Y

O

Paterson Burdella Keith's Washington
Pielert Sam & Co Forsythe Atlanta

P

Redford & Winchester Keith's Boston
Reilly Charlie Variety San Francisco
Roode Claud Keith's Washington

P

St Elmo Carletta Variety N Y
Simpson Fannie & Dean Earl Variety N Y
Stanley Alleen Variety N Y

S

Thurber & Madison care M S Bentham
Tighe Harry and Bobette Variety N Y
Towne Fenimore Cooper Bway Theatre Bldg N Y

T

Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

V

Wise Tom Keith's Philadelphia
Williams Elsie Temple Hamilton

W

Adams Eugene
Adams Mabelle
Adams Ray
Adams Miss T
Adelaide & Hughes
Adeline Sisters
Aldrich George A
Aimey Bertha
Alvares (C)
Anderson Howard
Anderson Jessie (C)
Archer & Carr
Ardath Fred

A

Bacon Frank
Barkhaw Lillian
Barton Sam
Baxter Blanche B
Bayard Victor
Beate & Beags (C)
Beatty S M
Bentley Betty B
Bernard Sam
Bernie Jessie (C)
Berlin Lulo (C)
Bertrand Dixie
Beeson Violet
Binns Geo H
Bradford Susette
Brulce (C)
Burke Eddie (C)
Burns Stanley D
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Henry & Adelaide
Cabangh Earl
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Chas William K
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McWaters & Tyson care Weber Palace Bldg
Moore & Hauger 1657 Edenside Av Louisville Ky
Murphy Theo E Dir Arthur Klein

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Nonette Keith's Boston
Norvelles The Keith's Boston

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Orr Chas Friars Club N Y

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Paterson Burdella Keith's Washington
Pielert Sam & Co Forsythe Atlanta

B

Redford & Winchester Keith's Boston
Reilly Charlie Variety San Francisco
Roode Claud Keith's Washington

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St Elmo Carletta Variety N Y
Simpson Fannie & Dean Earl Variety N Y
Stanley Alleen Variety N Y

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Thurber & Madison care M S Bentham
Tighe Harry and Bobette Variety N Y
Towne Fenimore Cooper Bway Theatre Bldg N Y

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Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

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Williams Elsie Temple Hamilton

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Iormes Sid (C)
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Jarvis & Dare
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Livingston Mrs B J
Lockwood Helen
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Loring J C
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Lowry Ed
Lucas Jimmie
Luby Ruby

B

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O
Oliver Jimmie
Oliver Trilie
O'Meara G (C)
Osborne Teddy
Ostman Charlie (C)

P
Pagana
Page Jack
Paine Raymond S
Paka July
Paka Tools
Paquette Arthur
Parker Rena
Park Emily
Pattee Mabel
Peiltier Dora (C)
Peterson Clinton S
Phillips Goff
Phillips Mr & Mrs N
Picaro Willie
Piemmons Marie
Polk Jack (C)
Potter Billy
Power W H
Powers Lou
Preston Bobby
Purcell Jimmie

Q
Quirk Mrs P J

R
Racey Edward
Rammage R
Rammerer Jack
Rannires Frank (C)

Ranson John W
Rapp W Curtis
Rappel Alther (C)
Raulette Louise
Readick F (C)
Reynolds Earle
Rialto Miss
Richards Martha
Richardt Sisters (C)
Richmond Mrs J S
Richards Mrs Harry
Rigby Arthur (C)
Rinehart Goldie
Roberts Musical (C)
Robinson Margaret
Robinson W (C)
Robson Pauline
Rooney Julia (C)
Rosen Eileen
Rose Amelia (C)
Rothchild Mrs L H
Rousby Edwin
Royal Jack
Russell Eddy
Russell Grace M

S
Sailley F S (C)
Salvaggi Marthe
Schade Harry
Schaeffer Lillian
Schmitter Rose
Sequin F
Shattuck Lillian
Shen Evelyn
Shoffell Gladys E
Sherwood Donald
Shetterly Chas C
Shilling Pearl

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Simonsen Mr
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Snyder Frances (C)
Southland S
St James W H
Stanley & Corbett
Start Helen (C)
Stevens Clara
Stevens Emma
Stillwell Marguerite
Stover B W

T
Taylor Frank
Terry Walter
Terry The (C)
Thomas Ruby
Thriller Harry
Tighe Harry
Tilton Lucille
Timmins Billy
Timmons Ted
Tisl Van (C)
Torcat (C)
Tojotto & Bennett
Truesdale Fredk

V
Valentine David (C)
Vance Gladys (C)
Vann Jack

Van Cleef Irene
Van Dell Harry (C)
Van & Davis
Vert Hazel (C)
Von Dornum Jeanette

W
Wahl Miss D
Wally Richard
Walsh Billy
Walters Harry (C)
Walsham Alice
Ward Helen
Watts & Lucas (C)
Watson W
Weisberg Frank (C)
Western Billy (C)
Weston Lucy
Weston Willie
West Ford
Wheeler Elsie
White Frankie
White E (C)
Willard Chas
Williams Bert
Williams Mrs G
Williams Hattie
Williams Mae
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Wilson Doris
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Full particulars in New York, apply by letter, Mr. Dell, care VARIETY, New York.



THE KNOCKOUT SONG HIT "YOU'RE A DOG-GONE DANGEROUS GIRL"

NEW YORK AMERICAN, SUNDAY, JUNE 11, 1916

'You're a Dangerous Girl' Big Hit for Jolson

AL JOLSON, star of the Winter Garden and incidentally one of the cleverest singers of the present generation of certain types of songs, is wildly in love with "You're a Dangerous Girl," which is destined to be the big Summer hit. Mr. Jolson has been using this number in "Robinson Crusoe, Jr." at the Winter Garden, and the fact that he closed his long engagement in this production last evening will not diminish his affection for "You're a Dangerous Girl," for, in the words of Mr. Jolson when he takes the Twentieth Century today for sunny California, a hundred copies of the song will be packed in his wardrobe trunk and marked "This side up—handle with care."

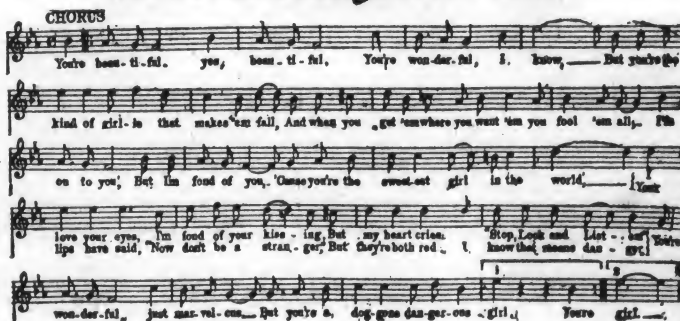
By AL JOLSON

SHOULD be a very good judge of songs of the popular type, at least. I don't mean that I know more about popular songs than any one else, but I have had so many opportunities of trying out so-called popular songs that I can almost tell them with my ears closed. If you ask me what constitutes the make-up or the necessary element of a popular song I could do no better than dissect "You're a Dangerous Girl."

First of all the song is about a woman. The greatest songs of our time have been about women. Kipling is about the only poet who can get away with poetry that doesn't concern the feminine sex. "You're a Dangerous Girl" very cleverly goes from the classes to the masses, as one will observe by the words. First of all, it particularizes by speaking of a particular girl, and then it has the necessary punch at the end, for the chorus winds up with "You're a dog-gone dangerous girl." It gives me pleasure to get hold of a tune like this because the words mean something. The songs that I have sung in the past have usually been fairly strong on melody, but I don't always insist that they be, because I have enough confidence in my ability to put over a song so that I don't rely altogether on the melody. But with "You're a Dangerous Girl" there is a happy combination of words which have a meaning back of them and which are sensible—a thing that you cannot say about the average popular tune—and the melody is catching. The best recommendation I can make for the piece is that I am singing in it.



AL JOLSON You're A Dangerous Girl.



Talk
about
"Pep"—
"Dangerous
Girl"
is full
of it.

Best
"Double"
on the
Market
To-day—
and as a
Single
WOW—
What a Hit!

By GRANT CLARKE and
JIMMIE MONACO

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220
Broadway



New York
City



CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Vance and Vance have dissolved vaudeville partnership.

Andrew H. Talbot bears the call of the wild and is getting his fishing tackle ready.

Harry Chappell, the Madison (Wis.) manager, is recovering from a recent illness.

Dollie Williams has joined the "Revue de Luxe" act.

The Windsor is announced to close for the summer Sunday.

The Palace, Rockford, Ill., has closed for the summer.

Will Hough is up in Michigan writing some new tabs.

Frank Crosby is handling the advance for the Siebel dog and pony show that is now playing in this section.

Carlos Sebastian plans to produce a novel outdoor show at the Green Mill Gardens starting June 22.

The Bathmars have gone to Richmond, Ind., to enjoy a long vacation rest. It is their first in two years of vaudeville traveling.

The time originally laid out on the road for "The Warning Bell" will be played by the George H. Bubb tour of "Ikey and Abe."

Art Angel and Frank DeVoe have decided to discard their present act and will shortly be seen in a new offering.

Swan Wood has fully recovered from the

effects of a recent accident when she broke a small bone in one of her ankles.

Wanda Lyons is now enrolled as a prima donna with the "World of Pleasure" at the Palace.

Floyd Covell is to be seen about the Rialto. He is trying to land a permanent berth for next season.

Claude (Kid) Long has signed as one of the advance agents who will be out with one of the "Girl Without a Chance" next season.

Lester Rose has been exonerated of the charges preferred by the Chicago police against him in the death case of May Fields, who died recently from an overdose of drugs.

There is little likelihood of the Trocadero, Issy Weingarden's little burlesque house on South State street, ever resuming as a burlesque theatre again.

Fred LeComte, of the producing firm of LeComte & Fleisher, is acting as assistant manager of the local offices of the "Ramona" spectacle.

Catherine Powell, who played the Majestic last week, has engaged passage for London June 24. She expects to live in North London indefinitely.

Winnie Duttons, of the Ridings Duttons, is slowly recovering from the effects of a fall at the Centennial Celebration in Fort Wayne when one of the horses fell on her in such a manner as to fracture a bone in her left arm.

The Parkway, a few blocks removed from Covent Garden, is closed and a sign outside says, "closed for alterations." The Clarendon, further north, is also closed and will not likely be reopened.

From a list of 50 shows, the management of the New theatre, Estorville, Ia., has selected the opera "Martha" as its opening attraction, Sept. 20. The house will be managed by F. H. Graff.

Madge Leon will arrive in Chicago July 16 for a summer visit prior to going to Detroit, where she will become a member of the stock burlesque company at the National theatre.

Charles Ellis of Boston who for years has been the concert manager of some of the biggest grand opera stars, including Melba, has organized a stock opera company that will tour this section next fall.

Cards have been distributed broadcast calling attention to the statement that the Saratoga Hotel is "unfair to organized labor." The cards bore the label of the Chicago Federation of Labor.

Sam Kahl denies that he is going down to the Atlantic Coast on a pleasure trip within the near future as reported. He plans to take a good vacation, though, before the summer is over.

John Reed is no longer handling the managerial reins of the Chicago theatre. The house is being looked after during the summer by J. J. Garrity, who is Shubert's general representative at this point.

Omar Hebert has formed a new vaudeville act which he styles Hebert's Revue, comprising seven people most of whom were late members of LeComte & Fleisher's show, "Sept. Morn" company.

The Lincoln shows, given on Saturday and Sunday only for the present, so far have turned in profit to the house. If the weather becomes too hot the theatre will be closed for the summer.

Everett Bigelow has organized an act with ten people and equipped it with a Japanese tea garden setting and will send it over the Pan-tages tour early in July. Mabel Bigelow will be featured with the offering.

The De Luxe theatre, which is opposite the Covent Garden, which threw open its doors last week, has vaudeville booked in by the Webster agency. The De Luxe is not considered "opposition" by the Garden management.

Claude (Tink) Humphreys, with outing flannels, golfing outfit and full sojourning equipment, left Chicago flat June 16 and took a fast flyer to New York where he expected to combine pleasure with business, with more attention to the former.

When the "Experience" company closed its Chicago theatre engagements Saturday, the players were taken back to New York by the company manager, Arthur Miller. There will be three companies of "Experience" on the road next season.

Issy Weingarden has returned from a business trip to New York. He will be very prominent in burlesque next season and in addition to having out two shows on the road will also delve in the local stock proposition again.

William Jacobs, Richard Hoffman, Irving Tishman, Irving Yates and George Menno have sworn by the Milky Way that they will stick together on their auto trip east where they plan to spend a fortnight's vacation. They left Chicago Sunday.



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Over at the Cort, attaches say that reports to the contrary notwithstanding that the "Pair of Queens" show has not been doing less than \$7,000 a week and that the receipts during a bad weather-convention week was phenomenal, all things considered.

Lee Parvin, who was out all season in advance of "Twin Beds" and was with it on its Coast tour, is now in Bermuda, where he is enjoying himself as far as solid enjoyment comes from catching from 10 to 15-pound fish is concerned.

The loop ticket brokers reported a good advance sale on the Henry E. Dixey show which opened at the Princess Tuesday night. Considerable interest is attached to the opening of "Civilization" at Cohan's Grand and the brokers predict a big sale for the film.

J. G. Burch, manager of McVicker's, who planned to start on a vacation this week, was forced to forego all of its expected pleasures owing to suffering intense pain with an ulcerated tooth. Burch was in pretty bad shape Monday and was under the constant care of both doctors and dentist.

Life is just one press job after another for Sam Gerson. He no sooner jumps from the Princess to the Palace to direct the press booming for the "World of Pleasure" than a new show is sent into the Princess. Sam is back on the Princess job doing good work for "Mr. Lazarus."

The LaSalle Musical Comedy Company, playing an extended engagement in Fort Wayne goes from that point to the Orpheum, Harrisburg, Pa., where it will play six weeks. Then will follow the company's first rest in two years of solid playing, the tour to resume with new Association time.

Ned Alvord, press publicist for the Association, with the summer hanging heavily on his hands, plans to take out a road company under canvas. For a time he did some special press work for the Galvin road company. Ned came into Chicago the latter part of last week to fix things up for his new venture.

The Orpheum, Madison, Wis., closed for the summer Saturday. It will reopen with Finn & Helman vaudeville booked through the Association August 15. In fact all of the Finn & Helman houses that are dark for the heated months will resume show activities at that time.

Ethel O'Brien, of the Covent Garden company, became a regular heroine morning of June 16 when she sounded an alarm of fire at her rooming house on West Erie street. She not only aroused more than 50 persons from deep slumber but ran a block in her bare feet and night dress to notify the department.

Some of the boys around the Majestic building last week took up a collection for the doortender of the Academy, who has been temporarily stricken blind and must receive special surgical treatment. All of the agents and boys who know the young man well contributed generously.

The Watler Terry and company act was booked into the Empress, Des Moines, and was billed as Jane Kane and Girls. The Simon Agency which had the act up to last week claimed some commission was due and evoked the judicial powers that help them to collect. The act settled.

The Howe London shows have not been reaping the b. o. harvest expected on its present trip through the Dakotas. The show is reported having encountered pretty nice weather. The Jerry Musgavin-Bert Bowers interests, which also control the destinies of the John Robinson Shows, now touring the Coast, report big profit with the latter organization.

There was a grand ritual and recapitulation meeting scheduled for June 20 at 11:30 P. M., with Big Chief James W. Fitzpatrick as the principal guest of honor of the White Rats, it being Fitzpatrick's first appearance here since being elected to the high office of the order. Harry Mountford was also expected to be present and deliver a speech.

The Gus Sun Circuit plans to play more tabs next season than it has at any previous time. All of the tabloid shows that have had routes laid out by the Association and U. B. O. have been submitted to the Sun offices, the expectation being that the Sun routes will take them up when the other circuits have been played.

The remains of the late Acton Davies were shipped to Athol, Mass., from Chicago for

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interment last week, arriving at the Davies home town last Friday morning. They were accompanied east by relatives of the deceased theatrical man. His business managerial duties with the "Pair of Queens" show at the Cort have been handled by Dan G. Slattey.

Karl Hoblitzelle departed last Saturday for the Coast where he plans to spend six weeks' vacation, most of the time being enjoyed with his sister in Pasadena, Cal. He was also expected to meet Mort H. Singer en route to Chicago from a flying Coast trip. Before returning here he will visit some of the cities upon the Interstate time in Oklahoma and Texas.

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Evening Sun (The Playgoer) says—"The only comedian in the cast who was very funny was Don Barclay who depended more on his own business than the merit of his lines."

Evening World (Chas. Darnton) says—"Don Barclay scored one of the funniest hits of the night."

Variety (Sime) says—"Among the

personalities to stand out is Don Barclay, a newcomer from burlesque who made a good showing—overburdened with personality—laughs came easy for him."

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Sam Thall departed for the east via boat June 17. His first stop was Buffalo from whence he continued by rail to New York. While in New York he will confer with Harry Mundorf relative to tabloid bookings and will also arrange for some road time for the forthcoming season of "Martha" by the Shea Opera Company. Thall expects to get some deep breaths of fresh sea air and plans to return to Chicago in three weeks.

Pete Mack blew in town from the land of subways last Saturday and forthwith took charge of the Gus Sun offices, while Tom Powell, the Chicago representative, started off on a long vacation. Pete's Windy City friends gave him a cordial greeting and made him swell up like a pouter-pigeon when they told him he was looking great. Mack expects to take a lot

of acts back east with him as a result of his stay here, which will be three or four weeks.

Just when everything was arranged for "A Night in Old Heidelberg" tab to open at Nashville June 19, Harry Weber, from his eastern quarters, cancelled the engagement. Sam Thall then booked in the Hodges-Tyne company and then came word that the Heidelberg date was O. K. Thall wired back it was too late. The Hodges-Tyne players will also play the Chattanooga and Birmingham time that had been laid out for the other show.

A mass meeting of White Rats at Musicians' Hall, 175 West Washington street, was held Wednesday night at which time an "open greeting" were tendered the newly elected Big Chief James W. Fitzpatrick and Harry Mountford, who is accompanying Fitzpatrick on the western trip. Representative Joseph Birnes worked hard to make the open session as interesting in point of attendance as previous meetings held this winter.

Jimmie Lucas, who is one of the principals with the Dave Marion show at the Columbia, last week received a ten-dollar cable from Alfred Butt in London asking him to consider an offer to play at the Butt theatre there. Lucas will not accept as he does not want to go to Europe while the war is on. Not that Jimmie minds so much but his wife does. George O'Brien in New York was responsible for the Butt offer.

James Galvin's "Little Miss Mix Up" company which recently started out to play the road under canvas bumped up against rainy and cold weather and then and there decided to jump back into tab bookings. Monday it resumed its tabloid performances in Nashville for the week, with week stands to be followed the 26th in Birmingham and Atlanta, July 3. The show will feature Johnnie Galvin and carries 28 people, including band and orchestra.

Frank Q. Doyle was engaged by Henry Myers, of the Covent Garden Corporation, to book a number of acts for a week's engagement at Covent Garden, opening last Sunday. The turns engaged were: Flo. Rheinstrom's "Revue de Luxe," Nine Arabs, Maye

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and Addie, and Williams and Fuller. Doyle on Monday reported that he was not certain whether he would book any turns for next week, although it was reported the Garden planned to put in more acts.

George Pierce and Josephine Knoll, who have west in their new act, "Mary from Berryville," had an experience last week while at the Forest Park theatre. They use a rural setting. So do Eldridge and Barlow, who were on the same bill. "Shoots" Eldridge reported at the Park early and had his scenery all set before the Pierce and Knoll stuff arrived. As the stage is small the manager decided one rube scene was enough. Pierce and Knoll's set was not unpacked. As they went on ahead of Eldridge and Barlow they worked in the latter's stage setting.

Battling Nelson, who has been in the Providence Hospital, Detroit, recovering from an operation for appendicitis, left the institution June 16 and following a short stay at a hotel there expects to return to his vaudeville work. Bat was playing a show engagement at the time he became too ill to appear and although all time was cancelled, a new contract was entered upon following his operation. According to word from Detroit Bat is reported having gotten an increase in money, due to the publicity Nelson received for the loss of his appendix.

Full rosters for I. Weingarden's two burlesque shows for next season are practically complete. Weingarden, upon his return from New York Monday, reported that the following had been signed: Star & Garter Show—Asa Cummins, manager; John M. Clark, Bert Rose, Jacqueline Tallman, James Coughlin, Margaret Lee, May De Lisle, Walter Wolf, Jess Wise, Will Colini; "September Morning Glories"—Joe Carlisle, manager; Bert Bertrand, Ethel Reynolds, Gene Darley, Flagg and Beall, Margaret Walts and Pauline Harria.

The Indiana Centennial at Fort Wayne, which lasted two weeks, starting June 8, proved a big affair in every way and was largely attended from all over the state. One of the features was a big open-air show provided by the committee which had E. F. Carrothers, of the United Friars Association, Chicago, send the following acts to Fort Wayne: Riding Duttons, Fink and Hughes, Bobber's Ben Ali Acrobats, Florence Troupe, Okara Japs, Jess Henderson, Borsini Troupe, Ferris Girls, Frank and True Rice, Four Milani Brothers and Rhoda Royal's Elephants.

Legitimate shows saying farewell to Chicago next Saturday night are: "Treasure Island" at the Colonial and May Irwin in "83 Washington Square" at Cohan's Grand,

Fred Barnes went to west in January. At Vancouver, B. C. he slipped on the ice covered steps of a passenger train on the Canadian Pacific and received some ugly injuries. In fact his head got an awful bump and several stitches were necessary to close the wound inflicted. Barnes sued the road last week for \$10,000 damages and expects to collect.

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The Chicago Musicians' Club at 175 West Washington street last week paid \$140,000 for the site on which they have been leasing heretofore, the purchase being made of Emilie J. Rose. This ground was held by lease by the Musicians for \$4,000 a year, the lease having about 24 years to run. The lease was made January 1, 1890, to John R. Walsh for a home for the Chicago Chronicle which Walsh owned. The Musicians' club took hold of the lease about seven years ago and having it in use as a clubhouse. Rose paid something like \$100,000 for the fee about three years ago and by the sale to the musicians has realized a profit of \$40,000.

American Hospital bulletin: Leo Hopp, recovering from recent operation; Mabel Burdell (Electrical Venus), showing improvement following serious operation; Margaret Newton, continues to gain strength; Margi Stewart, under observation for operation next week; Max Mandel, slightly improved; Fern Stone, getting along nicely; Babe Thornton, to be operated upon for appendicitis next week; Lottie Harrolle, on the road to recovery; (Mrs.) W. L. Rosenberg, getting better daily; Marie Desmond, making progress; William B. Davis, noticeably improved; Elsie De Mar, has left hospital; Ada Cox, shows decided improvement.

Tom Carmody had his first taste of golf last Saturday afternoon. All things considered, it was a mighty good dose. For some time the boys who swing the clubs have been harping about the fun and benefits derived from golfing. Dave Beebler and Karl Griffs finally set the scenery. Carmody was invited to share their clubs and also share their motor to the links. T. C. was all set when Griffs rode up with his motorcycle outfit which also has a "drag" for another arty. T. C. was caljoned into the car and away the golfers whizzed into the country. They passed several links but refused to stop. A ten-mile ride brought the party up to the links. After the preliminaries Carmody finally made a drive that almost broke one of the best clubs in the bags. As T. C. got teed off nicely the rain

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fell. Carmody's opinion of golf is not universal.

AUDITORIUM (H. M. Johnson, mgr.).—"Ramona," Clune's film spectacle, opened Monday night.

CHICAGO (J. J. Garrity, mgr.).—"Dark."

COVENT GARDEN (Henry Meyers, mgr.).—"The Land of Evermore" was taken off Saturday night; four vaudeville acts added to tank spectacle (second week).

COLONIAL (Norman Field, mgr.).—"Trans-

ure Island," not drawing to any appreciable extent (third week).

COHAN'S GRAND (Harry Ridings, mgr.).—"No. 33 Washington Square" (May Irwin), ending Chicago engagement next Saturday night.

"Civilization" film feature opens June 24 (sixth week Irwin stay).

COLUMBIA (William Roche, mgr.).—"World of Follies" (Dave Marion), doing capacity (fourth week).

CORT (U. J. Hermann, mgr.).—"A Pair of

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Queens" (Joseph Santley-Kathleen Clifford) doing splendidly (eighth week).
GARRICK (J. J. Garrity, mgr.).—"Nothing but the Truth," doing much better since moving here from the Princess (third week).
HAYMARKET (Art. H. Moeller, mgr.).—"The Chicken Trust" (burlesque).
ILLINOIS (Rolla Timponi, mgr.).—"The Fall of a Nation" film, announced to open here July 1.
LA SALLE (Harry Earl, mgr.).—"The Little Girl Next Door" film, drawing profitably.
OLYMPIC (Geo. L. Warren, mgr.).—"So Long Letty," holds up remarkably well (eighteenth week).
PRINCESS (Sam Gerson, mgr.).—"Mr.

Lazarus" (Henry E. Dixey), had Chicago premiere Tuesday night.
PALACE (Harry Singer, mgr.).—"World of Pleasure" running along to bully returns (fifth week).
MAJESTIC (Fred C. Eberts, mgr.; agent Orpheum).—"It came too close to being an 'all women' bill that started out the new week at the Majestic Monday afternoon. The headliner was a woman, the novelty of the show was furnished by a woman, and it was two women that practically copped the applause honors of the afternoon. The show summed up as a whole was good, and the Monday crowd was above the average, the weather per-

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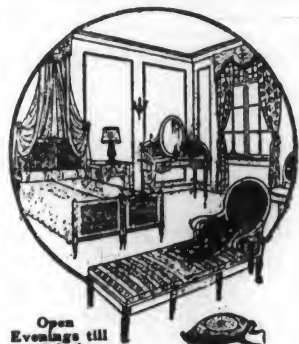
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happening largely responsible for the turnout. Women were also in the majority in the audience, and they were most generous with their applause. Fritz Scheff topped the bill and the little French singer was in splendid voice. She showed willingness in responding to encores. Miss Scheff has fast learned the ways of vaudeville. She sings with liberality and does not stint the audience in point of numbers. She also sings in plenty of topical numbers and mixes her selections up so that now her audience hears Miss Scheff sing to its heart's content. While Miss Scheff was a very important factor in the

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afternoon's entertainment, the Watson Sisters, next to closing and following Miss Scheff, proved that their popularity here is no myth by the way they hauled down big applause and worked overtime. The sisters were on their best behavior and put over a score that was solid and substantial all the way. The Watson Sisters have developed into one of the best feminine "teams" in vaudeville, and they are a wonderful asset to any bill. Marie Nordstrom was also an unquestioned hit, and the Majestic audience manifested its approval of her style of stage work in a manner that must have warmed the cockles of her heart. Miss Olive opened the show with a juggling exhibition. Miss Olive injected considerable pep into her work, but her anxiety to hit up high speed caused several misses. She has a number of excellent tricks in her routine. Bert and Betty Wheeler were "No. 2." Thanks to Bert's Charlie Chaplin imitation and dancing proclivities, the act got over nicely. One would think that the Chaplin stuff was passé and very much scrambled for the discard, yet the Majestic audience seemed to get a lot of fun out of Wheeler's Chaplin "bits." "What Happened to Ruth" was a comedy skit that was played dramatically but was given a farcical ring through the presence of a "drunken plant" in an upper box who kidded the players on the stage at intervals and obtained considerable laughter for the act. Medlin, Watts and Townes, whose names are not as familiar as some of the other acts offering a similar line of stage fol de rol, with songs predominating, got along nicely with their stage budget. The boys sing well together, with the fat boy of the trio rounding up some good fun with his individual style. He puts over a single number with particular effect and he makes each line count. Marie Nordstrom was finely

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received. Brent Hayes was next. His name was not down on the program and a card was placed at one end of the stage bearing his moniker. Hayes showed adeptness with his banjo and encores were demanded. That old-time medley at the finish is a bear. After the Scheff sang the old and the new. Watson Sisters had filled in 17 minutes advantageously, Valentine and Bell closed the show. This pair held everybody in with their cycling tricks, in which the furniture of the room is turned into wheels. The running jump by the woman from a spring-board to the neck of the man astride a wheel unicycle fashion caused laughter on the misses.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Nobody had any kick Monday on the show. They expect a lot for their dimes at McVicker's, and juggling from the laughter and applause Monday, they got it. The Harashima Japs gave the bill a good start, and their combined juggling and comic capers were well received. Wood and Mandeville were a hit. The man has improved noticeably in his work in the past few years, and his voice also sounds to much better advantage than it has for some time. The woman works hard to please. She dances well and throws in sufficient acrobatics to show versatility that booms the average of the act. As the present Wood and Mandeville turn stands it can waste right into any of the Association houses and score substantially. Olive White is not only pleasing to look upon but handles her violin with ease and skill that entertained the McVickerites to such an extent that encores were in demand. She is about the youngest and best-looking violinist in vaudeville captivity. The patter and parodies of the Box Car Duo found big favor, and the two trampish-looking individuals forming

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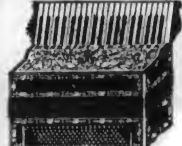
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this turn found the audience with them. Following the Sellig picture of current events, the Five of Clubs was offered. This act is none other than the Juggling Mowatts, bringing their club-tossing to the stage in a new introductory fashion and also introducing a comely young miss who also took an active part in the club swinging. The act went along with much zip and speed, and the deft manipulations of diver-colored clubs were greatly enjoyed and loudly applauded. Halley and Noble talked some minutes about the man's aeronautical flight to help out the woman and then danced. Exchange held up very well, all things considered, while the dancing of the man in particular drew the most attention. The Gypsy Countess and her zymboline (spelling not guaranteed) were a musical feature that pleased exceptionally well. Her topical medley was sure-fire. Julia Nash and company offered "Liz." Audience liked the skit ever so much. Bestowed keen recognition of the Nash girl's talent by bringing her out for several encores when the sketch had finished. Miss Nash made every line tell and skit seemed to afford the audience keen entertainment. The folks laughed intermittently and displayed close attention all the way. Theme rather old, but thanks to Miss Nash's personal efforts landed solidly. The Triangle picture followed the Nash skit. Browning and Dean were carded to show after 2 o'clock.

YOU CAN'T HIDE TALENT

What ASHTON STEVENS, Chicago's Leading Critic, said when Reviewing the act last week at the Majestic (June 12):

LYDIA BARRY TAKES LONE HONORS

Little Woman With Songs and Talks One Bright Spot on Blue Monday Majestic B.M., Says Ashton Stevens.

BY ASHTON STEVENS

JUST as we were about to unfold our hats and steal away from the Majestic yesterday a lone woman, accompanied by a pale gilt piano youth, rushed to the apron of the stage and saved what was left of the afternoon. She was Lydia Barry, entitled in the printing "lyrical raconteur"; and the author of her catch-as-catch-can libretto was June McCree, the celebrated poisoner of the well of pure English.

Miss Barry and her talk and ditties were unheralded in the topline. She was merely the "act" lettered "I."

Tom Lewis, the continent of Cohand fun (when Cohan writes it for him), had expired without flowers at "H" in a "preparedness" sketch that might have been written by an infant.

Ralph Herz, the inestimable Ruggles of the Red Gap comedy that failed with glorious honors at the Chicago, had reverted to his fierce staccato of the musical comedies and passed away peacefully at "G"; Kate Condon, the rotund contralto of the Gilbert & Sullivan Company that was, before De-Wolf Hopper jumped to the nervous pictures, bore bravely but creakily a ripe and rasping cold, and had sung a wheezy swan song for "F."

Thus three stars, or features, not to mention as many merely hired assassins of sorrow, had sent several hundred persons home and iced the atmosphere for those that stayed, when Lydia Barry made her dash.

NO TIME TO PREPARE.

PERHAPS in other circumstances Miss Barry knows how to take up her work gradually, coaxingly, cumulatively. But this was no time for "preparation." She jumped right into the middle of our systems and stirred

both ways. She was vivid, vigorous, unstuffed; she was murderously alive. And it wasn't so much what she sang as what she said between sings.

Presently laughter came back to these marble halls. The blood circulated in accordance with the well known discovery of Dr. Harvey; the heart warmed; likewise the foot. A jolly time was being had by all; old grudges were forgot; neighbor was beaming on neighbor, Miss Barry could have sung twenty little songs and talked twenty little talks—and did not.

Not a bit of it! She was too clever, too artistic, too wise. Directly she had us going—"going good," as they say in the two-daily—she was off and away and positively not to come back till the next show. Vain was the applause, vain Mr. Fisher's beating the band with more of her music.

Three songs, three costumes, three foolish slangful talks about everything and nothing at all—and Miss Barry was on her way with a hit as neat as an ankle. She had killed forty husbands and a pianist in her "widow" trick, mangled many women in her "Hat" skit, and denatured virtually the whole variety profession in her "Vaudeville Dream," and now her tiny curtain was down and down for keeps. She stopped when the stopping was matchless, and everybody went out talking about her. Lydia Barry's fleet showmanship had saved the day.

A SMILE THAT FAILED.

A SLIGHT hope had been aroused earlier by Charles Bensee and Florence Baird. The lady had a languid, Foylike grin that promised. It promised but didn't pay. Their act was described as "songiflage," and with this unwieldy neologism enterprise ceased. They seemed to be far from home on such a big circuit.

Aveling and Lloyd, "two southern gentlemen," if you please, were loudly unfunny and some of their jests called explicitly for a vermicide.

A dainty, pretty sacrifice was Catherine Powell, the dancer, implacably offered up to "open the show."

But why list? Only one spot was bright on this curious Monday afternoon that started with the wrong foot and stayed wrong till all but the end—and that was nobody's fault in the world but Lydia Barry's.

What SIME, Vaudeville's Best Critic and whose opinion no money can buy, said:

Lydia Barry.

Songs.

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Lydia Barry at the Fifth Avenue Tuesday night did three song numbers in 24 minutes. She could have done three more, according to the verdict of the audience which would not be stilled after Miss Barry had concluded, until following several acknowledgments by her in the form of thankful courtesies, she waved her hands deprecatingly, even at that time evidencing the finished performer she is by refraining from the usual delight of the favored, "a speech." Miss Barry has a most entertaining act in the new songs. An act may sing and entertain, but to be most entertaining is another thing, for Miss Barry does not alone sing—she provides amusement as well. It is more than likely the exact style of a turn such as Miss Barry now has could only be found in England. It's songs with dialog and character, without pretense—that is, pretense at anything in the character excepting the conveyance of it over the footlights in a perfectly plain manner without other aid than a suitable straight gown may give, such as Miss Barry's "Widow" number. It is called "A Widow Again." The story song commences to tell of husbands, gone by death or divorce. It's all the same, according to the lyric; when a wife is left alone, she's a widow. After the verses of the song, Miss Barry describes the husbands. Her first was a moving picture actor. He came home at night, but never

spoke to her, just gesticulated and pantomimed. It was unbearable. Once he raised his hand to strike her and his lodge buried him, Miss Barry explains—to allow the audience to understand how she became a widow that time. Others were a brewer and a "lady-killer," but throughout the remainder of the number the humor essence of that picture actor's life remains with the listener. Her first song is "The Same Old Hat," with a couple of flaring headgears on the concert grand piano that accompanies Miss Barry. There are ways to wear a hat, says the song, by those who can afford to pay for it and those who cannot. As the working girl who liked the hat but not the price and upon seeing the cost on the tag, 85.50, asked if that was a pinocchio score, Miss Barry gave regular fun to those in front. And then she capped her first two snappy numbers by a third, "A Vaudeville Dream," wherein she did the first half of a vaudeville bill, the picture to open, a juggler, "coon shouter," song and dance girl, and a dramatic sketch. The latter was of the "triangle" variety—wife, husband and lover—extremely well travestied by Miss Barry, and it caught the house with a whack that must have been heard two blocks away. Lydia Barry has a style of act now that could live forever, for it will always be most entertaining, while containing "material," and in the present turn she has a million dollars' worth of that. At least, Miss Barry makes it look worth that much because Lydia Barry can do it. It takes a performer to put over this kind of a turn.

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were applauded. The act was never better received, although the announcements the man made were lost entirely in the rear of the house, as the fans were in active operation. Martin Van Bergen wears cowboy regalia. Van Bergen relies on his voice alone to carry him over. He sings sweetly and effectively but his routine is not the strongest imaginable. Torcat's Roosters proved a good

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act for this house, although the turn seems to take entirely too much time. The boxing bout did not appear as effective as when seen at McVicker's. The "fighters" did too much bouncing off the platform. Bud and Nellie Heim had everything their own way for an easy comedy score. The children have not made much progress in the past few years, Bud's work remaining much the same. Nellie does not show the pep she used to, and that drum major stuff is very small time. The best bit of comedy Bud did was with the orchestra leader with the "prop bassoon." The

biggest hit of the show was scored by Will Ward and the girls, who not only used up all of their routine but also all of the encores. Ward helped boost his batting average, but the audience seemed to appreciate every selection that was played or sung. Neal Abel registered an easy score. This boy puts over his material nicely, but his songs would go over 20 per cent better were Neal to adorn himself with the burnt cork once again. The Mangan Troupe closed the show and held everybody in with their entertaining routine of tricks.

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ACADEMY (Joseph Pilgrim, mgr.; agent W. V. M. A.).—Business has been unusually good at the Academy of late. The returns the last half were especially gratifying and with the weather of the sort that pulls in the Halsted street folks the house plans to run right along until the weather gets too hot for comfort. Last Friday night there was a full house downstairs, with the balcony holding close to capacity. It was this kind of business that led Manager Pilgrim to remark: "Give me two more weeks of this weather and business, and we will run right through without a summer stop." Following the picture display at the opening the Brissons opened the vaudeville section. Man and woman doing familiar routine of contortions. Pleased the Academy audience. The Milani Duo added no speed to the show, although their musical selections were applauded. That there is an all-foreign clientele was apparent when there was not a single hand interruption nor a person rising to his feet when the man and woman ground out a melody of patriotic airs. Even an encore of "Wake Up America" had little effect. Act could use some snappy topical music. The Bell Mayo Trio offered a combination of talk and songs, with the girl using an "America" song for applause through electric bulbs spelling out the word upstage. Most of the talk went out the back door, although business of man looking at stockinged leg of girl getting a shine on the wharf was surefire. Some of the comedy byplay in "one" landed solidly. Great Three Alaskans were there with special scenery. Even a dog of the

Bekimo type lolled around the stage and played chewing tag with the men's coat sleeves and pants' edges. Talk fell flat. Voices could not be heard clearly. Songs, however, went over. They like singing at the Academy and as the Alaskans voiced some close harmony and barbershop chords the results were certain. One will, no doubt, feel mighty sorry for this act if it plays any hot weather dates. Those stage outfits sure looked stuffy and uncomfortable. That recitation about "The Quiter" didn't accomplish much and should come out with the men going into the vocalizing thing more. All that stage effort to make the atmosphere look real has been done to death realistically in pictures. Act did best with its songs. McDougal and Shannon offered the former Callahan and Mack ekit, "In the Old Neighborhood," and got away with in nice shape. Too much talk, though, for the Academy. The music and dancing was well received. Miss Shannon should try to talk louder when playing such houses as the Academy, where any of the lingo in the English tongue has a battle to land at any time. The show was slow all the way, but Joe Pilgrim says the boys out there don't expect much for their dimes anyway.

COVENT GARDEN (Henry Myers, mgr.; agent, Covent Garden Corp.).—After one week with the "Land of Evermore" fantasy President Myers of the Garden instituted some changes in the form of entertainment. The new order of affairs went into commission Sunday and while it does not yet hit fire it is, however, an improvement. The

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Garden was given considerable attention by the daily reviewers who praised the house but spoke very lightly of the show. With the "Land of Evermore" failing to draw the house beset itself to a rearrangement of program. The Myers corporation made the rounds of the vaudeville agencies and among those visited was the W. V. M. A., but by reason of the Localist-Swartz theatres being in the same booking some the Association was unable to render any assistance. Outside, the Garden was able to pick up a number of acts, mostly through the Frank Doyle offices. Those engaged were a troupe of Arab acrobats, Maye and Addis Flo Rheinstrom's De Luxe Revue, with Frank Knight and Billie Stewart and six girls, and a "male double," Williams and Fuller. Saturday a large number of the men and women used in the "Nevermore" maneuvers were released by the Garden, although the girls doing the diversions and ballet of sprites in the third scene were retained. Of the principals Mildred Goodfellow only remained. The tank was used but the finale was better arranged. Six of the girls walked into the water and disappeared, but the Arabic set of ground tumbler tacked on some stage didoes heretofore not displayed by them by diving into the tank. Some of the Arabs turned somersets and did fanciful tricks. This swimming stuff by the Arabs followed a fast and lively exhibition of their favorite line of acrobatics in front of the fountain stage space. The show under the new form opened with a picture exhibition of the new R. L. Goldberg boob Weekly cartoons by Pathe, amusing to some and unfunny to others. Pipe organ numbers were offered in turn by Carmenza Vondelet and Axel Christensen, with the latter playing all the stage accompaniments. Sunday afternoon the show did not make much of an impression as the audience was entirely too small to make a demonstration in such a big house. There were less than 200 persons on the ground floor. When Christensen was playing "The Rosary" and several white-out-fitted girls were hawking candles up and down

the uncovered wooden aisles the effect was most unnatural. Later Myers cautioned the girls and the organ had its way unmolested. Why the Rheinstrom revue was put on first was not explained. Knight and Miss Stewart worked very hard but the conditions were against the act making much headway as there was unmistakable evidence that vaudeville turns cannot use the pipe organ accompaniment and get away with it. Knight danced advantageously and Miss Stewart sang effectively. A pleasing number was an eccentric "double" by Knight and Kathryn Fleming. Toward the close of the show Miss Stewart led a bathing suit number, Miss Stewart showing off a trim figure to advantage in a becoming beach outfit. The number looked immense in front of the pool. Knight did well with "Walkin' th' Dog," but was forced to follow it too soon with a song when he had not fully regained his breath from dancing on the other number. The "wedding number" made a nice "flash." Maye and Addis followed with their vaudeville act, doing the best with their songs. Only portions of the talk could be heard in the rear of the house. Williams and Fuller exchanged considerable patter, Lew Fuller handling the comedy end. A parody was used for the finisher. Some of the gags caused laughter. Then came the fountain finale, with everybody on for the last curtain. Covent Garden may continue to experiment until it has hit a drawing feature. Then look out! The crowds will pour in so fast Myers may soon forget that he had a "bloomer" at the opening.

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THAT'S ONE
THING I KNOW

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HITS FOR ALL OF
THE ACTS
ALL OF THE TIME
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SAN FRANCISCO

VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.

Phone, Douglass 2213

EDWARD SCOTT, in charge

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Nat Willis headlining show is always a favorite here and scored accordingly. Wilfred Clarke and Co. in "Who Owns the Flat?", really funny. Grace La Rue was out of the bill Saturday, Sunday and Monday, replaced by Diero. She returned Tuesday fully recovered from indisposition. Maude Fealy and Co. in her second week at the house produced "Her Decision," unworthy of her efforts. Werner-Amoros opened the show successfully. Claude Albright and Mario Rudolf

in songs, operatic and popular, very well liked. Dan P. Casey in his second week, still popular. The Gladiators closed the show.

EMPRESS.—The Neffsky Troupe of Russian Dancers well liked. The Six Yoscarys, who closed the show at the house, were excellent, and Jessie Hayward in "The Quitter" was thoroughly enjoyed. Warren and Dietrich were very good. Charles Geraci played his accordion in fairly good shape. The Three Links with their barrel jumping opened the show. Jerome and Lewis were the surprise of the show with their singing. The Great Westin proved interesting, and Gene and Katherine King played and sang very well. Ben Smith was well liked and Weston's Models prove to be far above the average as a posing act.

PANTAGES.—The show at the Pantages held three hits. The first was scored by the Empire Comedy Four and the second by The Six Stylish Steppers, who closed the show. "The New Leader" was the third and cleaned up all the laughs of the show. General Pisano open-

HENRY CLAY GRANT

ed the show and proved to be a great asset. Morris and Sherwood and Those Southern Folks both proved satisfactory.

CORT (Homer F. Curran, mgr.).—Maud Fulton in "The Brat" (1st week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Film feature.

ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic Stock.

SAVOY (Homer F. Curran, mgr.).—Dark.

WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players (63d week) 1st week starring "Monte Carter."

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

HIPPODROME (E. A. Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Monte Austin, the baritone soloist and member of Feist Staff, is vacationing somewhere in Missouri.

Bill Dalley, he of the bald spot, has severed his connections with the W. V. M. A. offices.

AUTOS--Great Bargains in High Class Used Cars
Buick (5-passenger) . . . \$250
Hupmobile Roadster. 280

(Electric lights, top and windshield. New tires. 25 miles to one gallon)

Special Speedster . . . 375
(Fast and Classy)

Overland (touring) . . . 250
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(roadster; overhauled, repainted top. Electric lights. Great buy)

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Will give you any car you want at much less than you can

CHARLIE AHEARN
PRINCETON HOTEL

116 West 45th St., N. Y. City

Bryant 3582

For some time a rumor has been in circulation that Alexander Pantages is coming here, but the date of his arrival is not known.

Carrie Gobel Weston, talented daughter of Mrs. Ella Herbert Weston, is spending a few weeks in Yosemite Valley.

Mrs. Harvey Johnson, wife of Feist's local representative, has gone east to spend several weeks with her relatives.

Rumor has it that the W. V. M. A. is after the booking of the Strand theatre, now in the course of erection.

Opening Sunday, June 18, Monte Carter (Iszy) will be starred by the Wigwam Dramatic Company for four weeks. The announcement that Monte will do straight dramatic work has a knockout and few remember that at one period of his career, Monte was associated with several high class dramatic stock organizations.

Athena, the Oriental danseuse, has started over the Pan tour as the star of "Bride of the Desert," a spectacular dancing act, conceived and staged by J. J. Cluxton.

Francis Shanley, of Continental Hotel fame, has changed his mind again and wants it known that he is to marry Vilma Stock. First "Shan" was engaged to her, then he wasn't and now he is.

Harry Cornell, Pantages, Oakland manager, resents the report that his house has been doing poorly and states emphatically that at present the show shop is doing as well (if not better) as at any time in its history.

Monday, June 12, Chrystal Horne opened as leading woman at the Alcazar. Following the opening the critics gave her some excellent notices and the young lady is accredited with having made a solid hit.

Outgoing mails to Australia will carry the news to Charles King, the coast actor, that his sister, Mrs. Agnes Emlay, dropped dead at her residence June 12. The deceased was a victim of heart failure, known to scores in the profession, who at various times had partaken of her hospitality and unambiguously spoken of as one of Oakland's finest women. Mrs. Emlay was a native of New York and has a son, Fred, who has appeared in several picture productions.

MEYER'S
15¢
MAKE-UP

LEST YE FORGET!

The Only
and Original

JIMMIE LUCAS

Just Finished 40 Weeks U. B. O. Theatres

NOW 4th Consecutive Week, Columbia Theatre, Chicago

SEE US NOW

Big Success at Keith's Palace Theatre, This Week (June 19)

SAM H.

LOU

WHITE and CLAYTON

In "A STUDY OF ECCENTRICITIES"

One of the Biggest Hits at the Palace this Season

Opening in September with The Shuberts for Winter Garden Production

READ!!!!

Chicago "Tribune."

O. L. Hall said:

McIntyre and Heath and WHITE and CLAYTON, two blackface acts, had it their own way at the Majestic.

New Orleans

Evelyn Nesbit and Jack Clifford find rivals in WHITE and CLAYTON.

VARIETY said:

Colonial.

The Colonial bill on Monday night of this week contained one of those surprises that crop up ever so rarely these days, but when they do strike they are a bolt from the clear sky and the wreck and havoc that they cause are marked and remembered for many a day. The bolt from the

blue on this occasion was the dancing offering of Sam H. White and Lou Clayton, on next to opening, and what these two boys did to the show was "good and plenty."

New York "Clipper"

Colonial.

The boys, WHITE and CLAYTON stopped the show before it got started.

THANKS TO CLIFFORD FISCHER

Direction ARTHUR KLEIN

VARIETY'S

Year Book of the Stage and the Screen

Will be published in
September, 1916

It is the first annual volume VARIETY will thereafter yearly publish, detailing the people and the doings of the stage up to the date of publication each summer.

"Variety's Year Book" when issued will be placed on sale throughout the United States, Canada and Europe.

No one is authorized to solicit advertisements or announcements for "Variety's Year Book" who is not provided with the special contract and receipt blank that must be issued in duplicate to every advertiser.

All communications should be addressed to Variety's Year Book, Times Square, New York City.

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Bill works out far better than it looks on paper. Witt and Witner opened with ordinary athletic act; Sherman and Uttry, fair; Claire Vincent and Co., went well; Oklahoma Bob Albright, excellent; The Langdons, snappy; Claire Rochester, good; William Garton and Co., good; Wheaton and Carroll, topped the bill easily; Bee Ho Gray, closed, holding the house well.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—A "Patriotic and Preparedness" program, arranged last week had a great stroke of luck by opening on the day of the announcement of the calling out of the troops. Well advertised.

HIPPODROME (Robert G. Larsen, mgr.).—Dark.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pictures. Excellent.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Business being bolstered by stock burlesque chorus. Big gross, small net.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Biggest gross for a small time house in New England.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Excellent.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Summer season started this week, with elimination of small time for straight picture program.

GORDON'S OLYMPIC (J. E. Comerford, mgr.).—Pop. Good.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Excellent.

PARK (Thomas D. Sorolre, mgr.).—Pictures. Good.

GRAND (George Magee, mgr.).—Dark.

ANNOUNCEMENT

The proprietors of YANDIS COURT, 241-247 West 43rd Street, N. Y. City, beg to announce to its patrons and friends that

MRS. FONTAIN

the former housekeeper whose doings were unknown to them, is no longer in their employ. They would appreciate in confidence any information concerning said Mrs. Fontain.

Address all communications to Mr. Henry Claman, 241 West 43rd Street, New York City.

A REAL NOVELTY ACT—WITH A BIG SURPRISE FINISH—FOR REAL MANAGERS

F. MARINO and R. RICH

IN THE ITALIAN PIANO MOVERS

Direction, **AARON KESSLER**
(THE LITTLE MAN WITH SOME KNOWLEDGE)

Act Fully Copyrighted

LOUISE ORTH

Playing the Canary in

OLIVER MOROSCO'S Musical Comedy Success, "CANARY COTTAGE," Now Running at MASON OPERA HOUSE, LOS ANGELES.

WHAT THE CRITICS THINK OF HER WORK

HENRY CHRISTEEN WARNACK in Los Angeles "Times": "Among the women Louise Orth has the most beautiful voice. Her personality is both wholesome and winning."

GUY PRICE in Los Angeles "Herald": "Louise Orth, beautifully blonde, fills the titular role to an attractive nicety, and handles her vocal assignments in bewitching fashion."

MAITLAND DAVIES in Los Angeles "Tribune": "Louise Orth made a most beautiful Canary and played

the part as well as she looked it. She was charming."

OTHEMAN STEVENS in Los Angeles "Examiner": "Miss Orth was captivating; she was a bewildering mass of color and beauty, and lent effulgence to the production."

LOS ANGELES "EXPRESS": "The Canary was played by Louise Orth, a beauty who sings and acts charmingly."

LOS ANGELES "RECORD": "Miss Orth is one of the stars. She is good looking and dances well."

Al. Beckerich, manager of the Roma theatre, Berlin, Ont., is in town looking up attractions for the celebration to be held when the name of the city is to be changed to Kitchener.

Jack Roche has left the Parkhof and has joined the Bonstelle Stock in Detroit.

The German-American Cafe has opened an ice rink on the roof and engaged several skaters.

CALOX

CLEAN YOUR TEETH WITH
OXYGEN

by using Calox, the Oxygen Tooth Powder. Decay of the teeth is caused by germs, which produce acids that destroy the enamel. Calox contains Oxygen and Milk of Lime. The Oxygen destroys the germs and the Milk of Lime neutralizes the acids, while the powder itself whitens and polishes the teeth.

Sample and Booklet
free on request
All Druggists, 25c.
Ask for the Calox
Tooth Brush,
25 cents.
McKesson & Robbins
NEW YORK

The Actors' colony at Crystal Beach has opened for the summer.

Michael George, formerly a local newsie, has returned to Buffalo after a successful season with a musical comedy company.

The air dome at Carnival Court has substituted pop vaudeville for the regular picture program.

HONOLULU, H. I.

BY E. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.).—Lytell-Vaughan, stock (7th week).
YE LIBERTY, HAWAII, EMPIRE, NATIONAL, pictures.
HEINE'S TAVERN.—Vera Lawrence.
YOUNG ROOF GARDEN.—Russian Orchestra. Peggy McClellan, Alice Doughty.
OPERA HOUSE.—Dark.

Honolulu, June 7.
June 10, 11 and 12 Honolulu will revive the Old Hawaiian Holiday, which was June 11, or Kamehameha Day.

The national closing leaves the National's managers, P. Byrne and A. Dennison, without a house. It is difficult to find another suitable location.

The Honolulu Y. W. C. A. have been asked to interest themselves in the conduct of the proposed Film City of Honolulu. They are to look after the girls who will be employed there.

The Cherniavsky's Musical Trio have cancelled their Australian tour and also Honolulu.

Dot Oatman and Bob Cook, with Lew Hoffman, are playing the Hawaiian military post this week.

Molly Pearson (Mrs. E. D. Hales) arrived from Australia last week to join her husband, who is here with the Lytell-Vaughan stock.

LOS ANGELES.

BY GUY PRICE.

The Morin Sisters, who are a fascinating feature of "Canary Cottage," were corralled from vaudeville by Manager Morosco. They have been dancing for several seasons and have become experts in their line.

The Majestic, closed for a week, has reopened with the Kolb and Dill film, "Glory."

William Lorraine, husband of Louise Orth, has returned from San Francisco, having resigned as musical director at the Columbia.

MEMBERS

OF THE

Amalgamated Artists' Relief Association

are regretfully informed of the death of

JAS. E. DONEGAN

A. A. R. A. No. 129
Assessment No. 11

Mr. Donegan's death calls for the usual assessment, payable by Money Order and within thirty days from the date of notice.

CHAS. McPHEE, Secy.-Treas.
227-231 W. 4th St., New York

DAISY LEON

OPENED IN LONDON, JUNE 12th, New Cross Empire.

Then back to London for 6 weeks.

THIS WEEK, JUNE 19th, Empire, Edinboro, Scotland
American Representative, EDWARD S. KELLER

Ed-LOWRYS-Irene

ORIGINALITY IN SONGS, TALK AND DANCES
FEATURING A DANCE UNIQUE,
ORIGINAL AND SPECTACULAR
NOW—Prospect, Brooklyn

Direction **Pete Mack**

RUCKER AND WINFRED

NOW PLAYING
LOEW CIRCUIT

WORLD'S GREATEST EBONY HUED ENTERTAINERS

DIRECTION **TOM JONES**

Bee Ho GRAY and SOMMERVILLE Ada

ASSISTED BY UNION, IN
"PASTIMES OF THE WEST"

BOOKED SOLID UNTIL APRIL, 1917.

Direction, **MAX HAYES.**

MARY DORR

I BELONG TO NO ORGANIZATIONS AND NO SOCIETIES
I LIKE AUSTRALIA
BUT WHAT IS MORE IMPORTANT
AUSTRALIA LIKES ME
THAT CAN INFLUENCE ME IN ANY WAY

MARY DORR

I PLAY WHERE MY MANAGERS TELL ME.

Owen Davis, the author, is conducting make-over rehearsals of "Mile-a-Minute Kendall," and is materially improving the comedy.

Harry Mestayer has been placed under two-year contract by Morosco.

Harold A. Levy, one of Victor Herbert's assistants, is directing the Auditorium orchestra during the showing of Thomas Dixon's "The Fall of a Nation."

A bunch of "Canaries," including Charles Ruggles, Eddie Cantor, Eunice Burnham and



LEW M. GOLDBERG

Presents

Two Musical Casads

Clarence and Mabel

is twenty minutes at "Brooklyn Point"

The biggest two people musical act in vaudeville.



MARION MORGAN

Classic **DANCERS Art**

NOW (June 19), BRIGHTON BEACH, New Act in Preparation

Bert Williams

Ziegfeld "Follies of 1916" New Amsterdam Theatre

Herbert Corbell, motored to the mountains Sunday and picnicked all day.

Leo Carrillo is living at the beaches during his stay here.

Frank Stammers has gone east and Frank Rainger has taken charge of the stage for "Canary Cottage."

NEW ORLEANS.

By O. M. SAMUEL.

SPANISH FORT (M. S. Sloan, mgr.).—Paolotti's Band and Dansant.

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

Herb Trustee and Ruth Meeker are an added attraction at the Cadillac.

Julius Murry, the booking manager for the Shuberts, spent his vacation in New Orleans, coming down from New York by boat.

The city has permitted Mrs. Henry Greenwall to construct a huge wall on her property adjoining the Triangle, which obscures the saloon next door.

AT LIBERTY

HAROLD BERG

Fast Ground Tumbler and Acrobat
Will Join New Act on Wire
724 Stockton Drive, San Diego

Max Graf has been in New Orleans seeking to dissolve the suit of Herman Fichtenberg against the World Film Corporation.

Max Fink is leading the orchestra at the Cosmopolitan.

Report has it the Lafayette, leased jointly by Kiaw & Erlanger and the Orpheum Circuit, will have a feature picture policy next season.

Work on the new Orpheum, to be erected here, begins Oct. 1.

Skating has been discontinued at Spanish Fort, owing to the heat.

The Hippodrome will remain closed over the summer. W. A. Parsons has not announced its policy for next season.

The stage crews of the Tulane and Crescent theatres are busily engaged in redecorating the interiors of those houses.

ST. PAUL.

By O. J. NEWMAN.

EMPRESS (Gus S. Greening, mgr.).—Frank Burton and company, well liked; Mosher, Hayes & Mosher, liked also; McCleod and Carp, well received; Pintel and Quaking good; Brown and Bristol, liked; Lena Hegri has a unique and well-liked act.

NEW PRINCESS (Bert Goldman, mgr.).—The first half of the week offers The Mystic Bird, Six Royal Hussar Girls, Pearl Davenport, Terry and Harvey, photoplays. Second half: Six Galvins, Frisch, Howard and Tella, Bjorck Bros., Harris and Lyman, photoplays. METROPOLITAN (L. N. Scott, mgr.).—23-24, "The Passing Show." Other houses closed for summer season.

"IN A
SOUTH SEA
ROMANCE"

LEE'S HAWAIIAN DUO

Proving to be a hit over the W. V. M. A. Time

BOOKED SOLID

Direction **SIMON AGENCY**

TOM-KENNEDY and BURT-ETHEL

IN ENGAGED, MARRIED AND DIVORCED

LOUISE DRESSER

VAUDEVILLE TOUR UNDER

THE DIRECTION OF

JENIE JACOBS



HOUDINI

Address care

VARIETY, New York

—TRIXIE FRIGANZA—

ONE OF THE PIN FEATHERS

IN

OLIVER MOROSCO'S "CANARY COTTAGE"

A BAD CRACK

My wife has gone to Atlantic City to recuperate for next season's battle. Immediately some wise guy cracks I am not paying as much attention to billiards as formerly. Understand, boys, I'm not trying to alibi myself, but did you ever get me in street clothes? I look like one of Mack's best or Hill's worst models. Every tailor who sells me a suit of clothes loses his reputation.

ANOTHER CRACK

—George White made to Lew Brice from the Palace stage, a misunderstanding, both good fellows, both good hoopers, both great in their line of endeavor (apology to Walter Kingsley). Would like to see them in a contest of Pill Pool. "You winged my pill." No need for animosity, boys.

I THOUGHT I'D DIE.

—Al Herman didn't die. The panic is on when he acts up; it's a tremendous black commotion.

NOW COMES A SECRET

—I really shouldn't divulge. It happened in Peoria. There was a huge Irish audience in the theatre. It was jammed with Hibernians. White and Clayton were about to go on in white face. I stopped them

and said, "Boys, disguise your personas, they will only stand for one Hebrew face out there." They blacked up and always thereafter continued to work in black face. The strange part of the affair is that the audience stood for me in my natural, unadulterated face and I had no opposition on that bill. I owe Lew Clayton \$2.00 for 7 years. Try and get it. I need my sugar to pay my ad. bills, so the poor newspaper men don't lose their jobs.

AN APOLOGY

—Is due Arthur Kleine. "I'm sorry, Mr. Kleine."

A REAL GOOD ACT

—was grabbed by Jo Paige Smith when he took Joe Kane in "The Little Immigrant." Grit Joe Kane's happy sober smile. I am the only-audience-actor-good-samaritan.

Boys, time cuts out some good laughs. Come up to the Colonial Theatre this week, sit in front and applaud me and after the show as a reward I'll tell you all the stuff they don't print.

W. T. H. DO I CARE THAT—

Lou Payton used name of Al. J. Olson down south; he didn't try to hide and he isn't a Swede. The only difference was about \$2500.00 per week.

Stan Stanley

Morris & Fell book Al Herman and Stan Stanley.

NOTICE—MANAGERS

If Your Business Needs a Boost, Book

"CREO"

IT NEVER FAILS

R. BOLKE, 523 E. 156th Street, New York City



Mme. Sumiko AND CO.

Japan's daintiest Prima Donna. Assisted by four Flowery Kingdom Dancing Maidens. A Sensational Novelty Feature of 1916-17 The Only Act of Its Kind in America Just finished a most successful consecutive 40 weeks for W. V. M. A., Interstate, U. S. O.

Direction, H. B. Marinelli

THE JOY FIENDS

DAVE

GERTIE

NOWLIN and ST. CLAIR

BOOKING THROUGH

ROSE & CURTIS PALACE THEATRE BLDG. NEW YORK

Originator of the GOLD DUST TWINS

JEAN BYRON

BLACK FACE COMEDIAN

Singing and Dancing

Care VARIETY, Chicago

4 MARX BROS. and CO.

In "HOME AGAIN"

Are for the Summer



INTRODUCING THEIR ORIGINAL NOVELTY
The WIRELESS ORCHESTRA
U. S. O. TIME

THE MINIATURE REVUE

Lillie Jewell Faulkner

PRESENTED BY

Per. Address, "Manikin Cottage," Lake Street, Muskegon, Mich.
(The Originator of Manikin Baseball)

Playing U. S. O. Circuit

Direction, HARRY FITZGERALD

(not)

WAR NEWS

AUSTRALIA TO BE CONQUERED BY

EVELYN CUNNINGHAM

A STUDY IN DAINTINESS

RICKARDS TOUR
Australia

Direction MARK LEVY

THE PEERLESS

JIM (E.N.) MAC WILLIAMS

PIANOLOG COMEDIAN

DOING HIS OWN ACT



JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

A new comedy dramatic playlet in four special scenes by John T. Doyle. NOTE:—Any high class recognized artist in need of a sketch drop me a line. I have several. Next Week (June 26), Mannion's Park, St. Louis

GENE HUGHES and JO PAIGE SMITH
PRESENT

The Pint-Sized Pair

JOE LAURIE and ALEEN BRONSON

IN (Registered Copyrighted)

"LOST AND FOUND"
Not BIGGER—But BETTER than ever
(Orpheum Circuit)

UNCLE DICK
SAYS:
"One friend should always help out the other, but some fellows always want to be the other."

LITTLE BILLY
BRYANT SAYS:
"Cut my hair like daddy's, with a round hole in the centre."

A—LAUGH—EVERY—FIVE—MINUTES

FREAR-BAGGETT-FREAR

"BASEBALL IDIOSYNCRASIES"

TIME—OF—ACT—TEN—MINUTES

NOTICE TO MANAGERS

Now under construction, an ENTIRELY NEW ACT FOR NEXT SEASON. Refined, high class and handsomely staged. The aristocracy shooting novelty of vaudeville.

MAJOR

DAKOTA

"MY LADY RAFFLES" with

JIM WILLIS and ROYAL BESSIE

Is a big novelty

INASMUCH AS

It is practically a sketch in one

LOEW CIRCUIT

DIRECTION MARK LEVY

WANZER AND PALMER

"JUST TIPS"

(Copyright No. 38003)

Direction
HARRY FITZGERALD



**BUSTER
SANTOS
and
JACQUE
HAYS**

In Their New Act,
"The Health
Hunters"
Direction
Simon Agency



**Florrie
Transfield**

OF THE
TRANSFIELD SISTERS
BACK IN VAUDEVILLE



McINTOSH and his "MUSICAL MAIDS"

The noblest sight on earth is a man talk-
ing reason and his wife listening to him.

Fred (Hank)

**FENTON
and
Harry (Zeke)
GREEN**

(AND CAT?) IN "MAGIC PILLS"
Fully Copyrighted



**Catherine
Crawford
AND HER
Fashion
Girls**

BOOKED SOLID
Direction Arthur Pearson

IF YOU BELIEVE IN
PREPAREDNESS
PLAY

**FRANK PARISH
AND PERU**

A BIG GUN IN
VAUDEVILLE-
AND
A BULLS-EYE HIT.

General FRANK EVANS.



A MAN DON'T CARE
A WHOOP ABOUT
A GIRL'S CONTROL
IF SHE HAS GOOD
CURVES. (IT'S DIF-
FERENT IN BASE-
BALL).

**BILLY
BEARD**

"The Party from
the South"
Direction
PETE MACK

POLICE NEWS

A MYSTERIOUS
PERSON HAS BEEN
DEPOSITING A
STRANGE LOOKING
BAGGAGE IN THE
CITY GARAGE
BARELY OF THAT
THE POLICE ARE
LOOKING FOR THE
CULPIT AS THE
SUSPECT SAYS
SOME DIRTY WORK
HAS BEEN COMMITTED
SUSPICION POINTS
STRENGTH TO ONE
PAUL HOLLAN
WHO WAS SEEN IN
THE NEIGHBORHOOD
ACTING MYSTERIOUSLY
THE POLICE THINK
THEY ARE ON THE
RIGHT SCENT
THE CASE WILL
COME UP
LATER

TAKE THE WORLD AS IT
COMES, MAKE THE MOST
OF IT AS YOU GO ALONG.
LET THE PAST TAKE CARE
OF ITSELF, LOOK FOR BETTER
THINGS IN THE FUTURE
AND BE CHEERFUL.

EDWARD MARSHALL
SHALCOLOGIST
LECTURING IN THE FAR WEST
TRAVELING IN A FORD
VAUDEVILLE DIRECTION ALF. T. WILSON

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.
REYNARD

Permanent address, Marion Theatre, Marion, O.

**HOLDEN AND
GRAHAM**
ARTISTIC VERSATILE
NOVELTY

ARTISTIC IN
EVERY DETAIL
**Vera
Sabina**
Represented by
MAX GORDON

**FRED.
DUPREZ**

Returns to England July 8 to star in
"Mr. Manhattan"

Last half this week (June 19), Fifth Ave.,
New York.
Next week (June 26), Keith's, Philadelphia.
Pretty good for the old boy who used to
drive the ash cart.

**JIM and MARIAN
HARKINS**

Direction, NORMAN JEFFERIES

IF IT SWIMS
Our Agent Has It
Neiman and Kennedy
are
KING PINS IN THE BOWLING
ALLEY of JASBO
LOEW CIRCUIT
Dyreckshun MARK LEVY

Freddy James'
Find
JIMMY FLETCHER
"The Dublin' Up
Single"
Regards to Abe Friedman.
Richards Tour, Australia
Direction Mark Levy

**HOWARD
LANGFORD**
(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

BESSIE LEONARD
Kid in Comedy
Soubrette-Characters
151 Cove-New Haven, Conn.
DOT MARSELL
Ragtime DYNAMO

ALFREDO
Address Caro VARIETY, London
HETTIE DEUMM
PRIMA DONNA WITH
"7 Colonial Belles"
M. S. Benthams, Palace Theatre Bldg., New York

**LA SCALA
SEXTET**

International Grand Opera Stars
A POSITIVE RIOT ON THE PANTAGES CIRCUIT

PAUL THE FRITSCHES BERT
The Tramp and The Girl
Dir. LOUIS SPIELMAN, Palace Bldg., N. Y. C.

This space belongs to

**RAWSON
AND
CLARE**
But
I
am using it
OSWALD
Address me
Woodside
Kennels
Woodside, N. Y.

**Coy De
Trickey**
The Cinnamon Girl
Doing quite
well. Thank
you!

The Prodigal Son
usually likes
the "Fatted Calf."
Walter Weems.
Exile.
Fals at Home, I miss you.

3--KUNDELS--3
Sensational Tight Wire Artists
TOURING AUSTRALIA
Under the Personal Direction of
HUGH J. MCINTOSH
Address Tivoli Theatre, Sydney, N. S. W.

PETE MACK
Submits
MARTYN and FLORENCE
(Vaudeville's Best Opening Act)

Hendricks and Padula
LOEW CIRCUIT
THE FAYNES
A CLASSY, FLASHY PAIR
Representative, JACK FLYNN

Violinsky

The Wizard of The Violin and Piano, desires through this medium to extend his sincere thanks to the United Booking Offices, the Orpheum Circuit and their various affiliations for the many kindnesses extended to him during the past season and to acknowledge his appreciation of the successful efforts of Mr. Harry Weber and his staff in securing a route for him for the coming season.

Violinsky

(ORIGINALITY COMMANDS SUCCESS.)

TEN CENTS

VARIETY

VOL. XLIII, No. 5

NEW YORK CITY, FRIDAY, JUNE 30, 1916

PRICE TEN CENTS



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PRICE TEN CENTS

"WAR SONGS" FLOODING MARKET WITH OVER 400 ON THE LISTS

**Music Publishers Pass Up for the Nonce All But Battle Ballads.
71st Regiment Taught Song Before Leaving. Soldiers'
Song of Spanish-American War Contained no
Reference to War.**

The military activities have provided the much needed stimulant for the slumbering music business, and with the departure of the militia for Texas the eastern publishers awoke with a start to begin an unexpected summer campaign on war melodies. Within a few hours after the mobilization order had been published, over 400 war melodies were flung into the market, and with the exception of the few so-called conservative publishing houses which never take professional advantage of sensational conditions, practically every publisher in New York selected his favorite war songs and temporarily shelved the regular catalogue on a gamble for a speedy and profitable hit.

Two of the big publishing houses were already prepared for the situation, the Leo Feist concern having made early preparations for the publication of "Soldier Boy," while the Waterson, Berlin & Snyder firm had only to revive Irving Berlin's "They're On Their Way to Mexico." Both firms immediately opened activities and soon had individual endorsements for their numbers from various regiments of the militia.

The other firms were in line but a few hours later, the Shapiro-Bernstein Co. offering "My Country, I Hear You Calling Me" and "I Hate Like Hell to Go," the latter a comedy song, for which the exclusive rights have been purchased by Flo Ziegfeld. L. Wolfe Gilbert, realizing that war meant a flood of ballads, turned toward a comedy angle and Monday morning had completed "The Army Blues" which, while applicable to the current affair, could stand publication regardless of such conditions.

Kalmar, Puck & Abrahams jumped into the field quickly with "Follow the Flag You Love," and Bert Kalmar, in addition, composed a special song which he presented to Ray Hodgdon and Bill Woolfenden of the 71st Regiment, entitled "Just Say 'Hello' to the Girls We Know Back on Old Broadway," handing out 3,500 copies to the members of the regiment and teaching the troopers the number just prior to their departure.

In competition with the American publishers it is understood the market will soon be loaded with a series of English war songs, many of which have arrived at the hit stage in Europe, and several of the American publishers have opened bids for domestic rights to those songs which have passed the popularity stage and which are suitable for American publication.

While the rush for song honors will go on, it remains a fact, however, that under similar conditions in the past the songs that swept the country had little or no relation to the wars, the latest instance being during the Spanish-American War when "Hot Time in the Old Town Tonight" was the soldiers' favorite song, the same as happened with the English army that took up "Tipperary."

The possibility of a revival of the old war melodramas was being considered by several producers this week, although no definite announcement to that effect has been made. If such a move goes through, the pieces will probably be rewritten to substitute the present situation for the original one, only requiring a different set of uniforms and a slight change in characters.

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

FOGARTY FOR PRESIDENT.

Members of the National Vaudeville Artists have been talking this week of the first general meeting of the organization, to be held next Monday, July 3, at which time permanent officers of the young society will be elected. Several names have been mentioned by members for the first president.

Eddie Leonard is the temporary president. Lew Fields, Joe Weber, Frank Tinney and Frank Fogarty have been among those talked of, with the general inclination of the members appearing to be largely in favor of Mr. Fogarty, on the ground he is a dyed in the wool vaudevillian who intends remaining in that field, besides bearing in mind the excellent chieftain he made as president of the White Rats.

Toward the middle of the week, it was said, a committee of the members might wait upon Mr. Fogarty, requesting him to take the office and assuring him he would have the support of the vaudeville profession.

FRONT SEATS COME HIGH.

Front orchestra seats for the summer musical shows in New York are bringing high prices, according to the ticket speculators. They say \$7 each is the market scale for the first six rows at "The Follies," while the Winter Garden, since opening with its new show, has been in demand at \$4 and \$5 each down in front. The Lew Fields show at the Shubert has been bringing premium downstairs since opening.

Monday night, however, with the entrance of real summer weather, the prices broke, until all the "Follies" tickets wanted could be had "on the street" at \$3 each, with the other shows corresponding in prices.

\$4,000 TRIO OF STARS.

The Palace theatre, New York, is reported to have considered a combination of sketch stars, proposed by Nat C. Goodwin, to headline at the Palace in an adaptation of "Oliver Twist," for \$4,000 a week.

The trio were to be Mr. Goodwin, Constance Collier and Lyn Harding. It is said the Palace rejected the proposal through the amount of salary asked.

White Rats News
will be found on
PAGES 14-15

BIG SUMMER RECEIPTS.

Up to the current week the legitimate theatres in town that have remained open have been doing remarkable business. The breaks in the weather have been of great assistance in keeping the box office statements at the profit showing point.

"The Boomerang" at the Belasco is carrying off the record for an attraction other than musical comedy. (It has been running over 10 months.) Week before last the returns at this house were \$10,900 and last week the attraction drew \$10,800. This week the house will fall off to a little less than \$10,000, playing seven performances, with a matinee having been added Tuesday and both of the Saturday performances cut out.

"Fair and Warmer" at the Eltinge got \$9,700 the week before last and fell to \$8,400 last week. This week will go but little under the latter figure.

Tuesday night house managers all over town were complaining that the first touch of weather had hit them, and that receipts were off that night.

TOO LITTLE "INSIDE STUFF."

San Francisco, June 28.

Nellie L. Sisk, a non-professional, has secured a divorce from her husband, Charles H. Sisk, theatrical manager.

Mrs. Sisk based her complaint upon the grounds her husband would not tell her his business secrets.

CAST SUBSTITUTIONS.

Chicago, June 29.

Sydney Greenstreet replaces Mark Smith Sunday in "A Pair of Queens" at the Cort.

Mabel Acker and Regina Conelli take the places, respectively, of Madeline Armistead and Miriam Doyle in the same show.

Film at Brighton Music Hall.

A report yesterday said the feature film, "Civilization," might open at the Brighton Beach music hall next week, or July 10, replacing the present musical stock policy.

IN LONDON

London, June 12.

Andre Charlot will produce a revue entitled "More Samples," written by Harry Grattan. The lyrics are by Clifford Harrison and Valentine, with the music composed, arranged and selected by James W. Tate. The cast includes Clay Smith, Gene Gerrard, Guy Le Feuvre, Peter Bernard, Beatrice Lillie, Billie Carleton, Tiny Gratten, Margery Wollaston, Lee White.

In consequence of previous arrangements Herbert Jay will be compelled to withdraw "Tiger's Cub" from the Garrick, to produce "Bluff," a four-act play by a new author, Lucas Landor. The story deals with Bohemian life of the present day in London, many of the incidents being of a strongly dramatic character. "Tiger's Cub" will probably be transferred to another theatre.

Alfred Butt's next production at the Empire is to be exclusively English, with the exception of the "Ladder of Roses" effect (from America). It is entitled "We're All In It," the authors being Frank Dix and George Arthurs with music by Lionel Monckton and Herman Finck. The leading roles will be played by George Graves, Robert Hale, Lupeno Lane, Blanche Tomlin, Eileen Molyneux, Madge White, Dorothy Ward.

Charlie Chaplin's popularity as a film favorite is on the wane. The many references in the press to his failure to answer his country's call and suggestions that he should devote a portion of his income to the needs of the men who are fighting his battles has greatly contributed to this. His former admirers roar heartily at sallies in revue such as "Charlie Chaplin!" "What can have brought him here?" "I thought he wasn't coming to England until after the war," etc.

Bransby Williams, the Dickens character impersonator, is very proud of his son's career in the army. Although but 18, the boy after three months' service was awarded a Captaincy in the Flying Corps and was included in the King's Birthday Honors, being the recipient of the Military Cross.

COMEDIAN JOINS CANADIANS.

Toronto, June 28.

Max Montesole, Jr., son of the literary editor of the London "Spectator," who has been with Margaret Anglin for over two years, arrived here from St. Louis last week and enlisted with 208th (Irish Fusiliers) Battalion, as a sergeant.

He is the sixth son of the Montesole family to enter the service. Two brothers have been killed and the remaining three are on the fighting line.

"RAZZLE DAZZLE" HITS.

London, June 28.

Albert de Courville's production of "Razzle Dazzle" at the Drury Lane re-

vealed a gorgeous spectacle, which finished on the opening night at 12.40.

Robert Emmett Keane and Muriel Window scored big successes, as did also Shirley Kellogg and Hilda Glyder.

The comedy was a trifle weak, but has since been improved with the entrance to the cast of George Formby, who did not join until Monday, owing to illness.

The revue has been condensed 90 minutes and is now running smoothly. Some song hits were written by Harry Dearth, a vocalist member of the cast.

William J. Wilson, the American producer, comes in for signal honors.

"HOBSON'S CHOICE" IS OVER.

London, June 28.

Thomas W. Ryley's production of "Hobson's Choice" at the Apollo occurred June 22 and looks like a pronounced success. The critics declare it better than "Bunty."

Edyth Goodall, Norman McKinnel and Joe Nightingale (the latter a new comedian) excelled.

Tree's "Macbeth" Film No Furore.

London, June 28.

At His Majesty's, Sir Herbert Tree's "Macbeth" film was received without enthusiasm by press or public.

PREPARING EMPIRE REVUE.

London, June 28.

The Empire closed June 24 for rehearsals of "We're All In It."

Robert Hale has retired from the cost and is succeeded by Will Evans.

PLAYFAIR'S RIGHT AGAIN.

London, June 28.

Arthur Playfair has returned to "Bric a Brack" at the Palace, his health restored.

Alfred Butt has engaged Phyllis Monkman for the next revue to be produced at the Palace.



\$1,000 REWARD WANTED IN NEW YORK.

The above reward will be paid weekly to any body who can secure the services of FRANK VAN HOVEN for a tour of the vaudeville theatres of the United States. When last heard of he was appearing in the English music halls.

UNINTENTIONAL "COPY."

That one act may unintentionally "copy" another is one of the several odd developments resulting from investigations of the complaints made to VARIETY's Protected Material Department.

A short while ago Frances Nordstrom, William Pinkham and Co., filed a complaint with VARIETY's Protected Material Department that Al. Hallett and Co., on the Pacific Coast, playing "This Is the Life," had infringed upon the Nordstrom-Pinkham sketch, "All Wrong." The latter has been playing in the east the past season.

To base their complaint (neither of Nordstrom-Pinkham combination having personally seen the alleged "copy"), they submitted an affidavit made by Bensee and Baird, who swore they had seen the Hallett sketch at the Empress, Sacramento, while they were on the same bill with it, had become familiar with the piece and recognized the Hallett sketch as an exact duplicate of "All Wrong," when Bensee and Baird played with Nordstrom and Pinkham at Shea's, Buffalo, early this spring.

VARIETY's investigation disclosed that Hallett and Co. (His wife, Ethel Howe, being Mr. Hallett's principal support), had not played "This is the Life" for some time in the far west. Mr. Hallett's explanation, voluntarily given in San Francisco, when personally asked, (without he being informed of the object), was that in January, 1915, while in New York playing another act, one G. Harold Gilbert submitted a sketch called "This Is the Life" to him, and upon payment of \$25 gave Hallett the rights west of Chicago for it. Mr. Hallett holds the receipt from Gilbert for the \$25.

The Hallett Co. played the "Life" skit for about three weeks, until, when they were at the Hippodrome, Oakland, they saw Nordstrom and Pinkham in "All Wrong." The Halletts thereupon discontinued the "Life" playlet and have not employed it since, doing so without informing Miss Nordstrom or Mr. Pinkham of the use of the "copy" or their stoppage of it.

Mr. Hallett told VARIETY's informant he shortly expected to come east and intended to locate Gilbert, to find why or how he had been imposed upon.

(The publicity rule of VARIETY's Protected Material Department is to publish the circumstances only in cases where an accused or complainant refuses to admit guilt, or in exceptional instances, or in those complaints—like the above—where it seems possible an injustice might be done an innocent party by withholding the facts.)

Hicks Reviving "The Catch."

London, June 28.

Seymour Hicks will revive "The Catch of the Season" at Prince's theatre next autumn.

Lyceum Revue Declared Off.

London, June 28.

The revue at the Lyceum has been declared off and the house will reopen with melodrama in the autumn.

RESISTA?

Next Season's Sensation!
5001 Men have failed. Will you try?

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: June 29, Shreck and Percival (Kroonland).

July 1, Ed and Jack Smith, Jessel and Edwards (St. Paul).

FIELDS SHOW INDEFINITE.

Whether the Lew Fields show, "Step This Way," at the Shubert will go on a road tour next season has not yet been determined, though the chances are in favor of such a trip, with Mr. Fields remaining the star.

The play has done a large orchestra business since its opening, and of late the balcony patronage has shown a decided increase.

It is expected from the present outlook the show will have a summer's run at the Shubert, or near enough into next season to so term it. Mr. Fields is reported as "being in soft" on this production, he having produced the revival of "The Girl Behind the Counter" for the Shuberts, on a percentage and salary basis, without any investment of his own.

Last Saturday Alice Fisher and Laura Hamilton left the show. This week Henry Bergman is out of the performances owing to severe tooth trouble. His understudy, Joe Hartley, got the opportunity to play the Bergman role.

THOMPSON'S AERIAL NOVELTY.

The aerial novelty which Frederic Thompson has evolved will shortly be shown at the 44th Street theatre. For several weeks past workmen have been taking out the seats in the interior of the house and remodeling the stage and auditorium to permit the installation of the new amusement contrivance which will be a decided novelty to Broadway.

The cost of installing the device will be in the neighborhood of \$10,000. It will be an adaptation of the former "Trip to the Moon," which was the original foundation of the Thompson fortune upon which Luna Park, Coney Island, was built. It will represent a ride in a hostile aeroplane over the city of New York depicting the destruction that could be wrought by the dropping of bombs. The plane will carry 200 passengers.

N. V. A. APPLICATION HELD UP.

An application for membership in the National Vaudeville Artists was reported held up early this week, also a route over the United Booking Office's time for an act, which is said to have publicly stated it only intended joining the N. V. A. to "get time."

This remark, made during an argument among several artists, is reported the reason why the act's application for N. V. A. membership has not been acted upon, and curiously enough, the act's route in the U. B. O. appears to have been lost about the same time.

Three Months in Jail for Caulkins.

San Francisco, June 28.

Three months in the county jail was given by Judge Dooling to Charles Caulkins, for money order frauds. The prisoner claimed to be an actor.

SHOW BUSINESS PROUD OF ITS SHOWMEN SOLDIERS

71st Regiment Leaving Gets Fond Farewell from Vaudevillians. Subscriptions Rushing in to Furnish Theatrical Regiment With Two Motor Trucks. Mounted Troop Containing Professionals Organizing.

The departure of the 71st Regiment for the Mexican border was accompanied by a demonstration along the line of March in which several hundred professionals, friends of the theatrical militiamen, took a prominent part. With the 71st went Capt. Ray Hodgdon, Bill Wolfenden (promoted from corporal to sergeant just before the troop's entrainment), Dan Flynn, Harold Kemp and Arthur Farley, privates, and all members of the profession.

While marching from the armory to the trains, friends of Hodgdon repeatedly broke up the line of march in their enthusiastic methods of wishing him well until finally the captain was forced to officially request the gathering to desist in order that he might maintain the proper discipline in his ranks.

The United Booking Offices issued a statement early this week that all employees who had left with the militia or who might enlist in the future would receive full pay during their absence and could return to their former stations upon their discharge from duty. The Moss Circuit (vaudeville) sent out a similar announcement.

Tuesday a movement was started among the vaudeville people of the Palace theatre building to purchase two motor trucks and present them to Capt. Ray Hodgdon's company of the 71st Regiment as a gift from all of the theatrical profession. Lists were gotten up, stating the purpose of the subscriptions, and names commenced to pile up on them, the amounts subscribed ranging from \$5 to \$500.

Late Wednesday afternoon an Executive Committee was formed consisting of Klaw and Erlanger, A. Paul Keith, Martin Beck, E. F. Albee, J. J. Shubert, Lee Shubert, A. H. Woods, Cohan and Harris, Al Hayman, Florenz Zeigfeld, Jr., Henry W. Savage and Feiber and Shea. E. F. Albee is treasurer of the fund.

The original committee comprised Harry J. Fitzgerald, Edward S. Keller and Max Hart. It was expected on Wednesday evening that by Friday morning the list of names on the executive committee would include every one of prominence in theatricals.

The first Mounted Troop of the Home Defense League was organized this week at the 28th Precinct police station, with the membership composed of business men and actors.

The only requirements for membership are the ability to ride a horse, and citizenship in the state. All horses and equipment are furnished free.

The Troop begins with a membership of 34 and is daily rehearsing drills for fire, riots, earthquakes or invasion by hostile forces. The officers are:

Harry P. Dewey, captain; Dr. E. S. Theobald, first lieutenant; Harry Packard, second lieutenant; Richard Mansfield, first sergeant; A. M. Brune, second sergeant; L. S. Hertzog, third sergeant.

The promoters of the Troop, organized for use in case of fires, riots, earthquakes or invasion by a hostile force, hope to secure 100 men in two weeks. The next meeting of the Troop will be tonight (Friday) at the 68th Street police station (near Broadway) at 8:30.

WORDS ON PIANO RECORDS.

During an unexplained lull in the selling of popular sheet music during the past 10 weeks, it has been disclosed a demand has been created for the lyrics of the songs used by the makers of piano records.

Several publishers believe it has had an effect upon their sales. One or two popular music sellers have given permission to the piano people, in return for a royalty, to print the copyrighted words upon the record. The music, also copyrighted, returns a royalty from the "canned" manufacturers to the publishers.

Other music firms have refused to allow the words and music of a song to be jointly reproduced on the piano roll. They say the royalty could not recompense them for the loss of sheet music sales, and as the use of the piano-player has been greatly extended of late year, the objecting publisher sees a menace to their business in them, when the entire song is employed.

THE BLANCHARDS DIVORCED.

A divorce decree was granted Evelyn Blanchard last week, against her husband, Charles M. Blanchard. Alimony of \$25 weekly was included in the order.

Since the Blanchards separated, Mrs. Blanchard has become a vaudeville agent, a calling her husband has followed for years. There is one child.

PANTAGES IN V. M. P. A.

Chicago, June 28.

The Pantages Circuit will be represented in the Vaudeville Managers' Protective Association by Walter F. Keefe, the new general booking agent for the "Pan time."

There seemed to be some impression about following Harry Mountford's recent trip to the Coast that Pantages might remain outside the managers' organization. It is stated, however, this week here on behalf of the Pantages Circuit that such is not the case.

RESISTA?

Next Season's Sensation!
5001 Men have failed. Will you try?

LOU-TELLEGEN AGAIN.

Lou-Tellegen is apt to set the vaudeville agents frantic, if he doesn't confine his variety aspirations to one only of them.

Following a signed statement Mr. Tellegen gave to H. B. Marinelli, authorizing the Marinelli agent to represent him, M. S. Bentham, who believed he was the first to solicit Tellegen for vaudeville, wrote that legitimate actor, asking the why of the Marinelli statement, since the latter tended to place Mr. Bentham in the position of offering to vaudeville managers someone from whom he had no authority. With Bentham's record of many years proving this to the contrary, that agent felt greatly hurt by the imputation on his business ethics.

Monday Bentham received a letter from Tellegen, dated at Hollywood, Cal., June 23, denying he had given Marinelli a statement and saying there exists no written agreement between Marinelli and Tellegen. Tellegen admits a conversation with Bentham looking toward a vaudeville entrance but said his season's plans were not then completed, since he has given the matter no further thought.

The Marinelli office, when sending out the announcement of its representation, enclosed a signed statement by Tellegen, to the effect he had authorized Marinelli and no one else to seek bookings for him.

CONVERSION SUIT STARTED.

An action for conversion has been brought against Misch, the theatrical cleaner, by James A. Timony, who is representing Lottie Briscoe, the complainant alleging she delivered to Misch a seal coat and an embroidered band of gold valued at \$600 for cleaning.

Although requesting her property on several occasions, Miss Briscoe claims the cleaner has refused to deliver it.

LIGHTS' CLAMBAKE.

The Lights Club will hold a big clambake at the clubhouse at Freeport, L. I., July 4, augmented by athletic games and other entertainment, to which all are cordially invited.

Admission, including the "bake," has been set at the nominal sum of \$1.50.

July 8 the Lights start on their playing tour.

Two Circus Coaches Derailed.

Portland, Me., June 28.

At 2:30 a. m. yesterday, while the Buffalo Bill and 101 Ranch show was en route from here to Manchester, N. H., a journal on a flat car broke at South Portland, derailling two coaches containing Indians. Nearly 80 of the Indians were injured by broken glass.

The show proceeded after a brief delay.

ROCHE RESIGNS.

Chicago, June 28.

William Roche has resigned as manager of the local Columbia to become effective July 15. Roche has been with the Columbia Amusement Co. for four years, two years in Detroit and as many at the Chicago house.

MARRIAGES.

William Edmonds and Edna Leedon, at Worcester, Mass., this week.

Britt Wood and Helen Delaney, June 20, at Dad's Hotel, Philadelphia. The bride has been at Churchill's restaurant, New York.

BIRTHS.

Mr. and Mrs. Lawrence A. Bauman (May Mulligan) at Dayton, Ky., June 13, son.

The father of Horace H. Porter died at his home in Hamilton, Md., June 18.

H-W NOT LOSING.

With the arrival here Monday of the Hagenbeck-Wallace circus, Manager Hickman denied the report the show has been playing to constant losing business on the season.

Hickman avers that the weather has been extremely bad, but despite this and the shortness of help he claims the show has been playing to a short margin of profit although a loss would be naturally expected under such conditions.

The circus played to large crowds here Monday matinee and night.

BEDINI'S SHOW OUT EARLY.

Jean Bedini's show, "Puss Puss" on the Columbia Circuit will make an early start the coming season, opening Aug. 7, at Waterbury, Conn., then playing Poughkeepsie and Newburgh, taking its regular commencement on the wheel Aug. 24, at Miner's Bronx, New York.

SOPHIE LEVINTAN ENGAGED.

The secretary to Marcus Loew, Sophie P. Levintan, who has made herself very popular in the discharge of her many duties, is engaged to be married to Max Hochberg, a non-professional.

Texas Guinan Going to Australia.

Texas Guinan sails from San Francisco Aug. 2 to fulfil a six months' engagement with Hugh McIntosh's Tivoli "Follies."

HATHAWAY AND McSHANE.

The pictures on the front cover of this week's VARIETY are those of Arria Hathaway and Joseph McShane, who are making their debut this week in vaudeville in a refined singing and dancing novelty.

Miss Hathaway was formerly with musical comedy, having attained quite some prominence in the different shows in which she has appeared under Lew Fields' and Shuberts' management. Mr. McShane, who is well known throughout New York as a soloist for many years, can deliver a song exceptionally well.

Miss Hathaway was the first girl in this country to carry a swagger stick, also one of the first to portray Charlie Chaplin. She is the great-granddaughter of John C. Calhoun, the famous statesman, and a Kentucky society girl, having made her debut in Louisville.

Miss Hathaway has been costumed by Mme. Frances.

They are under the personal direction of Harry J. Fitzgerald.

PANTAGES GOES IN LOEW'S OFFICES, VIA WALTER KEEFE

Booking Affiliation Commences July 1. Keefe Booking All Western Time, Giving Loew Circuit Coast-to-Coast Route. Shows to Start from New York. Pantages Chicago Agency Combining With Loew's Western Office.

Chicago, June 28.

What is considered as the most important vaudeville booking deal has just been consummated by Walter F. Keefe. Following a long personal conference with Alex. Pantages in Seattle, Keefe, upon his return here this week en route to New York, announced that the Pantages Circuit, starting July 1, would be booked in affiliation with the Marcus Loew Circuit, Jones-Linick & Schaefer Circuit, C. H. Miles and Thomas Saxe houses.

The affiliation means Keefe will book the circuits out of New York, and will also route for the western houses attached to the Loew lists.

The new booking deal with Keefe, representing Pantages in New York, does not necessarily mean the Chicago offices of Pantages will be closed nor that J. C. Matthews will retire from the local Pantages affairs. It is expected that the local Loew and Pantages offices will be located in one building.

In New York the Pantages offices will be moved over to the Putnam Building, where the Loew Circuit has its headquarters. Louis Pincus, heretofore Pantages' personal representative in New York, has been granted the right to apply for a booking franchise with both the Loew and Pantages circuits and thereby giving what booking assistance he can to Keefe through his placement of acts in the western houses.

The booking conditions of the Pantages Circuit will undergo a complete change through the new deal with Keefe. One of the new moves will be the establishment of a press bureau in New York for the Pantages chain with Carl Milligan in charge, the department to come under Keefe's general supervision. (Milligan left for New York three weeks ago, to assist Pincus in the Pantages office there.)

The shows will be booked intact out of New York, according to Keefe's present plans. They will start at Toronto and play the usual western Loew-Miles-Saxe, Jones-Linick & Schaefer route, taking up the Pantages Circuit in the new Pantages house at Minneapolis, opening in August. As listed the Pan tour of 18½ weeks will be played by the Keefe shows.

Among changes contemplated will be the placement of acts in Saxe's new Milwaukee house Sunday with the shows hereafter opening in Minneapolis Sunday, giving the booking affiliations the chance to play a Coast to Coast show with only one week lost on the entire route.

The western Keefe show will open

at Toronto, then in turn play Montreal, Buffalo, Cleveland, Detroit, Chicago (two weeks), Milwaukee, Minneapolis, with the Pantages tour taken up in Minneapolis.

The Saxe affiliation brings in his house in Milwaukee. The Miles houses are located in Detroit, Cleveland, Buffalo and Pittsburgh.

The Empress, Kansas City, will be played on the Pantages tour, the house having been renamed the Pantages and is scheduled to open Aug. 24 with a bill booked in by Keefe.

The booking affiliation also means a rearrangement of the picture side. Pantages proposes paying more attention to the picture bookings.

Keefe since coming to Chicago from his Seattle conference has been very busy, holding conferences with the Jones-Linick-Schaefer, Loew offices here where Frank Q. Doyle has the local booking jurisdiction, and with James Matthews. Keefe and Matthews have reached a thorough understanding and they expect to work in perfect harmony.

The report spread here that Matthews was out altogether and that the death knell of the local "ten per centers" booking principally through Matthews for Pantages (namely Lee Kraus, Sidney Schallman, Jake Sternad, Edgar Dudley, Sam Duvries, Ed. Wyerson, Sam Baerwitz) had been sounded. Matthews is not severing connections with Pantages. Re the local booking of acts Keefe says the Matthews offices will continue to accept desirable acts and that none of the agents would be barred who carried on their business, subject to the booking rules of the Pantages offices.

Keefe expects to leave Chicago Wednesday afternoon on the Twentieth Century, arriving in New York Thursday.

Keefe's contract with Loew starts off a new five years' connection Aug. 3 next, while the Pantages agreement, starting July 1, will operate for seven.

COLUMBIA'S OPENING DATE.

The Columbia burlesque circuit will have its official start for the new season August 21.

Morrison's Season Opening Sunday.

Morrison's at Rockaway Beach opens its regular summer vaudeville season Sunday.

Patsy Morrison is no longer booking the house. He has a large garage that requires all of his attention. Patsy's sister is the principal observer of the acts placed for the theatre by Lawrence Goldie in the U. B. O.

BIG WHEEL ADDITIONS.

The routes for next season on the Columbia Circuit (big wheel) will be officially given out next week sometime, but it's probable the first routing will not cover over the four opening weeks.

On the Big Wheel for next season will be the Olympic, Cincinnati, also the Corinthian, Rochester (previously announced), and the Cohen theatres on a split week at Poughkeepsie and Newburgh, N. Y. There may be a couple of other additions before the season opens.

The Hudson River split week takes up what otherwise would have been open time on the route.

THROUGH ROUTE ARRANGED.

San Francisco, June 28.

Sam Harris, of the Ackerman-Harris combination, has returned here from his visit to Chicago and reports he has completed arrangements whereby the acts booked through to the Coast by the Affiliated Booking Co. (Chicago) will not lose any time other than the customary three-day loss between Portland, Ore., and Sacramento.

Mr. Harris originally intended to go to New York, but after arranging his routing connections he returned at once.

Pictures in Covent Garden.

Chicago, June 29.

A straight picture policy has been announced for the Covent Garden, commencing Sunday. Since opening, a short while ago, it has tried pop musical comedy tabloids.

Out of Marion's Summer Shows.

Chicago, June 29.

Lester Allen and Gus Fay will leave the Dave Marion show at the Columbia this week. Sam H. Dudley goes into the performance Sunday.

Oakland Orpheum Changes Policy.

Oakland, Cal., June 28.

The Orpheum is closed for the current week to give the renovators an opportunity.

The house will open Sunday with a four-act vaudeville bill and a dramatic tabloid provided by a stock company.

It has been playing musical stock.

SINGER NON-COMMITTAL.

Chicago, June 28.

Mort Singer, general manager of the Western Vaudeville Managers' Association, returned here this week after a 20-day journey through to the Coast. Mr. Singer refused to confirm or deny the announcement the "Association" had wearied of its attempt to invade the far west, intimating that with the arrival of summer weather the majority of the houses were closed and any display of activity would be useless.

Mr. Singer however did say that Harry Miller would remain on the Coast and handle any emergency that might arise.

The "Association" supervisor did not seem particularly enthusiastic over small time conditions in the west, and, should the W. V. M. A. reopen its campaign in that territory, it is believed it will take only those houses for which their brand of material is suited, in order to avoid the misunderstandings for which the central west managers are noted.

NEW FIRM'S TWO ACTS.

The producing firm of May Tully and Rosalie Muckenfuss have two new acts under way, one of which will have its Metropolitan premiere at the Royal next week. It is a sketch in which George Kelly and Co. are appearing and is entitled "Finder's Keepers."

The second act is an extremely pretentious dance offering called "The World Dances," in which Emelie Lea and Tom Dingle are the stars.

IN AND OUT.

Through error in taking down the name, Sam and Kitty Morton appeared in VARIETY's Bills, next week of June 23, as at the Majestic, Chicago, this week. It should have been Kramer and Morton.

Lloyd and Britt replaced the Lovett "Concentration" act after the initial performance at the Royal theatre this week.

The Leach-LaQuinlan Trio did not open at the Princess, Montreal, Monday. Their place was taken by the Ioleen Sisters.

The El Rey Sisters replaced Zinka Pana at the Orpheum, Montreal, this week.

Laurie and Bronson left the Majestic, Chicago, bill, Tuesday, objecting to the second position. Bessie Browning substituted.

NEW ACTS.

Wallie Bradley (formerly Bradley and Norris) and Gredel Ardine (sister of Ottie Ardine), two-act.

Susanne Westford and company of three in sketch, "Her Wedding Gown" (Jenie Jacobs).

Ted and Corinne Breton in "Fairies" (James E. Plunkett).

Leah Winslow and Claude Gillingwater in sketch.

Ethel Whiteside and Jack Jarrot. William Champ and Co. in sketch.



MILIE. MIZZI GIZI

A Viennese prima donna, lately arrived in America. The war is responsible for Milie. Gizi coming over here.

RESISTA?

Next Season's Sensation!
5001 Men have failed. Will you try?

CABARETS

Sennett's Cabaret in the Bronx (opposite the Royal theatre) is doing the business of the borough with a rattling good list of entertainers on the floor, including Buddy Whalen, Harold Wilkens, Bob Lynch, Bill Morton, Max Stamm, Jack Phillips, George Wink and Chester Alexander, the latter one of the most capable entertainers extant, but business would probably improve if the proprietor would regulate his "entry system" to the adjoining alley. Sennet very foolishly sold or presented his hat checking privileges to a pair of Greeks known as Moe and Sam, giving them with the present the privilege of "forcing" the check under pain of disbarment. You either check your lid or you stay out and the Greeks are not a bit polite in interpreting the rules. On the inside is a beautifully arranged electric sign spelling "welcome," but one has to throttle Moe and Sam to get a glimpse of the sign. If Sennett had the sign outside the place would go "democratic" for those pugilistically inclined Greeks certainly can jam up a welcome. Fortunately no one has the nut selling privilege and here Sennett has overlooked a bet for once by Moe and Sam the "victim" would buy anything from a rug to a pair of shoes from a Greek countenance. Of course, the peeved suds purchaser can pass the time of day with Moe and Sam on the way out, but it's worth a dime to draw a smile from those two birds.

Dave Irwin and Dick McCready are leading the entertainers at McLaughlin's, Sheephead Bay, a fine stop-over on the way to Coney Island.

Next season's indications in the restaurants and cabarets are that the free show is going to advance, in quality and quantity. Provided some of the revue producers' present plans are car-

ried out, New Yorkers may be startled by the scope and the range of free floor revues in the fall.

The Ross-Fenton Farm at Deal Beach, N. J., opened last Saturday. John Gavin and Gloria Goodwin are dancing professionally there, with Grace Hughes and Grace Kenicott, the soloists.

Joe Termini and his quintet have been signed for Otis Harlan's place in Asbury Park, placed by J. B. Franklin.

Joan Sawyer and Rudolph are dancing at the Woodmansten Inn, a New York roadhouse.

The Ritz, Brooklyn, has a free revue.

ROSE'S DATE OF PEACE.

Through a method of mathematical calculation that could only happen to Ike Rose, that young globe trotter has worked out the following problem, which he claims sets the date of peace abroad for July 10 next. If it doesn't happen, says Mr. Rose, the figures will still be right.

FRANCIS JOSEPH.	WILLIAM II.
Born..... 1830	Born..... 1859
Emperor..... 1848	Emperor..... 1888
Age..... 66	Age..... 57
Reigned (years).. 68	Reigned (years).. 28
Total..... 3832	Total..... 3832

If this total be divided by two, one obtains 1916. By adding up the first two figures of 1916, one obtains 10, and by adding up the last two 7—which means that peace will be signed on the 10th of July, 1916!

To make matters worse, Ike Rose has sent for his family and will take out a Gus Hill show next season.

Reine Davies' Return Orpheum Trip.

Reine Davies has signed for another tour of the Orpheum Circuit, beginning in August. She will play about four weeks in the east in the meantime.

SPORTS.

So far this season the Sheephead Bay Speedway Corporation is reported behind approximately \$135,000. General indications are that there will be little attempt to pull off any big events at the Speedway between the motorcycle races July 4 and the Stampede which comes in later. So far this season the events at the Speedway have been the Aviation Meet (May 6), which attracted about 500 paid admissions; (May 13) Astor Cup Race, with prizes aggregating \$20,000, and total receipts slightly under \$30,000 (with advertising and other expenses out of that). The Vanderbilt Cup attracted \$26,000, with prizes, \$20,000. The Military Tournament (May 20-27), cost \$25,000 to advertise. There were nights during the tournament when the box offices returned less than \$100. The promoters lost the right to exhibit Sunday through police interference. An arrest was made and the case comes up in August. The Police Athletic Tournament (June 24 and July 1) will not bring any return to the Speedway as the track has been donated.

Stan Stanley is promoting a three-cushion billiard tournament this week, offering a gold medal to the winner of the final games. Stanley suggests that each of the theatrical clubs play an elimination contest with the winners in the finals. The only thing necessary to qualify is that each player must be connected with the profession. Arthur Hill will represent the White Rats in the tournament.

A baseball team of the Brooklyn Stage Hands Union, Lodge No. 4, challenges any team in the theatrical profession, to play any Friday morning at its home grounds, Prospect Park.

WARFIELD'S NOVELTY.

David Warfield says he has decided to spend this summer in New York—the first in 17 years.

REMARKS ON WIFEY.

By O. M. Samuel.

"It's the only life."
 "Never a cross word."
 "She manages remarkably."
 "Didn't save a dollar when single."
 "She's always late for rehearsal."
 "My nose seldom leaves the grindstone."
 "Her clothes cost a fortune."
 "She's never satisfied."
 "I'd trust her anywhere."
 "We have our little fusses."
 "Her cooking is immense."
 "Well, a little paint don't hurt."
 "She makes everything she wears."
 "Can't get her out of the house."
 "She wants things her way."
 "It's cheaper to carry her."
 "She doesn't show her age."
 "Women don't seem to understand."
 "My wife never touches a card."
 "They're entitled to some diversion."
 "She's a great nurse."
 "I never should have married."
 "She won't live in her own sphere."
 "The children take care of themselves."
 "Her advice always helps."
 "Male drinkers are bad enough."
 "It's not a woman's place."
 "Hard to find a part for her."
 "I simply took a chance."
 "The manager's stuck on her."
 "Can't get a word in edgewise."
 "She was the prettiest in town."
 "I've warned her about that woman."
 "Only pride keeps us together."
 "She's the banker."
 "Her people are very wealthy."
 "She could coin money."
 "A man must meet his friends."
 "Dressing rooms never suit her."
 "She wants the child with her."
 "The road don't help her looks."
 "She's the most suspicious being!"
 "I can't talk to another woman."
 "My wife's not a bit jealous."
 "She's forgotten who 'made' her."
 "She has always held me down."
 "They want to remain soubrettes."
 "You'd never think it, eh?"
 "She tells our affairs."
 "Always pulling that mother stuff."
 "She insists on carrying that mut."
 "She stages all our numbers."
 "Her voice was much higher."
 "She's only that way outside."
 "Few leaders play her songs properly."
 "With her, stopping shows is a habit."

DARLING'S VACATION EXTENDED.

The vacation of Eddie Darling, originally intended to take up the whole summer, will go to that limit. Mr. Darling will not return to his desk in the United Booking Offices until September.

Last week it was thought in the U. B. O. Mr. Darling might return about July 1.

CRAWFORD OUT OF SHOW.

Chicago, June 28.
 Clifton Crawford, who heads the "World of Pleasure" cast at the Palace, withdraws from the company Sunday. Appearing in his place next Monday will be William Norris.

RESISTA?

Next Season's Sensation!
 5001 Men have failed. Will you try?



JIMMY THOMPSON'S SURPRISE BANQUET

A flashlight of the group gathered at the Garden restaurant the other evening to surprise Jimmy Thompson, the very well liked young manager of that popular place at Broadway and 50th Street.

Those present are some of the members of a club meeting once monthly upstairs, in the Garden, when they eat and talk. The last meeting was made a special occasion to give Mr. Thompson a token of their friendliness toward him. He was wholly surprised, not having been (although a member) informed of the date.

Those standing, left to right, are Richard Green, Henry J. Bossom, Frederick J. Sullivan, George Stepat, Jay Finn, Royal H. Weller, James McDonald, Rudolph Hammel, Joseph Maher, Cornelius O'Keefe, James McCullum, Jimmy Thompson, Joseph Johnson, Daniel Lyons, John P. Howe, Frederick Perry, John F. Dwyer, Arthur A. York, Wm. R. Nelson, John Farrell, Patrick Derry, Frederick J. Tighe, Wm. C. Clark.

Seated, right to left—Frederick M. McCloy, Samuel Heiler, John Ottmann, Frank Loughman, Henry Ottmann, Dr. J. M. Kearney, Edward Sheehan.

BILLS NEXT WEEK (JULY 3)

In Vaudeville Theatres

(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." 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. M. A.)—"Sun." Sun Circuit—"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)
Fritzi Scheff
Alex Carr Co
White & Cavanaugh
Nellie V Nichols
Clark & Verdi
Evan-Fontaine
Willie Solar
Everest's Monks
Folles Pantomime
PROCTOR'S 125th
Jack Onri
Stewart & Keeley
Weir & Scott
Dotty Richmond
Ford & Truly
McDavett Kelly & L
2d half
Howard's Animals
Lottie LaBend
Isabelle Miller Co
Capt Kidder Co
Leavitt & Lockwood
Orville Stamm Co
PROCTOR'S 58TH
Lorraine & Cameron
Hoey & Bellow
Helen Barney Co
Jane Martin
Capt J. Barnett & Son
Howard's Animals
2d half
Fern Kerns & M
Stewart & Keeley
W H Lytle Co
Luciani Lucca
Ezler & Webb
Palfrey Hall & B
ROYAL (ubo)
Herman & Shirley
Martin Van Bergen
B & B Wheeler
Geo Kelly Co
Nonette
Valerie Bergere Co
Al Herman
Feature Film
COLONIAL (ubo)
Cecile 3
The Bogannys
Lamberts & Fredricks
Hans Hanke
Ralph Herz Co
Ward Bros
Sophie Tucker Co
Bert Fitzgeralds
Act Beautiful
AMERICAN (loew)
Nip & Tuck
LaPalarika Co
Goldsmith & Pinard
Chas Deland Co
Leona Guernsey
"Blue Diamond"
LeMaire & Dawson
(Two to fill)
2d half
Carl Statzer Co
K Langdon & White
Edwards & Helene
Adonis & Dog
Gordon Eldred Co
Imogen Comer
Libby & Barton
(One to fill)
LINCOLN (loew)
Lynch & Zeller
"What Always Hap's"
Moriarty Sisters
Hippodrome 4
Billy Swede Sunday
Futuristic Phantasy
2d half
B & L Walton
Leonard & Willard
Grace Hazard
Henry Horton Co
L Belmont & Lewis
Blake's Mule
7TH AV (loew)
Blake's Mule
Roth & Roberts
Edwards & Helene
Jessie M Hall Co
Grace Hazard
3 Lyres
2d half
Cunningham & Ben't
Russell Vokes
"Women"
LeMaire & Dawson
Balser Sisters
(One to fill)
GREELEY (loew)
Hearn & Rutter
Bonner & Powers
"Women"
Arthur Lipson
Kay Bush & Robinson
K Langdon & White
Levering Troupe
2d half
Sinclair & Jocelyn
Francis & Jones
Wid & Fyke
"What Man Needs"
3 Lyres
Flying Keelers
(One to fill)
DELANEY (loew)
Great Johnson
Mills & Lockwood

Ward Bell & Ward
Eva Shirley
Browning & Morris
Jas Grady Co
Chas Relly
Namba Bros
2d half
Burke & Broderick
Stone & Clear
"The Boss"
Goldsmith & Pinard
Arthur Righ
Key Bush & Robinson
Rhoda & Crampton
Arabian Trio
NATIONAL (loew)
Alberto
Horn & Ferns
L Belmont & Lewis
Ward & Faye
Rucker & Winifred
"Handicap Girls"
(One to fill)
2d half
Rita Rollins
Dow & Dow
Chas Deland Co
Barnes & Robinson
Brooks & Brown
(One to fill)
BOULEVARD (loew)
Lopez & Lopez
Lawler & Daughters
Henry Horton Co
Polly Prim
Jubilee 4
2d half
Wm Ebbs
Johnson & Dean
Bedini's Revue
(One to fill)
ORPHEUM (loew)
Cunningham & Ben't
Ward & Faye
Burke & Broderick
Sinclair & Jocelyn
"What Man Needs"
Imogen Comer
Balzar Sisters
(One to fill)
2d half
Lopes & Lopes
Roth & Roberts
Bonner & Powers
"The Right Man"
Arthur Lipson
"On the Farm"
Lillian Doherty
Nip & Tuck
Atlantic City, N. J.
KEITH'S (ubo)
Lucy Gillette
Parish & Peru
Morton & Moore
The Caninos
Walter C Kelly
Stone & Kellis
Jack Wilson Co
Burdella Paterson
Brighten Beach
BRIGHTON (ubo)
Paul Gordon
Daniels & Conrad
Pileer & Douglas
Leo Beers
Van & Beaumont Sis
Old Time Dances
Lynch & Zeller
"What Always Hap's"
Moriarty Sisters
Hamad Shariff Tr
2d half
Rockaway Beach
MORRISON'S (ubo)
Simmons & Bradley
Haydn Borden & H
Joan Sawyer Co
Isabelle D'Armond Co
Allen & Howard
(Others to fill)
Brooklyn
BIJOU (loew)
Juggling Delaine
Innan & Nichols
McIntosh Maids
Elliott & Mullen
"On the Farm"
Nancy Fair
Arabian Trio
2d half
Flelds Bros
Leona Guernsey
John Neff & Grl
"Blue Diamond"
Clark & Gerald
Levering Troupe
(One to fill)
DEKALB (loew)
Johnny Pogany
Clare & Duval
Herbert Ashley
"The Boss"
Barnes & Robinson
Zertho's Dogs
2d half
Billy Kinkaid
Godfrey & Henderson
O Harris & Morey
Lue Beggs Co
Rucker & Winifred
Ward Bell & Ward
PALACE (loew)
Carl
Rhoda & Crampton

Louis J Winsch Co
2d half
Clark & Lewis
3 Loretas
Forrester & Lloyd
Booth & Leander
Buffalo
SHEA'S (ubo)
Florence Nash Co
Lela Barry
Webb & Burns
Rice Elmer 3
Aveling & Lloyd
Inter Girl
(Two to fill)
LYRIC (loew)
Gypsy Countess
Dotson
Miss Hamlet
Low Cooper
Palo Sisters
(One to fill)
Butte, Mont.
EMPRESS (sac)
Ray L Royce
"Which Shall I M'y?"
Stein Hume & Thomas
Dias Monkeys
King Bros
Calgary, Can.
PANTAGES (m)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirksmith Sisters
Cedar Rapids, Ia.
MAJESTIC (wva)
Alfred Farrell
McDonald & Messon
Park Rome & Francis
Chicago
MAJESTIC (orph)
Marie Cabill
McCarthy & Faye
Dorothy Tovey
J R Gordon Co
Conlin Steele & P
Sam Barton
Antrim & Vale
Lelpsig
Barabon & Grohs
MCVICKER'S (loew)
Gormley & Caffrey
McCormack & Irving
Grey & Old Rose
American Comedy 4
Ebel Roberts
"September Morn"
Cincinnati
KEITH'S (ubo)
(Sunday opening)
Brown & McCormack
The Vernons
The Van Dykes
Skinner Kennedy & R
"Fashion Affame"
HIPP (ubo)
Elkins Fay & E
Schrode & Milvany
Breen Family
Marie Stoddard
Chung Hwa Four
Reynolds & Donegan
(One to fill)
MILES (loew)
3 Dolce Sisters
Wm Morrow Co
Allie White
Julia Nash Co
Lasky's 3 Types
Harishima Bros
Dayton
KEITH'S (ubo)
(Toledo split)
1st half
Ferrier
F & D Fisher
Orden & Benson
Sperry & Ray
Cycling McNutts
Detroit
TEMPLE (ubo)
Marie Nordstrom
Mr & Mrs Piersol
"Bride Shop"
"40 Winks"
Eudino
Medlin Watts & T
Hooper & Herbert
3 Renards
ORPHEUM (loew)
Mr & Mrs S Baxter
Wm Cabill
Norwood & Hall
Willard & Bond
Daisy Harcourt
Pernicoff & Rose

MILES (sac)
Nola's Dogs
Millard Clay 8
Florence Mohena Co
Amedeo
Link & Robinson
(One to fill)
Duluth
PRINCESS (wva)
Hays & Neal
Taylor & Arnold
Violet MacMillan
Galetti's Monkeys
2d half
Wilton Sisters
Hugh Emmett Co
Three Brothers
Kartell
E. St. Louis, Ill.
ERBER'S (wva)
Sol Burns
Ramblers & Pinard
Cummin & Seaham
2d half
Hanley Girls
Embs & Alton
Leo & Mae Jackson
Edmonton, Can.
PANTAGES (m)
Von Cello
Alice Hamilton
Maley & Woods
Leonard Anderson Co
"My Horse"
Fall River, Mass.
BIJOU (loew)
Cathleen McConnell
Cooper & Ricardo
Willie Smith
3 Perones
(One to fill)
2d half
Dolly & Calame
Carnival Days
Hazel Kirke Trio
Princess Quin Tai
(One to fill)
Grand Rapids, Mich.
RAMONA PK (ubo)
Stendel Bros
Ray Dooley 3
Moon & Morris
E & J Connelly
Wheaton & Carroll
5 Mowatts
Great Falls, Mont.
(3-4)
(Anaconda 5 & Butte
6-10)
PANTAGES (m)
Green & Parker
Ed Blondell Co
Cameron & O'Connor
"Tragedy of Egypt"
"Models De Luxe"
Hartford, Conn.
PALACE (ubo)
Booth & Leander
Dolly Morrissy
Mahoney Bros & D
Norman & Claire
Bell & Freda
Gillette's Animals
2d half
Rettler Bros
Lew Fitzgeralds
Kithner Taylor & McC
Just 3 Girls
Jones & Johnson
Mr. Inquisitive
Hoboken, N. J.
LYRIC (loew)
"Everybody's Prob"
LeVan & DeVine
(Three to fill)
2d half
Dorothy Herman
"Putt's Mother Wise"
Mills & Lockwood
Namba Bros
(One to fill)
Indianapolis
KEITH'S (ubo)
(Sunday opening)
Cliff Bailey
Gibson & Dermott
Eva Fay
The Faynes
Los Angeles, Cal.
ORPHEUM
Grace La Rue
Werner Amors Tr
Ger Bas Danc's (loc)
Bronson & Baldwin
Mme de Coneros
Fay Coles & Fay
Ben Linn
PANTAGES (m)
Lovell & Lovell
Gen Flansco Co
Brown & Jackson
Stevens Bourdeau & B
Empire Comedy 4
Stylish Steppers
Hunter's Dogs
E E Olive Co
The Rosellas
Al Lawrence
Four Bards
Louisville
FNTN FRY PK
(orph)
H & F Minstrels
"What Happened R?"
Harry Hines
Blisset & Scott
Pipifax & Panio
Minneapolis
PALACE (wva)
Three Lordens
Nowlin & St Clair
Cole Russell & Davis
De Michle Bros
Van & Bell

UNIQUE (sac)
Five Belmonts
"Joy Riders"
Edwards Zeoller 8
J & G O'Meara
(One to fill)
GRAND (wva)
Wallace & Johnson
Selma Waters Co
Geo Yeomans
Weber Wilson Revue
Montreal
PRINCESS (loew)
Marshall & Welton
Herbert & Dennis
Vera DeBassini
"Board School Girls"
Nelson Sisters
F Baggett & Frear
(One to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Marie Sparrow
W-H Lytle Co
Leavitt & Lockwood
Wilson Brothers & M
L & S Phillips
2d half
Jack Onri
Harry Sampson Co
Dobson & Richards
"Evolution"
Nashville, Tenn.
MAJESTIC (ubo)
(Birmingham split)
1st half
Fox & Reilly's M C Co
Newark
MAJESTIC (loew)
Bert & Lottie Walton
Russell Vokes
Leonard & Willard
Rita Rollins
Carl Statzer Co
G Harris & Morey
Billy Kinkaid
2d half
Alberto
Shirley Sisters
Baby Clarice
Jubilee 4
James Grady Co
Eva Shirley
LaPalarika Co
New Haven, Conn.
POLI'S (ubo)
Ledy
Just 3 Girls
3 Loretas
Spencer & Wms
2d half
Ferrari
Casson & Earle
Moore Gardner & R
Roeder's Invention
BIJOU (ubo)
LeRoy & Hall
Clark & Lewis
Dolly Richards
Kithner Taylor & McC
Jones & Johnson
Minture Kiddies
2d half
Florence Ingersoll
Club Trio
Monde & Selle
Lester Bros.
Norman & Claire
Louis J Winsch Co
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Aerial Weavers
Carrie Lillie
Sam Liebert Co
Santley & Norton
(One to fill)
Oakland
ORPHEUM
Dramatic stock
Four acts to fill
PANTAGES (m)
Knapp & Cornalia
Scanlon & Press
Arizona Joe Co
"School Kids"
Chester's Dogs
Morris Golden
Paisano Park, N. J.
PALISADE (loew)
Talus Bros
Hill & Sylvann
Flying Herbets
Philadelphia
KEITH'S (ubo)
Navassar Girls
Quinn & Lafferty
Cals Bros
W H Whitney Co
"Maid in Phila"
Portland, Me.
JEFFERSON (loew)
Vespo Dancer
Elinore Fisher
D Frisco & Hambo
Hickey & Burke
The O'Learys
C & M Cleveland
"6 Peaches & Pair"
Portland, Ore.
HIPP (sac)
Les Kellers
"College G Frolics"
Graham & Randall
Chas Gibbs
Aki Troupe
PANTAGES (m)
3 Rianco
Chas F Semon
Petticoat Minstrels
Mae Curtis
Thalero's Circus
Elwell & Kenyon

Providence, R. I.
EMERY (loew)
Dolly & Calame
Andy Lewis Co
Sally Fields
"Cavalry Days"
(One to fill)
2d half
Cathleen McConnell
Paul Decker Co
Brady & Mahoney
(Two to fill)
Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
Togan & Genova
Mr & Mrs Kelso
Natalie Sisters
(Two to fill)
Sacramento
EMPRESS (sac)
Miller & Kent
Alice Hamilton
Dundeen & Duo
Al Phillips Co
L & S Phillips
"Live Wires"
St. Louis, Mo.
FIRST PK (orph)
Sumiko Co
Creighton B & C
Toney & Norman
Girl from Milwaukee
Erford's Sensation
EMPRESS (wva)
Leo & Mae Jackson
Hanley Girls
Embs & Alton
Bush & Shapiro
Dancing La Mars
2d half
Ramblers & Pinard
Sol Burns
Dolly Days Co
Hodges & Tynes
Shibee's Dogs
HAMILTON (wva)
Hodges Tynes Co
Martin Van Bergen
Two Tom Boys
2d half
Murphy & Klein
Emmett & Emmett
Cummin & Seaham
St. Paul
EMPRESS (sac)
Howard & Graf
Wadkins & Williams
Lew Hawkins
Tun Chin Troupe
(One to fill)
GRAND (wva)
Wilton Sisters
Hugh Emmett Co
Three Brothers
Kartell
2d half
Francis & Holland
McDonald & Mason
Rernane
The Hottentots
Salt Lake, Utah.
PANTAGES (m)
Rowley & Tolinton
Roach & Macurdy
Winston's Co
Clinton & Rooney
6 Serenaders
San Diego
PANTAGES (m)
McRae & Clegg
Katie & Dumont
Patricia
Brazee Beach
Doris Wilson 3
San Francisco
ORPHEUM
(Sunday opening)
Ellis & Bordon
"Might Have Beens"
Murray Bennett
McLellan & Carson
Tighe & Jason
Geo McFarlane
Clark & Hamilton
Libonati
PANTAGES (m)
3 Melvins
"New Leader"
Clarke & Chappelle
Kerville Family
Clark & Hamilton
EMPRESS (sac)
Milton & Herbert
Rae & Wynn
Three Jeanettes
Hal Stephens Co
"Dr Joy"
Schenectady, N. Y.
PROCTOR'S
Maestro Co
Delacroix
Zeno & Mandel
"Inter Beauties"
2d half
Lawrence & Falls
Mahoney & Rogers
Mr & Mrs McDonald
Corcoran & Mack
Copeland Payton Co
Seattle
HIPP (sac)
Henry & Lisell
Eastman & Moore
Mr & Mrs B Gilmore
Brooks's Minstrel
Krekma Bros
PANTAGES (m)
"Earl & Grl"
Dale & Archer
Naynon's Birds
Amoros Sisters

Spokane
HIPP (sac)
Jack & Marie Gray
Willard Hutchinson Co
Temple Quartet
The Valders
Herr Jensen Co
PANTAGES (m)
(Sunday opening)
"The Elopers"
Dickinson & Deagon
Will Morris
Davett & Duval
Lazar & Dale
Stamford, Conn.
STAMFORD (loew)
Fields Bros
Clare & Duval
The Morocins
(Two to fill)
2d half
Great Johnson
Spiegel & Dunne
Hazel Harrington Co
Willie Smith
McIntosh Maids
Tacoma
PANTAGES (m)
5 Florindons
Harry Breen
"Heart of Chicago"
5 McNamaras
La Scala 6
Toledo
KEITH'S (ubo)
(Dayton Split)
1st half
Ferraros
Pope & Uno
Skipper & Kastrup
Novelty Minstrels
Frisco
Stewart Sisters
Toronto
YONGE ST (loew)
Adele Hanson
Lottie Williams Co
Joe Whitehead
Phun Phields
Cooper & Smith
Ioleen Sisters
(One to fill)
Troy, N. Y.
PROCTOR'S
Bell & Wilson
Santos & Smith
Mr & Mrs H McDonald
Thornton & Corlew
Keno Keys & M
2d half
Hughes Musical 3
Billie & Robson
Helen Barney Co
Zeno & Mandel
Tait's Collegians
Vancouver, B. C.
PANTAGES (m)
Reo & Norman
Lipinski's Dogs
Lela Shaw Co
Danny Simmons
People's Revue
Florence Moore
Victoria, B. C.
PANTAGES (m)
Al Golem Tr
Brown Fletcher 3
Mabel Harper Co
Storm & Marston
Rose & Ellis
Washington
KEITH'S (ubo)
Carlisle & Roma
Mull & Rogers
Douglas Wood Co
Juliet Dika
Mercedes
Cowboy Minstrels
Hoey & Lee
Leon Sisters
Wilkes-Barre, Pa.
NESBIT (loew)
Hendrix & Padula
Spiegel & Dunne
(Three to fill)
2d half
Smith & McGarry
Chas Relly
(Three to fill)
Winnipeg
STRAND (wva)
Roattino & Shelley
Bennington Sisters
Thompson & Marshall
American Maids
PANTAGES (m)
Karl Emmy's Pets
"Night in Park"
Stanley & Farrel
Melody 6
Harry Coleman
Beaumont & Arnold
Worcester, Mass.
PLAZA (ubo)
Lew Fitzgeralds
Jas Kennedy Co
Forrester & Lloyd
Rettler Bros
2d half
"Dream of Art"
Dolly Morrissy
Bell & Freda
Catherine Cameron Co
Yonkers, N. Y.
PROCTOR'S
Maude Ryan
LaBelle & Williams
Dobson & Richards
"Evolution"
2d half
Marie Sparrow
Wilson Bros & M
Capt Barnett & Son
Flying Valentines

VARIETY

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Vol. XLIII. No. 5

The Scala, Montreal, closed June 24.

Gus York and Bobby Leonard are in New York for a visit.

Amy Leslie, the Chicago critic, was in New York this week.

Paul M. Johnston is seriously ill at his home at Hollis, N. J.

Charles Meakins has been engaged for stock at Portland, Me.

Jerry Delaney has been engaged for "Very Good Eddy."

Bernard Daly will appear with the Poli stock in Hartford.

The Pier at Old Orchard, Me., opens this Saturday with pop vaudeville, booked by Fred Mardo of Boston.

Jock McKay, the Scotch comedian, has joined the Motor Engineers with the English army.

Rosamond Carpentier has been engaged to appear in "Miss Devil-May-Care," slated for production this fall.

The Theodore Kosloff ballet, now at the Palace, New York, will open at the Orpheum, San Francisco, July 9.

Chris Martin (Flying Martins) is leaving the stage to enter the automobile business.

Will Leahy has joined the staff of the Sam Shannon agency. Mr. Leahy was formerly with Flo Ziegfeld's office.

Alice Gale has been engaged for "Jane Clegg," to be produced by the International Producing Co.

Bill Lindsay of the Lehigh Valley is again occupying his summer home at 48 Porterfield Place, Freeport, L. I.

George O'Brien of the Harry Weber agency starts a vacation of two weeks this Saturday. For a good time, Georgie picked Syracuse.

The Mozart, Elmira, N. Y., owned by M. D. Gibson, which has been playing stock, is now showing pop vaudeville.

Lee Parvin is back from Bermuda, so tanned that none of his Broadway friends recognized him. He is going with the Selwyns next season.

Charles E. Bray sailed for Europe last Saturday, in the interests of the Orpheum Circuit. Mrs. Bray accompanied him.

William P. Carleton has been engaged by Frederic McKay as leading man for Blanche Ring in the production of Willard Mack's "Jane O'Day From Broadway." The production will open in August at a theatre other than the Harris as previously announced.

Carroll Clucas (formerly of the "Black and White Review") sails July 1 on the St. Paul for a nine weeks' engagement in England, opening in Manchester as a single act.

Subscribe for the Summer
VARIETY
3 Months for
ONE DOLLAR

Nelson Burns, the assistant booker of the Poli Circuit, has recovered sufficiently from his recent illness, to leave for Seaclyff, L. I., on a month's vacation.

Artie Hall (Mrs. William Atwell in private life) is considering the possibility of a return to vaudeville. Miss Hall has not appeared on the stage since her marriage.

"The Squab Farm" by the Hattons was produced Monday at Asbury Park by A. H. Woods. Robert Edeson and Lola Fisher are the principals of the summer "tryout."

Dan Guggenheim will return to the "Beef Trust" next season as manager. William Eisenlohr will be the manager with Billy Watson's other show, "The Chicken Trust."

Cohen's, Poughkeepsie, N. Y., will play vaudeville during the remainder of the summer, four acts on a split, booked by Eddie Small. Next season Cohen's of that city, also Newburgh, expects to play burlesque weekly.

The Music Hall at Brighton Beach, playing musical stock, is reported not having done overwell since opening a couple of weeks ago.

Davy Mandel, who had the ticket speculating concession at Hammerstein's for years, has opened his own ticket agency at 206 West 42nd street.

Frank Sequin, the South American variety manager, is unlikely to visit New York. A report about early in the week said he was expected. Mr. Sequin is living the life of a gentleman of perfect ease at Buenos Aires, where his show interests seem to bother him a bit nowadays.

Fred Duprez expects to sail for the other side, reaching Falmouth July 17. He has been notified by the English management he is to play the Victoria Palace and Holborn Empire, London, week July 17, and the Palladium following, while rehearsing for the title role of "Mr. Manhattan." Mr. Duprez is wondering if he will be able to make the July 17 connection.

Edmund Hayes made application in the Supreme Court last week to be relieved from further alimony payments to his former wife, Catherine Hayes. Hayes said he had broken into his wife's apartment at 517 West 113th street, and found her in the company of a man. Mrs. Hayes replied the man was simply calling upon her. Decision was reserved. The Hayes were divorced sometime ago. Mrs. Hayes brought commitment proceedings at one time to compel her husband to pay alimony arrearages of \$4,000, which he did.

"Hoakum Hints" is the title of a four-page folder "Edited, Managed and Paid For by Walter Weems," as the introduction relates. Mr. Weems calls it the "Unnecessary Edition." He is now in Australia. As the idea is probably a new one over there, Mr. Weems may continue his humorous efforts that must be instructive to Australians about Americans. Mr. Weems says in the booklet he has seen but one bench-act over there, and only one team of society dancers. There are no song pluggers in kangaroo land. Another sentence reads, "When you see a man over here wearing a wristlet watch, it is no sign he sits around his room in a kimono."

TOMMY'S TATTLES.

By THOMAS J. GRAY.

War may be a cruel thing, but think of how the fellows feel who own summer resorts on a rainy Sunday.

Golf is fast becoming popular with the actors. Walking from hole to hole must seem very simple to those fellows who used to have to walk from town to town.

Summer Stuff.

"I have so many offers for next season I don't know which one to accept." "Well, I guess I was the real hit of our show last season."

"Look at that notice, will you! It isn't a box office notice either. I never met the press man in that town at all." "The wife is dancing better than ever."

"I'm through with the small stuff now. If I can't get the big ones, I'll grab myself a show."

"I'm going to get in right next year, and, when I do, well—just watch me, that's all."

"I'd let you have that five but the old lady is handling the bank roll."

"I imagine I'd be good in pictures; it's funny no one ever sent for me."

"Can't you get any dough from the publishers? Gee, you've been singing their stuff long enough."

"No Broadway for me. I'm living out on the farm."

The manufacturers of stage money report a heavy increase in business.

Isn't it about time someone thought of a new place for a theatrical colony, so they could start to sell lots to actors?

Now is about the time you begin to find out that summer roofs do leak, regardless of what the real estate agent told you.

BRADY'S PLAYHOUSE APPEARS AT LIBERTY FOR NEXT SEASON

William A. Says He is Through With It and Producing. Pictures Only For Him Hereafter. Elizabeth Marbury Mentioned as Prospective Possessor. But She May Have 39th Street.

Who is going to manage and conduct the Playhouse next season? William A. Brady says that he isn't, and that he is through with producing forever and a day. In seeming verification he has dismissed all of his office attaches, with the exception of a stenographer, who also answers the telephone, and turned all of his attention toward the picture producing field. Charles McCall is now attached to the Marbury-Cornstock Company in the position of general manager, the same capacity in which he was engaged by Mr. Brady.

If Mr. Brady isn't going to conduct the Playhouse, even to the extent which he did last season, when Grace George was ostensibly the manager of the theater, what is Miss George going to do next season? Nobody seems to be able to glean any information regarding that subject either.

From various sources it is intimated Elizabeth Marbury will on her return from abroad announce she is going to take over the Playhouse and use it as a production center for the Marbury productions.

From another angle the report comes Miss Marbury definitely closed for the 39th street theater before she sailed. It was intimated at that time that she would have a theatre in New York next season.

NEW ASTORIA THEATRE.

Riley and Seaton, owners of the Arena theatre, have issued a contract for the purchase of the plot 100x125 at the corner of Wilson and Steinway avenues, and will erect a picture house, with a seating capacity of 1,000.

SHOWS IN 'FRISCO.

San Francisco, June 28.

"The Brat" at the Cort with a dollar top scale got about \$6,000 last week. The indications for the current week are about \$7,000.

Stock at the Alcazar is doing nicely.

The grand opera company which opened in Oakland last week seems to be doing a fair business.

SHOWS IN CHICAGO.

Chicago, June 28.

The legitimate shows in Chicago are now practically confined to one hand. Nearly all the legitimate houses that have been dark and others that closed recently have announced feature films.

"So Long Letty," with a new edition, new faces and some new numbers, started a new lease on summer life Monday night. Business continues very big at the Olympic. "The World of Pleasure" at the Palace continues to draw well. "World of Frolics" (Dave Marion show) is playing capacity at the Columbia and the profits continue about the same since the first week.

"Mr. Lazarus" (Henry E. Dixey), which got away to a bad start, has picked up noticeably and the show is now expected to run all summer at the Princess. "Nothing But the Truth" at the Garrick is not doing the business expected, although the show will continue there indefinitely.

"A Pair of Queens" (Cort) continues to show strength and there is every likelihood that it will run right through the summer.

SHOWS IN LOS ANGELES.

Los Angeles, June 28.

Pavlowa, minus her ballet, here for three nights at the Majestic, opened to a big audience. The dancer's appearance is in what she calls "a labor of love," her aim being to entertain personal friends more than for financial returns. She will rest here a month.

"The Fall of a Nation" business at the Auditorium is picking up and a five or six weeks' run is indicated.

"Canary Cottage" is running along at a merry clip at the Mason.

Parades of the Knight Templars during the week have hurt all the theatre business.

INTERNATIONAL'S MEETING.

The first general meeting of the house and company managers of the new International Circuit of popular priced houses and attractions will be held today (Friday), to smooth out the few remaining kinks.

It is understood the new circuit is financed by Gus Hill, E. D. Stair and Louis Cella, each of whom has put up \$250,000 for the purpose of securing desirable theatre leaseholds.



SOL LESSER

The California boy who at the age of twenty-four has reached the highest rank among the recent colony of successful film men.

VARIETY THEATRES IN GREATER NEW YORK

(Travel based on Times Square as starting point)

AMPHION, Brooklyn.—(Frank Williams, Mgr.) Subway or trolley to 14th street, croastown via Williamsburgh Bridge. Theatre three blocks on Bedford avenue from bridge.

AUDUBON.—Broadway and 165th street (William Fox Circuit; Sam Meyers, Mgr.). Broadway subway to 165th street. Walk 1 block south.

BAY RIDGE, Brooklyn.—(Robt. Rasmussen, Mgr.) Subway to Brooklyn Bridge, then New 4th Avenue subway at Chambers street to 72nd street.

BEDFORD, Brooklyn.—(Fox Circuit; R. H. McCauley, Mgr.) Subway to Brooklyn Bridge. Brighton Beach L to Dean street, walk one and one-half blocks to Bedford avenue.

CITY.—114 East 14th street. (William Fox Circuit; Sam Fried, Mgr.). Subway to 14th street and walk one block east.

COMEDY, Brooklyn.—194 Grand street. (Wm. Fox Circuit; J. Harris, Mgr.) Subway to 14th street, then surface car to Williamsburg Bridge, walk three blocks to left.

CROTONA.—Tremont and Park avenues. (William Fox Circuit; D. Sarecky, Mgr.) Bronx subway trains to 149th street, transfer to L and ride to 177th street, then walk 2 blocks west.

EIST STREET.—Broadway and 81st street. (C. P. Stockhouse, Mgr.). Broadway car to theatre.

5TH AVENUE, Brooklyn.—5th avenue and 4th street. (J. Horn, Mgr.; Fam. Dept.). Brooklyn Express to Atlantic avenue, thence by 5th avenue trolley.

FOLEY, Brooklyn.—(Harry Lipkowitz, Mgr.; William Fox Circuit) Subway to Canal to Delancey Street Bridge. Take Broadway Brooklyn trolley, off at Flushing avenue, walk one block.

14TH STREET THEATRE. 103 West 14th street. (Harry Shea, Agent; J. Rosenquest, Mgr.). Subway to 14th, then any trolley going west, or 6th avenue L to 14th street.

GOLD, Brooklyn.—Broadway near Flushing avenue. Subway or trolley to 14th street, thence croastown cars to Williamsburg Bridge. Take Broadway (Brooklyn) trolley from Bridge to Flushing avenue.

GRAND, Brooklyn.—Elm Place. (Harry Traub, Mgr.; Sunday Vaudeville only; Fam. Dept.). Broadway subway to Hoyt street.

GREENPOINT, Brooklyn.—Manhattan and Greenpoint Avenues. (Sunday Vaudeville only; Fam. Dept.; Keith Circuit). East 23rd Street Ferry, walk 3 blocks to Greenpoint Avenue or take trolley from ferry station.

HALSEY STREET, Brooklyn.—Halsey street, near Broadway. (George Powell, Mgr.). Subway to Brooklyn Bridge, thence by Lexington trolley to Halsey street.

HAMILTON.—Broadway and 146th street. (Moss Circuit; J. C. Blockhouse, Mgr.). Broadway subway to 145th Street, and walk one block north.

JAMAICA THEATRE, Jamaica, L. I.—(L. Sydney, Mgr.; Fox Circuit). Jamaica train from Pennsylvania Station (Long Island division). **JEFFERSON.**—14th St. off 3rd Ave. (Arthur Heinrich, Mgr.; Moss Circuit). Subway to 14th street, walk to 3rd avenue.

KEITH'S ALHAMBRA, Brooklyn.—(Harry Bailey, Mgr.) 7th avenue and 126th street. Bronx subway to 125th street, walk one block west.

KEITH'S BUSHWICK, Brooklyn.—(B. Blatt, Mgr.). Howard avenue and Broadway. Subway to Brooklyn Bridge. Take Gates avenue car to Broadway.

KEITH'S COLONIAL.—(Al Darling, Mgr.). Broadway and 62nd street. Broadway car to theatre.

KEITH'S HARLEM O. H.—205 West 125th street. (Harry Swift, Mgr.). Bronx subway express to 125th street, and walk west to theatre.

KEITH'S PALACE.—(Elmer Rogers, Mgr.). Broadway and 47th street. Times Square.

KEITH'S PROSPECT, Brooklyn.—(William Masaud, Mgr.) Subway to Atlantic avenue. Take 5th avenue L to 9th street.

KEITH'S ORPHEUM, Brooklyn.—(Harry Girard, Mgr.). Rockwell place and Fulton street. Subway to Nevins street, then walk half block to right.

KEITH'S ROYAL.—(Chris Egan, Mgr.). 149th street and Westchester avenue. Bronx subway to 149th street, walk one block north.

LAFAYETTE.—2227 7th avenue. Bronx subway to 135th street, 1 block west and blocks south. Broadway and Lenox trolley to Lenox Avenue and 131st street and one block west.

LEE AVENUE, Brooklyn.—(Ed. Reilly, Mgr.) Subway or trolley to Williamsburg Bridge and Lee avenue trolley to theatre.

LOEW'S AMERICAN.—(Chas. Pottsdam, Mgr.) 260 W. 42d street. One block from Times Square.

LOEW'S AVENUE B.—Avenue B and 5th street. (S. Kish, Mgr.; Sunday Vaudeville only). Subway or trolley to 14th street and thence croastown east to theatre.

LOEW'S BIJOU, Brooklyn.—(George Schenck, Mgr.). Subway to Borough Hall.

LOEW'S BOULEVARD.—(Chas. Kirschberg, Mgr.) Bronx subway to Simpson street, walk one block east.

LOEW'S DE KALB, Brooklyn.—(William Shee, Mgr.). Subway to Brooklyn Bridge, then Broadway L to Kosciuszko street.

LOEW'S DELANCEY STREET.—(B. Mills, Mgr.). Suffolk and Delancey streets. Subway to Spring street, then Delancey street car to theatre.

LOEW'S FULTON, Brooklyn.—(A. Sichel, Mgr.) Subway to Brooklyn Bridge, then Fulton L to Nostrand avenue.

LOEW'S GREELEY SQUARE.—6th avenue and 30th street. (M. Block, Mgr.). 6th avenue car to theatre.

LOEW'S LINCOLN SQUARE.—1947 Broadway. (Chas. Ferguson, Mgr.). Broadway car to 66th street.

LOEW'S NATIONAL.—149th street and Bergen avenue. (Henry Loew, Mgr.). Bronx subway to 149th street.

LOEW'S ORPHEUM.—168 E. 57th street. (Sol Meyerson, Mgr.). 42nd street trolley to 3d avenue and transfer north to 87th street.

LOEW'S PALACE, Brooklyn.—(Joe Vogel, Mgr.) Subway to Atlantic avenue, then Bergen street car to Douglas street.

LOEW'S SEVENTH AVENUE.—124th street and 7th avenue. (Chas. Sowards, Mgr.). Bronx subway to 125th street, walk one block west.

LOEW'S WARWICK, Brooklyn.—(S. Strauss, Mgr.). Subway to Brooklyn Bridge, then Cypress Hills train to Warwick street or subway to Atlantic avenue, then Long Island trolley to Warwick avenue.

LYRIC, Brooklyn.—Broadway and Segal street. Subway or trolley to 14th street, croastown to Williamsburg Bridge. Broadway (Brooklyn) trolley from Bridge to Segal street.

MYRTLE, Brooklyn.—Myrtle and Knickerbocker avenues. Subway to Brooklyn Bridge and Ridgewood L to Knickerbocker avenue.

NATIONAL WINTER GARDEN.—Houston street. (William Minsky, Mgr.). Subway to Bleeker street, then walk 3 blocks east.

NOVELTY, Brooklyn.—Subway to Canal, walk one block east and take trolley from Delancey Street Bridge to Brooklyn Plaza.

OLYMPIC, Brooklyn.—Adams street. (Harry Traub, Mgr.). Subway to Borough Hall. Theatre around corner.

PHILLIPS' LYCEUM, Brooklyn.—Subway or trolley to 14th street, croastown to Williamsburg Bridge. Montrose avenue trolley from bridge to theatre.

PROCTOR'S 23RD ST.—143 West 23rd street. (Wm. Lafferty, Mgr.) Broadway, 7th or 8th avenue trolley lines to 23rd street.

PROCTOR'S 53RD ST.—154 East 53rd street. (John Buck, Mgr.). Broadway, 7th or 6th Avenue trolley lines to 59th street, thence east to Madison avenue.

PROCTOR'S 125TH ST.—112 East 125th street. (John Buck, Mgr.). Bronx subway express to 125th street, any trolley going east on 125th street.

PROCTOR'S FIFTH AVE.—Broadway and 26th street. (Wm. Quaid, Mgr.). Broadway cars.

PROSPECT.—Prospect and Westchester avenues. (Moss Circuit; Wm. Raynor, Mgr.; Sunday Vaudeville only.) Bronx subway to Prospect avenue.

REGENT.—116th street and 7th avenue. (Moss Circuit; Amil Grothe, Mgr.). Bronx subway train to 116th street, walk one block west.

RIVERSIDE.—96th street and Broadway. (William Fox Circuit; Mr. Cohen, Mgr.). Broadway subway to 96th street.

RIVIERA.—97th street and Broadway. (William Fox Circuit; Mr. Goldman, Mgr.). Broadway subway to 96th street and walk one block.

THALIA.—32-34 Bowery. (M. Arsenio, Mgr.). Subway to Canal, walk to Bowery.

WHITNEY, Brooklyn.—Fresh Pond Road. (Sunday Vaudeville only; M. W. Lane, Mgr.). Myrtle Avenue L from Brooklyn Bridge to Fresh Pond Road.

JANE COWL WITH SELWYNS.

Jane Cowl is to be seen in a comedy entitled "Betty Behave" under the management of Selwyn & Co. about Christmas time. In the meantime Miss Cowl will continue under the management of A. H. Woods in "Common Clay." Mr. Woods will undoubtedly be associated with the Selwyns in the Cowl production.

"Betty Behave" was written by Ralph Renaud, formerly dramatic editor of the San Francisco "Chronicle" and secured originally by E. J. Bowes for Margaret Illington.

DILLINGHAM'S ART CORNER.

Charles Dillingham announced this week that he had secured Josef Urban to do the production at the Century. This notice was sent out Monday. Tuesday it was followed by an announcement that the new Hippodrome production, which is to open Sept. 4, is to be designed by Leon Bakst.

CORBETT IN "HIT THE TRAIL."

James J. Corbett will play the role of Billy Holliday in the company of "Hit the Trail Holliday" which Cohan & Harris are to send on tour through the South next season.

BOSTON OPERA HOUSE TO BE HOME OF SPECTACULAR SHOWS

Lawrence McCarthy Has Secured the House For a Term of Years. Formerly Managed the Boston Theatre. Will Play Big \$2 Attractions for a Run. "Hip, Hip, Hooray" Booked for the Fall.

Boston, June 28.

The control of the famous Boston opera house, one of the most magnificent theatres in America, has passed to Lawrence McCarthy "for a term of years."

McCarthy, who made the old Boston theatre famous for its productions, has of recent years figured but little in the local theatrical world, although he is generally admitted to be one of the most progressive managers Boston has ever seen.

He will endeavor to run nothing but \$2 shows for long runs. "Hip, Hip, Hooray" is said to have already been booked for a fall run.

STOCK OPENINGS.

San Francisco, June 28.

The American Grand Opera Company opened a five-week season at the Civic Auditorium, Oakland, June 19. The company is composed mostly of Americans and has a chorus of 100. The project is backed by the Oakland Chamber of Commerce.

Haverhill, Mass., June 28.

The Pines theatre opened with stock Monday. Opening bill was "Girls." E. Denison (Malley Denison Stock Company) is interested with the Shuberts and Williams in the Pines.

Barry McCormick and William H. Gregory have obtained a lease on the Warburton, Yonkers, and will open a musical stock their next week. "Kerry Gow" will be the opening attraction, with Barry McCormick as the star.

Hamilton, Ont., June 28.

The Temple theatre stock company will open Monday, the vaudeville policy being discontinued for the time being.

Several of the favorites of last season return for the present engagement, including Frances MacGrath and Albert S. Veas, leads, and W. Olathe Miller, Vaughan Morgan and Charles Fletcher. The opening bill will be "Along Came Ruth."

Portland, Me., June 28.

Riverton Park opened Monday with Lew Williams' musical stock playing "Breaking Into Society." The J. W. Gorman Agency, of Boston, will book the vaudeville and musical comedies at the park for the summer.

The Cape theatre at Cape Cottage will open July 3 with musical stock playing "The Yankee Prince." In the company are Charles Meakins, Clara Palmer, Irving Brooks, Georgia Harvey, Alonzo Price (stage director), Avota Sanchez, Edward Metcalfe, John Roberts.

William Stevenson is the manager. Nat Royster is also interested.

"THE DAWN" AT CORT.

When the Cort theatre, New York, reopens in August under the same management as previously (John Cort), "The Dawn" will be the first attraction.

A report Selwyn & Co. might get the Cort got no further than the rumor.

BRADY TO TRY OUT THREE.

William A. Brady is planning to try out three shows late this summer with a view to picking them for production for the coming season. What the plays are, or who they were written by, is a secret.

George Broadhurst is reported as busy writing a play for Brady, and Thos. Broadhurst is also busy on a manuscript for the coming season.

STOCKS EXCHANGE TOWNS.

Springfield, Mass., June 28.

The Corse Payton Stock, which has been playing at the Court Square here, and the Opera Players, a musical stock company, at Parson's, Hartford, will switch towns in a week, the Payton company going to Hartford and the Opera Players coming here.

TREASURERS MARRY.

Leon and Samuel Sprachner, treasurers of the Longacre and Lyric theatres, respectively, were wedded on Thursday of last week, the former to Claire Pearl and the latter to Anna Rosen.

The ceremonies were celebrated at the home of Mme. Bertha Kalich, who is a sister-in-law of the bridegrooms.



IRENE CASTLE.

THE INTERNATIONAL FILM SERVICE has contracted with Mrs. Vernon Castle for a big screen production, the name of which has not yet been determined upon. She has just returned from a brief trip abroad, where she went to visit her husband, who is a member of the English flying corps.

BARRYMORE DEAL IS OFF.

As far as John D. Williams is concerned Ethel Barrymore will not be under his management next season, even though all of Broadway took it for granted that she would be under contract to that producer.

There were negotiations under way between Miss Barrymore and Mr. Williams for some time, with John Drew acting as the intermediary, but the manager is said to have called them off.

Richard Bennett will be under Mr. Williams' management next season and seen in a comedy. Both the Frohman Co. and Oliver Morosco were desirous of securing Mr. Bennett. Bennett went as far as the Coast and appeared for rehearsals and possibly a performance of a Morosco piece, but then returned to New York. The former management wanted him to play the role that he created in "Rio Grande" next season, but on his failure to return the piece is being slightly rewritten so as to have the role played by Frank Campeau stand out, and his name will be given some prominence in the cast.

JAKE SHUBERT'S NOTICE.

The following advertisement appeared in several of the morning papers Monday:

"I hereby give notice that I will not be responsible for any debts contracted in my name or on behalf of my family, or in the name of Mrs. J. J. Shubert, or by anyone claiming to be Mrs. J. J. Shubert; nor will I be responsible for any goods sent to 525 West End Ave., or to any other address unless I under my own signature, authorize such indebtedness. JACOB J. SHUBERT."

WIFE AFTER HUSBAND.

Last Sunday night in one of the downtown hotels an exciting scene is reported to have occurred, when the wife of a prominent theatrical (legitimate) manager broke in the door of a room she believed her husband occupied, but failed to find him there.

The manager was said to have shortly before escaped through an adjoining room. The story failed to mention the name of the manager's companion.

Krows Book on Play Production.

Arthur Edwin Krows, formerly general press representative with Winthrop Ames, and who was also attached to the Selwyn publicity staff last season, has written a book on play production in America, to be placed on sale by the Henry Holt Company in October. The book covers every angle of the theatre from the box office to the fly gallery.

ANNA HELD IN SHUBERT REVIEW.

E. H. Kaufmann, president of the National Cinema Syndicate, to whom Anna Held is under contract, has concluded arrangements whereby Miss Held will be starred in a musical review under the direction of the Shuberts.

Molitor Managing Long Acre.

H. H. Frazer has appointed William Molitor manager of the Longacre. He was formerly manager of the Cort, and last season at the Lexington Ave. O. H.

UNIVERSAL'S GOLD MINE.

Indications point to "Where Are My Children?" as being the biggest film find of the year. Made at a cost of approximately \$10,000, the Universal Film Co. offered the negative at sale for \$7,000 when the National Board of Review refused to pass it. With a tenancy of four weeks' rent for the Globe theatre on hand after the Pavlowa picture was pulled out, the "Big U" put the "Children" picture unpassed by the censors, into the theatre as a filler and astonished themselves at the remarkable pulling power of a picture intended for the Bluebird program, but not placed thereon because of the delicate theme in its story.

The "Big U" now anticipates clearing \$250,000, and the prices paid for some of the state rights have established a new record. The local Universal exchanges bought in the state rights of New York, paying \$30,000, and are renting the picture at \$100 daily, with three prints booked solid.

Last week District Attorney Lewis of Kings County summoned the manager of the Rialto theatre to court on a charge of showing an immoral picture, but the magistrate threw the case out of court. The attending newspaper publicity, however, brought numerous exhibitors to book the picture.

GETS WARRANT FOR DESERTION.

Cincinnati, June 28.

A warrant has been issued here on the complaint of Eleanor B. Keller, who owns jewelry stores in New York, Rochester and elsewhere. Mrs. Keller claiming her husband deserted her five months ago.

The complainant formerly sang in several of Henry W. Savage's shows under the professional name of Eleanor Beatrice Dreyfuss.

Keller recently appeared in pictures on the coast.

RUSH-ANDREWS HOUSE STARTING.

Arrangements were completed this week to start building in about 60 days for the theater Lyle Andrews and E. F. Rush propose for West 48th street. The location is between the 48th Street theatre and Playhouse.

"CHIN CHIN" TO COAST.

There is a possibility that Charles Dillingham may send out two companies of "Chin Chin" next season. One of the shows with Montgomery and Stone will play the east and a traveling company from Chicago to the Coast with Morton and Moore at the head of it.

SECOND "LETTY."

Oliver Morosco is so enthusiastic over the success of "So Long Letty" in Chicago, that he plans a second company to tour the country while the organization now in Chicago comes to New York in the fall.

RESISTA?

Next Season's Sensation! 5001 Men have failed. Will you try?

NEW ACTS NEXT WEEK

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

Evan Burrows-Fontaine, Palace.
Ralph Herz and Co., Colonial.
Lambert and Fredericks, Colonial.
Martin Van Buren, Royal.
Geo. Kelly and Co., Royal.

Sophie Tucker and Syncopated Band
(6).

Songs and Music.

24 Mins., Full Stage.

Royal.

Sophie Tucker is back, back with a new idea, a new repertoire of new songs, a new system of delivery, in all a fine combination, back with the best act she has ever been identified with and one that ordinarily should regain for her the headline honors she naturally lost with the ever-changing vaudeville situation. This time Miss Tucker is accompanied by her own orchestra, a la the modern dancing idea, the orchestra carrying five capable musicians who accompany Sophie through her routine of numbers, playing a single selection themselves in order to allow for a change. The opening brings the principal on in "one" for a cleverly constructed introductory song in which she introduces the members of the orchestra individually, in prologue fashion. And then came a 24-minute stretch of "ragtime," every single number interrupted for the inevitable applause until the finale when she offered "Follow the Flag You Love," with her assistants marching through the house in uniforms. The repertoire included "And They Called It Dixie Land," "Oh, Daddy, Come Home," "I've Got the Blues for Home Sweet Home," "I've Got a Bungalow," "I'm Going to Make Hay While the Sun Shines," "Walkin' the Dog," and the orchestra numbers of "Kiss Me Again" and "Underneath the Stars." What a collection it made and so well arranged! And that ragtime orchestra—that moaning saxophone just raises the particular something with a rag. And Sophie Tucker herself is better than ever or at least appeared so at the Royal. It may seem hard and cold on competition, but the one on top is the vaudeville selection and Sophie Tucker is far out of reach of the others, far out of reach. She might just wrap this turn up and call it a ragtime concert. It cannot fail if the Royal reception can be accepted as a criterion. She never went so well in her entire life.

Wynn.

Nora Allen.

Singing.

9 Mins.; One.

City.

Nora Allen as a "single" at least possesses a voice, and for that reason should hold a position on the better small time programs. Miss Allen renders but one popular number, "Memories," her routine being selected to allow plenty of opportunities for her voice. She appeared in a becoming gown.

Mlle. Chilson-Ohrman.

Songs.

10 Mins.; One.

Palace.

Programed as "The Distinguished American Soprano," Mlle. Chilson-Ohrman, making her debut in eastern vaudeville Monday at the Palace, did a few of the songs expected under that heading. Sidney Arno Dietch was at the piano. Like all voices from realms away, if they have a following, they are worth while for the vaudeville box office. With Mlle. Chilson-Ohrman it's a difficult problem to decide whether she has such a following. Certainly Monday evening when "No. 2" on the Palace bill started there was not a big enough crowd present to credit her with drawing power, but on the other hand perhaps her following, if she has one, wasn't aware the Mlle. would appear so early. Yet the position as a vaudeville act for a classical singing debutante wasn't too late for her.

Time.

George Lyons.

Harp and Songs.

15 Mins.; One.

Fifth Avenue.

George Lyons (formerly Lyons and Yosco) is now a "single" with harp playing and a couple of songs that frame an act looking good enough for

"The Hermit" (3) (Comedy-Drama).
26 Mins.; Full Stage (Special Set).
City.

"The Hermit" as a sketch probably was built with a reasonably good idea, for the opening at least suggests that much. But the skit goes a little further and for that reason cannot be placed in the first class division. It has a nonsensical idea, with the interest soon lost, helped along by the piece running too long. The playing by two men and a woman does not assist. The story of a young married couple quarreling on their honeymoon, she stopping a limited at a lonely station, with no hotel or boarding house in town. "The Hermit" arrives dressed as a ghost, and while at first he appears to be stupid, he finally comes out of his shell, giving both advice, and making them continue on their honeymoon.

Cunningham and Bennett.

Singing and Talking.

15 Mins.; One.

City.

This two-act in its present shape is hardly strong enough to hold a better position than that held at the City, "No. 2." Its main support is the man's voice, which gathered unexpected returns with a couple of songs. Opening as a "bench act," he singing to her

Sungrade Bros.

Acrobats.

10 Mins.; Full Stage.

American Roof.

Two boys opening in "one" with soft shoe dancing. Both are nimble step-pers. Going to full stage they do tumbling in a sort of a spring board arrangement. During this, comedy is tried for, with little result, slowing up the turn considerably. Too much stalling is noticeable. While they did exceptionally well closing the show, it should be no problem for them to rearrange the act to better effect.

PALACE.

Hot weather, lemonade and dancing were the most noticeable features at the Palace Monday. The weather, besides keeping the attendance down, started a rush at the free lemonade booth (out in the alley), and Dorothy Dances, the pretty usherette, who can handle the ladies as well as she does the people was among the best-liked acts in the house that day.

The dancing went three ways, the kind White and Cavanagh delivered, the sort Vandebilt and Moore use, and the style of the Kosloff turn. It looked from the program as though a small detachment of the Russian army was over to help Theodore along in his show dancing number that he mounted, also staged so well the repetition in the work of the principals is apparently overlooked by the audience. It's Kosloff's fourth week at the Palace, also his last, and the program states John Wenger, the Russian apostle of the advance school, paints Theodore's legs twice daily, to represent the element of Asiatic extravagance. Kosloff's legs are hand embroidered in oils, but New York doesn't know much about Asiatic extravagance, so the painted hoofs caused no sensation. Kosloff is pretty well known over here now, and while his turn is quite likeable, whoever selected his dance music (probably Kosloff also) did a considerable portion of the whole.

Sandwiched in between the other two dancing turns and opening right after intermission, Gertrude Vanderbilt and George Moore had to suffer somewhat on their dancing end. Mr. Moore did a new bit, an imitation of Charles Winniger in "The Cohan Revue," imitating Leo Ditrichstein in "The Great Lover." Mr. Moore seemed to get it over. There is a bit of travesty, ironically, and that helped. Moore's accent couldn't be called faultless, but it was satisfying in so far as you know it was an accent.

In dancing acts of the more or less straight variety George White and Lucille Cavanagh (second week) kind of cleaned up in the fourth program position. Mr. White did even better as a stager with his style of act than Kosloff did with his. The White-Cavanagh military opening is very neat, and this Hula Hula dance about the best in pop dances around here in months. There is a dash of comedy in "The Dancing Proposal" and the finish, "Walkin' the Dog" did fairly as an encore, although Mr. White appeared to have staged the dance for this after his own idea rather than after the organization. The Urban scenery provided a splendid background, and the bill abounded in fetching settings, that of Kosloff's (for bare stage), and also the parlor (house) set surrounding Stella Mayhew and Billie Taylor, who were the feature turn and closed the first part.

Mr. Taylor is singing more than formerly in the Mayhew-Taylor act, and the couple are talking in longer stretches. Mr. Taylor is at the piano most of the time. He sang "My Own United States" for patriotism, and they both did another new song, "Early in the Morning Way Down on the Farm." "They Called It Dixieland" was nicely put over as a double, and Miss Mayhew revived "That Devil" Tune as a standard rag for her. The talk led to marriage dialog, though speaking about their wedding anniversary. It is in short and crisp sentences. Miss Mayhew said Mr. Taylor promised a cake with 20' candles on their 20th anniversary. But the cake only had a half of one candle on it, and she supposed that was for the six months he had once been away. Although the turn did not seem as fast and gingery as this couple usually furnish, the house liked the entire act, applauding long and generously at the finish.

After the Kosloff jubilee, Jack Wilson appeared, next to closing, complaining against the dancing supply of the entertainment which made him run short of burlesque material. About the only thing left for Wilson was the Fred J. Ardath "His" sketch that has a pig for its chief funmaker. Mr. Wilson made no reference to the animal. It left the going a little hard for Wilson in the comedy way, and the trio had to depend upon singing. Frank Hurst and Lillian Boardman taking their share of the vocalizing. "The Edge of the World" closed the show. Martinetti and Sylvestre, the same as when so often at Hammett's (even to the back drop), opened the show, that started at 8 with the picture. Then came Mlle. Chilson-Ohrman (New Acts), with the Ardath rural sketch third. The Palace didn't care much for the okum and jas, passing that up almost altogether, but giving a laugh here and there to the pigs. Time.

PROTECTED MATERIAL

Variety's Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, Variety, New York, and receipt requested. Variety will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1914.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by Variety:

MARCUS LOEW CIRCUIT

(Joe M. Schenck)

FOX CIRCUIT

(Edgar Allen)

MILES CIRCUIT

(Walter F. Miles)

RICKARDS CIRCUIT (Australia)

(Chris O. Brown)

FINN-HEIDMAN CIRCUIT

(Sam Kahn)

SHERRA CIRCUIT

(Harry A. Sherr)

FRIBER-SHERRA CIRCUIT

(Richard Kearney)

GUS SUN CIRCUIT

(Gus Sun)

B. S. MOSS CIRCUIT

(B. S. Moss)

PANTAGES CIRCUIT

(Louis Pantages)

MICHIGAN VAUDEVILLE CIRCUIT

(W. E. Butterfield)

any bill. Several little introductory speeches in rhyme carry the routine along. His opening is a medley of Irish airs which are followed by "Underneath the Stars," preceding "Sweet Cider Time," used to close. The harp is played meanwhile. For an encore a medley of rags and finally a chorus of "They're On Their Way to Mexico" which brought a big applause return.

Fred.

Ed and Irene Lowrey.

Songs and Dances.

11 Mins.; One.

Fifth Avenue.

This team has a routine of songs and dances which should keep it in demand in the bigger small time houses. The opening is a neat little song and dance, with the girl doing a male impersonation. The boy after a change sings "I Sent My Wife to the Thousand Islands." He could deliver it much better. Some comedy patter was very small timey, the dance at the finish with the man doing some seemingly extraordinary acrobatic steps pulled a strong applause finish for the turn.

Fred.

(both hiding behind an umbrella), the turn starts very slowly and never picks up after that. Following comes some unnecessary talk with a number of old "gags," perhaps used to fill out time. Closing with a double, "Dangerous Girl," they just about passed. Both appear to possess enough ability to frame a pleasing turn, and it should be done immediately.

Kilkenny Four.

Singing and Talking.

20 Mins.; One.

City.

A quartet (three men and a woman) sticking to Ireland's colors throughout, with the green being lavishly displayed. As a singing quartet they might pass, but the talk doesn't fit in. The country band idea with "bazookas" has been seen a good deal of late, and it was mainly due to that they closed successfully. More singing and less of the try for comedy might bring them down to about 15 minutes which will just be about right to carry them along properly.

PASSING SHOW OF 1916.

It's rather a difficult matter to register a correct and definite opinion of the current Winter Garden show at this particular time while it is undergoing the process of reconstruction, but one can easily gauge its possibilities, and quite the pessimistic prediction of the disappointed (and they are many) the production's future looks decidedly promising.

The show carries many of the things essential to a success, and lacks a number of the necessities, particularly a big name. There are a few stars, but none of them is a single principal who stands out prominently from a standpoint of professional reputation beyond his associates.

The work is well divided between the members, too well, in fact, for the welfare of the piece, and it is to be hoped the Shuberts, while rearranging affairs, will take proper advantage of the capable principals and allow a few of the capable principals an opportunity to test their individual strength before the two-dollar audiences.

Unlike its predecessor, the new show does not carry a single musical number that shows positive promise of the hit mark. There are several songs elaborately staged, a few over-plugged and some others that please, but not during the evening did the packed house reward a singer with that unmistakable enthusiasm that creates selling hits. And while the show makes a great flash from the production angle, the observer immediately notes the difference in costume material from that of the preceding Winter Garden shows. This was particularly noticeable during the rendition of "Pretty Baby," staged on the runway and led by Dolly Hackett. The costumes worn by the girls in this number should be relegated to the rag-bag, for here the audience, and particularly the women, found ample opportunity for criticism. The dresses were "stringy," and apparently of the cheapest material procurable. For no reason whatever the song was presented on a monotonous point, the girls picking up the chorus individually without any bid for novelty, probably because the chorus lacks individual talent. But Dolly Hackett made a great flash, looked extremely attractive and got away with the number surprisingly well.

Getting back to the show proper, the entire first part, possibly barring one short scene (the garage portion), lacks all the requirements necessary to parallel the admission fee. The comedy responsibilities are not divided in proper proportion and through this defect the lack of suitable material in the early portion of the show must depend solely on the assets contained in its production end to hold up. Ed Wynn is propelled into the picture sufficiently long to score an individual mark and, contrary to the premature claims of several professionals, Wynn has not "lifted" quite as much as he has been charged with. In fact, Wynn has not "lifted" much of anything. The audience bit suggests of Stan Stanley's style and recalls "What Happened to Ruth?" a vaudeville sketch, but Wynn otherwise is quite himself and incidentally surprised his own admirers. Wynn could handle more material. The opening scene is labelled "Montmartre," and carries little of anything worth mentioning, the succeeding scene showing Plaza Circle (in "one") with Jack Boyle and Wynn duetting to allow the scenery shift.

Florence Moore's opportunity came in the third scene, a modiste shop, and while Miss Moore managed to score her usual mark, she seemed a bit too willing in her song number, singing several choruses for a single laugh. This scene could be condensed for the general betterment of the piece or with a good sure-thing specialty added it could prop up the opening act immensely. The Ford Sisters offered their specialty in "one" in the next spot and were fully appreciated. Then came the garage "bit," in which Wynn captured the comedy honors. This scene incidentally saved the comedy division of the first act with a bang, the scene being handled by Jimmie Hussey, Miss Moore and Fred Walton capturing second honors. The finale, Lincoln J. Carter's "Cavalry Charge," preceded by "What's the Matter With You," by George Baldwin, gave the opener a rousing send-off, practically saving the piece from premature condemnation. The song itself is the smartest of the repertoire and Baldwin delivers it capably and impressively.

In reviewing the first part one can hardly overlook Elida Morris, who, although handicapped through hoarseness, carried her two songs to a successful point. Miss Morris, an honor graduate from the vaudeville school, supports her number with a confidence that defies failure. She stood out conspicuously in the line of principals.

The "Roosevelt, Wilson and Hughes" song, handled by Will Philbrick, Fred Walton and Andrew Harper, is carried somewhat to extremes without any particular reward. Considering the excellence of the impersonations one might expect a better travesty, a broader one in prose arranged to eliminate any insinuations that might displease the admirers of either party being preferable to the one now offered.

The second act lifted the show up to a goodly percentage point, the majority of scenes in this section holding up surprisingly well. The opening scene gave it a good start, showing an O'Connell ballet with Thelma Swartz, William Dunne and Ma-Belle featured. This was prettily staged and scored. James Clemmons held the "one" space in next position with an eccentric dance. Then came the prologue to the best scene in the show, a Shakespearean travesty, in which the show's comics had their opportunity. It portrayed a loan show wherein is signed the contract that gave the Shuberts "pound of flesh," the afterpiece being staged

in an impromptu court scene, with Shakespeare as the presiding justice. The dialogue throughout this scene earned honorable mention for the author and it was cleverly staged as well. The "bit" was broken up to allow the Swor and Mack specialties and as it was expected, they walked off with the hit of the evening. A boxing "bit" added to their routine makes a corking good closer, and this pair did much to carry the second act.

Ed Wynn's Travelogues, given to comedy slides, filled in nicely, but considering Wynn's prominence in the cast, this bit was light-weight. Some collection of young people. The closing scene gave Vera Roehm and Ruth Murphy a chance and with a good song surrounding their efforts the scene went over exceptionally well. Throughout the action of the show Herman Timberg, Hattie Darling and the Five Violin Beauties came into the picture, with Timberg scoring the best mark. Miss Darling lacks the finesse of the finished musical comedy principal and the Violinists, while musically capable, didn't improve the general appearance of things, although their scene has been cleverly arranged.

Allan Foster staged the numbers and acquitted himself well, the show being directed by J. C. Huffman.

BRIGHTON THEATRE.

Tuesday night's crowd at the Brighton theatre about took the house record for that evening. Some collection of young people showed up a good portion of the large audience. The weather was propitious for the beach.

The program underwent a decided change from the Monday running. The Speed Mechanics, first due to close the first part, went down to the end of the bill, with the Kalaka Hawaiians, originally billed for that place, sent back to the 9 o'clock show. The result of that spot Franklin Ardell and Co., who closed the first part instead. The shift came about, it is said, through Ardell refusing the earlier position.

Closing the initial section Mr. Ardell and his company of one in "The Wife Saver" put over a laughing hit with the comedy skit that is now programmed to have been written by Frank McGottigan (a name that sounds like one of Franklin's home made gags).

Dorothy Jardon is the headline this week, with Walter C. Kelly the bottomer on the bill. Mr. Kelly sort of doubled up the house with his jokes and "Virginia Judge" single handed skit. One can never get enough of Kelly. They knew him when he entered and didn't want him to go, but it was late then for the Brighton doesn't start until 8.30. Miss Jardon did well enough, taking many bows and probably costing the house a lot of money for all if the drop is worked on a roller.

The Speed Mechanics, closing the show and not doing over six or seven minutes, held the house, but didn't get the reward they should for several reasons. One, the principal one, they used Ford cars, the other, that no finish is given the turn, and the next that the Brighton stage may not be large enough for the flash that should be allowed the act. With a couple of regular sized cars and the parts strewn about all over the stage, it would give the mechanics an opportunity to inject more act through rushing about. That they do seem a car under ten minutes doesn't mean as much as if the audience were better satisfied in four minutes, and the effect would be as good, for speed. No time is announced at the ending, the curtain being merely brought down, though there are a referee and whistle ready to call the rush to a halt. It's a good exhibition for vaudeville or elsewhere, and should excite local interests where there is an automobile industry, but it must be staged for the lay people. Loney Haskell does his share in the introduction.

The "No. 4" position had Bennee and Baird, who got liked, though Miss Baird is still holding back her comedy privileges that are mostly musical in nature. The latter is in this way it should be broadened. Mr. Bennee might find a substitute for the water bag on his Scotch costume.

Rice, Elmer and Tom opened the show, followed by Maleta Bonconi, a violinist, new around here, but who needs to adapt herself and repertoire to the proper vaudeville angle. The same might be said for the new act, Kalaka Hawaiians, who though the three men and two women have the foundation for a good turn, they just miss. The finish is one of the women doing a Hula Hula with a couch movement. No doubt the house expected the younger woman would take that role. About the best is an Hawaiian song done in a manner by a mixed duo, with the usual music, also singing. The chances, however, are the act would have been better placed opening the second part, where Britt Wood was sent. Mr. Britt, with his mouth organ, found the Brighton hall a pretty large place for his personality to get over as soundly as it does in smaller theatres. But he did well, considering the spot.

ROYAL.

Despite the heat Tuesday night, and it was probably ten degrees hotter in the Bronx than elsewhere, the Royal Theatre, with its capacity audience, although the house management has rearranged its playing policy to permit the showing of a feature picture in addition to the vaudeville show which now runs a bit shorter than during the winter season. The picture for the first half of the evening was "The Habit of Happiness," with Douglas Fairbanks, and closing the show it held practically every attendant in for the lights. This in itself tells a story for the combination policy is apparently largely responsible for the business.

Sophie Tucker and her Syncopated Band (New Acts) headlined the early half of the

week, appearing just before the feature film and following the entire bill. The opening spot was given over to a Keystone comedy, with Carmella's Comedy Cockatoos opening the regular show. This turn somewhat away from the conventional routine of similar acts and surrounded with an attractive setting makes a reasonably good attraction in that spot. They did extremely well considering things.

William and Margaret Cutty were featured on the program with their classical musical turn, singing a duet to the tune of "Concentration," and that benefited both acts equally well. The Cutty specialty is excellently placed together and brings out the musical ability of the pair to its greatest advantage. Their selections have been well picked and they closed to a solid hand of appreciation.

Lloyd and Britt substituted for Lovett's "Concentration" act, the added starters falling into second position. Here is a comedy duo who should find plenty to do, but the boys will have to uncover a little more ambition in their stage efforts. The presence of a sure fire finale has made them careless, and consequently the early section of their turn doesn't show the "Concentration" material in that part is equally as strong as that succeeding. They seemed indifferent of surroundings and few beyond those in the immediate front heard or understood the early dialog. The finish carried them through nicely, though.

"Honor Thy Children," formerly introduced by George Sidney, is now being played by William Lawrence and Co. The most prominent and capable member is the girl playing the daughter's role. She held the turn up through a most important scene, the dialog carrying sufficient strength in itself to insure the turn's success. It will do for the same reasons, but not for the big time with this troupe. Harry and Vera Buck ended one of the big hits with their song and dance turn.

The Calts Brothers opened the second half and had the house their own way a few minutes after the initial curtain, working through out to a continuous stream of laughs. The closing was a corking finale for an otherwise good comedy act.

AMERICAN ROOF.

The show at the American Roof Tuesday night did not run very well, the second half practically picking it up. The first part held too many singing turns. The turning point was made after the Gallerini Four, closing the first half, scored the hit of the program up to their appearance, which afterwards proved to be the high point of the evening. While the attendance was rather light, the present were enthusiastically inclined, and for that reason the majority of the acts were well received.

Alice De Garmo opened with trapeze work, and after slipping off an overdress, showed a well timed figure. She afterwards pulled down some of the house with a singing number. The Shirley Sisters were next with some singing and dancing, forming a sister-act that should be kept working in the better small time houses. Neither possess an exceptional voice, but they at least try for a bit of novelty with some good looking wardrobe and a bit of dancing which helped them out. The girls' routine appears to be in the line, one double number especially not fitting, while "They Didn't Believe Me" as a solo got them something. The Hippodrome Four with a bundle of hokum comedy and slapstick work, did not find themselves until towards the closing, when some singing and dancing just put them across. The usual comedy idea is employed with the Hebrew comedian taking the main part of the comedy with the Dutch teacher. However, it is not the best comedy ever put together, and for that reason they did not get much; besides, the singing is nothing to boast of. It is a comedy quartet built solely for the amusement of the audience.

Clare and Duval, using a letter box opening. This couple engage in the usual talk, with little strong enough to hold attention, while dancing is their main support. The girl's opening dress looked badly. Her other two changes were becoming. The Gallerini Four closed the first part, the young boy being most responsible for the success. They offer a classy musical turn, with the costuming as neat as the playing is good.

After intermission Wallace Galvin held attention with palming, following this up with the egg trick assisted by a boy from the audience. The dropping of the eggs caused considerable laughter, while the hooking of the rings bewildered them. Gallagher and Carlin playing a return engagement at the roof since opening on the Loew Circuit, scored their usual returns, both being in a seemingly funny humor. Jeanette White proved to be an English girl, formerly known as Eugenia La Chino, who practically continuing with her same routine of dancing, only changing her opening number. She has done away with the reading of telegrams and much unnecessary talking and singing, wisely sticking to her dancing, thereby gaining a bit more than before. This girl is a sort of a mechanical worker, her dancing showing that plainly. The Sungrate Bros. (New Acts) closed the show.

Lou Anger received a letter this week from a man in Chicago, asking permission to use Mr. Anger's German soldier monolog. The letter said the writer had been using the matter for eight years, but always mentioned Mr. Anger's name in connection with it.

OBITUARY.

George Huber died at his residence, 1919 7th avenue, New York, June 24, at the age of about 80. The deceased had been for years in the show business and left an estate estimated worth between \$5,000,000 and \$7,000,000. His realty holdings were large in certain suburban sections, besides considerable New York city property. For years Huber ran Huber's Museum on 14th street, and had been interested in other museum ventures previously. He married Minnie Shults, a singer of local note, many years ago, and who was responsible for the great popularity attained by Zip's Casino in Brooklyn, which Huber owned. Upon his first wife's death he married her niece, who survives him. There are no children.

Giacomo Galetti, the animal trainer, living in Chicago, died in an automobile June 24 of heart trouble. Galetti at the time had started on a pleasure ride with his wife, son (Charles F. Galetti) and the latter's wife. Galetti was 66 years old. His demise happened in Chittenango and the remains were sent back to Chicago for burial. Galetti had trained many monkeys and dogs for vaudeville, and his son, Charles, has an animal act now on the stage.

Theodore Hamilton, one of the most prominent tragedians of the "old school," died at his summer home at West Haven, Conn., June 27, due to a complication of diseases, and following an illness of over a year. He will be buried at Mount Green Cemetery, Baltimore. Deceased was about 70 years old.

In fond memory of my dear husband,
George B. Reno
Who passed away
June 22, 1915
BESSIE G. RENO

Mary Davenport (Mrs. J. Duke Murray), who has been known to the stage for half a century, died in Fresno, Cal., June 26, at the age of 65. She played Juliet to Edwin Booth's Romeo. The deceased was one of the charter members of the Professional Woman's League. A husband, daughter and three grandchildren survive.

"Babe" Mack died at her home in Chicago June 7 of tuberculosis. The deceased was 24, and wife of James Bently (Willing, Bently and Willing). Her husband, a six-year-old son and three sisters survive.

In Fond Memory of
ROBERT J. BLAKE
Died June 17th, 1916
A great showman, a man with a wonderful soul, the friend of millions.
As his life-long partner, my heart is broken.
May he rest forever in peace with God.
CHAS. D. WILLARD
Venice, Cal.

Larry "Shorty" Cummings died at the Philadelphia Hospital, Philadelphia, June 21, after a lingering illness with tuberculosis.

WHITE RATS NEWS

TO THE VAUDEVILLE ARTISTS

CHAPTER II

Detroit, June 26, 1916.

(Note.) This series of articles must not be regarded as a personal attack upon Mr. Albee. He is simply doing everything he can to safeguard his own position and were I in his shoes and had I the same point of view as he has and if I represented the same interests that he does I should probably be worse than he is.

When he promises actors anything, when he tells their leader to write anything in his own way and he (Mr. Albee) would sign it; when he attempts to delude and mislead actors; when he attempts to smash this organization he is simply fighting for his own interests and this series of articles is to make this perfectly clear to the Actors of America so that if any of them becomes a party to any of Mr. Albee's schemes the actor or actress does so with his or her eyes wide open to the fact that it is not to benefit the artistes that Mr. Albee starts anything, but to benefit the Keith & Albee interests.

For example, when Mr. Albee, as reported, refused to allow a certain big act to play for any manager at \$1500.00 a week unless he played the Keith houses for \$750.00 at the same time, intimating to this act and his manager that he didn't care how much he got from Mr. Chase of Washington or Messrs. Moore and Shea of Detroit and Buffalo, but he must play for Keith for \$750.00, and if he didn't he couldn't play for anybody, Mr. Albee was quite right as far as he was concerned. Of course, he was hurting the managers who wanted to play this big act; of course he was keeping the act out of work; of course he was helping to ruin the Vaudeville business by not permitting the public to see a good act but he thought (I believe wrongly) that he was doing the best thing for his own interests and when I expose this it is simply to show the manager, agents and actors of the United States that whatever Mr. Albee says, writes or does is for himself, for his own interests alone and therefore must be against the best interests of the managers and actors of this country.

When Mr. Albee started the Vaudeville Managers Protection Assn. it was to protect himself.

WHEN HE STARTED THE NATL. VAUDEVILLE ARTISTS, IT WAS TO PROTECT HIMSELF, and when he said of Mr. Mudge that "The affairs of vaudeville performers were in my opinion never so well handled as during Mr. Mudge's administration" he meant they were never so well handled in the interests of Mr. Albee.

That he believed so is proven by the fact that he paid Mr. Mudge \$50.00 a week.

Further, when he says, "The reign of Harry Mountford, and the tactics which he adopted were so distasteful to the managers" Mr. Albee means distasteful to him:—however good they might be for the actors.

SO PLEASE UNDERSTAND THIS IS NOT A PERSONAL DISCUSSION BETWEEN MR. ALBEE AND MYSELF, but an open debate as to whether Mr. Albee's METHODS or my "TACTICS" are best FOR THE GENERAL INTERESTS OF THE VAUDEVILLE PROFESSION. (H. M.)

Just after last week's "Variety" was published I was sitting in the hotel watching a well-known actor read my article. When it was finished he turned to me and said, "You don't mean to tell me that any leader of an actor's organization could write such a letter to the head of the managers of this country. It doesn't seem possible and I can hardly believe it."

Now this was a man of more than average intelligence and if he thought this, many more actors must have thought likewise, for on

the face of it, it does seem unbelievable that the general of one army would write such stuff to the general of an opposition army, and therefore it needs no apology if I go back to last week's article and with fresh quotations make "assurance doubly sure."

Please remember that these are not quoted from a carbon copy but are quoted from a copy preserved by the old letter-press method, that is to say, Mr. Mudge wrote these letters in longhand; they were then placed in a tissue paper book with a dampened waterproof page inserted and then subjected to heavy pressure which left on the tissue an absolute facsimile of the writing, so that these quotations are taken from Mr. Mudge's own handwriting. **NOW FOR THE FIRST.**

These are from a letter dated May 10, 1907, to Mr. Albee.

"I will at no time do anything that will handicap you or hurt your business interests."

No wonder Mr. Albee liked Mr. Mudge, for clearly Mr. Albee's business interests were safe in Mr. Mudge's hands.

No wonder Mr. Albee thought Mr. Mudge handled vaudeville affairs well, when Mr. Mudge in writing agrees that he will not even handicap Mr. Albee. **NO WONDER MR. ALBEE PAID \$50.00 A WEEK TO MR. MUDGE. IT WAS A CHEAP BARGAIN.**

"The Rats won't even handicap you. They will never hurt your business interests," it said in effect, and I am perfectly sure Mr. Albee would be prepared to pay a lot more than \$50.00 a week to anyone who would now so control the Rats as not to handicap Mr. Albee or hurt Mr. Albee's business interests.

But Mr. Mudge went further even than this. He states that he will never put anything before Mr. Albee that Mr. Albee doesn't want put before him and these are his exact words.

"I, of course, as explained before, do not feel disposed to bother you with anything that you do not care to be bothered with."

The sentence preceding the signature is also significant. *"Awaiting your pleasure, I beg to remain Very truly yours, R. C. Mudge."*

Mr. Mudge did await Mr. Albee's pleasure. He awaited Mr. Albee's pleasure in an office in the New York Theatre Bldg. He also awaited an appointment to a Street Commissionership, but while he was awaiting **THE ACTORS GOT TIRED OF WAITING** for the settlement of their contracts with the U. B. O. and K. & E. and removed Mr. Mudge, which, of course, handicapped Mr. Albee and hurt his business interests.

There is much more I could quote and write to prove that while Mr. Mudge was in the employment of the White Rats he represented Mr. Albee, but I think I have made the point clear even to the least intelligent and, therefore, I shall not raise this point again unless Mr. Albee or any of his mercenaries or myrmidons dare contradict these assertions.

* * * * *

In last week's article I promised to relate to the profession at large the events leading up to my interview with Mr. Albee and what occurred at that interview in the St. James Building.

But first let me go on record as stating that what I choose to do or did or have done when I was not a member of the White Rats Actors' Union can have no bearing on my position as an officer of this

WHITE RATS NEWS

TO THE VAUDEVILLE ARTISTS

CHAPTER II—Continued

organization and for some time I hesitated as to whether I should reply to this or not as it seemed merely a little of my own personal history, and in this movement personal affairs do not count; but when Mr. Albee intimated in his article that I went up there "to curry favor with the United Booking Offices" and that when I "did not get the favor" I joined the White Rats **I THINK IT BETTER TO TELL THE STORY.**

When I arrived in this country I was a member of the Executive Council of the International Artisten Loge and as such it was my duty to help and advise all members of that organization to the best of my ability.

This was known to the members of the I. A. L. who were in this country playing for K. & E. in Advanced Vaudeville and I was met by a committee who asked me to come down to the Lodge Meeting that night at Fuch's Cafe, West 39th Street, New York, as six or seven of them had been cancelled on these contracts by Mr. Albee and the U. B. O.

THEY INFORMED ME THAT MR. MUDGE AS REPRESENTING THE WHITE RATS, WHICH WAS AFFILIATED WITH THEM, HAD TOLD THEM THAT THE CONTRACTS WERE NO GOOD and naturally they were very much perturbed on the subject.

I asked for a copy of the contract and promised to be down that night. I took the contract home, studied it and was of opinion that it was a good contract and an enforceable one, a belief which was afterwards proven correct by the courts of the State of New York in spite of the declarations and attempts made by Mr. Goodman for Mr. Albee in Court to show that this was not a contract but an option.

The meeting was held in a room at the back of the saloon and was a closed meeting of the I. A. L. In the course of my speech I advised the members that in my opinion the contract was equitable and enforceable and that the best thing to do was first thing in the morning to issue summonses against K. & E. and the U. B. O. and so compel them either to pay the acts or play them.

In the course of my speech I thought I noticed a movement at the door, and still continuing to talk uninterruptedly and without hesitation, I moved quietly towards the door and suddenly flung it open and "Doc" Steinert fell into the room, he evidently having been stooping with his ear to the key-hole.

My advice as to bringing suit was taken and a Mr. Strassman, a lawyer known to some of the members of the I. A. L., the next day issued summonses on behalf of the members of the I. A. L.

Within a very short time of this occurrence (and please note I mention names so that this story can easily be corroborated or denied) a friend of mine, Mr. W. E. Ritchie (the tramp cyclist), met me and said, "I have been looking all over the place for you, Harry. My agent wants to see you. Come on up."

So he took me up to his agent, Mr. Louis Wesley, introduced me, and left Mr. Wesley and me together.

Mr. Wesley said, **"MR. ALBEE WANTS TO SEE YOU PERSONALLY AND WANTS ME TO TAKE YOU UP TO HIM AS**

SOON AS I CAN GET HOLD OF YOU, SO COME ALONG." And Mr. Wesley took me up to see Mr. Albee, not at my request, but at Mr. Albee's request.

As a little added proof that this story is correct, let me here reprint another letter from the past.

You will see from the date on this letter that it was not written after Mr. Albee's article appeared two weeks ago, BUT WAS WRITTEN MORE THAN SIX YEARS AGO when another gentleman was fighting Mr. Albee's battles.

Columbia Theatre Bldg.,
47th Street and Broadway,
New York City.
March 12, 1910.

Mr. Harry Mountford,
c/o White Rats,
New York City.

My dear Mountford:—

In reading this week's "Variety" I see an article in reference to you soliciting an interview with the United Booking Offices when you first arrived in this country. Allow me to refresh your memory to the extent that you did not solicit an interview with Mr. Albee. He sent for you and I was the one that went after you and took you up to the United Booking Offices.

Very truly yours,

(Signed) Louis Wesley.

IT WILL THEREFORE BE SEEN THAT MR. ALBEE AGAIN TRIED TO MISLEAD THE ACTORS OF THIS COUNTRY BY SAYING I TRIED "TO CURRY FAVOR WITH THE UNITED BOOKING OFFICES" AND ALSO BY INSINUATING THE SAME THING WHEN HE USES THE LANGUAGE, "VISITING MY OFFICE AND ASKING IF HE COULD BE OF ANY USE TO ME."

It certainly was a visit but not such as Mr. Albee meant to imply.

I was invited there, as is proven by Mr. Wesley's letter and if I had been wanting "to curry favor" I should certainly have asked for the interview.

As it was, Mr. Albee asked for the interview with me "to curry favor" with me.

HE WANTED SOMETHING FROM ME.

That's why he sent for me. THE MAN WHO WANTS ANYTHING IS ALWAYS THE MAN TO ASK FOR THE INTERVIEW.

I didn't ask for it, **MR. ALBEE** did.

NOW WHAT DID MR. ALBEE WANT? WHAT WAS IT THAT A STRANGER TO THIS COUNTRY, A MAN LIKE MYSELF COULD GIVE HIM?

What could Harry Mountford do for Mr. Albee?

HARRY MOUNTFORD

(To be continued next week)

TO WAGE WAR ON SELZNICK AT CONVENTION NEXT WEEK

Believing His Plan for Exploiting Clara Kimball Young a "Menace to the Industry" Big Film Men Will Call for Remedial Measures.

That one of the big battles to be waged at the coming motion picture convention in Chicago will find Lewis J. Selznick, founder and president of the Clara Kimball Young Film Corporation and his adherents on one side and a group of powerful film interests on the other was definitely learned this week.

Declaring their belief that the Selznick enterprises, with its overthrow of the old contract and program system, is "a menace to the industry," a number of big film men in both the producing and exhibiting end of the business have got together for the purpose of laying the matter before the convention for action. Their contention is that the presentation of the Clara Kimball Young pictures as a separate proposition and the greatly increased charge to the exhibitor for the product is disrupting the industry. The fact that a number of other big film stars are clamoring to be presented along similar lines is cited as the real danger.

It was learned on the best authority that the decision of those film magnates who are to fight the Selznick proposition was reached after a lengthy and most heated conference in the Hotel Astor one evening last week. Among those present when the controversy was thrashed out were Adolph Zukor, president of Famous Players; Hiram Abrams, president of Paramount; Walter Green, of the Boston Photo-Play Company; Stanley Mastbaum and H. A. Smith, of Philadelphia; Mitchell Mark, of the Strand Theatre, and Mr. Selznick.

Mr. Zukor, it is understood, was the most vehement in his condemnation of the Selznick policy. He, and those supporting him, endeavored to convince Mr. Selznick that if he did not accede to their demands they could run him out of business. Mr. Selznick's answer was an unequivocal def. He told his antagonists that he knew so well his was the right policy that he welcomed any attempt to stop him.

Mr. Selznick is reported as accusing Zukor of planning to do with the Mary Pickford pictures precisely what he was condemning Mr. Selznick for doing with Miss Young. He pointed to the fact that Mr. Abrams, president of the Paramount, had thought so much of the Selznick plan as to join with Mr. Green, of Boston, in a partnership with Mr. Selznick for the distribution of the Clara Kimball Young pictures in New England. Also, that Mr. Mastbaum was his partner in Philadelphia, and Jones, Linick and Schaefer had taken over the middle western territory. If he wasn't right, Mr. Selznick asked, why were the biggest men in the dif-

ferent territories eager to join with him.

After the conference those opposed to Mr. Selznick decided to frame a resolution to be laid before the convention condemning the methods by which the Clara Kimball Young Film Corporation product is being distributed. They intend to appeal to the exhibitors assembled and will endeavor to convince them that they cannot afford to pay the prices demanded for the new features of Miss Young.

When seen in regard to the contemplated action against him in Chicago, Mr. Selznick said:

"They are a lot of jokers. The trouble with them is that they begin to see where I have started something they can't finish. Why, the very people who are making the biggest outcry against me are copying my proposition for Mary Pickford. All the big stars see the advantage of being presented as a separate proposition, like Miss Young, and want to emulate us.

"This talk of my policy being 'a menace to the industry' is ridiculous. The intelligent exhibitor would be only too glad to pay four or five times what he now pays for a big feature if he could eliminate the rest of the trash on the program and double his receipts.

"Any exhibitor worthy of the name knows that the program contract system is putting him slowly but surely to the wall. The only time he turns people away from his house is when he has a really big picture and star. Let us presume that the seven biggest stars in the business were being presented along lines similar to our plans for Miss Young's pictures. Suppose an exhibitor could play Mary Pickford, Clara Kimball Young, Marguerite Clark, Francis Bushman, Douglas Fairbanks, Fanny Ward and Anita Stewart on alternate days throughout the week. Don't you think he could afford to pay \$100 a day for each of those pictures and make twice the money he does now?

"I am not afraid of the exhibitors. As a body they are too intelligent to be fooled by the envious outcry of some producers who see in our plans the beginning of the downfall of the contract and program systems and the revolutionizing of the industry along lines that mean the betterment of the entire world of motion pictures.

"The fact that we are having no difficulty obtaining contracts for the Clara Kimball Young pictures at five times what the exhibitors formerly paid for them is convincing. The exhibitors realize what they can do with one big Clara Kimball Young picture a month. They know we are paying as much for

the mere rights to use a novel as the basis of a picture as most companies pay for an entire production. They know the value of the advertising material we are giving them, and they know what the public wants.

"As for Chicago—we'll be there with bells on. If there are any doubters they'll be convinced to our way of thinking before the convention adjourns."

FREULER RE-ELECTED.

Mutual held its annual meeting on Tuesday of this week and reelected John R. Freuler president. Crawford Livingston was chosen vice-president; George W. Hall, second vice-president; Samuel H. Hutchinson, treasurer; Samuel Field, secretary.

Executive offices are to be established in Chicago.

Mutual, it is understood, is to enlarge its field of activities by engaging a number of prominent stars for features.

Mutual has purchased George W. Lederer's "The Decoy" with Frances Nelson and is releasing it as a Mutual Masterpiece edition de luxe. It is rumored Lederer will ally himself with Mutual for the production of big features and in this connection a surprise will undoubtedly be announced in a few days.

"LAUGHING MASK" SHOWING.

The Loew Circuit has engaged for two and one-half weeks the "Laughing Mask" player of the Pathe serial, "The Iron Claw."

The wearer of the mask makes nightly visits to the Loew vaudeville theatres for three days each, stopping at the Loew picture houses for one night only. He is introduced by N. J. Granlund, the publicity man of the Loew chain. "The Laughing Mask" steps forward, makes a few remarks, and as he starts to raise his mask, the spotlight fades out on him.



WANTED!

Do you know any perfectly good waterfall in the woods near New York?

For the picture just completed by the FROHMANN AMUSEMENT CORPORATION, "JAF-FERY," this was an essential, and Director GEORGE IRVING found it. He figured a stream running on top of the Palisades must drop somewhere and when he followed it he found a most remarkable scene known to few but Boy Scout and trampers.

This combined with numerous other beauty spots, including the house of Wm. H. Walker (cartoonist of "Life") the exteriors in "JAF-FERY" should be of exceptional merit.

IMPORTANT COURT DECISION.

The Supreme Court of the State of New York has handed down a decision in the case of the Serial Publication Corporation, producers of the film serial, "Runaway June," against Ella Morris of the Family theatre, Gloversville, N. Y., which will have an important bearing on all collections of rentals for the motion picture serials.

The defendant entered into a contract with the producers to run in regular episodes the serial, "Runaway June." After completing the showing of the eighth episode, Mrs. Morris stated she wished to cancel. The plaintiff refused to cancel and shipments of the picture were made each week until the termination of the contract.

In July, 1915, suit was instituted by the Serial Publication Corporation for \$308.50, the amount due on rental of the film. The defendant demanded a jury trial and a verdict was returned in favor of the plaintiff.

The defendant based her case on the alleged right to cancel which was overruled by the Court on the grounds that the terms of the written lease were binding. The motion for a new trial was denied and the defendant paid the judgment.

"CIVILIZATION" SELLING FAST.

The campaign for state rights which has been inaugurated by Thos. Ince has brought a most fruitful return in the two weeks since the picture opened in New York. Sixteen states have already been disposed of. The state of New Jersey has already been resold twice since it was purchased from the original company. Mr. Ince has been flooded with offers for the pictures and rights to Brazil, Argentine, Uruguay, Peru, Cuba and Australia.

JONES DOES BIG BOOKING.

Chicago, June 28.

Aaron Jones returned from New York today, where he obtained the Illinois, Indiana and part of Kentucky and Wisconsin rights to the forthcoming Clara Kimball Young pictures; also "Where Are My Children?" which is slated to follow the vice film at the LaSalle in midsummer.

Jones confirms the report the film "How Britain Prepared," now running at the Lyceum, New York, which opened today at the Colonial, will play an indefinite engagement there. He is almost certain to secure the big Keller-mann picture for Chicago when it is ready to be released.

CIVILIZATION HOLDING UP.

The business of "Civilization" at the Criterion is holding up in spite of the warm weather. Last week the box office takings totalled \$6,800.

Page Peters Drowned.

Los Angeles, June 27.

Page Peters, well known juvenile lead and lately with Morosco, was drowned while surf bathing last week at Hermosa Beach, near here. With a few friends he was in the Pacific when his body was caught by the rip tide and carried under. His body was recovered.

NEWS OF THE FILM WORLD

Thomas Dixon, director-general of the National Drama Corporation, wired his representative from the Coast: "Reserve large cities only for premier productions of 'The Fall of a Nation' in view of the crisis in our international affairs. I desire speedy presentation of my patriotic film everywhere. State Right buyers and exhibitors controlling chains of theatres will be welcomed. Victor Herbert's original music can be supplied. Pictorial paper from the H. C. Miner Lithograph Company is ready. Shall be in Chicago June 26 and then return to New York to forward work of putting the play within reach of the myriad millions of Americans." The writers in the Publicity Department, aiding the State Right buyer or exhibitor, include Henry MacMahon and Wallace M. Powers, late of "The Birth of a Nation" and Triangle staffs respectively; the establishing Holcomb, former picture editor of the Dramatic Mirror; Julius Hopp, an expert in foreign language publicity, and E. D. Price, a veteran Klaw & Erlanger press man who is covering Chicago. The services of these writers are at the behest of the exhibitor for forceful advertising copy and novel ideas in news stories.

The Parillo-Brookhart Players Film Company has been incorporated in Portland, Me., with a capital stock of \$500,000. The officers of the new picture corporation are: President, General Manager, Secretary, Treasurer, President, art director and treasurer, Lauretta Parillo; secretary, Mrs. Lillian A. Burns; directors, Francis M. Dyer, Roy M. Johnson, both of South Portland. 10,000 feet of land has been purchased at the country club heights at South Portland where a studio will soon be erected. Religious stories in three and five reels will be made a specialty of by the new concern. Miss Parillo will play the leading feminine roles, Mr. Brookhart the leading characters, and the stock company will consist of forty other members.

Alice Brady in "La Vie De Boheme" was the selection for the opening of the new Ocean theatre at Asbury Park which was formally thrown open last Saturday and at which Miss Brady was an attendant. Miss Brady's picture will be the initial attraction at the Park, Boston, July 8 and week end at the establishment. Her exclusive World program, "Miss Petticoats," the next Alice Brady release, has already been booked by Jones, Linick & Schaefer for their Studebaker theatre, Chicago, July 10 to 18, convention week in that city.

The first of the series of twelve features in which Clara Kimball Young is to appear will be started this month. It is entitled "The Common Law," which has been adapted to the screen from the novel by Robert W. Chambers. Miss Young's director general, Albert Capellani, is busy at present selecting the supporting company and revising the scenario. Miss Young will return to town within the next fortnight from Poland Springs, Me., where she has been resting.

With the next two issues of "The Iron Claw" this Pathe serial will be brought to a close. The complete Pathe program to July 17 inclusive will include the two closing chapters of "The Iron Claw," two episodes of "Who's Guilty?" two "Lukason" comedies, a Goldberg cartoon, four scenic pictures and a like number of issues of the Pathe News.

The success the window card form of advertising brought to the Pathe serial "Who's Guilty?" and the manner in which all of the exhibitors adopted that form of advertising, even though the cost was two and a half cents a card, has prompted Pathe to get out a window card for their forthcoming serial, "The Grip of Evil," which will be sold to exhibitors at \$1 a hundred.

There are several Essanay Chaplins, apparently dupes, being offered to exhibitors by a concern in the Exchange Building, "The Champion," one of the film comedian's best pictures, being hawked about for \$10. As Essanay has all their Chaplin productions copyrighted in this country, replevin action will probably be taken to recover the illegal film.

The William Fox production of "East Lynne" has the distinction of being the first moving picture to pass the State of Maryland's newly created Board of Censors without a cut. The Board came into existence a short time since, and the statute went into effect June 26. Every picture released in the state must first receive the sanction of the state censors.

Boston newspapers ran full pages on the filming of "Nathan Hale" in the city streets by the William Fox company. Robert Warwick, Gail Kane, Clara Whipple and Alec B. Francis spent the past two weeks there. Emile Chautaud secured permits and rights to use Boston Museum relics by which to pattern his firearms and uniforms.

John Henry Goldfarb, press agent for the Unity Sales, managed to grab off a lot of space in the New York dailies on Sunday with a story on the fact that Charles Fang,

a Chinese, has composed the score that is to accompany the Unity's sixteen episode serial "The Yellow Peril."

Robert Warwick, Gail Kane, Alec Francis and thirty-one World Film players returned Monday of this week from a three day stay at Boston where they were granted permission by the city officials to use the city streets and Boston Common for the picturizing of "Nathan Hale."

Donald Rayburn, 25, a scenario writer of the American Film Co., was killed June 20, when an auto in which he was riding crashed against a telephone pole near Los Angeles. George L. Sargent, a director at the American studios, who was also in the auto, was thrown from the machine and severely bruised.

"The Birth of a Nation" is being booked to the larger theatres on a basis of 70-30, the bigger end going to the picture. Many applications under these terms have been made by open-air, but the "Nation" people have rigidly kept away from them, preferring a theatre wherever possible.

"The Shadow of Her Past," with Lina Cavalieri as the star, is the Gold Rooster Play which the Pathe announces for release on July 17. The famous diva is supported in the feature by her husband, Lucien Muratore.

Holbrook Blinn, in "The Weakness of Man," will be the attraction at the Globe theatre this Sunday, the second week of World Film's stay at that house. It will be co-featured with Billie Burke in the 10th chapter of "Gloria's Romance."

"Humility o' Hedford" has been selected by the Laesky Company for production, out of a score or more scenarios entered in the Columbia University Photoplay Contest. The scenario was written by Dr. R. Ralston Reed, of Morristown, N. Y.

The Famous Players Co. have secured the rights from Selwyn & Co. to film the following successes: "Under Cover," "Rolling Stones," "Nearly Married" and "Under Fire." Hazel Dawn and Owen Moore will be featured in the film production of "Under Cover."

Louis Maurice has succeeded Victor Schertzinger as musical director at the Criterion for the run of "Civilization." He was personally engaged by Mr. Ince and will have entire charge of the music of this production in the east.

The Unity Sales Corp. have practically disposed of the rights for the world of "Diana," and this has led Andrew J. Cobe, general manager of the company, to arrange for the production of a series of photo dramas based on Mythological subjects.

Harry Mittenenthal denies his studio in Yonkers has been closed. He says he couldn't afford to do so. The Mittenenthals are still under contract to release their one-reel comedies through Pathe.

Harley Knowles is now studio manager and first production assistant to William A. Brady at the Peerless studio. He recently completed "Miss Petticoats" and begins another Alice Brady feature at once.

The Pathe Club will hold an outing July 23 up the Hudson. A steamer has been chartered for the occasion and athletic contests and games have been arranged.

The Triangle feature that has been picked by R. L. Rothman for next week at the Rialto is "The Captive God," an Indian feature with Wm. S. Hart as the star.

"The Grip of Evil" is the title of the new \$5,000,000 Pathe Serial Program which will be shown beginning July 17. The serial is a Balboa production.

Tom Terris has secured an option on the services of Walker Whitehead for future appearances in pictures. The features will be released through the Unity.

Joe Glickoff has left for Minneapolis to join the staff of Elliott & Sherman in promoting the interests of "The Birth of a Nation" and "Ramona" in the middle west.

Mutual is continually strengthening its feature schedule and at the same time making changes in its short length releases to enhance their value.

The second of the Mutual star productions will be "The Highest Bid," featuring William Russell, Charlotte Burton, Harry Keenan, Leona Hutton.

Duplicate films are being shown this week in Boston, Chicago and Providence of "How Britain Prepared," now running at the Lyceum.

Alice Brady, Harry Reichenbach and wife, Felix F. Feist, Ricard Gradwell and others of

World Film will be in attendance at the M. P. Expo., Chicago, July 12 to 18.

Kitty Gordon objected to her name being smaller in the display ads than Billie Burke last week, and wanted it taken out. It was still running Saturday.

John Emerson is directing Norma Talmadge in a feature entitled "The Social Secretary."

Zena Keefe has joined the William Fox forces. She has been assigned to support June Caprice.

Myra Davis Dowling, Marguerite Foss, Lloyd Holton and Corinne Bradford have been signed by Horsley.

Gertrude McCoy, the new Gaumont star, will make her first appearance in a three-act feature, "Gates of Divorce."

Alice Brady is at Boston for the next few days, personally attending the opening of the Park theatre there with "La Vie De Boheme."

Metro will release a comedy featuring Max Fisman every second week, alternating with the Drew comedy.

Ernest C. Wade has been engaged to direct a series of classic features for Thanhouse.

Mary Miles Minter has completed her first Mutual release, "Youth's Endearing Charm."

Kate Price, a familiar face with Vitagraph, is now in Triangle stock.

Harry Reichenbach has renewed his contract with the World for another year.

Mollie King has joined the Ivan Forces.

COAST PICTURE NEWS.

By GUY PRICE.

William H. Clifford, of the Famous Players, and family, are here for a vacation.

William Parker, of the American, Santa Barbara, was down last week.

William Farnum has fully recovered from an attack of pleurisy.

Ann Luther is back from Yuma, Ariz.

Winfield Hogaboom is writing scenarios for the Monrovia Film Co.

Juan de la Cruz is now playing male leads with the Moroco.

Mme. Vera Derla is doing "heavy" roles with the Mabel Normand company.

David M. Hartford, who went east with Thomas M. Ince to launch "Civilization," has returned.

Monroe Lathrop is in Chicago in the interest of "Ramona."

Marshall Farnum is here to recuperate.

Will M. Ritchie is no longer scenario editor for Balboa.

Thomas Dixon, author and producer of "The Fall of a Nation," will go East in a week or two.

LOLA MAY GETS JUDGMENT.

Los Angeles, June 28.

Lola May, a member of the Moroco "Upstairs and Down" company, was awarded a judgment of \$2,163 in her suit against the New York Motion Picture Co. for alleged breach of contract.



HARLEM'S O. H. USHERS' QUARTET.

Headed by SOL J. LeVOY, stage manager of the theatre.

An odd idea in pop vaudeville, created by HARRY SWIFT, manager of the Harlem Opera House. The quartet sings at every performance.

Those in uniforms (from left to right) are Seth Sherry, John Kyle, Herbert Russell, Irving Hart.

NEW INCORPORATIONS.

Town and Country Films, Inc., theatrical and motion picture; capital no par value, begin business with \$500. A. W. Sutton, E. F. Warner, J. S. Eaton, 61 East 42nd St., N. Y. C.

Broadway Theatre Company of Long Branch, Inc., filed a charter at Trenton to deal in plays, dramatic and musical productions and to give entertainments with moving pictures, talking pictures and talking machines, \$100,000; Henry Rodenberg and Henry L. Bergen, New York, and Harry Sencer, Asbury Park.

NEW ORDINANCE.

A new ordinance introduced by the License Bureau in the Board of Aldermen this week has for its object the increasing of licenses in theatres showing motion pictures exclusively and seating over 600, now operating under common show licenses at a license fee of \$25 annually.

These theatres are taking advantage of a flaw in the existing law which fails to make provision for theatres seating over 600, operating only where the house seats less than 600. In passing the existing ordinance the Board of Aldermen increased the seating capacity of the theatres operating under common show licenses from 299 to 600 without taking cognizance of theatres with a greater seating capacity, while increasing the fee to \$100 annually.

As the situation exists at present, a theatre seating 2,500 may obtain a license for \$25, while a theatre seating less than 600 must pay \$100 a year. It is this situation Commissioner Bell is endeavoring to adjust, and the Aldermen have called for a public hearing in September, at which time the matter will be revived.

HOT CAMPAIGNING.

The campaign for president of the M. P. E. L. which will find its culmination at the convention in Chicago during the week of July 10 has narrowed down to two candidates, Lee Ochs of New York and Frank Rembush of Shelbyville, Ind. Each has declared a platform of issues, both being almost alike, and each is confident of being elected. Mr. Rembush has the backing of practically all the organized exhibitors in the west, while Mr. Ochs has the eastern exhibitors as sponsors.

At a dinner held at the Brighton Beach Casino several hundred exhibitors gathered to affirm their loyalty to the Ochs cause, and from present indications the hottest battle since the inception of the M. P. E. L. will take place when the vote is cast.

A special train bearing the New York delegates will leave on Saturday, July 8, at 8 a. m. for Chicago.

PERCY WATERS THREATENS.

Following upon the public statement by Albert E. Smith last week anent the suit of Percival L. Waters and James B. Clark against the common stockholders of the General Film, comes a threat from Waters of his intention to bring suit against Smith for libel, asking the nominal sum of \$10,000 damages. Waters sets this small amount to prove he is not after wealth but vindication.

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PICKFORD CO. INCORPORATED.

The Pickford Film Corporation has been formed with a capital stock of \$50,000, as indicated in *VARIETY* on several occasions. The capitalization may seem small by comparison with so important an enterprise, but this is only the parent organization and the \$50,000 will be used for the making of the pictures. Plans are at present being perfected for the formation of a series of releasing companies which will have territory allotted them and which will be called upon to pay heavy tribute to the parent company, which is a close corporation owned by Miss Pickford, Adolph Zukor, Jesse Lasky and one or two others. In other words it will follow closely along the lines originated by Lewis J. Selznick for the exploitation of Clara Kimball Young.

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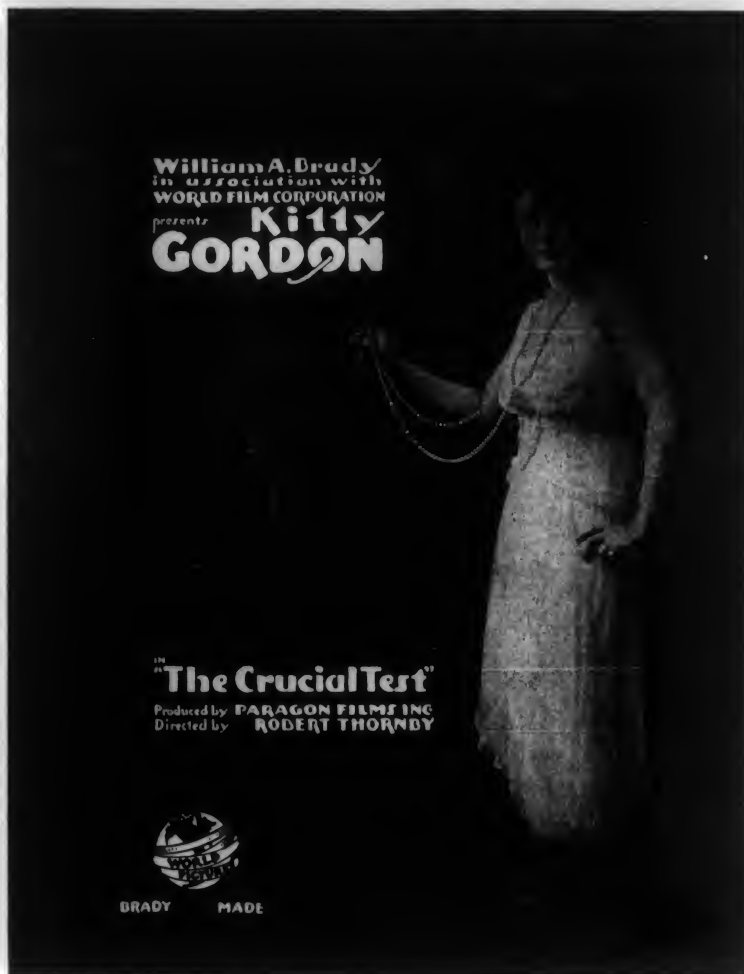
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BIG SCANDAL IMPENDING.

A scandal is imminent in the household of a prominent motion picture director. Heretofore the man has been a stickler for domestic fidelity. Recently he has taken an unusual interest in a female member of his company. His wife appears to be exhibiting an exceptional fondness for the leading man of the organization. The curious part of the tangle is that the quartet of "love birds" are domiciled in the same house.

SURATT TO DO ANOTHER.

Valeska Suratt this week begins another picture for the Fox Film Corp., under the direction of Roland West.



FRANK KEENAN and ENID MARKEY in "The Phantom"

Not since the days of the famous "Raffles" has there been a detective story so exciting, so full of adventure, so thoroughly absorbing as "The Phantom," the latest TRIANGLE PLAY with Frank Keenan and Enid Markey to be released July 2nd.

So cleverly is the story handled that the most enthusiastic fan won't be able to foretell the final ending. By the time Keenan has changed from Gentleman Thief to Central Office Detective and then to U. S. Secret Service Officer anything seems possible. And when the end is reached you are more surprised than ever at the outcome.

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THE VALIANTS OF VIRGINIA.

John Valiant.....Arthur Shirley
Edward Saxon.....Edward J. Piel
Judith Fairfax.....Virginia Kraft
Major Brinton.....Guy Oliver
Tom Dandridge.....Fred Carufel
John Valiant (age 5).....Billy Jacobs
John Valiant (age 25).....Arthur Shirley
Shirley Dandridge.....Kathlyn Williams
Katherine Fargo.....Edith Johnson
Andrew Fargo.....Al W. Filson
Jefferson.....James Bradbury
Sedgwick.....Harry Lonsdale

Five-part Sell (V-L-S-E) adaptation of Hallie Ermine Rives' novel of the same name, directed by T. N. Heffron. It is a good story, full of romance and the only society the U. S. can boast—Southern ladies and gentlemen before the Civil War. But the director failed to carry out the atmosphere, through a surprising amount of disregard for detail. The men were permitted to wear light-colored modern Stetsons instead of ante-bellum slouch hats, modern buck shoes were utilized, an interior old Southern home before the war disclosed a telephone on the wall, a woman was shown "thirty years later" with no trace of the ravages of time other than a change of wig, a young man returns to the Southern home vacated by his father in the olden days, and finds there an up-to-date pad calendar used by his father, and so on. These things are apparently to the ordinary spectators and interfere with what might otherwise have been an interesting program picture. Jolo.

THE LOVE GIRL.

Ambrosia.....Ella Hall
Her Aunt.....Adele Farrington
Her Cousin.....Betty Seade
Boy Next Door.....Harry Depp
The Maid.....Grace Marvin
Swami.....Wadsworth Harris

"The Love Girl," a Bluebird feature to be released July 10. Written and directed by Robert Z. Leonard and starring Ella Hall. This Hall person is about the cutest little trick in pictures. She looks like a child in face and form and acts like one. The story is not very original, but is well done. It starts in a slow tempo and gathers impetus as it progresses to a sensationally melodramatic finish. Ambrosia (Miss Hall) lives in the country and is very happy, though poor. Her mother dies and she is sent to rich city relatives—an aunt and a grown-up girl cousin. They receive her coldly and attempt to curb her rhapsodically childish propensities. Her one consolation is a rich boy next door of her own age. Cousin is seduced by a poor man and mother is opposed to the match. She seeks the aid of a fake Swami to break off the affair. Swami hypnotizes the young lady and compels her to leave home. She is held a prisoner for several days. Swami goes to the mother and tells her daughter will be restored, thereby earning a big reward. This plan is frustrated by the little girl, with the aid of the boy. The lovers are united by the little girl who is taken into her aunt's arms. An unusually pleasing program feature. Jolo.

THE DUPE.

Ethel Hale.....Blanche Sweet
Mr. Strong.....Ernest Joy
Mrs. Strong.....Verda McEvers
Jimmy Regan.....Thomas Melgan

"The Dupe," a scant five-part Lasky (Paramount) feature by Maurice Tourneur from story by Hector Turnbull, starring Blanche Sweet. Very classy "society drama," showing fox hunt, etc., and acted in keeping with the atmosphere designed to be created. The plot drags in the centre, but finishes with a wallop. Young girl is engaged as social secretary to a woman in society who has "done sort of lost her taste for her husband" and is carrying on an affair with a man about town, Jimmy Regan. Regan cottons to the new secretary, who steals \$150 from her employer in order to buy a swell dress for a reception and look smart for Regan. Her conscience, however, troubles her and she confesses to the society woman, who threatens to have her jailed unless she consents to dine out with the husband and thereby provide "evidence" for a divorce. When the secretary and husband are found together at a roadhouse in a private dining room, the girl reveals the situation to the husband and they rush home to a house full of company, the girl declaring she wishes to tell "all" right there and then. Regan smothers her mouth with his hand and announces they are to be married at once, thereby leading up to the quick "climax" thus far shown in a picture. Handled in less capable hands than those of the four principals the picture would be a bit tiresome. Jolo.

SUSIE SNOWFLAKE.

Susie.....Ann Pennington
David.....Leo Delaney
Roy.....William Courtleigh, Jr.
Amos.....William J. Butler
Martha.....Marela Harris
Phoebe.....Billie Wilson

This Famous Players (Paramount) feature, "Susie Snowflake" stars Ann Pennington as Zigfeld "Follies" repute. It was written by Shannon Fife and directed by James Kirkwood. Had Miss Pennington failed before the camera, the obvious comment would have been that "as a screen star she's a good dancer"; but there is no cause for recording any such observation. Miss Pennington is wonderfully effective

as a dancing ingenue, and the director has carefully and skillfully circumlocuted all situations that call for serious acting on the part of the new screen luminary. Miss Pennington plays the daughter of a country girl who ran away to marry, is reared on the stage as a dancer, the troupe is stranded after her mother's death and she goes to live with two maiden aunts. She meets the bucolic populace at tea and shocks them at a church entertainment, saves the mortgage on the farm by discovering a lot of money hidden by her grandfather, etc. It should prove a sweet little program feature for family consumption. Jolo.

THE HIGHEST BID.

Elsie Burleigh.....Charlotte Burton
Her Mother.....Marie Van Tassel
Oliver Strong.....William Russell
Addison Grey.....Harry Keenan
"Uncle Jerry".....William B. Hooser

"The Highest Bid" is a five-reel Mutual Star Production, featuring William Russell. The story is by Arthur H. Goodenand, was adapted for the screen by J. Edward Hungerford and directed by Jack Prescott and William Russell. It is the rather well worn theme of marry for money no matter what the heart dictates and the telling is of the usual style that is found in this type of story. A young society girl is directed by her mother to aim her matrimonial darts in a certain direction. The girl does so and is delighted to find that she really likes the chap. But when he later loses his fortune, before the wedding takes place, she is heartbroken because mother insists that she break off the match. Mother has a new bank roll man on her string and is trying to fix it for daughter. A touring party is organized, and the group includes the girl, her mother, the man and a number of friends. Strange to say when they go west and strike into the mountains, they hit the same stretch

of country where the former lover is prospecting for a lost mine. In a forest fire which later sweeps down the mountain, the wealthy man shows the white feather and the girl, having discovered that her former lover is in the same hills, goes to him. Of course he has found the mine and so ends another 5,000 feet of film. Fred.

THE WORLD'S GREAT SNARE.

Myra.....Pauline Frederick
Bryan.....Irving Cummings
Huntley.....Ferdinand Tidmarsh
Pete.....Frank Evans
Rutten.....Riley Hatch
Skein.....Buckley Starkey

Pauline Frederick is the star of the picture, featuring the Famous Players, under the direction of Robert G. Vignola. The story has at least the redeeming feature of being replete with action, which is speedy enough to carry it along so that any little inaccuracies are glossed over. Miss Frederick has one of those roles she revels in and plays so successfully, that of a woman of the dance halls who has been the mistress of more than one man in her past, and is finally successful in winning the love of a young man, who after twice leaving her flat on the lot finally returns, undoubtedly out of a sense of gratitude, and casts his lot with her, evidently renouncing his right to an estate and title to remain with the woman. She loves him but just what the future had in store for both of them after the woman's past had been so thoroughly bared, is entirely problematical, and as for moral—well, there just ain't none, that's all. However, the story does serve the purpose of placing Miss Frederick on the screen for four thousand or more feet of film and that is all that seems to be required these days. Pictorially there is nothing that can be asked for. The supporting cast was

extremely capable and both Riley Hatch, Irving Cummings and Ferdinand Tidmarsh scored in their roles. As a money getter "The World's Great Snare" is "there." Fred.

AMBITION.

Marian Powers.....Bertha Kalich
Robert Powers.....Kenneth Hunter
John Moore.....Wm. H. Tooker
James Grant.....W. W. Black
Betty Powers.....Kittens Reichert

The fact that Mary Muriello took the general idea of a plot that was originally employed in "Paid in Full" for the basis of "Ambition" will not alter the fact that she has turned out a corking story, which is just as well acted by Bertha Kalich in this William Fox picture which was directed by James Vincent. Mary Muriello has gone Eugene Walters one step further in this story and given its finish a twist that seems just a little out of keeping with the rest of the story. A young assistant district attorney, to further his ambition to be district attorney, arranges to throw his wife into the path of his political boss. The final result is that instead of the nomination being handed out, both the political boss and the wife fall in love with each other, and were it not for the fact that the child of the woman intervenes at the opportune moment the politician would have run off with the woman. The story is at once powerfully gripping and interesting, well acted and produced capably, although the palatial country residence that is maintained by the young assistant to the D. A. shows that the boy must have been getting some pretty soft graft out of his job. There are a few flaws of this nature apparent in the picture. The trap shooting in early spring is another of the touches that is rather questionable. Fred.

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Roland Hubney.....Howard Gaye
Gladys Kinkley.....Jule Carmen
Augy's Friend.....Wm. E. Lawrence
Automatic Joe.....George Beranger
Phyllis.....Dorothy Haydel
Mrs. Kingsley.....Lillian Langdon
Landlord.....Wilbur Higby
Detective.....J. P. McCarthy
Douglas Fairbanks, the star of this Triangle-Fine Arts feature, came very near spoiling the picture simply by not being Douglas Fairbanks until way late in the story. Mr. Fairbanks is a comedian first, last and always, and when he tries to be serious he loses in a great measure all of that "something" that has made him a screen favorite ever since his first picture was released. In this

release, which was written by Robert M. Baker, and directed by Wm. Christy Cabanne, Mr. Fairbanks goes along for three reels without as much as a ripple of a laugh, but in the last two reels, with the aid of a little "Keystone stuff," he manages to get the picture over. But the feature isn't by any means as strong as the preceding Fairbanks releases have been. "Augy" Ainsworth (Douglas Fairbanks) is a poor struggling artist. He sees a society girl in the park and falls in love with her. Luckily Augy has a society friend who arranges an introduction. Being penniless he hasn't much chance with the girl because her aunt has planned to have her wed a bankroll. At the time when things look darkest for Augy he plans suicide by hiring a paid assassin to "bump him off." After he has completed the arrangement, things take on a more roseate hue, the girl

drops Augy a note asking him to call, an obliging stepmother dies and slips him a million bucks, and then Augy begins to think of ducking death's messenger. But how to do it? Ah, that is the question! And here is where good old Mr. Keystone steps into the picture with the aid of a lot of crepe hair and those defying Fords. Finally Augy calls off the assassin and marries the girl and all ends happily. Pictorially there is nothing of the unusual about the feature, although from an acting standpoint, always excepting Mr. Fairbanks in the first three reels, the company puts the story over in great shape. Jule Carmen looks stunning and proves very acceptable as the girl, but the comedy honors of the film must go to George Beranger as "Automatic Joe," the hired assassin. Joe is "some" character actor and gets most all of the laughs that there are. Fred.

THE CRUCIAL TEST.

Countess Thanya.....Kitty Gordon
Vance Holden.....Niles Welsh
Grand Duke Bagroff.....J. Herbert Frank
Boris.....W. Cobhill
Princess.....Edith Campbell Walker
Count Nicolai.....Adolph Menjou
The World Film showing the Kitty Gordon starring vehicle, "The Crucial Test" at the Globe this week as a pre-release. "The Crucial Test" was produced at the Paragon Studios under the direction of Robert T. Thornby, from a story of Russian intrigue by Frances Marion. This is the picture which John Ince started to direct and which he walked out on after it was half finished. The trouble with the story is that it is entirely disconnected and there has been no effort made in the earlier scenes to plant things that are necessary to carry on the yarn after it reaches a certain point. When the film version comes along to a certain point, and it is discovered there must be some reason for the action which is to follow, those who edited the picture simply took it upon themselves to shoot in a sub-title to make up for any deficiency that the picturization had. By doing this the story is carried along to the final "big" scene, immediately which the story closes abruptly. Miss Gordon, in the role of the beautiful Countess, whose brother is one of the Russian revolutionary circle, failed entirely to touch the heights the character called for. By casting one who was so very much her junior in years for the role of her lover, and later husband, the director showed up Miss Gordon's age in a manner that cannot be effaced from the screen. J. Herbert Frank, in the role of the pursuing Grand Duke gave a very forceful performance and was ably assisted by Adolph Menjou, as his companion. The major number of the extras of the male sex that appeared in the picture must have been selected by someone who is guilty of a dash of lavender. There is a possibility that with retitling in certain spots, "The Crucial Test" might be made a better picture. As it is at present it is not worthy the title of "Bradymade." Fred

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Thos. Carter.....J. W. Johnston
Baracle Joe.....Harry Lee
Carter Child.....Mary Gray
Bad Riley.....John Dillon
Mrs. Carter.....Hattie Forsythe
Tlek.....Tammany Young
Dopey.....Ed. Sturgis

Louise Huff makes rather a pleasing impression in the Famous Players five-reel feature, "Destiny's Toy," which was written and directed by John B. O'Brien. The story carries a punch, love interest and is told in consistent manner on the screen. Nan is the baby daughter of Mr. and Mrs. Carter, who is washed ashore after her mother has been drowned in the wreck of a liner. She is discovered by a lone fisherman and reared by him as his daughter. In later years, after the death of the old man, the girl, then about seventeen, comes to the big city, where she is made a member of a gang of crooks and forced to serve as a stool pigeon for them. The gang set out one night to turn a trick, the girl enters the house and opens the door for one of the bunch. They are discovered by the butler and the crook in making his getaway shoots the servant. The girl, panic stricken, is captured and her confession leads to the arrest of the gang. The house where the murder occurred is the home of Carter, who years before has adopted a boy, after he supposed both his wife and daughter had been drowned. The boy has been ordained a minister and practically betrothed to a young lady of the set in which Carter moves. When the youngster begins to take an interest in the little waif who was arrested in his foster father's home, there is nothing short of a scandal in the air, until the father discovers a brand on the girl's arm which was burned in when she was a baby by his letter seal and so recognizes her as his daughter whom he believed dead. The picture is well done from a pictorial side and the indications are that Miss Huff may develop into that type of screen player who could well replace either Mary Pickford or Marguerite Clarke among their stars should the necessity ever arise. Fred.

THE MARTYRS OF THE WAR.

The Permanent Blind Relief Fund secured three reels of film that was turned out by the Eclair Co. and after a special showing offers them for sale to the highest bidder in this country, the proceeds to be devoted to the task of re-educating those that have lost their eyesight while fighting for either France, Belgium or Britain. The pictures are a mixture of studio location and actual scenes in several of the schools where those who have lost their sight are being taught trades. The opening scenes which show a section of a trench and the wounding and blinding of a soldier are palpably staged, as are several scenes which follow, showing a first aid treatment given at a field hospital, and a later scene showing a base hospital. The re-educational portions of the picture are undoubtedly authentic, but it is rather hard to say where these pictures will get any money. The public has been shown any number of so-called official war pictures, and to-day in the country we are more interested in the passing events in Mexico rather than those which are taking place on the other side of the Atlantic. The letter issued by the B. F. F. Fund, evidently dictated by and bearing the signature of George A. Kessler, states that "these are the first and only films officially taken at the front in France and passed by the censor." This is entirely misleading, for there was nothing in the picture that was photographed at the battle line. Fred.

THE CONFLICT.

Madeline Turner.....Lucille Lee Stewart
Jeanette Harcourt.....Jane Mortimer
Henry Mortimer.....Huntley Gordon
Paul Moraunt.....William Lytell, Jr.
John Turner.....Frank Currier
Fred Weyburn.....John Robertson
Philip Lynth.....Richard Turner

"The Conflict," a five-part Vitaphone Blue Ribbon (V-L-8-E) feature by Edward J. Montagne, directed by Ralph Ince, is all wrong. There seems to be every indication that after the picture was taken the story was entirely rewritten in the subtitles making every character unnatural and not creating sympathy for the lead of either sex. Two girl friends, Jeanette and Madeline. Madeline is engaged to Jeanette's brother. Her father commits suicide because his business is insolvent and Madeline hears Jeanette advise her brother to break off the engagement. She determines to get "hunk," so she goes on the stage and, like all picture stories, she immediately becomes a successful star and has a swell flat. Jeanette is very much in love with Henry Mortimer so Madeline lures him on. Jeanette goes to Madeline's dressing room to plead with her to give up Henry and Madeline tells her that she overheard the conversation regarding the breaking of her engagement and by way of reprisal she is going to marry Hank. So no sooner does Madeline open the door and order Jeanette out of the theatre than Hank enters and proposes and is accepted. Although she does not love him she marries him. Jeanette's brother John is continually broke and has to appeal to his sister for coin. Just why sister should have a swell home with a big income and brother

Jack be without funds is not explained. Friend sister says to brother Jack that she will give him a whole chunk of greenbacks if he will bust up Madeline and Henry's menage. Jack calls on the wife and is surprised in his lovemaking by the husband, who slaps him with two fingers and Jack falls to the ground. Madeline takes to gambling. She is seen in a gaming place frequented by both sexes. Her husband remonstrates with her for her extravagance and refuses to pay her debts. She shrugs her shoulders and says, "If you don't pay my debts I will find a way to pay them." That's a fine noble heroine. Brother Jack exhausts his credit at the gaming house and calls on Madeline for a touch. She orders him out of the house. He goes but turns back the catch-lock so he can return immediately and rob the desk of Henry's money. In these modern days of ideal banking facilities picture people still keep their cash in desks. Madeline discovers the theft and rushes off to the gambling place to try to intercept Jack and recover the money. She is caught there in a raid and her husband thinks she has stolen the money to gamble with. They separate. Brother Jack in due course goes broke again and calls on his sister to make good her promise to pay him abundantly for having separated the couple. Sister reneges. Madeline back on stage, just as successful as ever. Brother goes to Madeline's home and tells her to listen on phone while he talks to sister threatening to tell the whole story while sister pleads with him that she will make good. Sister is scared and telephones Henry anonymously that his wife is entertaining another man. Sister arrives at house first and endeavors to persuade brother to recant. He re-

fuses and she gives him a very, very weak little tap with a poker which lays him out. She escapes by way of the basement as hubby enters and wife comes into the room to find her husband leaning over the unconscious man. The fact that sister administered the knock-out is revealed in a flashback later. Hubby thinks wife did it and wife thinks hubby done it. Hubby insists upon taking the blame and is arrested. A detective secures an ante-mortem statement from the victim to the fact that his sister had "plunked" him and sister is lured to (according to the caption) the district attorney's office, on the door to which is a sign which reads "Detective Bureau." She is finally cornered and confesses and Hank and Madeline drive home without the district attorney taking the trouble to have the prisoner, who is charged with murder, formally discharged. "The Conflict" with its present subtitles is ridiculous. Jolo.

three reels of the story go along in good shape, but the fourth and fifth seemed rather draggy, which will undoubtedly be lessened to a certain degree when this portion of the picture is recut and assembled. Of the supporting cast Arthur Hoops, Warner Oland and Edward Martindale stood out. Fred.

FAR FROM THE MADDING CROWD.

Bathsheba.....Florence Turner
Sergeant Troy.....Campbell Gullian
Farmer Boldwood.....Malcolm Cherry
Fanny Robin.....Marion Gray
Lyddie.....Dorothy Rowan
Gabriel Oak.....Henry Edwards
His dog.....Jean

This is the first of a series of six pictures which have been produced abroad by the Florence Turner Film Co. and which are to be released in this country by the Mutual. After the special screening of the picture one of the officials connected with the Mutual stated that "Far From the Madding Crowd" was the most unsatisfactory of the six features and therefore it was being released first. If this be true, well and good. But, if the six pictures which are to come are on a par with "Far From the Madding Crowd," or perhaps not as good, then the Mutual had better shelve them for all time. In the first place Miss Turner is no longer qualified physically to portray the roles of the simple ingenuous type and in the second place the picture tempo abroad is so entirely different from this country that it is rather hard to follow the story as it proceeds. "Far From the Madding Crowd" is one of those stories of the type that appeared a decade or two ago in "The Fireside Companion," intended primarily for consumption in the scullery and pantry by the maids and the cook and the picture carries the same atmosphere. The offering isn't worthy the brand of "Mutual Star Production." Fred.

RIALTO Shows at 4th Street
Continues from season daily
11a.-8p.
THE TEMPLE OF THE MOTION PICTURE
W. S. HART in
"THE CAPTIVE GOD"
and new Keystone Comedy


Mabel Taliaferro

Rolfe-Metro

ALFRED DE MANBY

Rialto Theatre

NEW YORK



EQUITABLE PICTURES

HENRY KOLKER in "The Woman"
HELEN WARE in "The Price"
CHARLES CHERRY in "Passion By"
JULIA DEAN in "The Room"
FRANK SMERIDAN in "The Struggle"
MARGARITA FISHER in "The Dragoon"
CLARA KIMBALL YOUNG in "Tribble"
LENORE ULICH in "The Better Woman"
MARY BOLAND in "The Price of Happiness"
JANE GREY in "Man and His Angel"
LILLIAN LOBBRAINE in "Should a Wife Forget?"
FLORENCE REED in "The Cowardly Way"
ADELE BLOOD in "The Devil's Toy"

EQUITABLE PICTURES GUARANTEE BOX OFFICE SATISFACTION

EQUITABLE MOTION PICTURES CORPORATION
RELEASING THROUGH
WORLD FILM CORPORATION

He is no Mollycoddle—
He is a virile, red-blooded, courageous product of the West saving a mine for the sister of a dead partner. He is a Man of Action and Decision

WILLIAM FOX
Presents
William Farnum
in that
Stirring Story of the Big Outdoors
by Caroline Lockhart
The Man from Bitter Roots
DIRECTED BY OSCAR C. APFEL
FOX FILM CORPORATION

"I'M PROUD OF YOU, LADDIE"

The bugle calls, the drums now loud are beating,
Our troops no longer stand at marking time,
There's a sound of tramping feet,
Marching through the crowded street,
And cheers of friends are heard along the line.
By my side there stood a woman bravely cheering,
And I heard her call above the drums and fife,
Dear Old Red, White and Blue
You've got my boy with you,
And for your STARS AND STRIPES
He'll give his life.

CHORUS:

And I'm proud of you, laddie, as I was of your daddy,
Twenty long years ago,
When I stood in the crowd cheering wildly aloud,
And he marched out to fight your country's foe,
Now the day, boy, has come, when his baby boy son,
Has shouldered his musket, too.
And though my heart is grieving,
I am cheering while you're leaving,
For I'm proud, boy, I'm proud, boy,
As your Daddy'd be of you.

I never placed the flag upon your sleeve, boy,
I tried to place it deep within your heart.
Now with other mothers' sons,
You are needed at the guns,
And I want your Daddy's boy to do his part.
And if the Stars and Stripes grow dim in battle,
And are fading in the night of darkest strife,
Paint those Stripes a deeper red,
As your Daddy did, who said,
It's for the Stars and Stripes I give my life.

CHORUS:

I'll be proud of you, laddie, as I was of your Daddy,
Twenty long years ago.
While you played on the floor, they brought news to the door
How he fought and he conquered the foe,
Now the day, boy, has come, when his baby boy son
Must shoulder his musket, too.
And you're marching now, my laddie,
In the footsteps of your Daddy,
To fight, boy, yes, fight, boy.
Fight for the RED, WHITE AND BLUE.

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JOHN J. McCOWAN

OF McCOWAN and GORDON

Wants every one to have them

THEIR BIG FINISHING HIT

I haven't time
to get the music
to you, so recite
them, and if you
want the music
so that you can
sing them, write

**John J. McCowan
Music Pub. Co.**

148 West 46th Street NEW YORK CITY

"STAND BY YOUR UNCLE SAM"

War's darkest clouds now are falling,
Upon all Europe's fair sons.
Each hears his native land calling
For men to keep working the guns.
Red now are fields of green clover,
Red are her rivers that run,
Fighting is seen like a horrible dream,
In nearly all lands but one.

CHORUS:

It may not be your father's land,
That land of your glorious past;
It may not be your mother's land,
With its memories too sweet to last.
But don't forget it's your children's land
So do for the children while you can;
And if ever there's a fight on,
Let us all forget our hyphens,
And stand by your Uncle Sam.

Just down the bay stands Miss Liberty,
Freedom Enlight'ning the World,
Beckoning to all of war's refugees,
That freemen their flag here unfurled.
She stands at our gateway in silence,
Yet calls to all mankind to come,
Giving no heed to your nations or creeds,
Bidding you make this your home.

And if ever there's a fight on,
All our kids will drop the hyphen,
And fight for your Uncle Sam.

Copyright, 1916, by John J. McCowan

MORBID FILM BANNED.

San Francisco, June 28.
Mayor F. R. Husted of San Jose, Cal., decided on June 19 that the Slaughter pictures were not to be shown in San Jose, and issued orders to the police to seize the film if it was thrown on the screen. The mayor in putting the ban on the pictures asserted that in his opinion the pictures are "a disgusting exhibition of moral depravity."

Several weeks back in Chico, Cal., a young girl preferred charges against a preacher named Slaughter. The trial which followed developed into one of the most sensational ones ever held in the far west. At times, so it was said, the testimony was revolting, and in the end the preacher was found guilty of having betrayed the young girl.

The daily papers gave the trial page after page, and the population of Chico divided into two factions—for and against the preacher who is now serving a sentence in San Quentin penitentiary.

A cameraman was on the scene and took all the important scenes of the

trial, the barn where the outrage was perpetrated and the women (of the preacher's church) who split in factions and went the limit to give vent to what they termed their outraged feelings. Even the girl's parents sided with the minister, and the parents were not only scored by all the publications reporting the event but photographed as well. In putting the ban on the film the mayor has received the congratulations of the class which object to the exhibition of films which attract the morbidly curious.

WORLD FILM AT GLOBE.

World Film, by an arrangement with George Kleine, opened at the Globe last Sunday with Kitty Gordon in her third World picture, "The Crucial Test." It is understood that World will supply Brady-made features at this house as long as the Billy Burke serial remains there, which term has about five more weeks to run.

A percentage arrangement covers the engagement.

Harry Watson, Jr.

(BICKEL and WATSON)

"MUSTY SUFFER"

(George Kleine Studio)

ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (July 3)

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
Albright Bob Co Forsythe Atlanta
Antrim & Vale Majestic Chicago

B
Bimbos The Variety Chicago
Bowers Walters & Crooker Eagleford Texas
Brinkman & Steele Sis Variety N Y

6 BROWN BROS.

2d Season with "Chin-Chin"
Illinois Theatre, Chicago, Indol.
TOM BROWN, Owner and Mgr.

C
Bruce Al Airdome Fresno Cal

C
Cahill Marie Majestic Chicago
Claudius & Scarlet Variety N Y
Conlin Ray Variety N Y

D
Dayton Family (12) care Tausig 104 E 14 St N Y
Devine & Williams Variety N Y

E
Elkins Fay & E Hip Cleveland
Erford's Sensation First Pk St Louis

F
"Fashion Aflame" Keith's Cincinnati
Fern Harry Variety N Y
Florence Ruth Variety San Francisco
Francis Adeline Keith's Boston

G
Gordon Jim & Elgin Mary Variety San Fran
Gordon J R Co Majestic Chicago
Gue & Haw Keith's Boston

H
Hagans 4 Australian Variety N Y
Hart Billy In Vaudeville
Hawthorne's Maids Variety N Y
Hayward Stafford & Co Variety N Y
Heather Josie Variety N Y
Howard Chas & Co Variety N Y

I
Ideal Variety N Y

J
Jordan & Doherty Variety N Y
Josephson Isadore Gilman Co Variety Chicago

K
Kammerer & Howland Feinberg Putnam Bldg
Kenny & Hollis Keith's Boston
Kla-wah-ya Kathleen Variety N Y

L
Lai Mon Kim Prince Variety N Y
Langdons The Variety N Y
Larneds The Keith's Boston

M
Major Carrick Variety N Y

MANTILLA

Modern Egyptian Hawaiian Dancer
Address care VARIETY, New York

McWaters & Tyson care Weber Palace Bldg
Moore & Haager 1657 Edenside Av Louisville Ky
Murphy Thos E Dir Arthur Klein

N
Nelson Wm Co Forsythe Atlanta

O
Orr Chas Friars Club N Y

P
Pipifax & Panlo Fntn Fry Pk Louisville

R
Reynolds & Donegan Hip Cleveland
Reilly Charlie Variety San Francisco

S
St Elmo Carletta Variety N Y
Simpson Fannie & Dean Earl Variety N Y
Stanley Aileen Variety N Y

T
Thurber & Madison care M S Bentham
Tighe Harry and Babette Variety N Y
Towne Fenimore Cooper Bway Theatre Bldg N Y
Toye Dorothy Majestic Chicago

V
Valdare (Original) Cyclist Variety San Fran
Vallie Muriel & Arthur Variety Chicago

W
Wise Tom Co Keith's Boston
Woods Douglas Co Keith's Washington

A SMASHING SENSATIONAL HIT

The New Team

PAUL

ELSIE

McCarthy and Faye

In the new act, "SUICIDE GARDEN"

The daintiest, most original comedy singing and dancing episode of the season, by that new writer

HERBERT MOORE

This Week (June 26), Big Success, Ramona Park, Grand Rapids, Mich.

Next Week (July 3), Featured at Majestic, Chicago

Direction, M. S. BENTHAM.

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.

Reg following name indicates registered mail.

A
Adams Mabelle
Adams Mrs Ray
Adelphi E (C)
Aikin Tom
Aiken Chas H
Alvaretta Alex
Alvarez (C)
Anderson Howard
Anderson Jessie (C)
Anger Tom
Arding Cy
Ardnt Elaine (C)
Arriaza Aurora
Atkinson John
Austin Joe (C)

B
Bader LaVelle 3
Barney (C)
Baxter Blanche
Beggs & Beggs (C)
Belmont Harold (P)
Bentley James
Berlin A M Co
Berlin Lulo (C)
Bernard Sam
Bernie Jessie (C)
Bertrand Dixie
Beson Violet
Blifford Mrs A
Bluns Geo H
Black John (C)
Blakeley Natalie
Bramer Walter
Brewster Ethel
Brooks Herbert
Brulce (C)
Burke Eddie
Burke Eddie (C)
Burns Stanley
Burt Jack
Busso Frank

C
Cabanaugh Earl
Carman Miss (C)
Carus Emma
Celeste
Chan James (C)
Chas Wm K
Chisholm & Breen
Church Alice
Clair Roy
Clark Bert (C)
Clark Mrs F F
Clark Geo A
Clark Hubert
Clarr Herbert (C)
Clay Eveline
Clinton & Sheldon
Coate Charlotte
Cochrane Mr.
Cohen Harry
Coleman Wm R
Collins H
Combine Garfield L
Connolly Bobby
Coogan Jack (C)
Cook J A
Cooper Maude
Cornella & Adelle
Carr Amore & Carr
Cumming F (C)
Curran Helene F
Curran Max (C)

D
Dammerel Geo (C)
Davies Mabelle
DeHadie Alton
DeBarr Mrs O
DeGray Sisters (C)
DeMitt Gerlie
Denny Lew
DePaula & Mellon (C)

E
Earle Edna E
Edwards Ben
Edwards Florence
Egan Thomas
Egan Mrs T C
Elkins Alice C
Elliott & Mullen
Emerson James E
Emerson Joseph E
Emert L A (C)
Ertford Mrs Dick
Evans Dolly
Evans Jack

F
Fairbanks Evelyn
Fargo Miss D
Farlandau Doll I
Farrell Jack (C)
Fatty Chas C (C)
Felhue Thelma (C)
Feider Mr
Fern Harry
Ferry Hattie (P)
Fields Al
FitzHugh Ventia (C)
Flick Wm E
Pollette & Wicks
Fogarty Frank
Foyarros Mr & Mrs
Francis Milt (C)
Frechea Paula
Freidkin Mrs Joel

G
Gardner Irene
Gardner Oscar
Garry Charles J
Geers Flying (C)
Gordon Gene (C)
Genc Tom
Gilbert Eva L
Gil M & F

H
Haagen Helen
Hall Dulcie (SF)
Hamilton Harry
Hamilton Miss P
Hankins E E (C)
Hanlon Herbert (C)
Harper Mabel
Harper Nell
Harris Eleanore (C)
Harris Val
Harvey E M (C)
Hayden Jack
Hayes & Wynn (C)
Hays Dot (C)
Heath Mabel (C)
Heeley F (C)
Hendrick Gene (C)
Hennessy James F
Henry Eleanor
Henry Mrs F
Hermann's Pets (C)
Hess & Hyde
Hill Eddie (C)
Hobson Florence (C)
Hoey Chas
Hoffman Wm
Holman Harry
Holman & John
Howard Ben
Howard Charles
Hudson Lillian (C)
Huebner John
Hunt E C (P)
Hurley Billie
Husmen G Lewis
Huston Walter
Hyde Arthur

I
Ilman Wm
Ingewell Florence (C)
Iormes Sid (C)

J
Jackson Steve
Jafolo Tom
James Genevieve (SF)
James Grace (SF)
Jarvis & Dare
Jeffries Florence
Jenson Chauncey
Jenson Wilford
Johnson Babe (C)
Johnson & Fowler (C)
Johnstone Manley A
Jones Irvin
Jones Mabel
Jonathan (C)
Jordan Bob (C)

K
Kaan Edward
Kaill David (C)
Kane Tom
Kariton & Kilford
Karsac Chas
Kaufman Gladys (C)
Kas Tom (C)
Keaton Joe
Keefe Zena
Keller S (C)
Kelly M J
Kelly Phil
Kemp Theresa (C)
Kerr & Weston
Kerwin Kitty
Kimberly Leon
King Frank G
King & Millard (C)
Koster Chas

L
LaBlanc Lee J
Le Dae Evelyn
LaFleur Joe
LaFrancis Fred
Lam Alice (C)
Lambert
LaRose Vincent
LaRue Ethel
LaRue E (C)
LaToll Fred (C)
Lavier Jack
Lawrence B & V
Lehman, Genevieve
Lehmann Helen (C)
Leonard Raymond

M
Mab & Weis
Mack Denny
Madie & Co
Mannion Jack
Marie Delaty
Martin Howard (C)
Masculin Prince
Matthews Wm A
May Louise (C)
Mayorga Louise
May Evelyn C
May Sophie
McGrath & Page
McIntosh Mrs H D
McMahon Edith C
McNulty Happy
McColgan Madge (C)
McMahon Jack (C)
McNeill F A (C)
Merrill Pearl
Misco Steve
Millman Joey
Mills Miss B
Milo (C)
Minor Frank
Mitchell (C)
Morati Mr
Moris May
Morris & Allen
Morton Lew
Murphy & Klein
Murray Frances
Murphy Tom (C)

N
Nash John E
Nelson Audrey (C)
Nelson & Floyd
Noland Walter D
Nobis Sisters (C)
Nolan Louisa
Nolan Luella
Norton & Russell

O
O'Mears G (C)
O'Neill Marguerite

P
Pagana
Paine Raymond S
Paquette Arthur
Park Emily
Pattice Mabel
Peitler Dora (C)
Peterson Clinton S
Phillips Mr & Mrs N
Picaro Willie
Pierpont Elise (C)
Piper Rose
Pierce Irene
Piemmons Marie
Polk Jack (C)
Powers Free
Powers & West
Preston Bobby

Q
Quinlan Harry (SF)

R
Racey Edward
Ramsey R
Rammage Jack
Randolph Chas C
Rannires Frank (C)
Rappel Alher (C)
Rayfield Dolly
Readick F (C)
Redding Edwin
Reed Joe (C)
Reilly Josephine
Renello Fred
Rigby Arthur (C)
Richards Martha
Rich Edna
Richards Mrs H
Rinehart Goldie
Roberts Musical (C)
Robinson Chas
Robinson W (C)
Rodgers Crip
Romaine Julia
Roman Hugh
Roney Julia (C)
Rose Amelia (C)
Rose Julian
Rostel Carl
Ryan Geo W

S
Samusik Marie
Sandford Chas
Schauffer Lillian
Schmitt Rose
Shannon Irene
Shattuck Lillian
Shetterly Chas C
Shilling Pearl
Signatur Urachel
Sinal Norbert
Snyder Frances (C)

T
Taylor Frank
"Tealta"
Terry The (C)
Terry Walter
Thomas Bert (C)
Timmons Billy
Timmons Ted
Tiel Van (C)
Torres (C)
Tojetti Alice

V
Valentine David (C)
Vance Gladys (C)
Vann Jack
Van Dell Harry (C)
Vert Hazel (C)

W
Wahl Miss D
Whally Richard
Walsh E
Walsham Alice
Waters Tom
Watson W
Watts & Lucas (C)
Weisberg Frank (C)
Western Billy (C)
Western Helen
Weston Miss E
Weston Lucy
Weston Willie
West Ford
West Geo
West Vivian
Wheeler Bert
Wheeler Betty
Whipple & Huston
White Frankie
Whitlaid Ethel
Wicks E (C)
Willard Chas
Williams Mrs G
Wilson Eleanor B
Wilson Doris
Window Muriel
Wood Britt
Wood Douglas J
Wood Miss M (P)
Woods Margaret
Wright & Davis
Wyer Forest G

Z
Zetta J (C)
Zina L (C)
Ziras The (SF)

EDITH HANEY AND CO.

WIGGLING OUR WAY TO SUCCESS. OH, YOU YAKA-HULAI

Prospect Theatre Bronx, June 29-July 2
State Theatre, Trenton, N. J., July 3-5

Cross Keys Theatre, Philadelphia, July 6-8
Address care Variety, New York



This is the GUN That
Shoots the Original



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Laxative

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Bullet Brand Menthol Inhalers15
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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

George A. Beane has been engaged by Boyle Woolfolk for next season.

Knox Wilson is working a new "single" hereabouts.

Eddie Shayne left Chicago June 22 for Red Bank, N. J.

Jim Morton dropped in town last week and held some reunions.

Ben Holmes has sold his "Happy Helms" show to Louis A. Elliott.

Lem Parker is living in Florida and reported to be writing a new play for the stage.

CORRESPONDENCE

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

Fred Fulton, the ex-white hope, has quit the A. Barnes circus and returned home.

Walter Downie takes his vacation in July, to his old home in Boston.

John Barrett will again manage the National next season.

"Oh You Daddy" opened a southern tour Monday at Chattanooga.



This is the home of
BARNES and ROBINSON
which I sold them at Baldwin, L. L. 45 minutes out. He was and let me sell you a small home with every improvement, steam heat, open fireplace, paneled side walls, beamed ceilings, beautiful bath, fine plot laid out in flowers. Shrubs and hedges, shore front, elegant sandy bathing beach, enjoy all water sports, high land.

\$30 A MONTH AND SMALL CASH PAYMENT
rent your place when you go away and let the rent pay for it. I can save money for you. I have sold many actors here; all satisfied. Write for photographs of property, cottages and bungalows.

C. B. KREHER

1 West 34th St., New York City
Room 608 Phone—3613 Greeley

Marie Ascaraga has been signed for E. P. Churchill's "Fraternity Boys and Girls" next fall.

Tommy Burchill, of the Association booking staff, will start his vacation the second week in July.

Edith Millward, who some years ago retired to private life, has decided to return to the booking business.

Big Chief William J. Fitzpatrick and Harry Mountford went direct from Chicago June 23 to St. Louis.

Harry Green will again have out "The Town Fool" next season but announces it as its "farewell season."

Ernie Young has returned from a vacation trip to Missouri. Ernie is keeping his ticket office open during the summer.

Sam Gerson has been hoping to take a vacation for four years and now hopes to have his plans realized this summer.

Fred LeCompte has the active management

FRED MARDO, Manager MARCUS LOEW AGENCY
Tremont Theatre Bldg., BOSTON, MASS.

Dear Sir:

WE WISH TO THANK YOU FOR THE VERY PLEASANT AND PROFITABLE ENGAGEMENTS BOOKED BY YOUR OFFICE THIS SUMMER, for it gave us an opportunity to rest a few weeks at the Parks (under salary) and pussy-foot thru New England instead of resting on Broadway.

Very truly,

THE CYCLOS.

\$12 PER WEEK ROOM & BATH FOR 2

5 Minutes from all the Theatres—Overlooking Central Park

\$15 PER WEEK SUITES PARLOR, BED-ROOM & BATH FOR 2

Light, Airy, with all Modern Hotel Improvements

REISENWEBER'S HOTEL 58th STREET AND COLUMBUS CIRCLE, N. Y.

of the Auditorium during its picture engagement of "Ramona."

The Haymarket expected to close for the summer last week but business was such with "Hello Paris" it will remain open indefinitely.

Jessie J. Franks (Franks and Addington) is mourning the loss of her mother, who was seized by paralysis and in only one day when she died.

Eastwood Harrison will be featured with "Step Lively" next season and the show expects to start its season the latter part of August.

The following are arranging an auto trip to New York: Ed. W. Howland, William T. Gaskill, Aubrey Stauter, Frank Gazzolo and George Gatta.

Irving Simon and Hank Allardt traveled to Hamilton, Ont., last week to take in the races. Colonel Keeler planned to go up for the week end.

Fred Gartelle, who has been out of show business for a long time, has returned to vaudeville and with a new partner, is using Gartelle's old billing of the Gartelle Bros.

Joe Roberts and wife, Lillian Stewart, came into Chicago last week from the Coast where the latter has been recovering from the effects of an operation. They will spend the summer at Muskegon, Mich.

W. L. Sachtleben, manager of the Majestic, Houston, was in Chicago last week the guest of the local Interstate office. He was enroute to New York for a vacation. Sachtleben will return home by water via Galveston.

Repairs are being made on the Gayety, Kankakee, which will again be operated by Ed. P. Churchill, Inc., next season. The house will play vaudeville and tabs, the Churchill firm opening all of its tabs there.

"The Girl of the Whispering Pines" is a new show which will take to the road next season under the direction of A. M. Dayton. A route is being laid out by Bob Mack, the company opening some time in August.

Charles Crown departed last Saturday for an extended vacation which he will spend on his houseboat. During his absence Tink Humphreys will supervise the houses, receiving United bookings during the summer.

Walter Tenwick, who recently severed connections with the U. B. O. offices as booking representative of the Butterfield Circuit, has accepted a position with the Blackstone automobile company.

Pat Barrett, who returned to Chicago from the Coast last week where he was a principal with the Woolfolk company, accompanied by his wife, Laura LaVelle, left Monday for Muskegon, Mich., to spend the summer.

Claude (Tink) Humphreys is back in Chicago from his trip to New York. Tink will never finish talking about the big breakfast spread which was given in his honor while he was on Broadway, and according to the stories of it, it was some affair.

There has been a report that the Chicago theatre would house a picture feature during the summer, but there does not seem to be any truth in it, as some of the local Shubert

forces say the house will in all probability remain dark now until next fall.

Messrs. Perry and Janus have just produced a new musical show at the Baikan theatre, Gary, Ind., which plans to operate all summer. Among the people signed are: Agnes Moore, prima donna; Vera Russell, Marie Laverre, Irlie Bodine, Laura Russell, Nettie Ross, Marie Davies.

Sayde Goldberg, a sister of Sam Goldberg, of the Shubert theatre, Minneapolis, has been spending the past fortnight with Nan Halperin at Cedar Lake, Wis. She expects to shortly visit Chicago friends on her way home.

Covent Garden announces that another new show will be installed at the new show shop next Sunday. Business has been much better this week with the "Cheer Up" revue and it may be that another revue will be offered next week unless arrangements are made for the Will Harris company to remain another week or so.

Mable Laffin, with "September Morn" (LeComte & Fleisher's show) last season, is spending the summer with her father in the Douglas Park neighborhood. Miss Laffin has several offers for tab work for next season but hasn't decided just what company she will join.

Kahl Griffs thought he would help Chicago patriots this week by getting signatures on the Herald's public petition to President Wilson asking him to come to Chicago to speak on "Patriotism" on the Fourth. Nearly all of the agents in the Majestic theatre building have signed the petition.

The second edition of "So Long Letty" went into commission at the Olympic Monday night. In the rearrangement of the cast Jack Henderson and Frances Cameron withdrew. The newcomers are Louise Mink (succeeding Miss Cameron), Jack Pollard, Vera Shore and Julia Ralph. Burrell Barbareta, who has been with the company, takes the former Henderson role.

Harry Fields, looking as perpetually young as ever, now featured with the American Production Company's "Sept. Morn" vaudeville version, took advantage of a layoff here last week, to cut down the offering to twenty-five minutes. The act had been running too long. Fields has just returned from the Pantages tour.

Mrs. Frank Houseman, wife of the owner of the Majestic theatre building bar, became ill on Thursday and following a consultation she was rushed to a hospital where she was operated upon for appendicitis. It is reported that it was not appendicitis after all but for safety's sake her appendix was re-

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"GOOD-BYE, SOLDIER BOY!"

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A hundred thousand or more homes are giving some loved one to rush to the Mexican border. For every lad that has donned the khaki there is a tear-dimmed mother, sister, sweetheart or wife to bid him a fond adieu—there is a broken-hearted woman.

Winsor McCay, the famous cartoonist, at one of the city armories yesterday heard the boys singing a song which inspired him to make this cartoon. He says the song is a fitting farewell for the soldier lads. The song is called "Soldier Boy." The words are:

You're a man that's brave and true, soldier boy,
And I'm mighty proud of you, soldier boy,
When the bugle call so clear called for men you answered
"Here!" with a voice so full of cheer, soldier boy!

Chorus.

Soldier boy, one kiss before you go.
Soldier boy, I'll miss you, that you know.
Ev'ry night I'll pray for you far away,
And trust to Him above to send you back some day.
In my heart a love will always yearn,
And I'll wait for your return,
So go and fight for the cause you know is right.
God bless you, my soldier boy!

The song is both sad and inspiring, and it made everyone who heard it do a lot of thinking about how readily the guardsmen had dropped the peace and comfort of their daily lives in response to the President's call for help for the regular army.

Above cartoon by Winsor McCay appeared in papers throughout the U. S. with a combined circulation of over Three Million. This is the song that everybody is anxious to hear. Be the first to sing it.

UNDOUBTEDLY

there will be lots of Soldier Songs on the market—but—if you want the best one—the one the papers are talking about—the one that started the imitations—send immediately for

"SOLDIER BOY"

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By THEODORE MORSE

COMPOSER OF

"M-O-T-H-E-R"

"Teddy" did himself "proud" on this melody. It's one of the "just-can't-help-but-whistle-it" kind. All the Bands are playing it—Everybody is whistling or humming it.

The lyric is so good that newspapers are writing Editorials about it.

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moved anyway. Mrs. Houseman, though, has been very ill.

When the "Cheer Up" revue moved from White City to the Covert Garden Sunday a new review, staged and produced by Ray Midgely, was placed in rehearsal, the opening to take place that same afternoon. The following people were engaged for the Midgely show: Miss Swathern, Myrtle Hibbard, Gertrude Amber, Daley Cornell, Mollie Webster, Marie Sherman, Vivian Gilmore, Bertha Floyd, Mona Northrop, Bonnie Rueli, May Curtis.

Curtis R. Vance and Jo Taylor, former principals with LeComte & Flesher's road show, "Sept. Morn.," motored to Crown Point last week and were married by a clergyman who resides close by the Lake County courthouse. Kirt Vance up to a few weeks ago

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OVERCOATS

was working a "double act" with his brother Fred in vaudeville. The newlyweds will be with one of the new tabs in the west next season.

For the time being pending a suit in the Superior Courts, the Sheriff's office has gone into the menagerie business. A while back a boat from the Orient carrying a king cobra snake, 25 monkeys, a tiger, three elephants and a dog, all shipped to the Al. G. Barnes Animal Show, made port. A suit for ownership began between Al. G. Barnes and Tait and Callahan. Until the suit is settled the Sheriff's office must hold and be responsible for the animals.

American Hospital bulletin: Leo Hopp (ideal theatre staff), has left the institution noticeably improved in health; Mabel Burnell, making progress; Margaret Newton, shows progress; Max Mandel, has gone home to his family at the Warner Hotel, slightly improved; Fern Stone (Stone and Manning), discharged from hospital greatly improved; Babe Thornton (Thornton Sisters), recovering from an operation for appendicitis; Marie Desmond, Ada Cox, William B. Davis, Margi Scully and Dale Winters, all show progress at the institution.

Two special sleepers and a baggage car have been chartered to transport the Robinson Amusement Corporation's Show which will be the big feature of the Western Canadian Fair Circuit, starting at Calgary June 30. The show will comprise the following acts: Robinson's Elephants, Five Flying Campbells, Seven Mangan Troupe, Poier (the man up the pole), Helen Carlos Trio, Happy Harrison's animals and Katherine Stinson, the "loop the loop" aviatress. The show will be personally managed by Samuel L. Tuck, vice-president of the Robinson Amusement Corp.

Bookings for the Interstate are being lined up for next fall by Ray Whitfield on the Association floor. Tentative openings are penciled as follows: Crystal, St. Joe, Mo., Aug. 18 or 20; Springfield, Mo., Aug. 27; Club, Joplin, Mo., Sept. 3; Princess, Wichita, Aug. 27; the Interstate house in Topeka has no definite date set but will probably open Aug. 27 or Sept. 3. The Interstate theatres in Tulsa, Oklahoma City and Kansas City will remain open all summer, but will take up the road shows in the fall booked out by Whitfield. As far as known now the shows will open at St. Joe.

Harry Armstrong has been pretty busy of late placing "chickens" and principal women with some of the shows that are operating during the summer. Within the past week he has sent the following out-of-town engagements: Fox Bell's "Globe Trotters" Estelle Lavell, Marie Cobb, Ella Davis, Laura Barton and Alice Norris (soubrette); Harry March's musical comedy company, Flint, Mich.—Billie Lyons and Marie Dawson. Armstrong also sent Elliott and Barker, society dancers; Jimmie Phillips and Lee Potter to the March company.

Colonel William Roche has confirmed the report that he severs connections with the Columbia as its manager, a post he has held with the Columbia Amusement Company for the past two years. Colonel Billy is one of the best known managers in Chicago and has been unusually successful with the Columbia. For two years prior to the Columbia job Roche managed the Columbia Company's new house in Detroit. Roche has been in the show business 30 years, starting when a boy as assistant treasurer of the old Academy when H. R. Jacobs had the house. Later he became its manager and at one time managed the Bijou and Haymarket as well as the Academy. His plans for the future are undecided.


Notwithstanding that most of the Chicago vaudeville theatres have closed for the summer, the men and women of the profession who are in this section at this season turned out in round numbers to greet the new International President of the White Rats Actors' Union of America, Inc., James W. Fitzpatrick, and International Secretary Harry Mountford at an open meeting held in the Musicians' Hall June 21. Prior to the opening of the season Mr. Mountford became ill but managed to go through the meeting without breaking down. The speech made at the close of the meeting will go down in Rats' history as one of the best of his career. The turnout at the open meeting was splendid but not what would have been under different conditions as the Rats had attended a recapitulation and ritualistic session the night before to which only members of the order were permitted to attend. It was the first time the artists out this way had ever had the pleasure of hearing Big Chief Fitzpatrick speak and his discourse in behalf of the order he heads was a convincing, sincere argument. The meeting was called to order by Arthur Beauvais, head of the local order, and the first man introduced was Joe Birnes, chief deputy organizer for Illinois. He prefaced his remarks with an apology for the non-appearance of John J. Fitzpatrick, president of the Chicago Federation of Labor; James T. Paterson, chairman State Labor Commission; R. J. Knight, chief employment agency inspector, saying that these labor chiefs were too busy with strike meetings on the South Side. Birnes was followed by Fitzpatrick. The Big Chief was tendered an ovation. Fred Lowenthal was introduced at 1:18 o'clock. Mountford was given a rousing good greeting when he started at 1:35. He drew some still pictures that illustrated some timely points. The meeting adjourned at 2:36 a. m.

AUDITORIUM (William Lecompte, mgr.).—"Ramona" film (second week).
COVENT GARDEN (Henry Myers, mgr.).—"Cheer Up" musical revue.
COLONIAL (Norman Fleid, mgr.).—"How Britain Prepared" (film) opened Wednesday evening.
COHAN'S GRAND (Harry Ridings, mgr.).—"Ince's "Civilization" (film) opens June 30.

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COLUMBIA (Wm. Roche, mgr.).—"World of Frolics" (Dave Marion), doing capacity (fifth week).

CORT (U. J. Herman, mgr.).—"A Pair of Queens" (Joseph Santley, Kathleen Clifford), showing continued b. o. strength (ninth week).

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Send for orchestrations in any key. Don't delay. Get it now.

Philadelphia "Press," June 23,

WANT SONG WITH PEP FOR SOLDIERS "Mexico" Seems to Be the Favorite.

What will be the army's song along the Mexican border?

The stirring songs and marches that have aroused the patriotism of fighting men all over the world throughout all the years, have been long remembered as outstanding features of a hundred campaigns.

In our own country the earliest songs of the Revolution have come down through the years and have been sung by the people long after those whose steps were livened and whose exhausted bodies were straightened to new endeavor by the music, had passed away. Everyone knows the refrain of "Yankee Doodle," the earliest of the soldier songs of the republic and then came the "Star Spangled Banner" after the War of 1812, which later was accorded the honor of universal acceptance as the National Anthem.

The Civil War brought its scores of songs that everyone knows and sings yet, and appreciates for their lively marching rhythm and the stirring choruses, "The Girl I Left Behind Me," "We Are Coming, Father Abraham," "Marching Through Georgia," "John Brown's Body," "Dixie," "Maryland, My Maryland," and all the others. The Spanish-American War made "A Hot Time in the Old Town" thrill with patriotism.

On Singing Old Song.

The Sixty-ninth Regiment of New York went away to camp the other day singing the "Girl I Left Behind Me." Other contingents of the New York troops sang "America, I Love You."

The question has caused much speculation among the Pennsylvania guardsmen and yesterday scores suggested favorite songs with a swing and a rousing chorus that would serve to cheer the men and keep them marching. Attention of most of the men seemed to have centered upon "Mexico," Irving Berlin's new song; "America, I Love You," and George Cohan's old song, "It's a Grand Old Flag."

The men who had learned the verses of "Mexico" were enthusiastic in their belief that it fits the present conditions and will provide lots of pep and swing for the men.

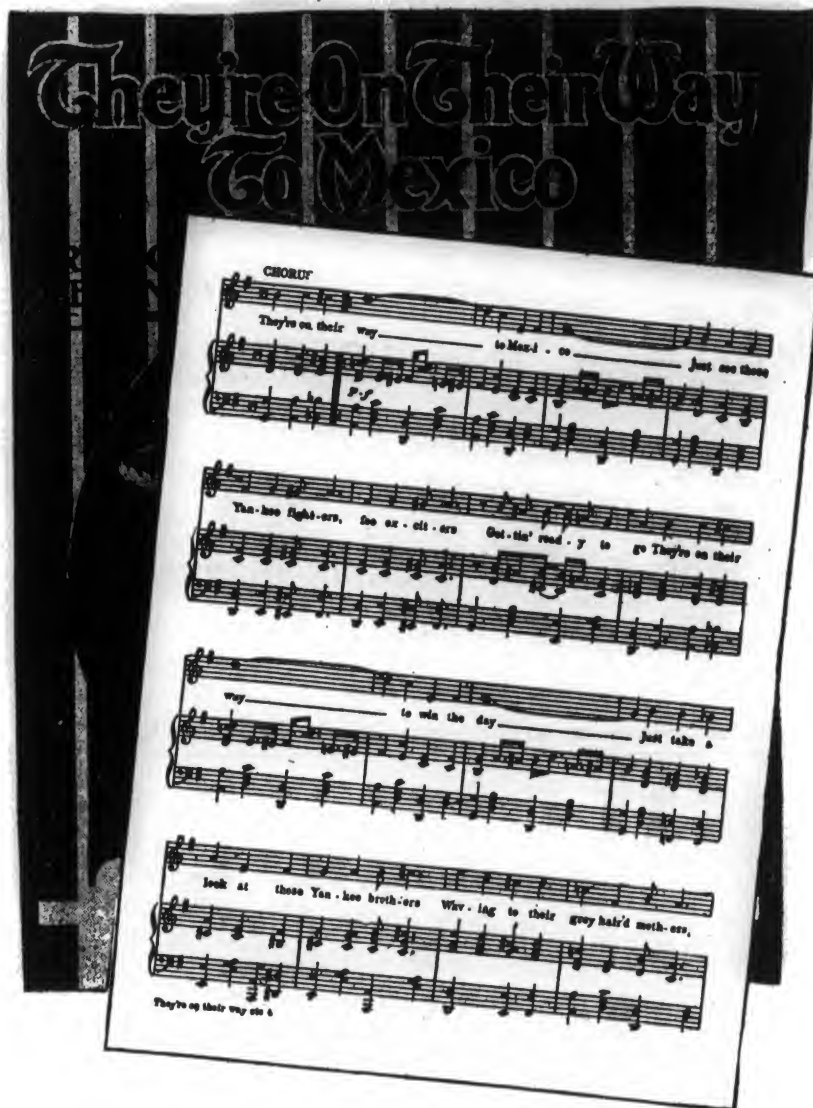
Words of the Song

The words of the song are:—
They're gettin' ready—they're gettin' ready
We've had a row and now they're going to war.
They've got their orders—to sail the waters
With heavy heart they start for a foreign shore.
They're not excited, they're just delighted
To go and shake them, make them stand up and roar
Like they never did before.

CHORUS

They're on their way—to Mexico;
Just see those Yankee fighters, foe excitors
Gettin' ready to go.
They're on their way—to win the day;
Just take a look at those Yankee brothers
Waiting to their gray-haired mothers.
Good-by, they're leaving, good-by, stop grieving,
Don't cry; they're glad to go.
They'll make them run like a herd of cattle,
They'll know they've had some battle,
Way down in Mexico.
Come over near them, come on and cheer them,
They're got a right to fight this battle because
They've been invited to go and fight it.
And so they're in to win, and they'll never pause
Until they take 'em—and then they'll make 'em
With head erect respect America's laws;
Give three cheers for them because.

From Philadelphia "Press," June 23, 1916



Speculation is rife among the National Guardsmen in this city over the song that will carry the troops forward to the border with a swing and a good old rousing chorus. Many songs have been suggested and one of the newest of them, which most directly is applicable to the conditions is Irving Berlin's "Mexico."

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ILLINOIS (Rolla Timponi, mgr.)—"The Fall of a Nation" (film) opens July 8.
LASALLE (Harry Earl, mgr.)—"The Little Girl Next Door," running uninterruptedly to big returns (eighth week).

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PRINCESS (Sam Gerson, mgr.).—"Mr.
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(second week).

MAJESTIC (Fred C. Eberts, mgr.; agent,
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ness and the returns were regarded as good

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for this season of the year. All things con-
sidered the show was viewed by an appre-
ciative audience that was not slow in show-
ing its approval and the bill seemed to fur-
nish considerable amusement and entertain-
ment. The show was not the best of the
season but it was good and that audience Mon-
day appeared to take a lot of satisfaction in
both laughing and applauding. Emma Fran-
cis and Harold Kennedy opened. This act
held attention, but there appeared to be en-
tirely too much racing and circling of the
stage. Miss Francis scored on her acrobatic
form of stepping while Kennedy's "loose
dancing" was well received. Laura and

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seem to take as much granted for as they
did at the Palace, where they were way down
on the bill. Laurie and Bronson have
smoothed out some of the rough edges of
their turn. Ray Dooley, "supported by"
Elmer Graham and Gordon Dooley, really
draw down the most laughs on his comedy
falls and he sure takes some "beauties." The
trio work very hard and succeed splendidly
in putting over the entire act. Young Gordon
Dooley bears watching, and some production
is going to grab this bird some day. Manuel
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the fiddle and bow and does not play in-
strument as though his life depended upon
it. He stands in one position from which he
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side and sure extracts some regular music
out of his violin. Quiroga attends strictly to
his violin knitting and enhances the value of
his act thereby. His selections were rendered
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nique and expression seemed faultless. Moon

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Show that you're true blue

CHORUS

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Ready to do or die
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Run, get 'em, Johnnie, go where you're sent
When we're in danger, don't be a stranger
Trust in the One above,
Yankee Doodle Doo now depends on you
Follow the flag you love.

VERSE

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Can't you feel that something in the air?
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comedy hit. Captain Gruber's animals closed the show and held everybody in.
McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Comedy on McVicker's bill this week is conspicuous by its absence. The folks though seemed to get a lot of keen enjoyment

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act made a bully impression. Belle Story went through without mishap and registered. Joseph E. Bernard and Company offered Willard Mack's "Who Is She?" Theme wholly unlike the average Mack type, yet seemingly scored at the Majestic. Sketch is not out of the ordinary but is of better construction than some of the others dwelling upon domestic quarrels. Kramer and Morton were a happy

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out of the bill that passed in review up to 2 o'clock. Eight acts and a Selig-Tribune picture were seen up to that hour. With one act practically upholding the comedy and the show had to depend on other sources for its entertainment. The show gave satisfaction to be sure, but not the heaping dose that has fallen to the lot of some of the audiences during some of the periods of the winter. The

bill for the most part was of "small time" calibre with several sections giving the show speed and equilibrium which were of much benefit to the program in the long run. The Dolce Sisters opened the show and gave it a good start. Mudge Morton Trio were most effective with their music, the combined playing of the accordion and saxophone proving a feature. The music pleased immensely.

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William Cahill seemed unable to hit his usual stride with his Irish stories and the laughs were not chalked up with the regularity they have been for Cahill in other theatres. Belle and May and a young man, labeled as "Co." made a much better impression than they did when recently seen at the Academy. The electric juke didn't seem to work right for the woman's "America" ill. song, illustrated to the extent where an electrical layer of incandescents spell "America." This act got along nicely once the first part got out of the way. After the Selig film with views of the Illinois troops in the Springfield, Ill., camp, Gertrude Duffy appeared. Miss Duffy is young, comely and possessing a voice that was sweet and high in quality but not especially voluminous. Miss Duffy dressed herself becomingly and acted modestly, yet her program was not the strongest imaginable. Miss Duffy can sing and has an attractive way about her, yet she should rearrange her present routine by all means. Miss Duffy would fit well in some light production or would be of great value to a tabloid. Willard and Bond packed away the laughing honors without half trying and the blackfaced comedy and monkeyshines caused continual laughter. Miss Harcourt was next and she scored. Miss Harcourt worked hard to please and while it appeared rather slow going at first she soon had 'em coming her way. The "girl act" of the day was furnished by Bernickoff-Rose and Co., which turned out to be a dancing act in which the classics were best represented. This offering, including the

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dancing principals, gave much better satisfaction than some of the acts of a similar nature have given at this house. The dancing corymbes carried gave a good account of themselves and one number in particular appeared to good advantage. As a "ballet flash" this turn averages up well or least it seemed to hit a good average at McVicker's, where all forms of Roman, Grecian and ancient terpsichore run for Sweeney. After 2 o'clock appeared The Four Rubes. COVENT GARDEN (Henry Myers, president-mgr.; agent, Covent Garden Corporation).—Covent Garden is still experimenting. Two weeks had passed and President Myers had been convinced that his house entertainment was not there with the h. o. draw. So he determined to try it again. Last Sunday afternoon Myers inaugurated a new form of amusement, and while it was miles ahead of anything the Garden has yet offered the show is not just what the Garden doctor would order for a long engagement. The show now at the house is entitled "Cheer Up," the



LOUISE ORTH, the charming Canary in Mr. Oliver Morosco's beautiful production, "CANARY COTTAGE," revealing the fascinatingly attractive gowns worn in the bridal scene of that play. These gowns, with others of equally original design, are commanding extravagant praise wherever the show is played.

little revue which Will J. Harris devised and produced for the White City but having some added talent for the Garden engagement. Of the "extras" the biggest "name" is Raymond Paine, who aside from a corking good specialty with Ines Newbit, had very little to do with the show aside from introducing some of the specialties per announcement of the name of the players doing them. "Cheer Up" isn't a bad little review but when it enters the tabloid sphere is bound to run the gamut of comparison and lacking consistent comedy is bound to suffer thereby. "Cheer Up" has some excellent entertainers in its cast. It also has the nucleus for a first class tab should Harris decide to elaborate accordingly and apply for routes over the circuits. Ned Melroy is a funny stage Irishman. He makes himself heard in all parts of the house and can dance unusually well. What little comedy was his to handle was banged over without much effort, but it was too short to keep the fun going at high speed. "Cheer Up" fills up the stage with girls, 22 working in most of the numbers in addition to the principals. They were dressed well and worked hard to please, although there were unmistakable signs that they lacked more proficient practice. About the main fault with "Cheer Up" is that it has too many singing and dancing numbers following each other. This sameness hurt and caused the show to drag when it should have been going along at cannon ball speed. Paine bobbed in and

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out, his best work being done during the earlier section when he and Miss Nesbit did their whistling and giggling number. Bobbie Roberts enacted a juvenile role with credit. The boy is young, a good looker, shows up well in immaculate linen and dances exceptionally well. That Russian legmania exhibition was a decided feature and encored accordingly. Alda Lawrence had an old maid role that she disposed of effectively. Maude Clark made an attractive looking seminary girl. Ford Hanford displayed a deep, strong voice and had several numbers of importance at the start. Alma Claussen is a sprightly blonde, tall but having a voice that skimmed to the rafters with credit to the singer. Her "Glow Worm" number was well rendered, well received and encored enthusiastically. Anna May Belle provided one of the best features of the show when she got busy with an eccentric dance that showed the girl is there forty ways with this phase of stage work. A hard worker and should step into faster company some of these days. Elsie Cole got into the limelight with her "Kiss Me" solo, which number was applauded. What had all the earmarks of "two dollar" stuff was the toy cadet drill by five girls, Melroy leading. More girls would help. Number very effective. The program was shifted around considerably. The Orpheum Comedy Four was inserted into

the show and their "Jas comedy" was a sure-fire hit. Another enjoyable feature was a travestied dancing contest in which Melroy and Miss Lawrence caused some laughter with their awkward stepping. Paine, who announced the different acts in the last scene, yanked Axel Christensen from the pipe organ pit and escorted him to a piano in the stage where he put on a ragtime specialty and a Bert Williams number that fitted in nicely. There was a Dutch monolog by one of the cast whose name was unprogrammed and which was unnecessary although having material for a number of good laughs. The show was advertised to start at 2:30. It was exactly 3:20 when the audience becoming impatient after sitting through a recital of the pipe organ by Christensen cut in with applause and hastened out the revue members. The Garden crowd was small but appreciative. Probably one hundred people sat downstairs. The Garden has dispensed with the services of Carmenza Vondeless for the present and using this week is not using the "disappearing fountain." An innovation was the augmentation of orchestra pieces, there being six players in addition to Christensen who directed the show from the organ seat. After the Sunday opening the men behind the show planned to make a number of changes, eliminating portions and speeding the show up

noticeably. The show was such an improvement over the first fortnight that the house should do some business before the end of the week.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—Business continues at top notch at the Hip. Monday night business was gratifyingly good. Not a bad little show Sir Andrew presented. The Randow Duo opened. The men went along to good comedy returns with the fall through the three table tops getting a big laugh. Some of the routine could be eliminated, as some of the circus clowns wore down the "bits" long ago. Lowy and Lacey Sisters sang and danced. Act made best impression with its dancing. A feature was a dance by the man and one of the sisters in men's clothes. Ernie Palmotto sang most effectively. His program is about the same as last seen in Chicago. His voice was in excellent condition and he was encored for all of his numbers. His "Caio's Lament" from "Pagliacci" struck a responsive chord at this house. The show got a good comedy start when Scott and Wilson opened with their patter and followed it with their acrobatic stunts in "one." "The Freshman," with its six girls and principals, pleased with its touch of college atmosphere and special campus setting. Act could stand more diversity. The feature of the turn was the hoopskirt number done by the girls. Morris Golden added and talked to laughing returns. The Oxford Trio entertained with its game of basket ball on wheels and worked up considerable enthusiasm in the closing position.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct). George MacFarland headlining, excellent. Harry Tighe and Sylvia Jasone were nicely received. Libonita opened the show and the biggest applause gotten in the opening spot of the bill that has been seen here in months. Wilfred Clarke and Co., held over, repeated with "Who Owns the Flat?" The

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radiators, Nat Willis and Grace LaRue, all old over, correspondingly successful. Clark and Hamilton also on the bill.

EMPRESS.—"The Fair Co-Eds," attractive from a scenic standpoint. Work and Ower, clever. Ray and Ray, well liked. Will H. Fields, acceptable. Mints and Palmer opened the show satisfactorily. Howe and Howe, very good. Three Old Soldiers, usual patriotic applause. Seymour's Happy Family, closed nicely. A sketch that was not programmed as mediocre. The hit of the bill was Louis London, who filled in a week here prior to sailing for Australia.

PANTAGES.—Arizona Joe and a company of 10 cowboys headlined and in closing spot roved acceptable. "School Days," good act. napp and Cornelia, hit of show. Chester's osing Dogs opened and is a pretty sight act. reas and Scanlon, excellent dancers. Lili-an Watson went over very well.

CORT (Homer F. Curran, mgr.).—"The rat" (2u week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—"eature films.

ALCAZAR (Belasco & Mayers, mgrs.).—Dramatic Stock.

SAVOY (Homer F. Curran, mgr.).—Dark. WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players (64th week); 2d week starring "Monte Carter."

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

HIPPODROME (Edwin A. Morse, mgr.; agent, W. S. V. A.).—Vaudeville.

Harry Orndorf, Orpheum stage manager, is on his vacation.

W. P. Reese, formerly local S. & O. representative, has been confined with illness.

Ruby Hull, singer, narrowly escaped death when the steamer "Bear" recently went on the rocks in Eureka Bay.

Since the Columbia Musical Comedy Company disbanded, Edwin T. Emery, who did the directing, has produced a girl act for vaudeville.

At the opening of the four-week Monte Carter (Issy) starring season with the Wigwam dramatic stock company, a large number of newbies were present, guests of a local daily. The newbies presence was to remind the comedian that they had not forgotten his many previous voluntary appearances at the newbies' benefits.

Art Smith, the star aviator at the recent Exposition, met with an accident in Sapporo, Japan, while making a slight June 17. From all reports the youthful birdman was giving a flying exhibition at an altitude of 600 feet when the engine stopped and his plane fell to the earth. The machine was smashed to bits and Art's leg was broken.

"20 Minutes in Coffee Dan's" is the title of a new act written and to be produced by Sid Grauman.

A local French church plans to produce two French plays June 23. The proceeds will go to the blind French soldiers.

Dr. Nathaniel Rubinkam of Chicago is here lecturing on Masterlinck's play, "Monna Vanna." The lectures are supposed to create interest in serious drama. Admittance free.

BUFFALO, N. Y.

By WILLARD B. STEPHAN.

TECK (John Olshei, mgr.).—Second week of the Vaughan Glaser Stock playing "Rebecca of Sunnybrook Farm." Business fair. Next week "The Crisis."

ACADEMY (Julius Michael, mgr.).—Musical comedy stock offering "The Composer" as third week's attraction. Feature nights a specialty. Receipts very good.

GARDEN (Wm. Graham, mgr.).—"Broadway Belles" in "Old Glory Girls" going big at 10-20-30.

SHEA'S (Henry Carr, mgr.).—Excellent bill here headlined by Anna Wheaton and Harry Carroll with Andrew Tombes and Lola Wentworth as special attraction. La France Trio, fair; Buster With Ed Vinton, clever; Harry Holeman and Co., very good; Marshall Montgomery, good; Toots Paka, pleasing; Reynolds and Donegan, close.

LYRIC (H. B. Franklin, mgr.).—Fair bill headed by The Phun Phlends with McCormack and Irving close second. George and Lilly Garden, clever; Adele Jason, fair; Eddie Foyer, hit; Gormley and Caffrey, good.

OLYMPIC (Bruce Fowler, mgr.).—J. Edmund Davis and Co., leading; Sorority Girls, good; Jules Levy, pleasing; Leroy and Collins Girls, good; Johnny Dove, fair. Pictures.

AIRDOME (Morris Unger, mgr.).—Berry and Moore, Stevenson and Hughes, Karkanoff and Seers, Hamilton, May and Moore, Hong Fong Gue and Hey Bey Sue, Haley and Penfold.

The Aviation Meet to be held here during July has been called off owing to the lack of interest shown and the possibility of the licensed aviators being called into the government service.

Preparations are being made for the Shriners' show to be held July 11 at the Broadway Auditorium the one day only.

A record was established here by the Strand last Saturday when the pictures of the preparedness parade were shown within three hours of the time the parade was over.

The Wagner Producing Co. is holding rehearsals for their first production which will be ready in the near future.

The Associated Film Co. has established offices in Main street.

VARIETY'S

Year Book of the Stage and the Screen

Will be published in
September, 1916

It is the first annual volume VARIETY will thereafter yearly publish, detailing the people and the doings of the stage up to the date of publication each summer.

"Variety's Year Book" when issued will be placed on sale throughout the United States, Canada and Europe.

No one is authorized to solicit advertisements or announcements for "Variety's Year Book" who is not provided with the special contract and receipt blank that must be issued in duplicate to every advertiser.

All communications should be addressed to Variety's Year Book, Times Square, New York City.

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If there is some particular shoe you want, that you are not able to get elsewhere, we will try our best to get it for you.

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TWO DOORS BELOW
THE PALACE THEATRE
TELE. BRYANT 6897

WOLFE GILBERT'S LATEST INSPIRATION

The Commander in Chief and Admiral of ALL the "Blues"

"I'VE GOT THE ARMY BLUES"

WAR OR PEACE—THIS IS A GOOD SONG

Melody by CAREY MORGAN

STERN, PUBLISHER, 1556 Broadway, New York (IN PRINT READY THIS WEEK)

Weston's Models

An Offering of Art Distinctively Different Than the Rest and Demanded by the Managers Who Cater to the Best. Featuring the Classic Pose, "The Marathon Runner." Special Effects, Notable Reproductions of the World's Most Famous Statuary. Copyists Lay Off.

Direction, MARIE JAMES AGENCY, Chicago

Permanent Address, VARIETY, NEW YORK

BILLY GRADY PRESENTS MAJOR KEALAKAI

AND HIS

ROYAL HAWAIIANS

INCLUDING

PRINCESS OLOWEHI

THE ONLY HAWAIIANS ON AMERICAN STAGE

NOW AT BRIGHTON BEACH THEATRE

LOS ANGELES.

BY GUY PRICE.

Wesley M. Barr, city editor of "The Herald," was elected president of the Press Club, succeeding Ray T. Van Ettisch.

Eunice Burnham has written a song—"A Wondrous Rose"—and it is being sung by Dorothy Toye in vaudeville.

Tyrone Power and company has returned from a disastrous tour of the state in "The Servant in the House." The proposition was a losing one in almost every city visited.

Mr. and Mrs. James Whitendale have returned from Santa Barbara.

The mother of George R. Clayton, Burbank treasurer, died last week.

Many film folk and newspapermen attended the funeral of Don Rathburn, the American's

ATTENTION! "LIGHTS."

Big Clam Bake, Ball Game and Dance

At the Lighthouse, Freeport, Long Island

JULY FOURTH

ADMISSION TO ALL \$1.50

All members requested to attend and bring your friends.

We are going to have a

BIG TIME!

WE BELIEVE IN PREPAREDNESS

COSCIA A VIOLIN A Cello A NEW ACT
and **VERDI**
WATCH FOR OUR FIRST NEW YORK APPEARANCE

publicity man, here last Friday. Rathburn was killed in an auto crash.

Arthur Venzel is handling the local publicity for "The Fall of a Nation."

Laurence Wheat is retiring from "Canary Cottage."

William Loraine is "resting up" here before going on the road in the fall.

Louis Gottschalk wrenched his back a few days ago and was forced to direct "Canary Cottage" orchestra sitting down.

NEW ORLEANS.

By O. M. SAMUEL.

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

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

ALAMO (Willi Gueringer, mgr.).—Vaudeville.

Leona Johnson has married Fred Fesenbeck, thereby becoming part of the Fred Fesenbeck Duo. The Fesenbecks sang for Company G of the Oklahoma guard before they left for the border.

Coman Scales, an actor, attempted to commit suicide here Saturday by slashing his throat with a razor. Scales' residence is Los Angeles.

"Diamond Rube" Chiscol will be a bidder for the Lyric theatre when it is sold at auction Thursday.

Low Rose is operating a theatre at Mandeville, La., while spending a vacation there.

Work on the New Orleans Strand will begin next week. It is planned to open the house New Year's day.

Arthur White has purchased a jitney canteloupe farm near his summer home. (A jitney canteloupe is a Rockyford.)

Rudolph Ramoll is covering the meeting of the state legislature for the "States."

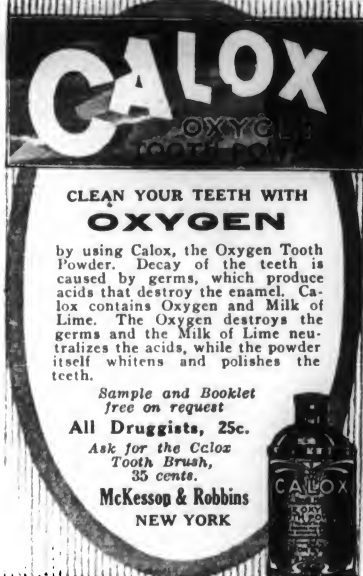
The Press Club here offered a Comedy Film Night Friday, all of the local exchanges submitting their best screen screams for the occasion.

Thirty thousand dollars will be expended in repairing the French opera house before its opening next season.

ST. LOUIS.

By REX.

A full dress initiation and general meeting of the White Rats Actors' union and Associated Actresses of America was held on the parlor floor of the Planter's hotel June 23. James W. Fitzpatrick, International President, and Harry Mountford, International Executive, officiated and gave short addresses following the routine order of business. The meeting was arranged for by Geo. W. Searjeant, chief deputy organizer in St. Louis, who has been doing excellent work for the order in this city and vicinity June 24, at



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by using Calox, the Oxygen Tooth Powder. Decay of the teeth is caused by germs, which produce acids that destroy the enamel. Calox contains Oxygen and Milk of Lime. The Oxygen destroys the germs and the Milk of Lime neutralizes the acids, while the powder itself whitens and polishes the teeth.

Sample and Booklet free on request
All Druggists, 25c.
Ask for the Calox Tooth Brush, 35 cents.
McKesson & Robbins
NEW YORK

MALITA BONCONI

NOW Brighton Theatre

Celebrated European Violin Virtuoso

Direction M. S. BENTHAM

BACK
AGAIN

BILLY KIN KAID

A Wee Bit o' Scotch with Cannon Ball Chaser,
Not the Greatest Juggler, but Very
Entertaining.

Address care VARIETY, New York

BETH LYDY

THE YOUNGEST PRIMA DONNA
ON BROADWAY

"STEP THIS WAY," Shubert Theatre, N. Y. Indef.

VESPO DUO

Phenomenal
Accordianist and Singer

AT LIBERTY

HAROLD BERG

Fast Ground Tumbler and Acrobat
Will Join New Act on Wire
724 Stockton Drive, San Diego

noon, an open mass meeting for all cabaret entertainers was held at Musicians' hall, some 50 being in attendance. The gathering was addressed by Messrs. Fitzpatrick, Mountford, Searjeant, Frank Gecks (president of the Musicians' union, and S. H. Butler, business manager of the Musicians' union). The entertainers were visibly interested in the plan to include them in as a branch of the mother organization and several made immediate application. Milton B. Rosenheim, attorney representing the organization here, is interesting himself in forwarding the branch movement.

James J. Barrett, who controls a chain of film theatres about the city, has acquired a lease on the Cass Avenue theatre from the Ben Athelmer Realty Co.

River boats have added cabaret attractions for Sunday afternoon and night trips.

The Ellis Grand Opera Company will appear at the Coliseum Nov. 1 and 2. Geraldine Farrar is to sing the title role in "Carmen" and Lucian Muratore will carry the role of Don Jose.

The Empress at Grand Olive and the Grand opera house at Markey and Sixth, are the only downtown theatres playing summer vaudeville. Both report good business.

BOOKED SOLID
RUCKER AND WINFRED
WORLD'S GREATEST EBONY HUED ENTERTAINERS
NOW PLAYING
LOWEY CIRCUIT
DIRECTION TOM JONES

Bee Ho **GRAY** and **SOMMERVILLE** Ada

ASSISTED BY UNION, IN
"PASTIMES OF THE WEST"
BOOKED SOLID UNTIL APRIL, 1917. Direction, MAX HAYES.



LEW M. GOLDBERG

Presents

Two Musical Casads

Clarence and Mabel
In twenty minutes at "Breezy Point"

The biggest two people musical act in vaudeville



MARION MORGAN

Classic **DANCERS** Art
New Act in Preparation

Ada **BILLSBURY** AND **ROBISON** Pauline

THOSE CLASSY GIRLS
Booked Solid U. B. O. Personal Direction, FRANK EVANS

Ray-Monde

IN AUSTRALIA

A Tremendous
Success

Is "She" a He or Is "He" a She?

Shenandoah doing fair with film. Park offers the military operetta, "The Gay Hussars." Carl Cantor and Dolly Castles are new comers added to the cast, to fill vacancies created by the departure of George Natsaah and Louise Allen. "Robin Hood," "Sweethearts" and "The Girl of the Golden West" are to follow.

ST. PAUL.

By C. J. BENHAM.

Only two houses now open in St. Paul, Empress and Princess, both pop vaudeville. EMPRESS (Gus S. Greening, res. mgr.).—Porter J. White and Co., pleasing; Majestic Musical Four, good; James F. McDonald, good; Howard and Delores, score; Rath Bros., please.

PRINCESS (Bert Goldman, res. mgr.).—Split week. 1st half: Warren and Templeton, Van and Bell, Kennedy and Burt, Kraft and Gross, pictures. 2d half: Galletti's Monkeys, Taylor and Arnold, Hayes and Neal, pictures.

The Palace is rapidly approaching completion and is billed to open about Sept. 1. Finkelstein & Ruben are the proprietors and owners. Bert Goldman, who has been their manager of the Princess for the past two years, is slated for the management of the Palace. Seating capacity about 3,000. The stage will be one of the largest in the city, being 38 ft. proscenium to 40 ft.; 80 ft. wall to wall; 40 ft. depth. The Western Vaudeville Men's Association will book and attractions playing the Grand and New Palace in Minneapolis will also show here.

"IN A
SOUTH SEA
ROMANCE"

LEE'S HAWAIIAN DUO

Proving to be a hit over the W. V. M. A. Time
BOOKED SOLID
Direction SIMON AGENCY

LOUISE DRESSER

VAUDEVILLE TOUR UNDER
THE DIRECTION OF
JENIE JACOBS



HOUDINI

Address care
VARIETY, New York

—TRIXIE FRIGANZA—

ONE OF THE PIN FEATHERS
IN
OLIVER MOROSCO'S "CANARY COTTAGE"

AT THE CENTURY

New York, next season, I will try to be a Legit. With my assistance the bosses of the place will make things go. I'll make good if I have to step on some guy's face to get a laugh. There's one funny guy I wish would be there when I do the stepping. He's one small object.

WITH SUN BROS. CIRCUS

I did eight acts for H a week, including a high dive that was worth at least B alone, also entering the lion's den in the kid show, barrel jumping, bars and perch work, impersonating a book agent, any of which were worth 1/2 of A. If I hadn't boosted with the nuts, I'd be eating liver with the rest of the boys now.

ON AND OFF

I'm a good dresser, clothes made by Eddie Mack to cling to my body. Eddie Mack is a good tailor and so am I, only I am a tailor of material for bright actors, such as Grace Orma and Charley Deles.

JIM C. MARLOWE

Is twice gifted, in addition to being the brightest conversationalist (and they call me an acrobat) I ever listened to. He also plays billiards.

TOUGH SPOTS ON BILLS

are handed to me. Why? Because God made some of us to carry the heavy burden. The load is heaviest about 4 A. M. More gra, James, this bum is coming to.

Stan Stanley

I am thankful to Billie Reeves for a very good tip.

Did King and Harrie die?

Franklin Batie is handsome. Jack Boyle is clever. Frank Hurst doesn't need adjectives to praise him. AMEN.

NOTICE—MANAGERS

If Your Business Needs a Boost, Book

"CREO"

IT NEVER FAILS

R. BOLKE, 523 E. 156th Street, New York City



Mme. Sumiko AND CO.

Japan's delectable Prima Donna. Assisted by four Flowery Kingdom Dancing Maidens. A Sensational Novelty Feature of 1916-17 The Only Act of Its Kind in America Just finished a most successful consecutive 40 weeks for W. V. M. A., Interstate, U. B. O.

Direction, H. B. Marinelli

THE JOY FIENDS

DAVE

GERTIE

NOWLIN and ST. CLAIR

BOOKING THROUGH

ROSE & CURTIS PALACE THEATRE BLDG. NEW YORK

Originator of the GOLD DUST TWINS

JEAN BYRON

BLACK FACE COMEDIAN

Singing and Dancing

Care VARIETY, Chicago

4 MARX BROS. and CO.

In "HOME AGAIN"

Are for the Summer



INTRODUCING THEIR ORIGINAL NOVELTY
The WIRELESS ORCHESTRA
U. B. O. TIME

WHILE EN ROUTE TO THE ANTIPODES

EVELYN CUNNINGHAM

Writes poetry to amuse herself; there being no BENEFITS or AVE. BEES in sight.

HERE IT IS: (Dedicated to Moe Schenck)

Have a care, Mr. Actor Man,
And work consecutive while you can,
But as sure as fate,
On this you can bet
A PRORATA SUNDAY
Will get you yet.

RICKARDS TOUR
Australia

Direction MARK LEVY

THE PEERLESS

JIM (E. N.) MAC WILLIAMS

PIANOLOG COMEDIAN

DOING HIS OWN ACT

THE ORIGINAL

JEWELL'S MANIKINS

Established 1888

In a new production—Their latest success

"A MANIKIN CIRCUS"

Originators of everything appertaining to the Manikin business, presented by

MADAME JEWELL & SON

Playing U. B. O. Circuit Only Direction, Thos. J. Fitzpatrick



JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

A new comedy dramatic playlet in four special scenes by John T. Doyle.
NOTE—Any high class recognized artist in need of a short drop me a line. I have several.

A—LAUGH—EVERY—FIVE—MINUTES

FREAR-BAGGETT-FREAR

"BASEBALL IDIOSYNCRASIES"

TIME—OF—ACT—TEN—MINUTES

NOTICE TO MANAGERS

Now under construction, an ENTIRELY NEW ACT FOR NEXT SEASON. Refined, high class and handsomely staged. The aristocracy sheeting novelty of vaudeville.

MAJOR

DAKOTA

JIM WILLIS and ROYAL BESSIE

Suggest "MY LADY RAFFLES"

TO MANAGERS LOOKING FOR

Acts that are somewhat different

LOEW CIRCUIT

DIRECTION MARK LEVY

ARTHUR

MAYBELLE

WANZER AND PALMER

"JUST TIPS"

(Copyright No. 30000)

Direction HARRY FITZGERALD

Bert Williams

Ziegfeld "Follies of 1916" New Amsterdam Theatre



BUSTER SANTOS and JACQUE HAYS

In Their New Act, "The Health Hunters"
Direction Simon Agency



AFTER A MAN IS FIFTY YEARS OF AGE HE BEGINS TO REALIZE HE IS ONLY A WHISTLING STATION ON A BRANCH LINE!

BILLY BEARD

"The Party from the South"
Direction PETE MACK

A SOLID HIT KEITH'S, PHILADELPHIA, THIS WEEK (JUNE 28)

JIM and MARIAN HARKINS

The last time in Philadelphia I was carrying the trunks upstairs. Pretty good for the old Philadelphia boy.
Direction, NORMAN JEFFERIES



RAWSON AND CLARE

This space belongs to
But am using it
OSWALD
Address me Woodside Kennels Woodside, N. Y.



Cissie Transfield

OF THE TRANSFIELD SISTERS
Refined Musical Act
BACK IN VAUDEVILLE



POLICE NEWS

A MYSTERIOUS PERSON WAS SEEN DEPOSITING A STRANGE LOOKING BUNDLE IN THE CITY SQUARES. THE POLICE ARE LOOKING FOR THE CULPRIT AS THE SHERIFF SAYS SOME DIRTY WORK HAS BEEN COMMITTED. SUSPICION POINTS STRONGLY TO ONE PAUL NOLAN WHO WAS SEEN IN THE NEIGHBORHOOD ACTING MYSTERIOUSLY. THE POLICE THINK THEY ARE ON THE RIGHT SCENT. THE SCENE COME LATER.

Puzzle—Find Grantlund's Chest

Neiman and Kennedy

Are thankful that there is no
(EXCESS on HOKUM)
LOEW CIRCUIT
Direction, MARK LEVY



Coy De Trickey

The Cinnamon Girl
Doing quite well. Thank you!

McINTOSH AND HIS "MUSICAL MAIDS"

It Pays To Advertise

McINTOSH HAS A DOG
McINTOSH HAS A CAR
McINTOSH HAS AN ACT
McINTOSH HAS NEXT WEEK BOOKED

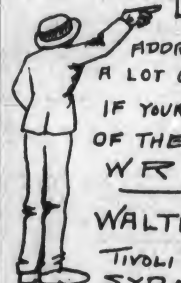
TAKE THE WORLD AS IT COMES, MAKE THE MOST OF IT AS YOU GO ALONG, LET THE PAST TAKE CARE OF ITSELF, LOOK FOR BETTER THINGS IN THE FUTURE, AND BE CHEERFUL.

EDWARD MARSHALL
CHALKOLOGIST
LECTURING IN THE FAR WEST TRAVELING IN A FORD VAUDEVILLE DIRECTION AL T. WILSON

"The Singing Slip Collectors" ROSENICK, MELZER & SLOTE suggest

JIMMY FLETCHER WHO IS

Going Big In Australia
Rickards Tour,
Direction Mark Levy



LOST!

ADDRESS BOOK WITH A LOT OF NAMES IN IT. IF YOUR NAME WAS ONE OF THEM.

WRITE!
WALTER WEEMS
TIVOLI THEATRE
SYDNEY AUSTRALIA.

FRED (Hank) FENTON and Harry (Zeke) GREEN

(AND CAT?) IN "MAGIC PILLS"
Fully Copyrighted

THE VENTRILOQUIST WITH A PRODUCTION ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

HOLDEN and GRAHAM

ARTISTIC VERSATILE NOVELTY

HOWARD LANGFORD

(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander

3--KUNDELS--3

Sensational Tight Wire Artists
TOURING AUSTRALIA
Under the Personal Direction of HUGH J. McINTOSH
Address Tivoli Theatre, Sydney, N. S. W.

BREAKING RECORDS EVERYWHERE Catherine Crawford AND HER Fashion Girls

BOOKED SOLID
Direction Arthur Pearson

ARTISTIC IN EVERY DETAIL Vera Sabina

Represented by MAX GORDON

BESSIE LEONARD

Kid in Comedy
Soubrette—Characters
151 Cove—New Haven, Conn.
DOT MARSELL
Ragtime DYNAMO

PETE MACK

Submits MARTYN and FLORENCE (Vaudeville's Best Opening Act)



PLAY BALL
FRANK PARISH & PERU
A SAFE HIT EVERY TIME
A HOME RUN ACT
PINCH-HITTER FRANK EVANS

FRED. DUPREZ

After a month's vacation at home, returns to England next week to star in "MR. MANHATTAN"
Management MESSRS. LAURILLARD AND GROSSMITH.

ALFREDO

Address Care VARIETY, London
HETTIE DEUMM
PRIMA DONNA WITH "7 Colonial Belles"
M. S. Bentham, Palace Theatre Bldg., New York

Hendricks and Padula

Phenomenal Pianists Singers De Luxe
THE FAYNES
A CLASSY, FLASHY PAIR
Representative, JACK FLYNN

LA SCALA SEXTET

International Grand Opera Stars
A POSITIVE RIOT ON THE PANTAGES CIRCUIT

PAUL THE FRITSCHES BERT

The Tramp and The Girl

Dir. LOUIS SPIELMAN, Palace Bldg., N. Y. C.

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With show business now engaging for next season, there is no better time to advertise than right at present.

No one can tell where and whom an advertisement will strike.

It at least brings you to the notice of the profession. Whether you are well known or not, that can do no harm.

You may be the very one a manager or agent is trying to think of, and can't recall. The ad will do it.

VARIETY takes your announcement to thousands that you could not reach, even think of, yourself. It goes into all the channels of the show business, and there are many of them. It's the sort of publicity never before concentrated in one theatrical publication. No other show paper occupying so unique a position as VARIETY has obtained was ever printed.

It is accepted as a recognized medium in all branches of the business. Its style runs throughout the paper, and it attracts, also holds, readers from every branch because of that, printing such news as it can obtain as reliably as it is possible to secure the news.

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That's the best argument for VARIETY advertising, after the fact that

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