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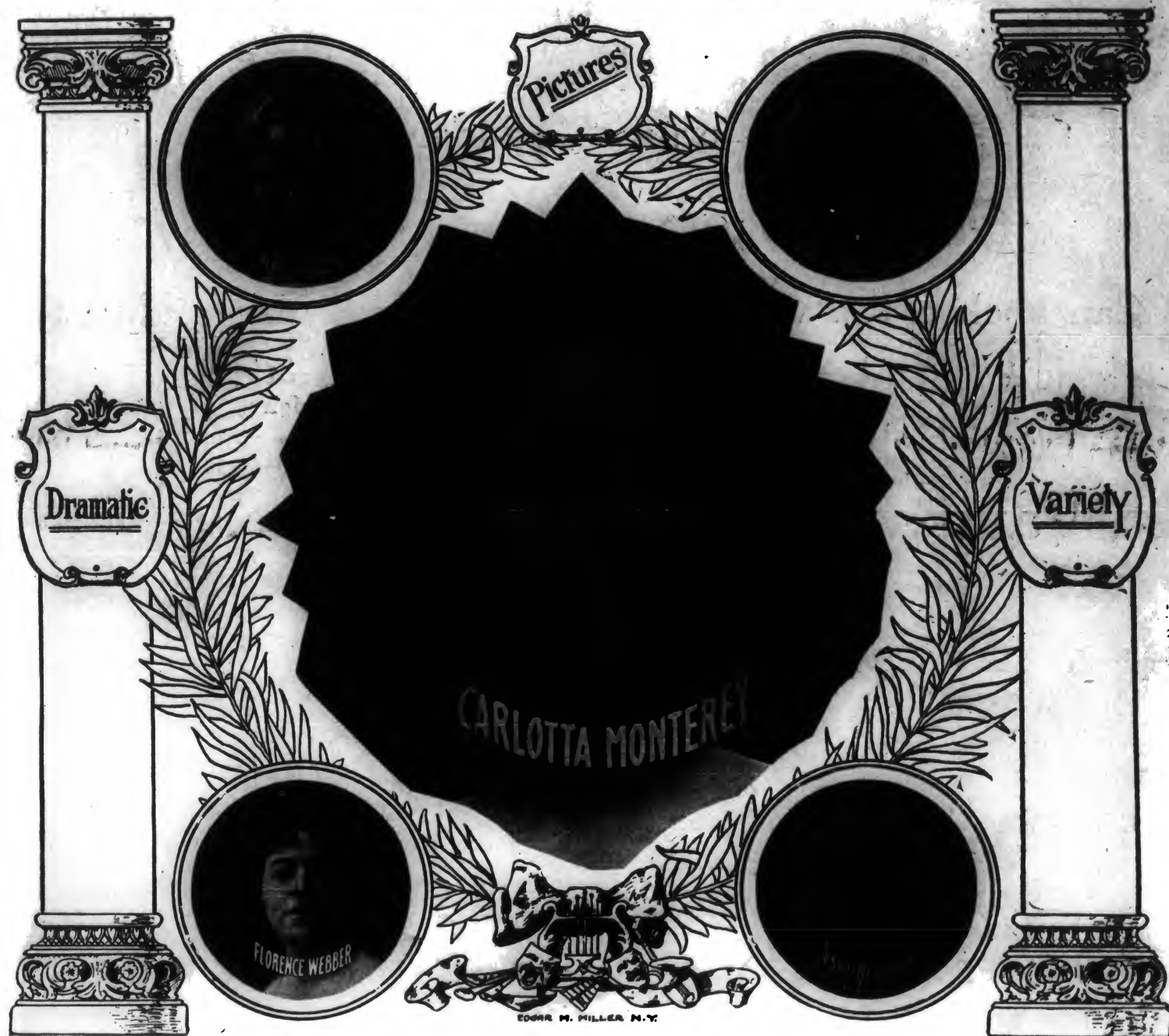
TEN CENTS

VARIETY

VOL. XLIII, No. 6

NEW YORK CITY, FRIDAY, JULY 7, 1916

PRICE 10 CENTS



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 { JEROME WILZIN**

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PRICE TEN CENTS

MORRIS-CORT-MOROSCO CIRCUIT OF BIG VARIETY ROAD SHOWS

New Circuit to Start in Early Fall and Every Program Headed by Internationally Known Headliner. All Week-Stands and Three Shows Daily to Reported Top Admission of 50 Cents. Rumors in New York.

San Francisco, July 5.

Upon the arrival here Monday of William Morris and John Cort from Los Angeles, it was announced they had completed arrangements for a coast to coast vaudeville circuit, playing big time road shows, each headed by an internationally known headliner, and that the circuit will commence operating in the early fall.

The deal was put through in the office of Oliver Morosco in Los Angeles. Morosco is reported interested with Morris and Cort.

Among the houses so far mentioned as a part of the combine are one of the Morosco theatres in Los Angeles; Cort, San Francisco; Heilig, Portland (Ore.); Moore, Seattle; Tabor Grand, Denver, with others on the western Cort chain. No names of any eastern theatres have been announced.

Mr. Morris declares the public will see big time vaudeville at the cheapest scale of admission in vaudeville history. He says the consummation of this deal marks the perfection of his plans of nearly a decade ago for a cross-country circuit.

Mr. Morris will leave here, taking the southern route back to New York. Mr. Cort, going away at the same time, will take the northern route. Each will make frequent stop-overs.

The first story published of the proposed new Morris-Cort circuit appeared in the New York American last Monday. It embodied about the statements above, without any more complete detail.

There have been rumors of late on Broadway William Morris was expecting to actively re-enter vaudeville as the head of a circuit. The Cort connection was mentioned in the stories.

No backing was named, although once in a while it was heard James K. Hackett was to be financially interested. Another story said that Pacific coast interests, before connected with Morris in his personal attempt to create a country-wide vaudeville chain, had again been in communication with him. Then there were reports that certain legitimate theatrical people were looking with favor upon the Morris plan as an opportunity to place some of their theaters upon a vaudeville circuit.

Acts have said the William Morris office in the Putnam Building, of which Jack Goldberg is the general manager, has of late been negotiating with them for contracts to play 35 weeks next season. Acts have been inquiring to learn the basis of the Morris-Cort formation.

Several headliners Morris is on intimate terms with have been talking business with him recently. The reported plan was for Morris to form several variety road shows, placing a well-known headline with each, and to send them over a route of erstwhile legitimate theatres. The Morris-Cort-Morosco circuit may be an outgrowth of that plan.

The understanding among those who seem somewhat familiar with the scheme is that the shows will play three times daily—matinee and two night performances—to an admission scale mostly confined to 50 cents, top. This is said to be aimed at the western vaudeville layout. At present in the west the Orpheum Circuit charges one dollar top and the Pantages Circuit 30 cents. The Morris scheme is to come between them with the 50-cent scale, advertising big time vaudeville. The Pantages Circuit is playing three shows daily—a matinee, with

(Continued on Page 7).

MUSICIANS SCENT DANGER.

Winnipeg, July 5.

The unionized musicians of this city are said to scent danger in the intention of the theatre managers to engage returning soldiers as musicians or stage hands in theatres.

The musicians, probably acting in concert with the stage hands, have a meeting dated with the theatrical managers for July 9, when the matter will be discussed.

The union men are believed to have in mind a possible expectation of managers to non-unionize the theatres in this way, and that the move may be taken up throughout the Dominion, the managers having public opinion with them in the attempt, on its face, to give to returned soldiers employment.

GEST'S "APHRODITE."

Morris Gest is planning unusually big things for the Manhattan Opera House the coming season. The producer has secured among other things the rights to produce "Aphrodite" in this country and intends making it one of the noteworthy productions of the season at the Manhattan.

"Aphrodite" was first done in Paris about two years ago. At the opening performance abroad the actress portraying the role of Aphrodite appeared swathed in gauzes and the press and public of the French capital took offense at this and dubbed the production as suggestive. Later when the lady appeared clad in nothing but a smile the performance was admitted to be "artistic."

K. & E. POSTPONE TWO.

Klaw & Erlanger have decided to postpone two of the productions they had slated for the early part of the season. One, the Victor Herbert Irish operetta, intended for production in September or October, will not get under way until about the holidays.

"Danger," the gigantic melodramatic spectacle in 16 scenes by Bayard Vellier, has been postponed until such time as the managers think there will be a field for it. From the present outlook and from indications in the K. & E. offices it is doubtful if the piece will be produced at all next season.

White Rats News will be found on PAGES 14-15

COX'S WORTHLESS STOCKS.

Cincinnati, July 5.

An inventory filed in the Probate Court of the late George B. Cox by his attorney, Ben L. Heidingsfeld, reveals that although the former political leader and theatrical magnate left an estate of over \$1,000,000, he held thousands of worthless shares of stock in mostly mining and theatrical corporations, according to the appraisers.

The actual value of the Cox estate was found to be \$1,005,513. Of it, \$100,000 is in realty. No will was left and the entire estate goes to the widow.

Among Cox's theatrical holdings appraised as worthless were 3,049 shares of the Shubert Theatrical Co. and three \$10,000 debenture bonds of the Shubert Theatrical Co.

In the list of valued stocks are 3,600 shares common stock in the United Theatres Co., 975 shares Olympic Theatre Co., 58,216 shares World Film Corporation, 10 shares Cincinnati Walnut Theatre Co., 11 shares Strand Amusement Co., 5 shares Loew's Theatrical Enterprises.

DIDN'T THREATEN "STRIKE."

A report which appears to have been started by a story in the Billboard saying Harry Mountford had stated there would be a strike by White Rats in November was laughed away by Mr. Mountford when he was asked about it.

Mr. Mountford said in effect that the Billboard in its spleen so illy concealed might be apt to say almost anything.

ACTOR WITH TROOPS.

W. T. Morgan, with Fiske O'Hara last season, has the distinction of being the first of the actors to go to the front. He is now on the border with the 71st Regiment, attached to Co. I.

Terry McGovern is also a member of this company.

Norman Selby (Kid McCoy) is likewise a member of the 71st.

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

IN PARIS

Paris, June 20.

The Alhambra will probably remain open until middle of July and will then close for six weeks. In former years the house has closed in June for the summer vacation. The weather this month has been far from seasonable and just now is more like April. This has had an excellent effect on the theatrical receipts. The Olympia and Folies Bergere have both registered \$900 daily (the former with two shows), during the past week, which is a decided diminution, but ahead of the same period in former years.

E. R. Walladson is in Paris looking over the shows.

The revue at the Marigny is proving a success, and manager Rigaux can be congratulated on a good bill. There are some noticeable features, with a couple of topical sketches which have been introduced. The final set a metallic ballet, is a feature. The scene represents a cavern, which with the lighting effect is realistic. The various metals are represented by a bevy of six girls, one playing the peroxide which accompanies each. Rust plays court to Iron and finally subdues it; Verdigris attacks Copper. This ballet is an original conception and splendidly mounted. Mlle. Cassive, Gaby Benda, Pretty Myrtill Clara Tambour, Paul Ardout and Girier form a good cast. It is the best revue in Paris at present.

The Ambassadeurs, an al fresco establishment on the Champs Elysees, is feeling the effect of the inclement weather. The troupe is good, including Mlle Spinelly and Raimu in the revue and a sketch, but a permit from King Pluvius is needed to create an audience.

A revue now occupies the stage of the Theatre Antoine, in which Marguerite Deval, Yvonne Frintemps and Gilbert appear. As usual now a sketch is introduced into the show.

"Potash and Perlmutter" has been withdrawn at the Bouffes. Max Daerly has revived "Baby Mine" to finish the propitious season.

Reine Baltha and Dorville form the stars in the new revue "Vas-y-Pepere" at the Scala.

The Theatre Imperial remains open with an attractive program of short plays, on the lines of the Grand Guignol.

At the Eldorado and the Ba-Ta-Clan (concert halls) the managements have reverted to old operettas for a few weeks.

A new play "la Charette Anglaise" has been produced at the Gymnase. A short run is predicted. It is a war comedy, of the entente cordiale category, depicting the love affairs of a French girl and an English Tommy.

"The Belle of New York" still holds the stage of the Varietes, with Jane Marnac in the title role.

The current legitimate attractions are, "Belle of New York" (Varietes); "La Flambee" (Porte St. Martin); "Hotel du Libre Echange" (Renaissance); "Le Veilleur de Nuit" (Palais Royal); "Le Chemineau" (Ambigu); "Baby Mine" (Bouffes); "La Charette Anglaise" (Gymnase); "Cloches de Corneville" (Eldorado); "Fille de Mme Angot" (Ba-Ta-Clan); "Le Secret de Samson" etc. (Imperial); "Le Chateau de la Mort Lente" etc. (Grand Guignol); Repertoire at Comedie Francaise and Operat-Comique.

Revue at Theatre Antoine, Scala, Mayol, Folies-Bergere, Marigny, Cigale, Ambassadeurs.

Pictures at Theatre du Vaudeville, Folies Dramatiques, Gaumont Palace (Hippodrome) Cirque d'Hiver.

LONDON NOTES.

London, June 20.

It is computed 240 revues are touring the United Kingdom.

Fred Williams, uncle to Fred Emney, and at one time a well-known comedian, passed away at the Variety Artists Benevolent Institution, June 13, after a long illness. He invested all his savings in a land speculation and lost them. Hence his ending his days in the Brindsworth Home.

Fortescue Harrison, formerly Oswald Stoll's manager for Bristol, has been appointed manager of the London opera house, vice John Christie, who has taken up other important duties for Stoll.

Fred Kitchen, Joe Elvin, Eugene Stratton and Harry Tate have resigned their official positions in the Variety Artists Benevolent Institution and have called an extraordinary general meeting of the charity supporters to explain their action. These men were indefatigable workers for the good cause.

BUTT FOR PARLIAMENT.

London, July 5.

Alfred Butt has been accepted as a Parliamentary candidate for Walworth. Jimmy Glover proposes contesting the Strand division.



VAN HOVEN.

The guy who made Gus Sun famous. Now doing the same for England.

HIP'S NEW PRODUCTION.

London, July 5.

Albert de Courville is figuring on a new production at the London Hippodrome. The present piece has been running since Boxing Day and has been tremendously successful, but the advent and drawing powers of "Razzie Dazzle" at the Drury Lane (also a de Courville production) have made it necessary for the mounting of another Hip revue.

William J. Wilson, the American stage director, who has produced the last quartet of de Courville successes, is to remain over to do the new Hip piece, although he had expected to sail for the States early this week.

BRIGHT AND CLEVER REVUE.

London, July 5.

Andre Charlot produced Harry Grattan's latest revenue entitled "Some" as a sequel to "Samples" at the Vaudeville June 29.

It is bright and clever and Grattan is seen at his best as an author.

James W. Tate's music is also excellent.

Lee White, Clay Smith and Peter Bernard scored.

KEANE REPLACES HITCHCOCK.

London, July 5.

Robert Emmett Keane replaces Raymond Hitchcock Aug. 12 at the Prince of Wales in "Mr. Manhattan," at which time Hitchcock sails for America.

Keane's wife, Muriel Window, has been secured by Alfred Butt and opens as a single act at the Victoria Palace July 17.

LITTLE TICH ENGAGED.

London, July 5.

Albert DeCourville has engaged Little Tich for the Drury Lane revue, "Joyland," which appears to be "slumping." It is expected Tich will revive interest.

"MACBETH" FILM TAKEN OFF.

London, July 5.

"Macbeth" in film form, which opened at His Majesty's recently, will be withdrawn July 6 and the house closed till the regular fall season.

"BLUFF" POOR.

London, July 5.

"Bluff" was produced at the Garrick June 28 and is the work of a new author, Lucas Landor.

It deals with Bohemian life in London at the present time, but proved poor melodrama.

BOXER AT COMEDY.

London, July 5.

At the Comedy, Charles B. Cochran has engaged Jimmy Wilde, champion boxer, for three nights. George Gregory replaces Will Evans in the same show. Business is good.

300TH FOR "ROMANCE."

London, July 5.

June 30 "Romance" celebrated its 300th performance at the Lyric before an enthusiastic audience. A speech was demanded of Doris Keane. Business is very good there.

LIGHTS TOUR.

The Long Island tour of the Lights commences this Saturday night at Far Rockaway. The journey until July 17 will be consecutively by days (or nights) at Bay Shore, Freeport, Hempstead, Patchogue, Glen Cove, Montauk theatre, Brooklyn (July 15); Astor theatre (Sunday night, July 16). July 17, for one day only, the Lights will give a burlesque performance at Hurtig & Seamon's on 125th street.

Among the members of the club travelling as the troupe, about 50 in all, will be Frank Tinney, James J. Corbett, Morton and Glass, Louis Mann, Smith and Austin, Eddie Foy and Foy, Roscoe Arbuckle, McKay and Ardine, Rube Goldberg, Bert Levy, Duffy and Lorenz, Julian Eltinge, Cartmell and Harris, the Leightons, Connolly and Wenrich, Walter Van Brunt, Harry Ellis, Earl Benham, Whiting and Burt, Will Rogers.

A street parade starting at 7 in the evening will be held in each town. The members will also parade from town to town in cars, about 30 in all. During the street parade the women will ride in the machines with the men walking.

A Hawaiian first part and a clubroom scene (set taken from Friars Frolic and not to be used at the Astor theatre performance) will be staged by Mr. Tinney, Jack Pierre and N. E. Manwaring. Mr. Pierre will have charge in front of the houses and Mr. Manwaring will stage manage.

All of the players will not be able to remain the full route with the company.

A general meeting of the membership of the "Lights" is scheduled next Sunday, to be held at the club house, the executives of the organization having determined to float a bond issue among the members in order to raise \$25,000 and pay off the total indebtedness of the club house.

The Nassau County Trust Co. will handle the business end of the issue. Four thousand dollars has been subscribed to start the movement.

At the Lights clambake July 4, 250 people sat down to the meal, while between 800 and 900 visited the clubhouse during the day.

WILLARD'S OFFER.

An offer has been received by Willard, "The Man Who Grows," from Continental European variety managers to make a reappearance over there immediately. Through Willard's peculiar manner of "growing" and his military bearing, the foreigners seem to think Willard in the present war times when the men at home are only there because of inability to be at the front or on sick leave, will be an extraordinary attraction.

The proposal has been declined by Willard, who has just finished a vaudeville travel of 74 weeks. He is on the point of closing negotiations on this side for a full tour next season.

London Houses Closed for Summer.

London, July 5.

The Shaftsbury and Adelphi have been closed for the summer and will not reopen till the autumn.

"MADE IN PHILLY," LOCAL VAUDEVILLE PRODUCTION

Harry T. Jordan, Manager of Keith's, Philadelphia, Puts On Revue Written and Played by Native Professionals, to the Enjoyment of Public and Press. Something New for Vaudeville Programs.

Philadelphia, July 5.

The manager of Keith's, Harry T. Jordan, broke into vaudeville producing this week, at his own house, with a large revue of 50 people, called "Made in Philly." The people and the press like it very much.

The affair is sub-titled "The First Edition of 'The Summer Follies.'" It is all local, with the principal players home town folks. There is a chorus of girls. The Ledger said it should prove a theatrical treat for those who remain in the city during the summer.

Frank Orth and Keller Mack collaborated on the book, music and lyrics. Al White staged the dances, and Andrew Byrne directs the music. In the company are Johnny and William J. Dooley, Keller Mack, Frank Orth, Harry Fern, El Brendel, Madalon Lear, Yvette Rugel, Flo Bert.

AGAINST LOUNGING.

Another wholesale series of arrests on charges of loafing or lounging can be expected by the horde of professionals who headquarter around the corner of 47th street and Broadway, judging by the actions of the patrolmen on post at that section. This week they began handing out typewritten copies of the code of ordinances dealing with that law which prohibits persons from obstructing sidewalk traffic.

The typewritten notices are to act as warnings and are to be followed with summonses, an infraction of this ordinance calling for a fine of not more than \$10 or ten days' imprisonment or both.

Several weeks ago, at the order of Inspector Daly, Officers Loeb and Barry issued summonses to a score or more of artists, all of whom were fined from \$2 to \$10 in court the following day. The complaints filed by business men in the neighborhood are said to be the cause of the police activity.

N. V. A.'s MEETING ADJOURNED.

The first general meeting of the National Vaudeville Artists, to have been held July 3, was adjourned, subject to immediate call.

The adjournment is reported to have been made through the closeness of the holiday, and pending the report of a committee of members who visited Frank Fogarty, Sunday or Monday, in an endeavor to have Mr. Fogarty become the first permanent president of the society.

An account of the committee's meeting with Fogarty says that the latter gave his consent contingent upon the Vaudeville Managers' Protective Association agreeing that an attorney of

his (Fogarty) selection should pass upon the contract form drawn on behalf of the N. V. A. and approved by the V. M. P. A. Fogarty mentioned his object was to see that the contract (printed in *VARIETY*) contained no "joker."

The V. M. P. A. is said to have agreed that Dennis F. O'Brien, of O'Brien, Malevinsky & Drisvol (whom Mr. Fogarty named) should pass upon the agreement, and also is said to have advised the N. V. A. committee Mr. O'Brien might rewrite any clause of the agreement, provided he did not change the intent or purpose of it.

Wednesday Mr. O'Brien was still out of the city, having left last week, and was not expected to return before today.

PALACE'S STOCK TRYING OUT.

The proposed all-star sketch stock company for the Palace, New York, is having a try-out of its material, through the efforts of May Tully and Rosalie Muckenfuss, who are the promoters of the novelty scheme for vaudeville.

Five sketches have been accepted by the two young women as the advance guard of the stock in hand the Palace aggregation will start with. One of the pieces is "Swat the Fly" by Elenor Gates; another is "On the Yellow Sea" by John Colton. These sketches will be produced in nearby out-of-town theatres, and when the repertoire has been sufficiently filled by playlets O. K'd by the producers, the Palace all-star stock will be gathered.

An act of the two young women's to show perhaps July 17 at the Palace, New York, is called "Evolution of the World's Dances." The principals are Tom Dingle and Emilie Lea.

MARION OFFERS SURRENDER.

Chicago, July 5.

Dave Marion, now playing at the Columbia theater, here, with his burlesque company, has offered to surrender his Columbia Circuit franchise, provided he also be released from the terms of it that calls for an annual tour by Marion and his company of the Columbia's circuit.

The report about is that the Columbia executives will accept Marion's surrender.

The comedian is reported to have been offered a "Loop" theatre for musical productions in which he will star.

The season of the Marion show at the Columbia has been successful so far, with weekly receipts said to have averaged about \$5,500.

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

FAMILIAR LINES.

By O. M. SAMUEL.

"Do you see what I see?"
 "Hello audience!"
 "You're standing on my foot."
 "Ask me where I'm going."
 "Thank you—both."
 "Pick up my old hat."
 "My partner 'phoned he's ill and—"
 "Will someone loan me a hat?"
 "Bring me one back!"
 "Take your hand off that rail."
 "Feat never before attempted."
 "Are you sitting on your hands?"
 "One fool at a time, please."
 "Look at the moon! No, it's a bald-head."
 "On the bench!"
 "Let's try this side."
 "I've been insulted by the best."
 "With your kind permission, ladies and—"
 "Well, come up if you're so smart."
 "Father and son."
 "Well, guess where I'm going."
 "Our own original conception of—"
 "And they killed such men as Lincoln."
 "It's necessary to have a committee."
 "Is the manager in the house?"
 "I'll make them up as I go 'long."
 "Will you keep still!"
 "Take your time."
 "I wish he'd been in this afternoon."
 "Good night, customers."
 "Roll up my sleeves so's not to deceive you."
 "Now you've broken it!"
 "You'll find out."
 "In behalf of the company and myself—"
 "Thank you! Thank you!! Thank you!!!"
 "It's only in fun; we mean no offense."
 "So you'll put me out, eh?"
 "How dare you interrupt me, sir!"
 "All right, professor."
 "We are open to challengers."
 "Have you got it right? Here I come."
 "Watch his feet."
 "If I had held this hand—"
 "That's the jury up there."
 "I'm not disturbing anybody, am I?"
 "Kindly time her, ladies and gentlemen."
 "Is it good?"
 "Proving the hand is quicker than the eye."
 "Suppose he isn't in heaven?"
 "That's your little scheme, is it?"
 "Kindly join in the chorus."
 "It's a good trick if I don't do it."
 "We will offer by request—"
 "Procured at enormous expense."
 "You should see her in the morning."
 "To whom are you speaking, to whom?"
 "She holds all existing records."
 "The boy's clever."
 "If you like our show tell your friends."

WOODS AT CHI'S COLUMBIA.

Chicago, July 5.

E. A. Woods has succeeded Col. William Roche as manager of the local Columbia theatre.

Col. Roche's resignation became effective July 1.

IN AND OUT.

Louise Dressler, billed for Shea's Buffalo next week, and Tom Wise, to have played the Majestic, Chicago, the same week, asked the booking offices to release them from the vaudeville agreements, owing to their rehearsals for the Arthur Hammerstein new play, "Coat Tales," by Edward Clark, which is to open at the Cort, New York, early in August. Their request was granted, leaving the headline spot on both bills temporarily open.

Bert and Betty Wheeler could not open at the Royal Monday, and Frederick and Lambert were in the same position as regards the Colonial, a member of each act having injured a leg. White and Clayton went into the Royal bill; Fox and Ingram substituted at the Colonial.

Though billed to open at the Temple, Syracuse, N. Y., Monday, for the first half of this week, Lawrence and Hurlfalls failed to appear there that day for rehearsal.

Bert Fitzgibbons left the Colonial bill Tuesday.

NEW ACTS.

"Maggie Taylor, Waitress," comedy sketch with five people. (Lewis & Gordon).

Myrtle Young and Gassica Brown, "sister act."

Murry Livingston in new monolog by Blanche Merrill.

Dave Genaro and Hazel Boyne, comedy act in "one."

David Reese (late of "Katinka") in a single.

Cathleen Nesbitt and Alexander Onslow in sketch.

SINGER RUN ENDS AUG. 5.

The end of the summer run of Jack Singer's "Behman Show" at the Columbia theatre will happen Aug. 5.

Aug. 7 "The Merry Rounders" will go into the house for a week, and following that engagement, for another week, "The Social Maids" will be there, the Columbia opening the regular season of the Columbia Circuit Aug. 21, with "Maids of America."

"The Behman Show" since opening May 15 at the Columbia with its present piece, "Hello New York" has been playing to a high average of receipts, for a summer engagement and at the Columbia's scale (up to one dollar).

Gilmore Temporarily Substituting.

Chicago, July 5.

Francis Gilmore is here to handle the local Rats' affairs while Joe Birnes does gumshoeing around the central west in behalf of the order. Gilmore is the traveling representative for the Rats in general and the last seen of him by the Chicago artists was at one of the Hotel Sherman meetings when he made a short speech and apologized for his withdrawal from the meeting as he had instructions to make a hurry up trip, west.

MARRIAGES.

Anna Bernadette Doherty to Carl Wolf Miller, non-professional, at Portland, Me., June 28.

F. C. Henderson (the blackface man with the Three Lyres) to Grace Wilcox, of the Winniger Stock Co., last week.

VAUDEVILLE

LOEW'S CIRCUIT'S 50 WEEKS BOOKINGS FOR NEXT SEASON

**Addition of Pantages Circuit to Loew Booking Office Makes
Big Total, 28 or 30 Full Weeks West, to Be Placed by
Walter F. Keefe. About 40 Houses in East
Kept Supplied by Jos. M. Schenck.**

The additions to the Loew Circuit booking office in the form of the Pantages Circuit, secured by Walter F. Keefe last week, will give the Loew Circuit about 50 solid weeks next season. Twenty-eight or thirty will be booked in the West by Mr. Keefe as full weeks (with one exception), starting at Toronto. The Eastern Loew time as looked after in routing by Jos. M. Schenck (the Loew Circuit's general booking manager), will have from eighteen to twenty weeks, nearly all splits (giving a total in Eastern Loew theatres of about forty).

The route Mr. Keefe intends laying out for the time he handles in the Loew agency will be as follows; as at present intended by him: Toronto, Loew's; Cleveland, Miles; Detroit, Miles; Chicago, McVicker's; Chicago, Crown and Victoria (split week); (all Chicago houses booked by Mr. Keefe are: Jones, Linick & Schaffer theatres, affiliated with Loew); Milwaukee, New Miller, Saxe; Minneapolis, Pantages; Winnipeg, Pantages; Edmonton, Pantages; Calgary, Pantages; Butte, Broadway (Pantages); Spokane, Pantages; Seattle, Pantages; Vancouver, Pantages; Victoria, Pantages; Tacoma, Pantages; Portland, Pantages; San Francisco, Pantages; Oakland, Pantages; Los Angeles, Pantages; San Diego, Pantages; Salt Lake City, Pantages; Ogden, Pantages; Denver, Pantages; Kansas City, Pantages; Chicago, Colonial; Chicago, Rialto (now building); Buffalo, Lyric.

The above route does not include the new Loew theatre proposed for Montreal, nor the new Miles at Pittsburgh.

On the western time booked by the Loew Circuit per Keefe, but nine days are lost in travel. Through opening the weekly program at the Victoria, Chicago, on Sunday, the Milwaukee week will also start Sunday, together with the Minneapolis house, the latter ending the week Saturday, allowing acts to reach Winnipeg for a Monday opening without loss of time.

Mr. Keefe has commenced work on the Pantages bills, filling in for the Pantages road show opening next Monday at Winnipeg.

Alexander Pantages is expected East about September 1.

Chicago, July 5.

There is expected to be an opposition clash between the Loew-Pantages and Western Vaudeville Managers' Association bookings, when the Pantages theatres open at Minneapolis and Kansas City. These will be in op-

position to Association-booked theatres in the same towns.

INVESTIGATING FIRES.

Butler, Pa., July 5.

An investigation into a recent theatre fire here has led to the indictment and arrest of two people, both men. One suspected of having set fire to the building is in jail, while the other, accused of hiring the firebug, is at liberty under a heavy bail. Their trials are shortly to come up.

Syracuse, N. Y., July 5.

No result has yet been announced by the officials here of their inquiry into the origin of the Valley theatre fire about the middle of last month.

Suspicion was aroused as to the cause of the fire through statements made by natives living in the vicinity of the summer theatre. It is controlled by the railway company which had an agreement outstanding calling for the theatre to remain open at least seven weeks a year.

At the Valley all of the vaudeville acts there for the week lost their effects. The White Rats organization assisted its members with money and clothing.

PANTAGES' DENVER HOUSE.

Denver, July 5.

The report here is that the owners of the Empress are negotiating with Alexander Pantages to take the lease of the theatre, or arrange vaudeville bookings for the house in the fall.



CHARLES IRWIN

A real comedian, possessing appearance, youth and voice combined with personality and a judgment of comedy values. Musical comedy producers would do well to see him at Proctor's 5th Ave. Theatre, New York, now, July 6-9. He would creditably acquit himself in any Broadway production. Personal direction, HARRY WEBER.

CHICAGO AGENTS COMING EAST?

Chicago, July 5.

Through the change in the Pantages Circuit booking arrangement by which Walter F. Keefe in the Loew agency, New York, will handle the major portion of that circuit's routings hereafter, it is said that Lee Kraus, a local agent who formerly found the Pantages circuit an easy place to land such acts as he presents, intends going to New York, to see what connections he may make with the Loew Circuit there.

It is said Mr. Kraus is of the opinion if he can not make a direct booking connection with the Loew people, he may be able to place his acts on that time through another agent.

It is reported there are other Chicagoans who have been placing acts hereabouts on a ten-per-cent. basis who may drift to New York with similar ideas.

At the Loew Circuit agency this week it seemed to be pretty well understood that such an occurrence as reported above might happen. An important personage in the booking office informed a Variety representative it would do no harm to warn Chicago agents not to try it and for New York agents not to become a party to any such arrangement, through the very large sized chance both parties will be caught at it, with the New Yorker the probable sufferer in his Loew agency business relations.

PINCUS BOOKING.

With the passing of the bookings of the Pantages Circuit to the Loew Circuit agency, Louis Pincus, the Pantages New York representative for several years, severed his connection with "the Pan time," deciding to become a general booking agent in an individual capacity, representing acts.

While it was reported in connection with the Pantages move that Mr. Pincus would have a franchise to book with the Loew Circuit, Pincus has not announced where he intends playing on the booking field. He has a wide acquaintance among show people.

JACQUES, WATERBURY, CLOSED.

Waterbury, Conn., July 5.

The Jacques theatre, playing pop vaudeville, closed Saturday, through a rush of attachments by creditors of James Clancy, who has been running the house.

The local paper said a representative of the White Rats had been in the box office for three days prior to the finish. The Saturday receipts, around \$100, were seized by the constable, stagehands and musicians.

The Jacques played burlesque in the regular season.

New Miller Opening in Fall.

Chicago, July 5.

The new Miller theatre, now building, will open around Thanksgiving or Christmas. It's a \$500,000 proposition including a hotel.

Jack Yeo, now managing Saxe's Orpheum, may become the manager of the newest Saxe theatre, that is to play the Loew Circuit vaudeville bills.

SEX STAGE-CHANGED.

Chicago, July 5.

What indicates an original idea in burlesque will be promoted by I. H. Herk next season. He has placed Elsie Stirk under contract to be featured in a show written especially around her. Miss Stirk will essay the role of a "boy" in the show, while a female impersonator will work "opposite" her in feminine attire.

The Herk show will open early in August and will play the second Columbia wheel.

CLARK'S SOCIETY PARTNER.

San Francisco, July 5.

It is not Bert Clark's wife who is appearing at the Orpheum with him in the Clark and Hamilton act. The girl now appearing is under the nom de plume of Jean Ruskin.

She is claimed to be a well-known Boston society girl, protege of Pavlowa's, who has studied dancing abroad. At one time she was with one of the Dillingham attractions.

WEINGARDEN'S ENGLISH OPERA.

Chicago, July 5.

Izzy Weingarden has everything set for a tour of the Weingarden Chicago English Grand Opera Company, which will play Klaw & Erlanger houses next fall under the general management of Basil Horsfall.

WILDWOOD THEATRE OPENS.

The new Nixon theatre on the boardwalk at Wildwood, N. J., opened Saturday.

The house is playing six acts, splitting the week, booked by Frank Wolf of Nixon-Nirdlinger office, Philadelphia. On the opening bill were Mrs. Ralph Herz and Co., "Midnight Rollers," "Seven Little Darlings," Frank Gabby, Kanasawa Japs, Elizabeth Otto, Ah Ling Foo.

COOGAN IN CASTLE ROLE.

Jack Coogan has been placed under contract by the Mittenenthal Brothers to play the role originated by Vernon Castle in "Watch Your Step," going on tour next season.

Texas Guinan has also been placed under contract for this production.

DALY IN "KISSES."

"Kisses" is the name of the sketch Arnold Daly may appear in in vaudeville. It was written by S. Jay Kaufman and published in the "Smart Set" some months ago. The playlet is due at the Palace, New York, in about a fortnight, having been booked through the Marinelli office.

Stock Burlesque in Harlem.

Stock burlesque commenced Monday at the Lenox theatre (at 110th street and Lenox avenue). It will alternate with the burlesque stock on at the Union Square on Fourteenth street.

Chicago Alhambra on Market.

Chicago, July 5.

The Alhambra, remodeled since the fire in it, has been placed on the market by real estate agents.

CABARETS

"Walkin' th' Dog," the new Chicago song and dance recently introduced around Broadway, is rapidly replacing the several other modern steps and bids fair in time to out-distance the popularity attained by the Tango and Texas Tommy, but as yet the real version of the dance has not been shown in any of the better grade places, although it contains nothing along suggestive lines that should prohibit it as a feature. About the only place where the "Dog" is really shown as it was originated, is in the several colored places uptown. At Baron Wilkins' Astoria Cabaret on West 135th street, Tony Donovan, Lola Nelson and Luvina Turner give a great exhibition of the "Dog" with all the peculiar twists and swings accompanying the original idea. This trio, working to the "Walkin' th' Dog" song, hop through 20 or more choruses without a stop, the encores carrying quite as many more. With the closing of Connors' resort, the Baron has a monopoly on the white patronage, his cafe being about the only one of its kind where the attendance is of mixed colors, since the Baron specializes in late slumming parties.

The places at the seashore are having a hard enough time of it this season in combating with the weather, and to make it more difficult the new police order anent the closing down at 2 a. m. sharp nightly, with the exception of Saturday and Sunday nights, when a 1 a. m. closing order is effective, hits them rather hard. At the Casino, Brighton Beach, conducted by Eddie Pidgeon, the order has hurt the last two Saturday nights. A few hundred patrons turned away on each of those nights after the one o'clock curfew had been tolled. Those inside can remain as long as they care to, providing they have ordered their liquid refreshment before the closing hour. The headwaiters pass along among the tables and tip off that it is "the last call for the bar." All the Island Saturday night was tighter than a drum after one.

As the result of a decision handed down last week by the State Supreme Court in Chicago, which held that the ordinance prohibiting dancing in public restaurants was unconstitutional, things have opened up in the town considerably. The Corporation Counsel has refused to voice an opinion, but City Prosecutor Harry Miller feels that the city would have no difficulty in preventing dancing in saloons and other places known to be disreputable.

Robert Marks is producing for Clifford Fischer the ragtime dances to be incorporated in Fischer's Castles in the Air show which will open about Aug. 1. Theodore Kosloff is putting on the classical numbers. Forty girls have been engaged for the terpsichorean work.

Maxim's on 38th street has obtained the two adjoining buildings on the east

side of the present location, and will break through, turning the whole into one large assembling place. The additions will also likely form an exclusive after-hours club at Maxim's next winter.

Nellie Feltus was injured internally Sunday night in Cincinnati, when the car she was driving was struck by another machine. Miss Feltus is at the home of her brother at 861 Academy avenue, Price Hill, that city. She was formerly with "The Follies" and was preparing to leave for New York to appear at the Hotel McAlpin Roof when injured.

The Hotel Shelburne, Brighton Beach, "Splash Me" revue now has Marie Lavarre and Frank Crummit as new principals in the show. Muriel Hudson will shortly leave the revue, it is said. Miss Lavarre was with the "Splash Me" revue at the Shelburne last summer.

MORRIS-CORT CIRCUIT.

(Continued from Page 3.)

night performances commencing at 7:30 and 9:30. The Orpheum's programs show twice daily.

No one appears to know if there is a White Rats connection with the Morris venture. On his way westward, Morris stopped off at Detroit, and before the White Rats open meeting at the Hotel Griswold there, June 26, made a speech in which he strongly dwelt upon opposition in vaudeville. His previous speeches before White Rats were of the same tenor. When approached before leaving and asked if any connections he might be contemplating would have a White Rats angle, Morris refused to talk about it.

John Cort announced some years ago the intention to send vaudeville road shows at regular intervals over a legitimate route. He sent Anna Held at the head of one company through a complete season, but that was the only tangible result.

Before that, William Morris had tried to put over his independent vaudeville chain, but after many vicissitudes and through working on a limited capital, besides attempting to widely extend his operations, gaining more losing than winning theatres thereby, Morris was obliged to abandon the venture, which he did by disposing of the American theatre, New York, to Marcus Loew. A serious handicap to Morris in that attempt was the death of his attorney, George M. Leventritt, who died when the Morris affairs were most complex but seemed in a way to be straightened out. Before that time Morris had been at the booking helm of the Klaw & Erlanger "Advanced Vaudeville" entry, always looked upon as speculation by those near to it. For several years previously Morris conducted an independent booking agency, which was deserted in bulk almost simultaneously by several managers who joined the United Booking Offices.

In recent seasons Morris has been

inactive, other than handling the Harry Lauder tour, with the management of the New York theatre and roof for a while. Last year after Oscar Hammerstein had disposed of his lease of the Victoria theatre at 42d street and Seventh avenue, Hammerstein wanted to play big time vaudeville at the 44th Street theatre, with Morris as his booking manager. The United Booking Offices declined to permit Morris the privilege of its offices as the Hammerstein representative, and defeated Hammerstein in a court contest over the point.

It was said at the time the "Morris managers" left his booking agency for the U. B. O. that the B. F. Keith interests offered Morris a contract for 10 years at \$25,000 annually to become a part of the U. B. O. system. Morris declined it, and later, when selling out to Loew, remaining in the Loew booking agency under contract at \$15,000 yearly, he voluntarily surrendered that agreement, to go out once again upon his own.

Oliver Morosco has grown to be the most important speaking stage producer west of New York. His activities on the Coast attracted an equal share of attention with the legitimate happenings in the metropolis, but Morosco's vaudeville knowledge is quite meagre, although his general manager, George Mooser, was largely concerned in the Cort vaudeville road show operations.

When lately making a business connection with Jack Goldberg, Morris came into the control of the Park theatre, New York, which is reported he and Goldberg are playing on percentage with the lessee of the house. Other eastern theatres are said to have been secured by Morris, without anything definite being known other than some agents about appear to believe Morris holds booking contracts for next season with several theatres in New England; also some in the middle west.

The Morris-Goldberg combination was formed on the theory that it held two vaudeville experts, Morris as far as big time is concerned, and Goldberg, for small time. Morris' idea of this was that current vaudeville is so closely related between its big and small time that a booking agency must needs be thoroughly equipped in the knowledge of both ends.

DREW IN EQUITY COUNCIL

John Drew has been elected a member of the council of the Actor's Equity Assn. and has accepted the office.

Others who have been elected to the council in order to enlarge its membership from 21 to 36 are James O'Neill, Robert Peyton Carter, Clifton Crawford, Geo. Stuart Christie, Fred Niblo, Pedro de Cordoba, Shelly Hull, Frank Mills.

SPECIALTY GOES OUT.

About the only change made in "The Passing Show of 1916" at the Winter Garden since that production opened has been the elimination of the Hussey and Boyle specialty in the first part of the performance. The members of the team remain in the cast, taking their respective (book) roles.

NATIONAL TAX HITS THEATRES.

The Ways and Means Committee of the House of Representatives last week brought the revenue bill, by means of which it is proposed to raise \$210,000,000, before the House. The bill if passed will hit the theatre managers, circus men, museum managers and concert halls rather hard. Section 302 of the bill, paragraphs 6, 7 and 8, which apply to theatricals, are reprinted herewith. They are as follows:

"Sixth—Proprietors of theatres, museums, or concert halls where a charge of admission is made, located in a city, town, or village with a population not exceeding 1,000, according to the last preceding census of the United States, shall pay \$10; located in a city, town, or village having a population in excess of 1,000, but not in excess of 2,000, shall pay \$15; located in a city, town, or village having a population in excess of 2,000 and not in excess of 3,000, shall pay \$20; located in a city, town, or village having a population in excess of 3,000, shall pay one-half of 1 per cent. of their gross receipts from admission. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theatre.

"Every proprietor of such theatre, museum or concert hall, located in a city, town, or village having a population in excess of 3,000 inhabitants, shall on or before the 15th day of March, 1917, and on or before the 15th day of June, September, December and March thereafter, make and return under oath to the Collector of Internal Revenue of the district wherein they are located, stating the gross receipts from admissions for the preceding quarter. The Collector shall, within five days of receipt of the return, notify the proprietor of the amount of the tax for which such person is liable, and such person shall pay the tax to the Collector on or before the first day of the next month.

"Seventh—The proprietor or proprietors of circuses shall pay \$100. Every building, space, tent, or area where feats of horsemanship or acrobatic sports or theatrical performances not otherwise provided for in the section are exhibited shall be regarded as a circus, provided that no special tax shall be paid in one State, Territory, or the District of Columbia shall exempt exhibitions from the tax in another State, Territory, or the District of Columbia, and but one special tax shall be imposed for exhibitions within any one State, Territory, or district.

"Eighth—Proprietors or agents of all other public exhibitions or shows for money not enumerated in this section shall pay \$10, provided that a special tax paid in one State, Territory, or the District of Columbia shall not exempt exhibitions from the tax in another State, Territory, or the District of Columbia, and but one special tax shall be required for exhibitions within any one State, Territory, or the District of Columbia: Provided, further, that this paragraph shall not apply to Chautauquas, lecture lyceums, agricultural or industrial fairs, or exhibitions held under the auspices of religious or charitable associations: Provided, further, that an aggregation of entertainers in any one State fair, shall not pay a larger tax than \$100 in any State, Territory, or the District of Columbia."

The personal income tax remains the same, the exemptions being \$3,000 annually for single men and \$4,000 for married men.

BIG STOCK WINNER.

Sioux City, July 5.

The stock company which Morgan Wallace has been conducting here this season has proven one of the biggest winners of the year in this part of the country. The company showed a winning of \$65,000 at the time of closing.

The company in Peoria which was also conducted by Mr. Wallace managed to break about even on the year.

Next year the stock will return to the latter town, but will be housed at another house. Local backers in Peoria are satisfied with the break that they got there this season and are willing to finance the company for another engagement. Morgan Wallace is now in New York arranging for a number of plays for next season and completing arrangements for both of his companies.

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

BILLS NEXT WEEK (JULY 10)

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 Office, "W. V. A.," Western Vaudeville Managers' Association (Chicago), "M.," Pantheas 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)
Poukello Sla
Meriam's Dogs
Bankoff & Girle
Anna Held
Franklyn Ardell Co
White & Cavanagh
(Three to five)
COLONIAL (ubo)
Blume & Hughes
B & B Wheeler
Herman & Shirley
Ben Welch
Albertina Hasch Co
Chief Canopolis
Whitford Kane Co
Al Herman
Hersa's Circus
ROYAL (ubo)
Clermont Bros
C Ravenscroft
Low Welch Co
Lambert & Fredericks
J Wood Co
Ben Welch
Flanagan & Edwards
Held Bronx Revue
PROCTOR'S 125TH
Santos & Smith
Brunelle & Stephens
The Reckoning
Wilson Bros & M
Marie Sparrow
DuVries Troupe
2d half
May Melville
Ward & Curran
Hendrix & Padua
Welmars & Burke
Farish & Peru
Cabaret Dogs
PROCTOR'S 58TH
Hendrix & Padua
Farish & Peru
Isabelle Miller Co
Doddie Richmond
Ward & Curran
Welmars & Burke
2d half
Musical Montgomerys
Billy Kenny
Brunelle & Stephens
The Reckoning
Wilson Bros & M
Kenp Keys & M
AMERICAN (loew)
Alberto
Cycling Brunettes
Clark & Gerard
Hazel Kirke 3
Kathryn McConnell
Andy Lewis Co
Jubilee 4
Espe & Dutton
(One to fill)
2d half
Gold Seal
Rita Rollins
B & E Conrad
Archie Nicholson 3
Chas Wildish Co
Handis & Miller
Leonard & Willard
Al B White
4 Charles
LINCOLN SQ (loew)
Marshall & Welton
Arthur Nicholson 3
Lee Begg's Co
T & S Moore
Collier & DeWalde
2d half
Alice Deland
Spiegel & Dunne
Harry LeClair
Ripley & Canton
Eva Shirley
Lambert
7TH AVE (loew)
Francis & Ross
Dorothy Herman
Jesse Hall Co
Arthur Lipson
4 Charles
(One to fill)
2d half
Blake's Mule
Princess Jue Quen T'I
"The Intruder"
Golet-Harris & M
Alexander Bros
(One to fill)
BOULEVARD (loew)
Blake's Mule
Francis & Jones
Harry LeClair
Rhoda & Crampton
Klass & Bernie
2d half
Joleen Sisters
Herbert Ashley Co
Jessie Hall Co
Arthur Lipson
Kay-Dush & R
GRELEY SQ (loew)
Morlarty Sisters
Leonard & Willard
Lorenson
James Grady Co
Goldsmith & Pinard
Balzer Sisters
2d half
Nadel & Follette
Adonis & Dog
Vio & Lynn
Gordon-Eldred Co
Nell McKinley
Nip & Tuck
(One to fill)
DELANEY (loew)
Nip & Tuck
Chas B Lawlor Co
Gold & Seal
Barnes & Robinson
Final Arbitrator
Kilkenny 4
LaPalmerie Co
2d half
Roth & Roberts
LaVine Cimeron 3
Arthur Whitelaw
Heider & Packer
Andy Lewis Co
Imogen Comer
(One to fill)
NATIONAL (loew)
Xela Sisters
Plott
Kay-Bush & R
LeMaire & Dawson
Heider & Packer
2d half
Marshall & Welton
Lillian Doherty
Greenley & Drayton
Maurice Samuels Co
Al Burton's Revue
Balzer Sisters
ORPHEUM (loew)
Nelusco & Hurley
Hippodrome 4
Ripley & Canton
Al B White
LaVine Cimeron 3
(One to fill)
2d half
Alberto
Rhoda & Crampton
Francis & Ross
Clark & Gerard
The Scoop
Kilkenny 4
Espe & Dutton
(One to fill)
Brighton Beach, N.Y.
BRIGHTON (ubo)
Imperial Troupe
Kaufman Bros
The Langdons
Belle Storey
The Caninos
Arthur Deagon
"Nurseryland"
William & Wolfus
Malla & Bart
Rockaway Beach
MORRISON'S
Jordan Girls
Caltes Bros
H Crossman Co
Morton & Moore
Belle Baker
Brooklyn
Flying Keelers
Lillian Doherty
Lewis Hall Co
Ward & Faye
Bancroft & Broderick
Nell McKinley
Adonis & Dog
2d half
Root & White
Plott
La Palmarie Co
Goldsmith & Pinard
Final Arbitrator
Barnes & Robinson
Cycling Brunettes
DeKALE (loew)
Root & White
Elliott & Mullen
Vio & Lynn
Chas Deland Co
Eva Shirley
Gluran & Newell
2d half
Wm Embs
Francis & Ross
"What Man Needs"
Mumford & Thomas
Flying Keelers
PALACE (loew)
Joleen Sisters
Lerner & Ward
Gordon-Eldred Co
Mayo & Stanley
Zertho's Dogs
2d half
Nelusco & Hurley
Dorothy Herman
Hazel Kirke 3
Jubilee 4
Burke & Broderick
PULTON (loew)
Burke & Broderick
Greenley & Drayton
Mumford & Thomas
Lambert
2d half
Malone & Malone
Lerner & Ward
Chas Deland Co
LeMaire & Dawson
Billy Kinkaid
WARWICK (loew)
News from Kala'soo
(Three to fill)
Horn & Harris
Nigger Agass
Zertho's Dogs
(One to fill)
Albany, N. Y.
PROCTOR'S
O'Neill Sisters
Countess Nardini
Women
Jolie Heather Co
Aeroplane Girls
2d half
L & H Falls
Earl & Sunshine
Her Last Rehearsal
Lola Holts
Copeland Payton & Co
Atlanta, Ga.
FORSYTHE (ubo)
Victoria & Georgeette
Hallen & Fuller
P Benton Co
Klass & Beale
Joe Howard Co
"Edge of World"
(One to fill)
Atlantic City, N. J.
KEITH'S (ubo)
Ethel Hopkins
Mrs J Kelo
Ripley & Canton
Bert Melrose
Mayhew & Taylor
Savoy & Brennan
Dancing Girl Dehila
(One to fill)
Baltimore
HIP (loew)
Isabelle Sisters
Cunningham & Ben
McDonald & Rowland
Georgia Granger
Irene Hobbes Co
Foster-Baggett & F
(One to fill)
Birmingham, Ala.
LYRIC (ubo)
1st half
Fox Reilly M Co
Boston
KEITH'S (ubo)
Zara Carmen 3
Williams & Segal
Harry Holman Co
Geo A Lyons
Florence Nash Co
Dunbar's Darkies
Alley & Howard
Al Shayne
4 Readings
ORPHEUM (loew)
Lynch & Zeller
Hickey & Burke
H Harrington Co
3 Lyres
Hiram on Farm
J Nell & Girl
Kaiser's Dogs
2d half
Baker Sherman & B
Carnival Days
Cervo
Henry Horton Co
Nancy Fals
(Two to fill)
ST JAMES (loew)
Franklin Duo
Rucker & Wilfred
Paul Decker Co
Nancy Fair
Carnival Days
2d half
Lynch & Zeller
Lyrica
H Harrington Co
3 Lyres
The Morocins
Bridgeport, Conn.
POLI'S (ubo)
Lester Bros
Norman & Claire
Maryland Singers
Chas Irwin
Thompson's Horses
2d half
Sylphide Sisters
Mayne & Fern
Woolf & Stewart
Jim McWms
Scotch Lads & Lassies
PLAZA (ubo)
Dixie 4
Julett Wood Co
Abmott & White
Orville Stamm
2d half
Adams & Gilbert
Phoenix 3
Irving and Ward
Gillette's Animals
Buffalo
SHEA'S (ubo)
Rudino's
Tracy & McBride
Nordstrom
Low Wilson
Harry Rose
Martini & Maximilian
(Two to fill)
LYRIC (loew)
Orni
Mab & Weiss
Dolce Sisters
Willard & Bond
Leach La Quinlan 3
(One to fill)
Ruthe
EMPRESS (sac)
Lona Heggl
Mother, Hayes & M
Brown & Bristol
"Paid in Full"
Pistel & Cushing
McCloud & Crap
Calgary, Can.
PANTAGES (m)
Von Cello
Alice Hamilton
Maley & Woods
Leonard Anderson Co
Woolfolk's Horse
Chicago
MAJESTIC
Nora Bayes
Bonita & Hearn
Eddie Ross
"Forty Winks"
Burt & Klassen
2 Tom Boys
Appale's Animals
Bissett & Scott
McVICKERS (loew)
Palo Sisters
Norwood & Hall
Wm Morrow Co
Miss Hamlet
Boiger Bros
Cincinnati
KEITH'S (ubo)
(Sunday Opening)
Cliff Bailey
Skipper & Katsup
Barrett & Opp
The Keltons
Mario & Duffy
Cleveland
HIP (ubo)
Orni & Dolly
Cunningham & Marion
Hazel & Alada
Heath's Revue
Gruber's Animals
(Two to fill)
MILES (loew)
Mr & Mrs Baxter
Wm Cabell
Daisy Harcourt
American Comedy 4
Grey & Old Rose
(One to fill)
Dayton, O.
KEITH'S (ubo)
(Toledo Split)
1st half
Wright & Davis
Carrie Lillie
Hong Kong Mystery
Skipper Kennedy & R
Monroe Bros
Detroit
TEMPLE (ubo)
Wheaton & Carroll
Conlin Stelle & P
Chung Wha 4
Thos Swift Co
Page Hago & M
La Key Sisters
Rosa's Pets
ORPHEUM (loew)
Gormley & Caffrey
Nelson Sisters
McGormack & Irving
Eichel Roberts
September Morn
(One to fill)
MILES (sac)
Arnold & Florence
Scharf & Hamner
Baux & Liles
Chas & Loder Co
The Randall
E. St. Louis, Ill.
KREBS (wva)
Smittwa Sisters
Murray K Hill
Emmett & Emmett
Crane Mason & S
2d half
Great Mars
Wayne & Marshall
Gygs 3
Sigbees Dogs
Edmonton, Can.
PANTAGES (m)
Karl Emmy's Fox
"Night in Park"
Stanley & Farrel
Melody 6
Harry Coleman
Beaumont & Arnold
Fall River, Mass.
BIJOU (loew)
Lyrica
Valentine Vox
Nadel & Follette
Hill & Ackerman
(One to fill)
2d half
Juggling Delisle
Paul Decker Co
Rucker & Wilfred
Kaiser's Dogs
(One to fill)
Grand Rapids
RAMONA PK (ubo)
Barabon & Grohs
Friscoe
Honey Boy Minstrels
Cressy & Dayne
Moore & Haager
8 Emersons
Great Falls, Mont.
(10-11)
(Anaconda 12 & Butte
13-17)
PANTAGES (m)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirkamith Sisters 6
Hartford, Conn.
PALACE (ubo)
Florence Ingersoll
Edmunds & Leodon
Loretta
Refael
Doc O'Neil
2d half
The Norvellos
Keefe Langdon & W
Casson & Earle
Lloyd Brist
Maryland Singers
Heboken, N. J.
LYRIC (loew)
Lutz & Louie
"Never Again"
(Three to fill)
2d half
Hearth & Rutter
News from Kalam'soo
(Three to fill)
Indianapolis
KEITH'S (ubo)
(Sunday Opening)
Brown & McCormack
Fogg & White
Six Nosses
The Vernons
"Fashion Affair"
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq Pittsburgh
Split)
1st half
Schrode & Mulvey
O'Neil & Sexton
Novelty Minstrels
Kittara Japs
(One to fill)
Los Angeles
ORPHEUM
Nat Willis
Wilfred Clarke Co
C Albright Co (local)
The Gladiators
Bronson & Baldwin
Grace La Rue
Anita Peters' Revue
3 Lyres
HIPP (sac)
Ray & Brandon
Juggling Bannons
Carnival 4
Mr & Mrs Emmond
Lillian Watson
Johnson Howard L
PANTAGES (m)
Knapp & Cornalla
Scanlon & Press
Arzonella Joe Co
"School Kids"
Chester's Dogs
Morris Golden
Louisville
FN FRY PK (orph)
(Sunday opening)
Mme Sumiko
Carl McCullough
Kennedy & Rooney
Ray & Plumpker
Erford's Sensation
Minneapolis
PALACE (wva)
Iskhanovs Bros
Three Bros
Cleo Miller 3
Burkhart & Edwards
3 Hickey Bros
UNIQUE
Otto Adion Co
Kennedy & Kramer
Smithwood Sisters
Duncan & Holt
Howard Chas Co
Davis & Elmore
Mt. Vernon, N. Y.
PROCTOR'S
Booth & Leander
Delacroix
Portland, Ore.
HIP (sac)
Les Kellors
Musical Krellas
Graham & Randall
"College Girl Frolics"
Chas Gibbs
The Morocins
PANTAGES (m)
5 Florindome
Harry Breen
"Heart of Chicago"
The McNamars
La Scala 6
Providence, R. I.
EMERY (loew)
Juggling Delisle
Baker Sherman & B
Henry Horton Co
Cervo
The Morocins
2d half
Hill & Ackerman
Hickey & Burke
Valentine Vox
John Neff & Girl
Hiram on the Farm
Richmond, Va.
BIJOU (ubo)
(Norfolk Split)
1st half
Mullen & Rogers
Old Soldier Fiddlers
Bob Albright Co
(Two to fill)
St. Louis
FIRST PK (orph)
(Sunday opening)
"What Hap Ruth?"
Andy Rice
Leo Zarrell 3
Conrad & Conrad
Henry & Adelaide
EMPRESS (wva)
The Lelands
Wayne & Marshall
Belle Barucha Co
Creighton Belmont & C
2d half
Smilletta Sisters
Murray K Hill
Emmett & Emmett
Crane Mason & S
SKYDOME (wva)
Sol Berns
Rambler Sis Pinard
2d half
The Lelands
Hager & Goodwin
St. Paul
EMPRESS (sac)
Five Belmonts
"Joy Riders"
Edward Zoeller 3
(One to fill)
Salt Lake City
PANTAGES (m)
McRea & Clegg
Kelt & Dumont
Patricia
Evelyn Beach
Doris Wilson 3
San Diego, Cal.
PANTAGES (m)
Lovell & Lovell
Gen Piasco Co
Brown & Jackson
Stevens Bourdeau & B
Empire Comedy 4
Stylish Steppers 6
San Francisco
ORPHEUM
(Sunday Opening)
Koslow & Ballet
Kramer & Morton
"Consul" & "Betty"
Ellis & Bordon
"Might Have Beens"
Murry Bennett
McLellan & Carson
Claire Rochester
EMPRESS (sac)
Miller & Kent
Alice Hamilton
Dunedin Duo
Albert Phillips Co
"Live Wires"
PANTAGES (m)
Hanlon & Hanlon
Sully Family
Harry Jolson
Hayward & Thornton
Fiddes & Swains
Webers Phinds
Schenectady, N. Y.
PROCTOR'S
Lorraine & Cameron
Billabury & Robson
Helen Barney Co
Bevan & Flint
Fern Kerns & M
2d half
O'Neill Sisters
Countess Nardini
Women
Jolie Heather Co
Aeroplane Girls
Seattle
HIP (sac)
J & M Gray
Temple Quartette
Willard Hutchinson Co
The Valdares
PANTAGES (m)
"Elopers"
Dickinson & Deagon
Will Morris
David & Duval
Lazar & Dale
Spokane
HIP (sac)
Ray L Royce
"Which Shall I Marry?"
Stain Mume & T
Dina Monkey
King Bros
PANTAGES (m)
Geo N Brown
"Midnight Follies"
Silver & North
4 Holey Sisters
Wm De Hollis Co
Sacramento
EMPRESS (sac)
Eastman & Moore
Henry & Lisselle
Mr & Mrs B Gilmore
Jenning & Dorman
T Brown Minstrels
Kremka Bros
Tucson
PANTAGES (m)
Al Golem Tr
Brown Fletcher 3
Mable Harper Co
Storm & Marston
Rose & Ellis
Tolado
KEITH'S (ubo)
(Dayton Split)
1st half
Savona Co
Lilliputian Princess
Marie Stoddard
4 Newcomers
(One to fill)
Toronto
YONGE (loew)
Flo & Ollie Walters
Tate's Motoring
Aille White
Julia Nash Co
Sungate Bros
(Two to fill)
Troy, N. Y.
PROCTOR'S
L & H Falls
Earl & Sunshine
J Russell Barry Co
Jack Allman Co
Copeland Payton Co
2d half
Lorraine & Cameron
Diane D'Aubrey
Harry Sampson Co
Levitt & Lockwood
Inter Beauties
Vancouver, B. C.
PANTAGES (m)
"Earl & Girls"
Dale & Archer
Nayona Birds
Amoros Sisters
Grace De Winters
Betty Brown
Victoria, B. C.
PANTAGES (m)
Rio & Norman
Lipinski's Dogs
Lela Shaw Co
Denny Simmons
People's Revue
Florence Moore
Washington
KEITH'S (ubo)
Togan & Geneva
Ketchum & Cheatum
Gue & Hay
Helen Ware Co
Craig Campbell
Bert Fitzgibbon
Be Ho Gray
Wilkes-Barre, Pa.
NESBITT (loew)
Stanley & Burn
Mullaly Pingree Co
Frankie James
Amoros & Mulvey
(One to fill)
2d half
Kelsey Sisters
(Four to fill)
Worcester, Mass.
PLAZA (ubo)
Great Uno
Casson & Earle
Keefe Langdon & W
The Norvellos
2d half
Florence Ingersoll
Wells & Lee
Belle Davis
(One to fill)
Yonkers, N. Y.
PROCTOR'S
Jack Orni
Leonard & Dempsey
Light Housekeeping
Hoyt Marston & H
Cole & Dehaney
2d half
Maestro Co
Stewart & Keeley
Petticoats
Delacroix
McCabe Levy & P
Paris
ALHAMBRA
Fields & Coco
Kar-Ten Ichi Troupe
Larsen
Les Magley
3 Powels
Sonelli
Bonnetti & Corri
Volta & Maud
Woodward & Page
Trotter
(Two to fill)

VARIETY

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VARIETY is requested by the White Rats Actors' Union to state that this paper is printed in a union shop, C. J. O'Brien's, at 227 William street, New York City, carrying label No. 5, Typographical Union No. 6.

Bancroft and Broski have been booked for the Loew Circuit.

Frances Neilson has been placed under contract to appear in a new play by George Broadhurst next season.

Helen Ware in "Justified" has accepted a few weeks of summer bookings procured through Max E. Hayes.

Olive Tell has gone to Rochester as leading lady with the Manhattan Players at the Lyceum.

Charlie Chaplin has made application for membership into the White Rats.

Florence Earle and Ada Lewis have been engaged by the Comstock-Marbury company for roles in the No. 2 "Very Good Eddie" show.

Peter Paige has gone back to old Kentucky to become an active partner in a racing stable. Peter says that he is through with the stage forever.

Jean Shelby is quite ill at present and the A. H. Woods office is holding up the production of "King, Queen, Jack" awaiting the actress' recovery.

Bertha Mann has been engaged by John D. Williams to replace Cathleen Nesbit in the leading role of "Justice" next season.

Harry J. Fitzgerald's 40-foot cabin cruiser won the cup Fourth of July at the South Shore Yacht Club races off Freeport, L. I.

Laura Hamilton is now in "Very Good Eddie" at the Casino playing the Anna Orr role while Miss Orr is vacationing.

Abe Friedman, the hard working assistant of N. T. Granlund's, in the press department of the Loew Circuit, is away on a two weeks' vacation.

The Roof of the Park theatre on Columbus Circle was expected to open the middle of this week. Building regulations prevented before then.

Pleasure Beach, near Bridgeport, Conn., is open under the management of Charles Tilyou. Vaudeville may be played there this summer.

Two sons of Sam McKee, the Morning Telegraph's vaudeville expert, are with Troop E of the 1st Cavalry. They are Frank B. and Sam McKee, Jr.

Sophie Tucker and Her Syncopated Band have been engaged as the attraction for the Hotel Isleworth, Atlantic City.

The raffle for a gold bracelet conducted by Gus Miller, the property man of the Bijou theatre, New Haven, July 1, was won by Mrs. Mahoney (Mahoney Bros. and Daisy) who held ticket No. 52.

Paul Dempsey, in the United Booking Offices forces, is another of the show boys wearing khaki. Paul belongs to the 22d Regiment.

Rose Leslie is suing Charles B. Dillingham for \$25,000 damages as the result of injuries sustained while rehearsing with "Stop, Look, Listen."

NEWSPAPER MEN
VARIETY wants correspondents anywhere in the U. S. and Canada, on a space arrangement. Address VARIETY, New York.

Howard Estabrook will return to New York this week, having completed "The Mysteries of Myra" serial. He will remain in New York for a week or so and then leave for a vacation.

Dan Hennessy, of the Split Time Department in the United Booking Offices, is at Paul Smith's in the mountains, and will probably not return to his office before Sept. 1.

Marceline is muscle sore. He has been practicing tumbling, which he abandoned two years ago, preparatory to appearing in vaudeville with a three-act.

"The Hatless Club" with Al. B. White the well combed leader has quite a following on West 47th street, where Mr. White has convinced some 30 or more young men the sun's ray on a bare head is the best thing for that warm feeling in the summer time. Mr. White wanders up and down Broadway without his hat on, and has been cleanly hissed by every straw hat cleaning bootblack in Times Square.

E. H. Kaufmann holds no contract with Anna Held for her future services. He acted as personal representative for the actress in completing arrangements with Shuberts for her services next season.

Eva Tanguay presented Harry and Ollie Newman with her 35-foot motor boat, "The Wanderer," last week. The

Newmans have anchored the craft at Sheephead Bay, where they are summering.

Owing to a postponement of the sailing date of the Nieuw Amsterdam until July 11, Fred Duprez could not make his July 17 connection in London and has been compelled to lose two weeks' work.

Marcus Loew has secured possession of the South End theatre, Boston, it making the fourth house that he controls in this city. A new company with a capital of \$250,000 has been formed to conduct it.

Lily Langtry sailed for London July 1. She will remain abroad until Aug. 15, when returning here to open on the Orpheum Circuit in San Francisco Sept. 4. Her company next season will include Alexander Onslow as leading man.

Pam Lawrence may be with a production after her present contract with Jean Bedini as a feature of his "Cock-a-Doodle-Do" company expires. Several offers have been received by Miss Lawrence but her Bedini contract has another season to run.

The Baldwin Yacht Club of Baldwin, L. I., will dedicate its new clubhouse

July 12 with a vaudeville show. A bill has been arranged by Max Oberndorf, who is a member of the club. The Baldwin Y. C. has organized a mosquito fleet for scout duty and has placed the services of the club craft at the disposal of the Secretary of the Navy.

Saturday there was transmitted to the tax transfer office of New York by Deputy State Comptroller Boardman a list containing appraisals of the estate of Charles Klein, the playwright who lost his life on board the Lusitania. Total assets, \$169,306; net estate, \$157,668. With the exception of \$15,000 willed to the brothers of the deceased, there is \$30,000 left to the son Philip, and \$20,000 to John Victor, another son. The balance of \$101,668 reverts to his widow. Under a list of plays written by the decedent the appraisal is as follows: "Potash and Perlmutter," \$20,000; "The Music Master," no value; "Maggie Pepper," \$3,000; "The Money Makers," \$500; "The Guilty Man," no value; "Cousin Lucy," no value; "The Ne'er-Do-Well," \$100; "Wall Street Gets Potash and Perlmutter," no value; "Classmates," \$500; "The Third Degree," \$300; "The Lion and the Mouse," \$500; "The Daughters of Men," \$300; "The Gamblers," \$1,000; "The Battle of the Giants," "The Cypher Code" and "The Next of Kin," \$1,500; "The District Attorney" and "Dr. Belgraff," \$500 each; valuation on ten other plays is placed at \$15,750.

Ike Rose's "Date of Peace," as published in VARIETY last week and neatly claimed by himself, was first published in an Austrian paper some weeks ago and reproduced in Lloyd's Newspaper of London (with proper credit given) June 18.

Sim Williams' "Girls from Joyland" on the American Wheel will have as one of its olio features for the coming season a revival of the dramatic sketch "Blanche." Eugene West has been engaged for his original role and will be supported by Alice Blair and Inez Villere.

The Vaudeville Comedy Club creditors still continue to keep exciting the daily lives of those members of the long since passed organization, who were on its Governing Board. The case against Al Jolson by one of the creditors and in which Jolson secured a decision through stating he had not signed an acceptance of the appointment to the Board, is understood to have been placed back on the court calendar for another trial. The several actions thus far started have been to recover debts due by the club. Some judgments have been secured and the bankruptcy court is reported quite busy receiving applications from those pressed to pay the debts of the late V. C. C. The other day in a theatrical office on Times Square entered a man who said he was a deputy sheriff. The first remark the dep made was "I want that money for those billiard tables." The occupant of the office at the moment, who is generally given the reputation of cutting his own hair, replied it was impossible for him to have ever bought anything, let alone some billiard tables. The sheriff answered he would make a levy. "Down on the levee" commenced to sing the office staff, and the officer asked to be informed what kind of place he had gotten into. He then asked if the judgment debtor owned a desk in the place, and was informed the only thing of value the fellow ever owned was a gold tooth that he carried with him. During an examination in bankruptcy proceedings, the "straight man" of a blackface act was on the testifying stand. The attorney for the creditors of the V. C. C. asked him his salary. "\$40 a week" was the reply. The attorney remarked that was strange, an equal partner in a \$450-a-week act receiving but \$40 as his share. "Oh, but you see" replied the testifier, "my partner writes all the stuff and furnishes the wardrobe, and besides he is the comedian." "But isn't the straight man as important as the comedian?" asked the somewhat well informed attorney. "Dear me, no" fired back the witness. "Anybody can be a straight man. You could be one. It's the comedian who is the whole act, and I'm lucky that I have a liberal partner or he probably wouldn't be paying me forty." The lawyer wanted to know if two tattered suits were "wardrobe." The "straight man" told him they were the most expensive clothing that could be secured, through the long search the comedian had to go to before he could locate the kind of suits they needed.

HENRY MILLERS' NEW PLAYS TO BE FIRST SHOWN IN FRISCO

Ten-Week Stock Engagement at Columbia on Coast Will Bring Out Several Productions. Well Known Players in Support. "Come Out of the Kitchen" for Ruth Chatterton.

San Francisco, July 5.

The 10-week run of stock, headed by Henry Miller, at the Columbia will bring out several new plays Mr. Miller intends trying out here, with the aid of his near all-star support. In it are Bruce McRae, Ruth Chatterton, Hilda Spong, Mrs. Thomas Whiffen, Alice Lindahl and others.

One of the new pieces is "Come Out of the Kitchen," with Miss Chatterton in the leading role. This play with the same cast is due to open in New York City, Sept. 24.

Other new productions will be "The Fugitive" by John Galsworthy, and unnamed plays by Charlotte Thompson and Florence Lincoln.

The opening piece of the run will be "The Mollusc," with the role created by Sir Charles Wyndham played by Mr. McRae. "The Mollusc" will be preceded by a curtain raiser in which Mrs. Whiffen is the principal.

July 24, "The Great Divide" will be revived for two weeks.

Mr. Miller's Columbia engagement starts next Monday.

SHOWS IN CHICAGO.

Chicago, July 5.

Just when it looked like summer was on full blast there was a drop in the temperature, with the result Sunday night and the day before the Fourth were fine for theatregoing.

The second edition of "So Long Letty" has been voted O.K. At the Palace "A World of Pleasure" is doing well but not as big as during the earlier weeks. The departure of Clifton Crawford is having some effect. Mort H. Singer says the show is doing over \$12,000. "A Pair of Queens" still doing well at the Cort. "Nothing But the Truth" has picked up considerably within the past week at the Garrick.

"Mr. Lazarus" at the Princess, and the gross is said to be pretty good, considering the late start the show got.

SHOWS IN FRISCO.

San Francisco, July 5.

Maud Fulton in "The Brat" is in her third week at the Cort. The show got around \$9,000 last week.

The dramatic stock at the Alcazar is doing a good business.

Over in Oakland the grand opera company presenting performances in the Civic Auditorium was forced to close Sunday because the property men and stage hands refused to work and shift scenery.

PAYTON CLOSES STOCK.

Hartford, Conn., July 5.

Corse Payton closed his stock engagement at Parson's Saturday, after the first week, though the Payton stock came here for a run, having previously

played at Springfield. At Parson's the company opened with "The Man From Home."

The Hartford Courant in reporting the closing of the Payton stock stated Corse Payton a few years ago was rated at around \$500,000, but that now he is pretty badly off financially.

A TIMELY TITLE.

"Our Country First" is the title Edward Rush and Lyle Andrews have selected for initial production as partners.

The piece is scheduled to open somewhere along the Jersey Coast July 15 and go into the Nixon theatre, Atlantic City, July 17. In New York it will be seen at a Shubert house.

Joe Vion is having a summer vacation by covering the two towns that the show is to play.

THREE FOR WOODS.

B. Iden Payne has made an arrangement whereby he will supervise the staging of three productions for the A. H. Woods office next season.

Mr. Payne will also stage a new play by Harold Bridgehouse, the author of "Hobson's Choice," next season. This piece will possibly be under the management of John D. Williams.

"JANE CLEGG" SOON.

The International Producing Co. s production of "Jane Clegg" will have its initial hearing on an American stage at Stamford, July 24. In the cast will be Katherine Grey and Lewis Edgardo.

BROOKS' "BORDER LEGION."

Lawrence Marsden is collaborating on the making of a play of Zane Grey's novel, "The Border Legion," with the authoress.

It is to be produced by Joseph Brooks.

"Fair and Warmer" Out Aug. 5.

A. H. Woods and Selwyn & Co. have arranged whereby "Fair and Warmer" leaves the Eltinge theatre Aug. 5. The Dolly Sisters in "The Stolen Honey-moon" will be the attraction next seen at the house.

"Fair and Warmer" is scheduled for a Chicago run immediately after closing in New York.

Albert Brown Replaces Santley.

Chicago, July 5.

H. H. Frazee has engaged Albert Brown to replace Joseph Santley in "A Pair of Queens" at the Cort, Chicago.

Riverview Park Coaster Accident.

Chicago, July 5.

An accident on the Greyhouse roller coaster at Riverview Park yesterday resulted in four men being severely hurt.

ALL READY FOR EXPO.

Chicago, July 5.

Everything is in complete readiness for the opening of the National Exhibitors' Convention in the Coliseum starting July 10 and continuing until July 18. The first eastern film man to reach the local scene was Lewis J. Selznick, who arrived Monday. According to his announcement, Clara Kimball Young will be here in person to attend the expo.

One of the features of the expo will be a miniature studio where pictures will be taken, developed and shown while the convention guests wait.

Among the prominent film stars announced as coming are: Alice Brady, who is expected to arrive next Sunday with her father, William A. Brady; Theda Bara, Mary Pickford and Pauline Frederick; Charles Chaplin has been invited but no word has yet been received from him. The local Essanay and Selig firms will have their playing forces there in full regalia.

The committee in charge has set aside the following days for the reception: July 12—Essanay Day; 13—Clara Kimball Young Day; 14—Metro Day; 15—Paramount Day; 16—Vita-graph Day; 17—World Film Day; 18—Universal Day.

Nearly all the floor space has been seized by manufacturers who expect to make elaborate displays.

The committees are working day and night to make the affair the biggest of its kind ever held.

The Coliseum will be ablaze with decorations as most of the flags, bunting, streamers, etc., used in the recent political conventions are still in place.

CENTRAL FILM CO. LAUNCHED.

Chicago, July 5.

Confirmation of the formation of the Central Film Corporation has been made by Aaron Jones. The Central will handle the Clara Kimball Young features in Illinois, Indiana, western Kentucky and southern Wisconsin. The new directors of the company are Messrs. Jones, Linick and Schaefer and Nathan Ascher. Its offices will be located on the entire fourth floor of the Orpheum theatre building on State street.

Harry Weiss has been engaged as exchange manager. The releases will be made once a month and will be in five and six reels.

According to report, close to \$600,000 is involved in the new exchange. Weiss assumed charge Monday.

THEATRE'S LONG END.

The management of the Liberty theatre are getting the long end on the engagement there of "The Fall of a Nation." When Thos. Dixon arranged to place his film drama at the theatre, he took a lease on the house until the first of September, and the rent for that period of time was paid in advance.

With the closing of "The Fall of a Nation" at the Liberty July 15, the house will hold on to the advance rental that was deposited. Of course, there is a possibility the Dixon folk may manage to sub-lease the house for the balance of their term.

MAUDE FULTON'S SECOND FAILS.

Los Angeles, July 5.

"Mary," a comedy by Maude Fulton, failed to impress when shown at the Burbank this week.

It has a plotless story with impossible characterizations. Miss Fulton seemed over-zealous to write a successor to her successful "Brat."

Edith Lyle made the high score of the cast. Harry Hollingsworth, making his debut as a leading man, failed to register.

COUSIN JIM A FAILURE.

Chicago, July 5.

"Cousin Jim," the multiple-reel feature which several hundred of Chicago's society folks made and are turning over one-quarter of the receipts of the exhibition sale to the American Red Cross Society, has not made a dollar for any house, according to the statement of some of Chicago's biggest exhibitors.

The Van-Dee Co. made the film. The price asked for a daily exhibition is \$100. The picture has been a disappointment as a box-office attraction.

TORONTO STOCK CLOSES.

Toronto, July 5.

The musical comedy stock at the Grand opera house here, first under the name of the Van den Berg Opera Co. and later as the Angeles Opera Co., has slipped quietly away.

The house will remain dark until the opening of the regular season.

"CANARY COTTAGE" CHANGES.

Los Angeles, July 5.

The Oliver Morosco show, "Canary Cottage," now running here, is to lose Lawrence Wheat, Louise Orth and the Morin Sisters. The first two named will be succeeded by Madison Smoth and Dorothy Webb.

William Loraine is to replace Louis Gottschalk in the orchestra.

PESSIMISTIC SHOW GIRL.

By FRANK ANDREW SHEPARD.

To Hades with the chorus;
Aw no more for me!
A small part or nothin'—
You jus' wait an' see.

Aw go on an' "raise" me
Jus' give me the "ras."
Gawd knows I've got talent,—
Taint all them what has.

Aw can them rehearsals
What keeps you all day,
An' pan them producers
With so much to say.

I'm sick of them doggin'
An' callin' me names,
Such as "truckhorse" an' "simp"
An' "girl with no brains."

You can't even look funny
Nor even dare flirt
Or some long tongue hussey
Starts "dabbing the dirt."

I'm sick of them "Minties,"
Them pink an' white "Molls,"
Them sickening ponies
What try to play dolls.

Me dance like a fairy?
Why—it can't be did!
Jus' them brutes who's dainty
What never do skid.

True; I ain't got much voice,
But, Kid, got the legs,
Some other dames wobble,
Tho' jus' pipe their pegs.

You can slap on makeup
An' look kinder smart,
But a glimpse at some maps—
You yelp with a start.

Jus' heave that "ensemble"—
Aw Gawd, have a heart!
It ain't no use talkin';
Real actin's my art.

MANY PLAYS ARE PROMISED FOR THE SEASON OF 1916-17

**Many New Productions Are to Be Tried Out This Month.
Atlantic Coast Resorts to Get Initial Performances.
New York's Early Opening Dates.**

This is the season of the year of promises by theatrical managers. It is at this time that the press agents enter the sanctum-sanctorum and have a talk with "the governor," "the colonel," "the boss" or some other pet name by which the producer is known to his employees and the result is that many manifolded and mimeographed pages find their way to the desk and trash baskets of the dramatic editors.

Here and there a piece of news crops up, but usually the net result means the sending broadcast a lot of "promises" that seldom eventuate.

It is about time that managers dropped or instructed their publicity pushers to "kill" that "In Preparation" phrase and they themselves begin to tell "nothing but the truth." Perhaps this would be a manner means toward the end of reestablishing an editorial faith in press agents and their copy that would eventually lead to more space for the attractions really produced.

Among the early promises for next season that have been issued those that look as though they would come to pass are listed here.

The first are the early season try-outs which include "Betty Behave" in which Jane Cowl is to be seen shortly. The out-of-town date for the production is July 17. But this does not mean that "Betty Behave" will be seen in New York until about the holidays. The production is being made by Selwyn & Co., undoubtedly through an arrangement with A. H. Woods, who has Miss Cowl under contract, and who plans to have her tour some of the big cities this fall in "Common Clay."

"Her Other Name," with Henry Kolker, is scheduled to opening out of town July 24, although the Edw. Rush and Lyle Andrews production of "Our Country First" will be headed for Broadway about that time, and the same night "Jane Clegg," produced by the International Producing Co., will be tried out in Stamford, Conn. Cyril Scott in "A Shadow of a Doubt" is scheduled for a showing along the Jersey Coast about July 27, and the Belasco production, "Seven Chances" (formerly "A Lucky Fellow") is to open the season at the Cohan theatre Aug. 3. The production of "Like Mother Made" opens Aug. 10, and two of A. H. Woods' productions, "The Guilty Man" and "King, Queen and Jack," open Aug. 14 and 24, respectively.

Cohan & Harris will produce "Blackmail" by Cyril Harcourt out of town about this time.

Ruth Helen Davis is the author of "The Guilty Man." The play was revised by Charles Klein before his death and the two names will appear as co-authors. The production will be directed by B. Iden Payne and the cast

will include Irene Fenwick, Emily Ann Wellman, Clarence Handyside, William Deveraux and Stuart Robson.

The title of "Blackmail," by which the Cohan & Harris production of Cyril Harcourt's play will be known through the try-out stage, may be changed before the piece is brought to New York. The company includes Olive Tell, Frank Kembel Cooper, Verbon Steele, J. Wigney Percival.

William A. Brady also has a play in rehearsal at present at the Playhouse which Long Branch is destined to see July 13. It bears the title of "The Man Who Came Back" and is by Jules Eckert Goodman, founded on the story of the same title by John Fleming. In the cast are Mary Nash, Frank Thomas, Mabel Frenyear, Hubert Druce, Ruth Chester and others.

H. H. Frazee just now is busy gathering a cast for a dramatic production which he intends to send to Chicago.

Among the promises for later in the season are the advent at the Empire in October of Cyril Maude in "The Barber of Mariposa" by Michael Morton, and the possibility of another play by Haddon Chambers. Maude Adams is due at the Empire in December with "A Kiss for Cinderella" and Mr. Maude will undoubtedly remain at that house until the time for Miss Adams' annual New York appearance.

John Drew's vehicle under the John D. Williams management for the coming season will be "Major Pendennis."

CONN. EXHIBITORS ALARMED. Bridgeport, July 5.

Moving picture theatre managers throughout the state are alarmed over the conditions presented by the announcement from New Britain that the ordinance committee of the common council will report favorably upon the appointment of a board of moving picture censors. It is pointed out that confusion will result by reason of the short distances intervening between principal cities. Managers fear that as a result of the New Britain censorship they will be compelled by police inspectors in various cities to cut pictures to satisfy the moral ideas of many organizations and individual city officials. A state censorship will likely be advocated at the next legislature.

FAST PICTURE MAKING.

Fine Arts claims a record in picture making in the posing of "The Social Secretary," written and produced by John Emerson at the Paragon studio, Fort Lee.

It was made in three weeks and is due for release late in July.

The cast includes Norma Talmadge, star; Gladden James, lead; J. Herbert Frank, heavy; Helen Weir, ingenue.

CHARGES CONSPIRACY.

Philadelphia, July 5.

J. Fred Zimmerman has started two suits here in Common Pleas No. 1 charging conspiracy against a number of his partners in the theatrical business. The suits were instituted by Mr. Zimmerman to protect his rights as the minority stockholder in the companies controlling and operating the Forrest theatre here and the Academy of Music, Baltimore.

In the Forrest theatre suit the defendants are the Nixon & Zimmerman Theatre Co., the Broad St. Realty Co., Samuel F. Nixon, Thos. M. Love, G. H. B. Martin, A. L. Erlanger, Marc Klaw, Alf Hayman, Al. Hayman and Daniel Frohman as administrators of the Charles Frohman estate.

In the suit over the Baltimore house practically the same defendants are named.

Congressman George H. Graham and former Sheriff Joseph Gilfillan represent Mr. Zimmerman in both actions. The complaints were filed here June 27.

The actions are the outcome of the voting of Mr. Zimmerman out of office in the various companies at a meeting Jan. 10 last. Then Mr. Zimmerman was vice-president of and director of the companies controlling the Broad Street theatre, the Forrest theatre and the Garrick theatre in Philadelphia and the Academy of Music, Baltimore. His stock in each of these institutions range from 25 to 33 1/2 per cent.

Zimmerman contends that he has been denied the right of an accounting and the proper statements as a stockholder and that such denial is the result of a conspiracy. The suits are to have the Courts compel an accounting.

German Follows British Film.

Chicago, July 5.

When the present film spectacle "How Britain Prepared" closes its exhibition at the Colonial July 22, the Tribune German war pictures, with camera expert Weigle lecturing, will be shown.

Following the new war pictures, the Colonial will very likely adopt a pop vaudeville policy about Aug. 10 or 13.

OBITUARY.

Nat Hyama, one of the pioneer theatre managers, died at his home in Cincinnati July 1. He managed the old National in that city 40 years ago. He is survived by his widow and three daughters, Mrs. J. G. Kohler and Mrs. Will O. Wheeler of New York and Mrs. William Spire of Cleveland and two brothers, Leo A. and Albert Hyama.

W. B. Parvin died suddenly last Friday night in the home of Lee Parvin (not related) in New York. The deceased was the chief mechanic with the Epoch Film Corp. and worked out the mechanical features of "The Birth of a Nation."

Thos. Russell Sullivan, dramatist, died at his home in Boston June 28. He was born in Boston in 1849.

The mother of Al Dorach (Dorsch and Russell) died July 4 at her home in Newark, N. J., at the age of 69.

The mother of John Delmore (Delmore and Moore) died in Oakland, Cal., on June 22.

Sarah Von Leer (Mrs. James Hardie) died in New York June 29.

Chicago, July 5.

Charles O. Wolfe, who appeared in vaudeville for five years with Wolfe and Wichert playing "The Dutch Janitor," died at the home of his parents in Sioux Falls, S. D., June 26, after an illness of seven months. His demise was caused by a complication of diseases.

WANT WOMEN FLIERS.

The O'Connor Corporation of Chicago, manufacturers of aeroplanes and automobiles, is advertising for women aviators who are to guide flying machines in the air, as a part of one or more moving pictures that they will be used for.

The advertisement states experience is not necessary, though those with stage experience are preferred.

OCHS STRIKES BACK.

Long Branch, July 5.

Lee Ochs, president of the M. P. E. L., has for years conducted an airdome during the summer months at Ocean avenue, this city, and has been permitted to keep open Sundays without molestation. The new administration compelled him to keep closed last Sunday, and, by way of reprisal, he has been busy closing up the town "good and proper." Among other things that occupied Ochs last Sunday was the arrest of Mike Donlon for tossing a baseball, the incarceration of a couple of druggists for serving customers, etc. They now wish they had let Lee alone.

NEW PICTURE HOUSE.

Montreal, July 5.

Plans have been prepared for the construction of a new picture house on the corner of Sherbrooke street and Grey avenue, Westmount. The house will seat 1,200.

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



LOUISE GLAUM

in a forthcoming TRIANGLE release, entitled "DUST."

This is typically a vampire dress made in brilliant cerise charmeuse. It has a cape sewn all the way down the sleeves and over the shoulders, making the back of the gown. The headpiece is of black spangles and has a feather with a spangled quill. The gown has the harem skirt effect.

NEW ACTS NEXT WEEK

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

Whitford Kane and Co., Colonial.
"Hello Bronx" Revue (afterpiece),
Royal.

Low Welch and Co., Royal.

Mack and Fox,
Songs and Dances.
11 Mins.; One.
Jefferson.

Opening the show at the Jefferson the first half the act did not seem to have much of a chance. The girl has a pleasing soprano which she uses effectively, while the man manages to hold down the dancing end. The trouble is rather a bad layout in lighting. The use of the blue spot from the front and the blue foots and borders whenever the girl is on does not give the audience an opportunity of seeing her at all. The turn opens with a double number. The man follows with a dance with the lights full up, after which the girl sings "The Songs My Mother Used to Sing" from the window in a lighthouse on a special drop. For the finish the team clad in middy suits offering an arrangement of international dances. *Fred.*

Evans-Burrows Fontaine and Co. (8).
Dances.
23 Mins., Full Stage (Special Scenery).
Palace.

Evans-Burrows Fontaine, a youthful attractive miss with a singular personality has at least striven for something different in the arrangement of her classical dancing routine, backgrounding the affair with a ballet of six comedy girls and contrasting the outfit with the presence of Kenneth Harlan, the latter a capable male dancer who acts as chief support to the principal. And with this Miss Fontaine has provided a combination of the most elaborate scenic displays ever carried with one turn, the whole arrangement being cleverly blended with some exceedingly pretty light effects. The opening is a Hawaiian dance with appropriate scenery and costumes. This was followed by an Egyptian number given by the sextet of girls, the third dance coming under the title of "The Box of Evils." The closing is labelled "Saravasti" and carries a story, that of a virtuous maiden who has been raised by the Indian priests to wed their Sun God. She meets the inevitable youth and after the ensuing dance, feels the initial touch of love and naturally succumbs. The whole series are nicely constructed and carry in addition to some excellent dancing a certain portion of interest. Miss Fontaine has costumed the affair strictly along hot weather line with but a minute bit left for the imagination. There is a great display of bare limbs, but the artistic side stands out rather than the suggestive, and one eventually begins to appreciate that art knows no covering. Withal the Fontaine act should connect with the coveted route. It was well liked at the Palace and rushing by that audience after the long string of dancing acts it should pass anywhere. *Wynn*

"The Courtroom Girls" (10).
Musical Comedy.
25 Mins.; Full Stage (Special Set).
Fifth Avenue.

"The Courtroom Girls" as built, made and framed, is suited for small time. It may make a certain grade of lesser big time houses. That would depend who might be booking them. There are six chorus girls, two women and two men principals. The act appears to be a revised version of "Court by Girls," produced about three years ago by the late Max Witt. The idea of setting and trial of the men before a female judge and jury seems to have been held from the Witt turn, but there have been substituted new songs and perhaps dialog. One of the men is the comedian, the other straight. The female judge appears the act's leader. She's a good looking girl with the usual voice. The court officer, a girl, is small and does nothing of moment. The comedy is of the "nut" kind as employed by the comedian, who is built along Harry Tighe lines. There is suggestion of "cissiness" at times in his antics and once all the company used a bit of the "fireman" (nance) song. During the court room scene proper, the idea of a rhymed trial as done in the "Cohan Revue of 1916" travesty was tried for in brief, but got nothing. Whoever

Mae West and Sister.
Songs.
18 Mins.; One.
Fifth Avenue.

Mae West in big time vaudeville may only be admired for her persistency in believing she is a big time act and trying to make vaudeville accept her as such. After trying out several brands of turns, Miss West is with us again, this time with a "sister" tacked onto the billing and the stage. "Sister's" hair looks very much like Mae's, and there the family resemblance ceases in looks as well as work, for "Sister" isn't quite as rough as Mae West can't help but being. Unless Miss West can tone down her stage presence in every way she just as might well hop right out of vaudeville into burlesque. This working out new acts, buying new wardrobe and worrying will get to Miss West's nerve in time (but it will probably be a long time). Miss West, in the first number, "I Want to Be Loved in the Old Fashioned Way," follows her "sister" (who sings the first verse straight) with a second verse telling how Miss West would prefer to be loved, in the modern way, auto ride, plenty of wine and so on. Then she and "sister" have a singing duet wherein sis can't decide who to marry, a rich or poor boy, and Mae tells her to take wedded life in the

Geo. Kelly and Co. (2).
"Finders and Keepers" (Comedy).
22 Mins.; Five (Parlor).
Fifth Avenue.

The playlet Geo. Kelly stars in has an entirely new theme for vaudeville—honesty and the practice of it. The action is nil but the dialog and construction of the piece seem all sufficient, particularly as Mr. Kelly excellently plays the husband, and is well supported by Anna Cleveland and Annette Tyler, as the wife and neighbor. The husband arrives at his home shortly before his wife, who, later, explains her delay was caused through excitement in finding a gold mesh purse downtown containing \$400 in eight \$50 bills. Conversation between husband and wife brings out there is nothing in the purse to indicate possible ownership. The husband doesn't like the trend of his wife's remarks about advertising or returning the purse to its owner, if found. He grows rather rabid in his replies to her and she answers in kind, saying there are hundreds of similarly made purses and that eight \$50 bills were in one of them would not be identification positive of lawful ownership. A neighbor calls to consult the husband. She is greatly worried. That afternoon while shopping downtown she lost her gold mesh purse containing \$400 in eight \$50 bills, losing it she thought about at the precise spot the wife found it. The loser asks the husband if he will do his best to locate the purse, and leaves. At her going the husband demands to know of his wife what she intends to do, whether to return the purse and money to her neighbor or keep it. Meanwhile the husband has taken his wife's bag containing the lost purse and placed it in a bureau drawer. The wife will not agree to give up the money. She says it must be identified to her satisfaction, which her husband calls an evasion. He 'phones the neighbor saying he had found the purse and wishing to teach her to be more careful, did not inform her. If she will come right over, he will return the purse to her. The wife has been looking for her bag. She can't find it, and commences to rail against anyone who might have taken it. There was \$26 of her own money in the bag and she doesn't want to lose it. When the neighbor comes over the husband gives her her own purse containing the \$400, with his wife believing he has turned over to her \$400 of his own money. The neighbor departs after expressing her gratefulness with the wife taking all the credit for the honesty. Then the husband returns to his wife her bag without the \$26, using her own arguments to a laughing finale why that \$26 belongs to him since he found it. There's no great depth to the plot, but it's a very plain lesson, nicely told, and just suited for skit form. It's doubtful if Mr. Kelly could be improved upon in his role. The young woman taking the neighbor will also be much liked. For a dialog-sketch minus action it's one of the best vaudeville has seen in a very long while. *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, 1916.

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 (Jos. M. Schenck)	FINN-HEIMAN CIRCUIT (Sam Kahl)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
RICKARDS CIRCUIT (Australia) (Chris O. Brown)		MICHIGAN VAUDEVILLE CIRCUIT (W. S. Butterfield)

reproduced this act should have stolen it right or not at all. The comedian has a solo of "The Bug's Going to Get You" number, and "Sweet Cider Time" is made the big song. With some of the dialog more terse and the act shortened to 20 minutes, the small time can handle it, also some of the middle western time that likes girls. It's a mistake to cheat on choristers for the sake of principals. There should never be less than eight. Girly producers had better go down to Henderson's at the Island this summer and see the girls in that "Hello Henderson" revue. Another mistake producers in both vaudeville and legitimate are making is to sacrifice looks in chorus girls in order that some principal woman shall stand out for appearance. Of course much of that is often inside stuff, but it shows very plainly from the front and even if the house is deceived as to the reason they can not be fooled otherwise. This is too late for girl act staggers to cheat. Vaudeville knows all about girl acts. Some of the producers have gotten away with murder in the past. Why or how is their own secret, but it's often guessed at. *Time.*

cottage with the lad who's broke, but meanwhile to save the rich young man for Mae. It's the story set to music. After that the girls got a reward with "They Called it Dixieland" and then was sung something about a motorcycle and the little seat behind, that this act didn't miss any points in delivering. Following which Miss West reappeared in man's dress with silk hat, the couple doing "Walkin' th' Dog" with dance for the finish. The act did very well at the Fifth Avenue Tuesday afternoon. It must have been the act for the house couldn't see the carpet laid across the stage, though neither Mae nor sis wore any clothes that touched the floor. Mae responded to the applause with a speech. She said: "I am very pleased, ladies and gentlemen, you like my new act. It's the first time I have appeared with my sister. They all like her, especially the boys who always fall for her, but that's where I come in—I always take them away from her." Perhaps if Miss West would wear men's dress altogether while upon the stage and stop talking, she would appear to better advantage. With "Sister" they could do a boy-and-girl "sister act." *Time.*

Ralph Herz and Co. (3).

"Where There's a Will" (Comedy Drama).

20 Mins.; Full Stage.

Colonial.

Ralph Herz has a sketch by Edgar Allan Woolf entitled "Where There's a Will" that is a novelty. It is a comedy vehicle suited to Mr. Herz and still containing a dramatic punch that carries it home. There is enough of story for a three-act play and the decidedly clever company supporting Mr. Herz carries the theme along to conviction. The star plays a dual role, worked into the story legitimately and it comes as a distinct surprise, bringing applause. Old Anthony Aloysius Wellman, past eighty and just as crabbed as a man of that age in ill health is bound to be, is about ready to shuffle off. A grandson is named in his will as the principal heir. Nick Wellman, a nephew, wants to discredit Tony in his grandfather's eyes and replace him in the will. The doctors have stated the old man is about to pass away and Nick conspires with Theo. Dwight, the old man's lawyer, to present the grandson in such an evil light that he will be cut off. The two call at the house and supposedly grandfather receives them and listens to their plot, finally consenting to sign a new will which he orders drawn on the spot. After signing it he apparently faints and then the two conspirators congratulate themselves. But while they dim the lights so as to extract the original will from the safe, the grandfather suddenly takes on a new lease of life and discarding a disguise stands before them as young Tony, granddaddy supposedly having overheard all of the plot from an adjoining room. A love story running through the plot holds interest and Carree Clarke, as Laura Neilson, the old man's secretary and in love with young Tony, does it in an intensely, interesting fashion. "Where There's a Will" is a corking sketch for Mr. Herz.

Fred.

COLONIAL.

Sophie Tucker is presenting an act containing everything a vaudeville audience can ask from a headliner. At the Colonial this week she is sharing the top-line honors with Ralph Herz, and Miss Tucker swept the audience off its feet Monday night. They applauded every one of her songs and finally were almost brought to their feet with her closing number. "And They Called It Dixie Land," her opening number after her introduction started her, then "The Blues for Home Sweet Home," "Daddy Come Home," "I've Got a Bungalow," "Walkin' th' Dog," and then "I'll Make Hay While the Sun-shines" and finally "Follow the Flag You Love" with her quintet of boys coming down the aisle playing the brasses put a finishing touch to the act that placed Miss Tucker in the hit class all by herself.

It was a rather unusual house in size, with the heat and the night before the Fourth taken into consideration. The show was a good one with the exception of the two acts that occupied the first two spots on the bill. The Cecile Trio opened and did not seem to have class enough for the Colonial. Diane D'Aubrey filled in the second spot, substituting for Lambert and Fredericks, who failed to show. Miss D'Aubrey was in particularly bad voice. Her lower register showed a huskiness that was grating to the ear. Her repertoire of songs seemed also badly picked. Her opening number was sung so much more effectively from the stage by Irene Bordoni some time ago and Miss D'Aubrey cannot follow her with the same songs. A cigarette advertising song finished her turn. A fault of Miss D'Aubrey's is that she seems to work to the first two spots entirely. The Joe Bogany Troupe got some laughs with their acrobatics.

One of the surprises was the success scored by Hans Hanke whose playing brought substantial applause. Ralph Herz and Co. (New Acts) closed the first part.

The Ward Brothers opened the second half and were followed by Miss Tucker. Bert Fitzgibbon, next to closing, scored his usual, and "The Act Beautiful" closed.

Fred.

Paul McCarty and Elsie Faye.

"Suicide Garden" (Musical Farce).

21 Mins.; Five (Parlor).

Majestic, Chicago.

Chicago, July 5.

Paul McCarty and Elsie Faye are not strangers to the Chicago stage. Mr. McCarty got a local rep when he appeared in "Louisiana Lou" and later in vaudeville with Maybelle Lewis. Miss Faye was with the Elsie Faye Trio at the Majestic earlier in the season. The McCarty-Faye combination made its first appearance at the Majestic Monday afternoon in an act by Herbert Moore, a Chicago writer. A piano in the parlor set was at the disposal of McCarty and there was also the suggestion there was a garden handy so that the suicidal intent of the two young persons could be carried out, if so desired. Moore has done very well and has given McCarty and Faye a vehicle in which they should ride successfully all next season. He has written some snappy patter, with a humor that is crisp, refreshing and away from the stereotyped. Miss Faye never appeared to better advantage. She wore a most becoming gown. Miss Faye carried her end of the dialog superbly, sang well and danced splendidly. McCarty also went right along with credit. Their score was genuine, and the audience clamored for more several minutes after the signal had been flashed for the next act. Leading up to the song, dance and "barber shop chord harmony" and the piano work there is talk of suicide by the duo, each having been turned down by respective sweethearts. The same "killing spot" is picked out. Everything is squared by the "suicides" pledging love to each other. Act is happily conceived and establishes not only McCarty and Faye in good vaudeville grace but speaks a good testimonial for Moore's ability.

Mark.

JEFFERSON.

There wasn't much of a holiday crowd present at the Jefferson Tuesday afternoon, but the few scattered over the lower floor seemed to enjoy the show. From a small time standpoint the show seemed to be "there," although it was rather awkwardly laid out. Eight acts, a news weekly and a five-reel feature picture comprised the program.

Mack and Fox (New Acts) opened the show, although they would have served to much better advantage in the next spot. The Braminos with comedy musical held down the second spot and pulled down fair applause on the second show. The offering is one that can be utilized on any pop show to advantage in an early position.

Lillian Doherty, third, proved almost good enough to have had the next to closing position on this bill. She is opening with "I'm Satisfied with Uncle Sam" and follows it with the "Hula Hula" number used in the Ziegfeld show. She accompanied it with a rather faulty hula dance, or in, however, the best number in her act and should be used to close with. A fishing song with some topical verses after and finally she offers one of those "One Hundred Years Ago" songs that have lost all of their novelty at this late date. With a repertoire of numbers of the right sort Miss Doherty should do better than stay around on the small time. Thiesens's Pets preceded the News Weekly and earned applause with acrobatics.

O'Neal and Gallagher with piano playing and songs followed the picture and were almost the hit of the bill. The girl is of the husky type and gets a lot of laughs with her comedy references to her size. "The Good Old Days Back Home" proved a good opening number, and "Baby Shoes" sung by the man, accompanied himself on the piano, struck a popular note.

Fred J. Gardner, presenting "The Yellow Peril," by Albert Cowles, scored. The act holds a certain red fire appeal and if it were not for the woman it would have scored with greater effect.

Roder and Dean in a ring act closed the show. A Pathe Gold Rooster feature finished off the program.

Fred.

PALACE.

The combination of warm weather and lack of comedy played havoc with the Palace bill Monday night. Consequently few if any went away thoroughly satisfied with the night's entertainment. Individually most of the specialties held up their end, but it could hardly be considered a good show under any circumstances. The house was but lightly dressed until after intermission, and this too interfered with the usual smooth running. There were but few present when Robert Everest's Monkey Circus opened the show proper, following a weekly film which pictured the activities of the eastern millitiamen. Everest's turn amused in spots and seems capable of opening any big time show. There is a noticeable similarity in the Everest arrangement to that of the Roches "Monkey Music Hall" act, both showing before a simian orchestra with monkeys carrying out the cards and both introduce the same routine of tricks. Since Roches has registered a complaint against Everest, alleging the latter has lifted originations of the Roches idea, the matter should be adjusted and the originator protected.

While Solar held second spot with a trio of songs that have long since been embalmed and interred in so far as professional use is concerned. His routine included "Aba Dabba," "Rufus Johnson's Harmony Band" and "You Made Me Love You," the latter in German and French. The songs fit his peculiar style of delivery and this and a cleverly arranged dance managed to carry him through, but if the delivery is his chief asset, he should parallel it with proper song material. Following Solar Evans-Burrows Fontaine and her company of classical dancers (New Acts) did their dance series, with Clark and Verdi following, the first legitimate comedy bit to show. This team represents the best of all double Italian turns, but even they found it rough going at the Palace, just managing to come through for a light hit at the finale. It is no reflection on their general ability, however, for under normal circumstances they should have carried off the evening's comedy honors.

Alex Carr and Co. in "An April Shower" closed the first half, Carr carrying his specialty through on his character efforts alone. There is a fine bit of pathos entailed in the unfolding of this story, and Carr times it to a noisy, never at all touching the melodramatic. The work of his support is worthy of commendation, particularly that of Josephine La Croix.

Nellie Nichols ushered in the second half of the bill with her repertoire of character songs, showing a remarkable improvement in her Italian number, which is now transformed into a descriptive number necessitating the use of the full stage to unfold the same. She closed with "Kelly" (from "Stop This War") offering in addition "A Yiddisher Lullaby" to excellent results.

The evening's honors were divided between the succeeding two numbers, Frital Scheff and White and Cavanagh, the former forced to two encores, which in itself is rather remarkable considering the standing of the thermometer, which didn't encourage applause. The White-Cavanagh turn simply repeated the same results, which in itself says sufficient, and for a closer Folies D'Amour filed the bill. The latter is a posing affair, an attractively built woman acting as background for the lighting machine.

Wynn.

FIFTH AVENUE.

The Fifth Avenue held a very fair crowd for the holiday season. The show ran along nicely, seemingly getting a good start through a horse act opening, with Al Wohlman "No. 2." After that came a girl act, "Courtroom Girls" (New Acts), to be followed by a Roscoe Arbuckle Keystone called "The Bright Lights," which Mr. Arbuckle directed. It's a two-reeler and it has been made a comedy-dramatic story that mixes its fun and dramatics without regard to anything but laughs. It's something out of the ordinary in comic films and looks as though "Fatty" without losing any prestige as a film comedian, is striking out along new lines for screen fun.

"I'm Going Back to Oregon" as an animated ill. song got two or three recalls from the house, both on its melody and picturing. The characters are all familiar to show people, from the only "The Snider, who is sitting at his desk in the opening of the film, calling for Bert Grant to write another number as good as "Rocky Road to Dublin," to Joe Young, the lyric writer of the song, and with the picture shifting to the Lights club-house at Freeport, where a cabaret scene is taken to show the Old Tad (Sam Morton) disgusted with the high life, wanting to go back to his home in Oregon where waits some one (Kitty Morton sitting on the stoop in the Oregon scene). George McKay is the waiter in the cabaret, with Paul Morton and Naomi Glass among the guests. The names of the characters taking part are flashed upon a slide. It is called an "All-Star cast." Dear little Terence Snyder must have put this one across. It's very good, from the song to the pictures, and it looks as though the picture people "lighted up" the Waterson, Berlin & Snyder establishment to get some of the views, as the phone's switchboard operator is included.

Ted Snyder never showed the animated "Rocky Road to Dublin" film, nor has he ever told the reason. One Saturday Ted proposed that as they intended to picture "Rocky Road" the next day at "Coney Island" that was in the winter, and that as Johnnie O'Connor looked like a regular Irishman,

Johnnie should go down with the picture bunch and pose. Ted bawled Johnnie into believing every other caption would read, "The world famous vaudeville critic, Johnnie O'Connor (Wyn), of Variety, watching the composers at the work and waiting to pass upon the merit of the song." Johnnie fell for it and remained up all Saturday night to meet Ted and the crowd at eight the next morning (the earliest Johnnie has ever been up in daylight). Johnnie borrowed a car, packed in the camera, took care of the props, did most of the work and all of the posing, remained at the Island all Sunday up to nine that night, paid for the meals, repacked the traps, nearly froze to death and brought the folks back to New York, gave them a farewell luncheon—and then they didn't put out the picture.

After the ill. song, Mae West and Sister (New Acts) showed, followed by Geo. Kelly and Co. (New Acts) in a sketch, with Billy McDermott next to closing and the Lanette Sisters ending the show.

Sims.

AMERICAN ROOF.

A real summer's bill on the Roof the first half, with one exception, a dramatic sketch in the second part. The first half of the program ran through with a lot of speed and little merit. The opening turn did seven minutes, No. 2, eight minutes, the third act (sketch), 12 minutes, fourth, 15 minutes, and the first part closing, 15 minutes.

The second half four acts, starting with Charles B. Lawlor and Daughters. They and Le Maire and Dawson, next to closing the bill, were the real hits, and about the only ones. Mr. Lawlor and his two girls were liked all the time, though they would have fitted in better closing the first part than did Leona Guernsey, who held that post. Mr. Lawlor and daughters sang the song written by the father, which he and Jim Thornton used when with the Howard Ainslie company in '08, according to Louis Wesley. One of the girls did an Irish number quite well. She has an odd voice of light calibre but with some magnetism in it.

Le Maire and Dawson, the blackface team, kept the house laughing, something the audience needed and liked to do. Before them, little fun and not even a war song had come along. Miss Guernsey was a case in point to open with a war number but she preferred some classical something nobody cared about, and made her best bid with "Sunshine of Your Smile," although her attempt at a protean singing bit, using the prison scene from "Faust" with the three principal characters, was something of an effort that would have gotten her more had she cut the songs appertained to each. But still Miss Guernsey did a fine fall into the straw at the finale. It's not a bad idea for this girl and her changes might suggest that a couple of protean singing numbers like this would fill out an act for her that should do for small time.

Le Maire is using a new finish. His former partner, Dawson, of course is more familiar with his comedy style than was Gilbert Loeue who last appeared with the former. His new finish is a cousin of Britt Wood's playing the mouth organ in the first entrance while Le Maire stands near by, in sight of the audience holding a mouth organ to his mouth. It got them another laugh but the boy should have had a chance for a rag solo in front of the drop after taking his first bow. Instead Le Maire hid behind his back steps, that let the act off more lightly than it should have gone, after the laughs it had gotten before.

The dramatic sketch was "The Blue Diamond" with nine people, eight men and a woman. It is presented on the small time by Irving Cooper. The sketch is the same produced on the big time by Joe Hart. A band of crooks has a blue diamond, which each one steals from the other, with complications that would hardly get anywhere with a regular cast. Certainly the bunch playing it now could not be called regulars.

About the strongest turn of the first part were Nip and Tuck, "No. 2," composed of an acrobat and a contortionist, both talking throughout the act. The acrobat and contortionist are about on a par in their respective lines. Both have some corking stunts, while the comedy talk, not extended, answers the purpose, making their eight minutes seem even shorter. Stanley and Burns opened the show. They are two boys, singing and dancing. While it didn't seem the spot for them, the exigencies of the Roof arrangement may have accounted for that. There is no marked weight to the turn. They did but two numbers and could have taken an encore.

"The Fire Escape," played by Charles DeLand and Co. of two. While the program said it was merry, it could be more truthfully termed noisy. The "fire alarm" was an awful racket, and the girl's screaming ran a close second. It would have to catch one in a fine humor to think this skit was ever merry. It's about a man caught in the bathroom of a hotel suite that held the fire escape. His sweetheart is on the same floor, hearing the alarm, and so rushes in. He's in his abbreviated and so forth.

Al Pinard is the new partner with Sol Goldsmith (formerly Goldsmith and Hoppe). They are probably working in on their comedy and musical act called "The New Salesman." Mr. Goldsmith is using the band leading finish, besides which they both play musical instruments, concertina and brasses.

The program closed by La Palencia and Partner, a Spanish dancing of a kind already familiar in this part of the woods.

Sims.

To the Vaudeville ARTISTS

CHAPTER III

It is exceedingly strange, and to anyone who watches very, very funny, how the managers, both theatrical and vaudeville, repeat themselves. **Apparently they have no new stuff.**

FIRST. Their usual plan of procedure is to attack the leaders (see attacks on Konorah in Germany) of the actors, to attempt and in some cases to succeed in splitting the leaders and the Organizations.

SECOND. That failing, their next procedure is to buy, subsidize or influence leaders and prominent persons in the Organization (see account of Mr. Mudge and U. B. O. recently published).

THIRD. To start dual organizations, promising these organizations anything and everything provided the actors will desert and fight the original Organization (note National Vagrants' Association, also article printed in the last two columns of opposite page).

If the dual organization becomes sufficiently strong to smash the actors' organization, **then both organizations disappear** and the managers are left in supreme control again.

If the dual organization is a failure, then the managers hasten to agree and grant to the original Organization all that the actors wanted, and let the dual organization go to ruin (**note commencement and failure of Vaudeville Comedy Club**).

The second was the plan which was to be worked out on me, and I led up to it in the last installment of these articles, when Mr. Albee sent for me, for I think I proved conclusively, by Mr. Wesley's letter and the other facts, **that Mr. Albee sent for me, and that I did not solicit the interview.**

This is one of Mr. Albee's methods of fighting the actor:—to send for different persons with a view to influence them.

For example, since Mr. Albee became convinced of our strength, he has sent for two Past Presidents of this Organization (talking to one of them for no less than two and one-half hours), in an endeavor to get them to join the National Vagrants' Association, or to accept the presidency. **NEEDLESS TO SAY, THESE GENTLEMEN REFUSED.**

A message was also delivered to another Past President of this Organization, that, if he would give up his activities on behalf of the W. R. A. N. and A. A. A. \$3,000 worth of work would be thrown in his way.

There are also many other prominent and powerful members of this Organization who have been approached and invited, with suggestions of reward, to accept office or the presidency of the National Vagrants' Association. **ALL REFUSED.**

So down the line the U. B. O. went until they were at last enabled to get the six little actors who form the incorporators and officials of the N. V. A.

Therefore, in sending for me, Mr. Albee was just carrying out the ordinary plan adopted by managers all over the world.

* * * * *

The last article left off where Mr. Wesley was taking me up to the United Booking Offices to see Mr. Albee.

We went to the St. James Building, and were taken right up into Mr. Albee's private office. Mr. Wesley introduced

me, and immediately the introduction was made Mr. Albee turned to Mr. Wesley and said, "Get out!" and commenced to talk to me.

His first question was, "What have you come over here for, Mr. Mountford?" I replied, "To earn my living." He said, "Well, if we make you comfortable here and look after you, you won't make any trouble here, will you?" I returned, "To what do you refer?" He said, "Telling these actors to sue us, and commencing summonses against us on these contracts." I laughed, "Oh, Doc Steinert has been talking then, has he?" Mr. Albee smiled and replied, "Well, I know you have been."

"Suppose I have," I went on; "these actors have got contracts. Why don't you play them? Why take over contracts and engage actors if you don't mean to play them?"

"These are not my contracts," he answered; "these are K. & E. contracts." "Yes," I went on; "but you took them over with your eyes open. You knew what you were doing."

"Well," he said, "you see, it isn't so much the people in this country now as it is the people that are coming over. If we could only stop the actors coming over from Great Britain, France and Germany, it would make it a lot easier for us." "Well," I suggested, "that could easily be done if you will tell the actors the truth. I have always found out that actors are the most reasonable beings in the world." "But," said Mr. Albee, "why do they want to come over when they know the conditions?"

"They are forced to come over," I replied. "On the other side a contract is a contract, and when the contract has been made the commission is due the agents, and if those actors do not come over the agents will sue them and recover the commission. **ON THE OTHER SIDE BOTH ACTORS AND MANAGERS HAVE TO PAY THEIR JUST DUES.** When a contract is made, everybody must be paid out of it—managers, actors and agents. Those are the conditions now since the strike, and the actors made it so themselves."

"Well," Mr. Albee returned, "I don't see how that makes it any easier for us." I said, "Certainly it does. If you will tell the actors the situation here, and will either use your influence on the agents not to press for their commissions or pay the agents' commissions yourself, and give the actors contracts to be played next year, when there is not so much congestion here——" He interrupted, "**COULD THAT BE DONE?**" I said, "I am sure of it. You guarantee to pay the agents' commissions and to give all these actors you have under contract on the other side a new contract at the same salary for the same length of time at a date to be agreed upon between them and you, not more than a year ahead, and you will have no difficulty." He said, "That seems a good idea. How can it be done?"

I replied, "Give me your written signed guarantee, and I will forward it to the different Organizations in Europe with an account of this conversation, and, so that all actors will know, publish the agreement in the shape of an advertisement and print it as a full page in the 'Performer' in England, 'Das Programm' in Berlin and the 'Artistes Lyriques' in Paris." He asked, "Will you write the advertisement?" I replied, "With pleasure. Call a stenographer in and I will dictate it."

Mr. Albee called his stenographer in. I told her to make two carbon copies, and I dictated the full page advertisement for these three papers, outlining the above and containing the above conditions and no more. The signature to be published was "E. F. Albee."

When the stenographer returned with the document, I said, "OF COURSE I CAN KEEP ONE OF THESE COPIES SO THAT I SHALL KNOW EXACTLY WHAT HAS BEEN SAID," AND MR. ALBEE SAID, "YES,"—so if Mr. Albee desires to deny this statement he can if he wishes next week print the full page advertisement, the original and one copy of which he has, and if it is any different from what I have said here, then the world will again know who is telling the truth, Mr. Albee or myself.

For, as Mr. Albee and some more gentlemen who have taken occasion to fight me during the course of my somewhat checkered and varied career have found out to their cost, I USUALLY HAVE COPIES AND ORIGINALS OF ALL IMPORTANT DOCUMENTS.

If, when Mr. Albee publishes it, it is not different from what I have related above, then the world will know that, when Mr. Albee in his statement accuses me of visiting the U. B. O. and of attempting to curry favor, he, to use his own statement, "DELIBERATELY AND KNOWINGLY FABRICATES."

While the stenographer was typing this in the other office, Mr. Albee again returned to the subject of what was to happen to me, and again suggested that I should keep my mouth shut, whatever I saw or whatever happened, and that I would "be taken care of." I said, "Mr. Albee, the same offer was made me at home, 3000 miles away, and I am not likely to come over here and to close my mouth and shut my eyes, when I see injustices perpetrated or wrongs done, for the sake of obtaining work with the United Booking Offices."

This is a pretty strong statement to make, but I can prove that I said this, just as I have proved the other statements, and if Mr. Albee likes to deny it I shall be pleased, immediately on the publication of his denial, to produce further proofs of the accuracy of my report of the conversation.

Coolly and calmly, I think I have proven that Mr. Albee did say "Businessmen don't keep promises."

That Mr. Albee did sign the agreement with the White Rats.

That Mr. Albee has never lived up to that agreement with the White Rats.

That Mr. Mudge was receiving money from Mr. Albee.

That Mr. Mudge did his best to run the White Rats in the interests of Mr. Albee.

That I did not try to "curry favor" with the United Booking Offices.

That I did not ask for the interview.

AND NOW I ASK THE PROFESSION TO JUDGE FOR THEMSELVES.

Whose Organization is more likely to be of benefit to the actor?

The National Vaudeville Association, of which the head is really Mr. Albee, or the White Rats Actors' Union, of which one of the heads is Mr. Mountford?

There is no necessity for me to lie to get members into this Organization.

The more the truth is known, the stronger this Organization stands.

It is based on Truth, on Right and on Equity, and for that reason the more it is attacked, the more it is subjected to friction, so **LIKE THE DIAMOND THE BRIGHTER IT SHINES.**

HARRY MOUNTFORD.

(To be continued next week)

Read This Carefully

No! it's not the N. V. A., but it's a big laugh just the same. The managers hope to find A PERCENTAGE OF FOOLS in the legitimate business just as the U. B. O. did in the Vaudeville field.

(Reprinted verbatim from the New York Review, July 1. 1916)

REBELLION RIFE IN ACTORS' EQUITY ASSOCIATION

Some Members Resign and New Organization May
Be Formed.

MANAGERS TO CO-OPERATE

Actors Refuse to Let Themselves Be Forced Into the Union.

There has been a split among the prominent actors who are members of the Actors' Equity Association over the advisability of making a labor union out of the organization, and as a result plans are being made by a large number of actors to form a separate organization. These arrangements have progressed so far that already the union sympathizers among the Equity Association are in despair of ever putting their union program through. Many resignations from the Equity Association are threatened because of disgust with the idea of affiliation with the American Federation of Labor. Some actors have actually tendered their resignations from the Equity Association and pledged themselves to join the new organization.

It is the intention of the actors who are back of the new association to work in harmony with managers to bring about such reforms as both managers and actors think will improve the status of the actor and his business relations with the manager. Managers have signified their willingness to co-operate with an organization which has for its object bringing about better relations and an improved understanding between the actors and managers generally. Some of the most prominent firms of managers have expressed themselves in favor of a uniform contract for actors which will embody practically all that the Equity Association has been contending for.

If the actors carry out their plans the Equity Association will have a formidable rival in this new organization, which will be enthusiastically supported by the managers in the hope that much real good can be accomplished by it.

In fact, the new scheme is likely to develop into an association of which both actors and managers will be members.

An arbitration board would be appointed, made up equally of actors and managers, so that both sides would be safeguarded in any controversy and genuinely equitable and mutual decisions could be arrived at.

Much of the trouble in the past has been because actors and managers have had no mutual organization, and looked upon each other with distrust in business affairs.

The Actors' Equity Association, standing for actors alone, has only intensified this feeling. This distrust must be allayed if the best interests of all are to be advanced, and it would be done best through an organization with a membership from both sides.

SANGER PICTURE

EUGENE B. SANGER
PRESIDENT

TO THE EXHIBITORS OF THE

GENTLEMEN:

YOU have been accustomed to read in the trade papers every week advertisements relative to the plans of the Picture Industry, and at this moment you are being flooded from all sides with statements from Motion Picture Manufacturers to the effect that a new era is dawning in the moving picture world. You see expressions such as: "We must have a scenario department on NEW AND ORIGINAL LINES, BEST AUTHORS, REAL STARS, CO-OPERATION, SYSTEM, etc."

The purpose of this open letter to you is to set forth a few facts relating to these **TRUMPET CALLS** which will explain the status of the corporation indicated above, and to eliminate from your minds any idea that this organization is "just another new and inexperienced company entering the field."

I will have to use the personal pronoun a number of times, but as I am speaking from actual personal experiences I trust that I will not be accused of seeking advertisement.

I am known to most of the prominent manufacturers. After my first experiences in producing pictures I received many offers to continue directing. I have persistently declined these offers for the obvious reasons that have brought about the so-called **UPHEAVAL** in the motion picture business.

I have been urging manufacturers for years to read the handwriting on the wall, and to eliminate the ignorance and lax methods that were keeping the Exhibitor and the Public from receiving the **BETTER PICTURES THAT COULD BE MADE**.

My one argument was to recognize the fact that the most important department of the photoplay business lay in the brains of **EXPERIENCED AUTHORS AND DRAMATISTS ALLIED WITH RECOGNIZED ACTORS**—and that grey matter was worth more than celluloid and pretentious plants filled with inefficient staffs. In other words, "the play's the thing." As this truth was written by an exceptional and immortal **AUTHOR AND DRAMATIST**, I was not wrong in my premise. This same argument to apply to all the other departments that are units in perfecting the completed reel. **SKILLED MEN AND WOMEN TO HOLD THE LEVERS THAT WOULD SET IN MOTION THE THOUGHTS THAT WOULD LEAD TO PERFECTION**.

I was ridiculed and brushed aside, told to "take the money and hush up." As I did not want to "take the money" under the conditions which my experience told me were all wrong, and recognizing that offers built on false ideas could only be temporary, at best—to be swept aside the moment the Exhibitors and Audiences opened their eyes to an intelligent study of the films—I feel, in view of the fact that fundamental truths are **NOW** trickling through the heads of "the powers that be," that I have **paid** for the right of speaking out and claiming the recognition that I am entitled to, viz.: **ONE OF THE FEW MEN WHO HAS SINCERELY FOUGHT FOR YEARS TO PERPETUATE AND PLACE ON A FIRM AND ARTISTIC BASIS THE GREAT AND NEVER ENDING WORK OF TRYING TO ELUCIDATE AND PHOTOGRAPH—IMAGINATION**.

A number of manufacturers and directors who would not concede any of the points I have indicated are **NOW** blazoning these theories as **DISCOVERIES OF THEIR OWN**, while they are only fundamentals laid down for **us all**—years before many of us were born—by the master minds that have given us the best in Art.

Therefore. Now that **leading Manufacturers** of motion pictures are conceding and advertising at considerable cost the methods **THAT I HAVE PERSISTENTLY SUGGESTED, I OFFER THEM AS MY REFERENCES AND SPONSORS** as to the fitness and ability of the company I am representing to enter the moving picture field and give, with skilled associates, the best that human intelligence can work out.

There will always be differences of opinion on non-essentials, but where the fundamentals are correct and based on the records of the master minds from all avenues of thought, then human endeavor can do no more. Like meets Like. The imaginative author will be offering his thoughts to the human nature seeded more or less in the individuals who make up the audiences he would appeal to. The born writer or musician can only reach perfection by guiding his **Intuition** from a trained or educated foundation of his vocation. You cannot expect a per se tinsmith, who knows nothing of music and the handling of a violin to take up that instrument and fit in with the finished orchestra of the Metropolitan Opera House. This same rule applies to the writing of scenarios. And yet the moving picture manufacturers have been assuming that **ANYBODY COULD WRITE A STORY VIRILE AND IMAGINATIVE ENOUGH TO HOLD THINKING AUDIENCES**. And to prove it they have been offering, until recently, a price that is comparable with the ordinary scenographer's salary. **THINK IT OVER!** The best Authors and Actors in this country agree with me on these points I am indicating. Many of them look upon their entrance into moving pictures as "prostitution of their work," as one expressed it. This sudden offering of big figures to the authors will not alter the condition much. They are, of course, going to take the money, but with the firm belief that the business cannot last much longer because of the lack of understanding they receive from **UNSKILLED REPRESENTATIVES OF MANY CONCERNS**. There is now a mad scramble to picturize every well-known book or play without very deep consideration as to the fitness of many of the stories for picture purposes.

I wrote a pamphlet **four years ago** entitled: "Analyzing the Motion Picture," and it was republished in the New York Dramatic Mirror on March 11, 1914. I shall quote some excerpts from it to show that my judgment and foresight **Four Years ago** were correct in view of the fact that now in **1916** well known newspapers are saying the **same things**.

New York Dramatic Mirror (Sanger) 1914.

The Scenario Department

Take the case of the story or theme which is the foundation of the whole plant devoted to the animated picture. The magazines, notwithstanding the fact that the best literary men and women in the world are submitting tales every day that must have originality of thought, construction, etc., find it necessary to offer bonuses and prizes for stories. The short story, if it is good, can find a ready market.

A picture organ stated not long ago that only two per cent. of the scenarios submitted were of value. And why? Has not the ridiculous price paid for photoplays something to do with this condition? The terms quoted by most of the picture people will not attract capable writers, even if they be unknown, because of the larger returns offered by the magazines. In consequence of this condition office boys, maids and others without perhaps any literary training whatsoever, are sending scenarios to the picture studios.

The editor of the scenario department of one of the big studios confessed to me that she had had only six weeks' experience in picking out stories, and yet this lady, a novice, was in a position to criticize and reject manuscripts of experienced writers who might be taking a "fling at the photoplay."

The New York Globe (About Town) 1916.

Their troubles are due wholly to their allowing their scenarios to be passed upon by \$20 a week girls or men. The story is the important thing, and it is important because they can get actors and directors and scenery and camera men. It takes brains to be a scenario chooser. * * *

PLAYS CORPORATION

AEOLIAN HALL
33 WEST FORTY-SECOND STREET, NEW YORK CITY

MOVING PICTURE WORLD

The New York Globe (Louis Sherwin) 1916.

Putting aside the humbug of talking about motion pictures Dramatic "Art," what earthly incentive have the authors to do decent work? They have been exploited, underpaid, flouted and often deliberately robbed by motion picture managers. The latter boast loudly of the enormous sums they spend on actors, properties, scenery, lighting effects, etc. An expenditure of \$100,000 on the production of a film is thought very little of in these days. But what percentage of that does the author receive? Not even 10. He thinks himself lucky if he gets \$1,500 for a scenario. A price above the average is \$100 a reel. A profit of \$50,000 net, mind you, on a film is not exceptional. But DOES THE AUTHOR GET HIS SHARE? ASK HIM.

New York Dramatic Mirror (Sanger) 1914.

In the days of the "'49 gold craze" everybody flocked to California: professor, laborer, doctor, clerk, office boy, etc., with no training for mining, but all expecting to pick up gold without any knowledge of mineralogy. The result was a chaotic mass of humanity digging madly everywhere on any chance suggestion as to location, some winning by sheer luck, others falling by the way-side and hindering with their tales those who were prepared to set about the work systematically and with some definite knowledge. This is about the same condition in the motion picture business to-day, notwithstanding the specious newspaper articles to the contrary.

These articles only dilate upon the wonders of animated photography, which we all know and appreciate, but nothing is said as to how "the men behind the guns" are conducting their plants. California, after the gold craze had steadied down, commenced to weed out the riff-raff and all those who did not strive for the common good and development. Not so with the motion picture manufacturers. They are still retaining to a great extent the old ideas and men, who—like the "forty-niners," tumbled into the field—now assert that they were the pioneers of the motion picture, and their ideas are the only ones to hold to.

Many of the manufacturers, being ignorant of the producing details of the business, which they should know the same as any trained merchant who familiarizes himself with all points of his business are afraid to listen to anybody else, and content themselves with the fact that they are picking up the nuggets. These men are not to be condemned; they are to be censured for their lack of enterprise in not getting in closer touch with their business. Eighty per cent of the American films will verify my statements.

New York Dramatic Mirror (Sanger) 1914.

A business which is catering to the education, imagination and dramatic instinct of the whole country in the hands almost entirely of stage managers, a distinct type, deficient in initiative and artistic training.

There is a wide distinction between the stage director, or "producer," and the stage manager. It does not seem to be known to the motion picture merchant or the general public, so I will explain this difference. * * * * * director, or producer, retires and the stage manager merely follows the manuscript, rings up and down the curtain. The motion picture studios are filled with stage managers, not stage directors or producers. They are not CREATORS.

Life (Metcalfe) Oct. 14, 1915.

* * * to sit down before their screens with competent authors and producers of stage plays and take counsel from these as to the things to be cut out which are more or less interesting photographically, but which interfere with dramatic action. * * * * *

New York Dramatic Mirror (Sanger) 1914.

A very prominent pioneer stage manager has been telling the manufacturer that there is a vast difference in acting as expressed in front of the camera, and that the trained legitimate actor cannot fill the requirements. In fact, actors per se are not wanted. Yes—there is a difference. The silent picture has revived in facial expression and gesture the art of pantomime. Who is most qualified to hang out his shingle and practice this art? The men and women who have learned to express repose, laughter, tears—gained from the playing of important parts, with years of experience back of them? Or the man or the woman who has, in the main, only been in the chorus with its set, limited and mechanical routine? The majority of picture players have had only this narrow training and many of the women are MEDIUM ARTISTS' MODELS, NOT ACTRESSES.

Question?

WHAT WOULD THE BIG COMPANIES DO TODAY IF IT WERE NOT FOR ACTORS OF PROMINENCE?

New York Dramatic Mirror (Sanger) 1914.

Of late years experienced actors have been able to secure important engagements, and there are also some real directors—who are the exceptions to what I am condemning in the stage managers—which is a hopeful sign that better methods are in store. But the vital point is this: The pioneer stage managers know that the moment they permit the real actor and the competent stage director to take hold of the production of motion pictures the exodus of mediocrity commences, and they are disparaging, and will continue to—the only methods that should prevail.

The day is not far off. The public has been accustomed to the operation of the camera, the newness has worn off, and they are demanding better stories and acting.

I found in regard to the staging of moving pictures that the closer I followed the methods of the regular stage the better results were obtainable. I was restricted as to space, it is true, but I prepared my work for the camera just as I had for the footlights. When I arrived at the completed point the responsibility from then on rested upon the shoulders of the camera and the developing plant, which are separate departments entirely and must have their experts with whom the stage director should co-operate, adapt and compromise.

If it is to be a matter purely of photography, then the picture people should not bother so much about the stories which require men and women to interpret them. The studios should be named portrait galleries—devoted to the taking of faces, and the mechanical movements of the body.

But where the story is so prominent, and the actor is required to express, it is pretty presumptuous, to say the least, to ask these two old professions, playwriting and acting, to join forces with photography and remain passive. They are entitled to the privilege of experimenting with the different methods that the master writers and actors of all periods have learned to be effective.

No—these two mature vocations cannot be disposed of so peremptorily as if they were novices. There should be discussion and experiment on these points, not argument and finality—between which there is a wide distinction.

There are many references I could give on this subject relative to the change of front on the part of the manufacturers—all proving that this company I am representing is not entering the field "among those present," but with an organization composed of skilled men and women who are alive to the possibilities of the artistic worth of motion pictures and whose ideas are NOW being recognized as THE ONLY ONES to bring about the perfected reel—and I register the fact that I am not following in the trail of any of the so-called Master Motion Picture Directors—my theories have been proved correct and they are, after all, only the fundamentals that have been practiced by the trained men and women of the theater for years.

CENSORSHIP

It is not generally known that during a chance conversation with one of the principal officers of a very prominent company, and whom I consider one of the ablest men in the business, that some remarks of mine relative to censorship brought forth from this gentleman the sudden request for me to go to the preliminary hearing of the Censorship Bill at Washington to speak to the Congressmen. I replied: "They are censoring the stories that are being presented, are they not?" "Yes," he said. "Well," I answered, "as you have had manufacturers, positive film, negative film, capital, etc., poured into the ears of the Congressmen, why not let a representative of those who make the photo-plays, namely, the Authors, Actors, Stage Directors, have a chance to give the Congressmen some facts they really ought to know?" This gentleman saw the advisability of my suggestion and rushed a telegram to Washington saying I was coming. This was the night before the last day of the hearing of the Bill.

When I arrived in Washington the next day I was told that a well-known criminal lawyer was to be the principal speaker of the night and that I was scheduled to follow him. The Sponsors of the Bill were there and seemed to look upon the whole picture business as a murder case and the argument presented in opposition by the distinguished attorney was consistent with this view. When the able counselor had finished his address, there was an aftermath of interpolated speeches on the camera, films, projecting rooms, developing plants, etc., etc. At this point the time allotted for the hearing of the Bill had been consumed and the representative who had been sent to speak for the REAL MAKERS OF THE PHOTO-PLAY, namely: the AUTHORS, ACTORS and STAGE DIRECTORS, was never heard. Since then the question of censorship has been taken up by many prominent authors.

But do not make a mountain of this mole-hill called CENSORSHIP. Let us all produce CLEAN AND EXPERT PICTURES and we need not bother about Censors any more than we heed a policeman in the street when we are observing the laws and going about our business as normal, healthy-minded people.

EUGENE [B. SANGER.

Note: Applicants for production engagements will kindly refrain from calling at this office except by appointment.

FAMOUS PLAYERS—LASKY CORPORATION



announces

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This combination of the two greatest photoplay producing companies, the Famous Players Film Company, and the Jesse L. Lasky Feature Play Company assures

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—AND MANY OTHERS—

FAMOUS PLAYERS—LASKY CORPORATION

485 FIFTH AVENUE, NEW YORK CITY

Adolph Zukor, President

Jesse L. Lasky, Vice-President

Samuel Goldfish, Chairman of Board of Directors

Daniel Frohman and Cecil B. DeMille, Producing Managers

The above announcement of the merger of two of the four great producing companies, Famous Players, Lasky, Morosco and Pallas, which create the Paramount Program, guarantees to

PARAMOUNT EXHIBITORS

- 1.—That the great producers who have made the names of "Famous Players" and "Lasky" criterions of the feature film will remain permanently on the Paramount Program under the most favorable conditions.
- 2.—That a new perfection of photoplay production will result from the union under one artistic management of these celebrated stars, and—
- 3.—TWENTY-THREE YEARS MORE OF PROSPERITY AND PRESTIGE

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CAPRICE of the MOUNTAINS
A Refreshing Story of the Out-of-Doors
BY CLARENCE J. HARRIS
DIRECTED BY JOHN G. ADOLFI
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EQUITABLE MOTION PICTURE CORPORATION
RELEASING THROUGH
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YVONNE
CHAI

E

OPPELLE

H. B. MARINELLI

BRADY IN SCATHING SPEECH SOUNDS WARNING TO FILM MEN

Head of the World Film Corp. Tells Exhibitors Not to Be Held Up by Adventurers and Grafters. Danger in Cliques. Orders All Clara Kimball Young Releases Shelved.

That the men who have made promoting and stock juggling a vocation and selected the motion picture field as the most lucrative, will find it just a little bit harder in the future than the past, was the keynote of the speech of William A. Brady at the testimonial dinner to Lee Ochs at Reisenweber's June 28.

About five hundred people were gathered when, following a talk by W. W. Irwin of V-L-S-E., toastmaster Rubin introduced William A. Brady as the next speaker.

Mr. Brady took the exhibitor into his confidence and allowed his voice to carry out what his mind had developed from observation and experience.

"I want to say this," he began, "if you fellows allow every adventurer, grafter and pettifogger who controls the destinies of some star, made prominent by your efforts, to start a special company, raise the rental prices to three times what they are now, within the next three months every man at the head of a program will do the same thing and your service will cost you just four hundred per cent. more than it is today."

After telling the gathering how dangerous cliques were and that he noticed during the recent dinner at Delmonico's that cliques were beginning to form, and that they should unify, if they hope to be vital, Mr. Brady said:

"The program is the life and sinew of your business. It is not right that any adventurer should organize some special sort of release to wreck your program. If this is started there is not one of the program makers who is not wise enough to form as many special companies as he wishes and you'll find if this comes to pass that you will be facing the same danger the theatrical man faced. If you encourage this sort of thing you will find that by the first of January the present product will cost you four hundred per cent. more. You must suppress certain schemes now being formed to bunk the exhibitor. If you are going to incorporate a lot of actors who have gained importance through your efforts you are going to force the cost of releases out of sight. Instead of fifty-two pictures a year there will be twelve and the cost will be four times greater."

During Mr. Brady's talk the name of Selznick was mentioned. While Mr. Brady mentioned no names, nor made any direct inferences, every one seemed to feel whom the shafts were directed at.

When Mr. Brady concluded with a

good natured announcement that a good performer knew when to sit down, the crowd was almost unanimous in wanting him to continue.

Immediately after the dinner a number of important exhibitors appealed to him to go to Chicago and make a speech along the same lines on the convention floor. He promised he would, if in the opinion of the exhibitor it would be any value to the industry.

Selznick, accepting the "warning" as applied to himself, says: "It is true they had Clara Kimball Young in the past for pictures at \$25 a day, but Miss Young carried the remainder of the program which was inferior to her features. I wish to go on record as saying that if, in the future, any exhibitor finds he does not make more money with Miss Young's pictures at \$100 a day than he did when he paid \$25, I stand ready to fund him his rental charge. I am willing to assume the entire gamble."

William A. Brady, in his post as director-general of the World Film Corporation, has sent out a circular letter to all his exchanges, notifying them to withdraw from the market all Clara Kimball Young releases, with the exception of "The Feast of Life." The circular goes on to say: "We do not propose from now on to trade upon Clara Kimball Young. She has left us, formed a company of her own, and we are bidding her God-speed and good luck, and from now on we are depending upon the initiative and energy of your general manager. He will guarantee you that in a very few days he will provide something which is as strong as Miss Clara Kimball Young. Meantime, we want some results from other old subjects."

"CHILDREN" FILM IN BOSTON. Boston, July 5.

Although the Shubert attempts to foment a controversy over the merits of "Where Are My Children" did not succeed to any extent, the campaign of advertising brought immediate results, and on opening night the Majestic was jammed. The turnaway was estimated at 2,000, a damp and threatening "night before the 4th" driving the crowds to the theatres. The local censorship commission, considered one of the most rigid in the country, virtually ignored the abortion film, apparently seeing the hand of the press agent and desiring to defer interference until a real complaint was received.

BAR ALL CHILDREN.

On Wednesday an order issued by the head of the License Bureau at the request of the Department of Health, barring all children under the age of 16 from the moving picture theatres, became effective. The reason for the issuance of the order is the epidemic of infantile paralysis which is raging in Greater New York.

On Wednesday it was stated that it might be fall before the epidemic would be under control. At the same time, 25 deaths and 59 new cases were reported on July 4.

It was at first intended to close the theatres entirely, but on the plea of a committee of motion picture exhibitors that the present restriction was severe enough and would lop off not less than 25 per cent. of their patronage, the authorities were inclined to be as lenient as they could, consistent with safety. It is figured that the smaller picture houses will close up at the rate of fifty a week if the embargo against children is maintained for any length of time, and it is possible the age limit may be reduced to 13, as not many children over 13 have been stricken. It is one of the most serious things the exhibitors have been called upon to face.

This children's embargo applies not only to picture houses, but to the regular theatres—in fact, every place of public assemblage under the jurisdiction of the License Department. Heretofore all rulings have been sent out by mail, but in this instance the inspectors are making personal notification, so there may be no quibbling.

ROWLAND SUES AGAIN.

Richard A. Rowland has begun an action in equity against the various manufacturers comprising the General Film Co.

The action is brought to recover the value of the preferred stock in the General owned by the complainant, the value of which, Rowland alleges, has been destroyed by the acts of the defendants.



LINA CAVALIERI

"THE SHADOW OF HER PAST" is the title of the next feature on the PATHE GOLD ROOSTER program, slated for release in the week beginning July 17.

The film features LINA CAVALIERI, heralded as "the most beautiful woman in the world," and her husband, LUCIEN MURATORE, (who directed the production of the picture).

This is Cavalieri's second appearance in photodrama, her first having been that of Manon, in "Manon Lescaut."

FAMOUS PLAYERS-LASKY MERGER.

The chief topic of conversation in filmdom the past week was the Famous Players-Lasky merger. It takes the form of a \$12,500,000 producing corporation. The large resources of the two big producing concerns are now united under one administration.

The officers are Adolph Zukor, president; Jesse L. Lasky, vice president; Samuel Goldfish, chairman of the board of directors; Arthur S. Friend, treasurer; E. J. Ludvigh, secretary. In addition to the officers the directors are Cecil B. DeMille, William C. Demorest, Daniel Frohman, Albert A. Kaufman, Frederick G. Lee, Emil E. Shauer. Mr. Lee is president of the Broadway Trust Co., and Mr. Demorest is president of the Realty Trust Co. This, coupled with the emphatic declaration that none of the capital stock will be offered to the public, indicates that the new concern is plentifully supplied with funds.

It is understood that in addition to its regular releases on the Paramount program, the new corporation is to produce a number of eight to ten reel masterpieces, which are to be distributed as special releases and will compete for first honors as master productions on a large scale. No limit will be set on the amount of money to be spent on these special productions and while they won't be on the regular Paramount programs, will, in some instances, be released through the various Paramount exchanges. In other words they will be open market pictures and disposed of at the best terms procurable in the respective territories.

A director of the corporation, when asked why, in face of the expressed declaration that no stock would be offered the public for sale, there was so large a capitalization, replied that the sum represented the value of the merged organizations, based upon their ability to pay dividends at the rate of 10 per cent. per annum.

WOODS' NEXT FILM MOVE.

The next move of A. H. Woods in moving pictures will be an important one, from a trade point of view, it is said, owing to Mr. Woods' intention to freely mingle with what is commonly known as "the \$2 picture."

Although several of the old stage plays of Woods' have been distributed under the Pathe banner, and with which both parties to the agreement appear amply satisfied, Woods still retains all rights to many of his speaking stage successes. Some of these are world wide known and are susceptible of being filmed to any extent a producer may care to go.

With the plays, able casts and unlimited money, Mr. Woods is reported of the belief he can convert each of the pieces into scenario form for special feature films, that when completed will have no trouble at retailing up to \$1.50 and \$2 at the box office, showing over a carefully arranged route as a full entertainment, when not disposed of in state rights.

Woods is reported working out the details and interviewing several people in this connection.

NEWS OF THE FILM WORLD

It is reported that, beginning in August or September, Pathe will release two features a month on its Gold Rooster Program instead of one. The Five Million Dollar Serial Program, approved by Mr. Berst, provides for an unbroken chain of two continued photoplays. Among the other features that will strengthen Pathe's greater program are the Lonesome Luke comedies, Goldberg cartoons, Pathe News, Heinle and Louis comedies, colored scenic and educational subjects. The new plans, as they affect the Gold Rooster Program, are of particular significance in view of the attitude of other prominent producers regarding feature plays. Mr. Berst's plan to increase the feature output to meet an increasing demand at a time when most of the others are forced to cut, indicates the unusually strong position in which the Pathe company is entrenched today. Pathe is getting its features on the open market policy. Some of the largest independent producing companies in the industry will contribute to the Gold Rooster Program.

Victor Herbert is grieved that any one should accuse him of having been a party to an attack on Germany through his composition of an original operatic score for Thomas Dixon's "The Fall of a Nation." He calls attention to the fact that he is Irish born and of strong Germanic sympathies by reason of his musical training and achievements. He is not against anybody, he insists, but is for America!

Lucille Baird, formerly with the Vitagraph, was taken to the United Hospital, Portchester, N. Y., on June 29, suffering from a fracture of the skull and lacerations, sustained in an automobile smashup which occurred at 2.30 that A. M. Two Yale students, who were the woman's companions in the car at the time of the accident, were held on nominal bail to await the result of her injuries.

Cy De Vry, the animal trainer at Lincoln Park, Chicago, is in receipt of an offer from William N. Bell to go to California and take charge of the Bell Movie Menagerie there. Unless the Park Commissioners come to an understanding shortly De Vry will quit the park.

Pearl White has received a compliment from one of the Pathe's salesmen, G. E. Malliard, of the Philadelphia office. Mr. Malliard's home was recently visited by the stork, and he became the father of a very fine nine and a half pound baby. Mr. Malliard has christened the youngster "Pearl White Malliard."

Lewis J. Selznick posted a notice to his employees last week to the effect that all those who wished to enlist for service in Mexico would have their salary paid in full during their absence and their positions held open for them indefinitely. None enlisted.

More than twenty indictments were handed down last week at the County Court House in Jersey City, all drawn against the proprietors of moving picture houses who have been guilty of admitting minors without adult guardians.

Theda Bara, the Fox film star, presented Ethel Daschow, a sister of Mme. Rosenberg, the theatrical dressmaker, with a beautiful pin of diamonds and pearls on her graduation with honors from the Washington Irving High School.

According to J. A. Berst, vice-president and general manager of Pathe, the town of McMinnville, Ore., with a population of 2,500, has a regularly appointed Board of Censors.

Sara Alexander, who began her stage career in the fifties, and is now a screen actress, is writing her memoirs. She is over eighty years old.

"America Preparing" is the title of a ten-reeler that is to be shown at the Lyric theatre, beginning July 10.

Victor Sutherland has joined the Fox forces. He will be leading man in the new Virginia Pearson picture now being screened.

Edward J. LeSaint has joined the Lasky studio at Hollywood as director.

Rube Goldberg, the cartoonist, is engaged to be married to Miss Irma Seeman.

COAST PICTURE NEWS.

By GUY PRICE.

A. Carlos, William Fox's right-hand man, is here looking after the interests of the local studio.

Geraldine Farrar began work on her new picture for Lasky Monday.

Mrs. Alexander Pantagos is in the city. Her husband will be here shortly to look into his film plant arrangements.

The Hearst Weekly has invaded two more Los Angeles theatres—Clune's Broadway and Miller's.

Myrtle Stedman has recovered from an affliction to her eyes.

Hal Davis, a vaudeville man, was married to one of the Olde Tyme Song Revue girls, which played the Hip last week.

Reed Heustis, with Fox's local studio, has returned from the east.

Baron Long gave a professional night at his Vernon Country club recently in which many prominent stars participated.

De Wolf Hopper is to appear in two-reel comedies for the Triangle.

When Fay Tincher purchases a new wardrobe it is worth chronicling in the local society columns.

Winifred Westover is a newcomer to the Fine Arts studio.

Edna Goodrich is having the time of her eventful young life here in pictures.

CIVILIZATION'S CHI. PREMIER.

Chicago, July 5.

To all appearances it looks as though the Thomas H. Ince film spectacle "Civilization" is going to enjoy continued box-office prosperity in Chicago if the attendance since the opening night can be taken as a criterion. The success of the big picture at Cohan's Grand opera house is all the more notable in the face of considerable film "opposition" here and follows the brief run of the Clune photoplay spectacle "Ramona" at the Auditorium.

It was a packed house which greeted the opening night of "Civilization" June 30, and everything went through without a miss. The interest in the film has been unusual, and, strange to say, there has been a demand for seats from the ticket brokers.

The opening brought H. E. Aitken, head of the Triangle; Al. H. Woods, who has an interest in the film, and Director Ince himself. The Chicago audience received the picture with open arms, and the enthusiasm and applause at the close resulted in Ince being forced to make a speech.

The picture was produced with much pomp. The house had been specially decorated and the stage set appropriately with a brand new plush curtain bearing Ince's name as a special adornment. Prior to the picture proper a prolog with 50 people participating was well staged and the accompanying music proved a feature.

The advertised prices reach a dollar, top. The executive staff comprises: General representative, J. Parker Read, Jr.; musical director, Victor L. Schertzinger; stage director, William R. Rochester; press representatives, Lou M. Houseman and J. L. Bernard, with Leander Richardson on from New York to do some special press agenting for the film; publicity, Lena Falk Gertsen.

"PURITY" AT \$100 A DAY.

"Purity," the six-reel special feature with Audrey Munson as the star, which was produced by the American Film Co., will be released through the Mutual as a special release. Already exhibitors are clamoring for the picture even though the price on the feature is placed at \$100, and without having seen the picture they are willing to book the film.

S. L. Rothapel of the Rialto is trying to make a special arrangement with the Mutual for a special booking of one week at his house before the picture is generally released.

BIG THREE IN CHI.

Chicago, July 5.

H. E. Aitken, Thos. Ince and D. W. Griffith are all in Chicago. The fact that the big trio in the Triangle were present here at the same time gave rise to many rumors.

Ten Cents a Dozen.

For the summer months Joe Vion has inaugurated a policy of a twelve-reel program for his Crescent theatre in the Bronx and has flooded the neighborhood with placards the catchline of which reads: "Ten Cents a Dozen." Another good line on the card reads: "Quality With Quantity."

SHELVING "DAMAGED GOODS."

The film version of Brieux's play, "Damaged Goods," which has been released through the Mutual Film Corporation, will be withdrawn from the market Sept. 1. There are seven prints of the picture working at present and the film is still establishing box office records throughout the country, but the Mutual people are shelving the picture for the time being because they have another sociological subject.

J. C. Graham, assistant general manager of the Mutual, stated recently that he believed that firms that were marketing feature films were making a mistake in permitting their subjects to be booked continually until they had fallen so greatly in price as to be marketed for from fifty cents to a dollar a reel. If the big firms were to pull features off the market when they have run their usual course of life and shelve them for a year or so, a certain average price could be maintained and it would also lengthen the life of a film subject for a year or two years of retirement a standard subject like "Damaged Goods" can be revived and reissued and it will then demand almost as big a price as it did on its original issue.

This is what is being done by the Mutual in the case of the "Damaged Goods" feature and it will undoubtedly establish a precedent which will be followed by the Mutual in the future on all special releases.

COMMON LAW AT STUDEBAKER.

Chicago, July 5.

Plans were consummated Monday upon the arrival here of Lewis Selznick, and his subsequent conference with Aaron Jones, of Jones, Linick & Schaefer, for the first of the Clara Kimball Young releases, "The Common Law," at the Studebaker about the middle of next September.

Selznick is also here to attend the big moving picture exhibitors' exposition in the Coliseum.

BEYFUSS RUSHES WEST.

Alexander Beyfuss, of the California Motion Picture Corp., who came to New York for the special showing of "The Woman Who Dared," was unexpectedly called west Monday by wire and rushed off, leaving several important matters here unfinished. He will return east within the current month.

NEW WORLD EXECUTIVE.

Ricord Gradwell is now executive manager and in charge of the sales and service department of the World Film Corp. He hails from Chicago and was formerly connected with the Oliver Typewriter Co.

NEW INCORPORATIONS.

Sports Film Corporation, motion pictures, films, apparatus, musical instruments, booking agency, \$5,000; G. Kuck, F. Davis, J. P. McDonnell, 248 Sherman ave., N. Y. C.

The Viking Program, Inc., N. Y. C., general motion picture business, \$1,000; W. L. Wicklander, D. L. Russell and Wm. J. Jones.

The Nantux Holding Corp., N. Y. C., to manufacture and deal in motion picture films and engage in realty and construction business, \$250,000; Harry Harris, Clifford G. Ludvugh and Ralph A. Kohn.

Harry Watson, Jr.

(BICKEL and WATSON)

"MUSTY SUFFER"

(George Kleine Studio)

Mabel Taliaferro

Rolfe-Metro

THE GIRL WITH THE GREEN EYES.

The Pathe Company has released a feature that was made by the Popular Plays and Players Company under the direction of Herbert Blache entitled "The Girl With The Green Eyes" in which Katherine Kaelred and Julian L'Estrange are featured with Edith Lytle as the principal member of the supporting cast. The picture is a visualization of Clyde Fitch's story of the same title in which Edna Goodrich starred some years ago. Just how a Popular Plays and Players picture managed to get on the Pathe program at this stage of the game is rather a question, for there is nothing wrong with "The Girl With The Green Eyes" that would cause the Metro, through whom the P. P. & P. Co. is releasing, to reject it. As a matter of fact the picture is a good one, although Mr. L'Estrange is not of a type generally adapted to pictures. His full face poses before the camera are all that could be desired, but his three quarters faces and profiles are decidedly off. The manner in which the director has screened Mr. Fitch's story will prove satisfying to any movie audience and the picture should prove a money getter for the Pathe Exchange. Fred.

THE SELFISH WOMAN.

Tom Morley Wallace Reid
Alice Hale Morley (his wife) Gleo Ridgley
Mrs. Hale, Alice's mother Mrs. James Neill
Thomas Morley, Sr. Charles Arling
Donald McKenzie Joseph King
Indian Servant Jane Wolf
Jim William Elmer
Mike Horace B. Carpenter
Foreman Bob Fleming
Sheriff Milton Brown

The story of "The Selfish Woman" a Lasky (Paramount) feature by Hector Turnbull, is not as good as most Lasky scenarios, but it is so capably handled that this is not altogether apparent. A young girl marries the son of a rich man, mainly because his prospects are good. The young man's father offers him a partnership to quit a railroad construction job, but the boy has given his

word and determines to go through with it. His father takes the new wife aside and promises her a million dollars if she will see the construction work is not completed on schedule time. She performs a number of contemptible things, such as altering the meaning of her husband's telegrams, etc., even to providing money to precipitate a strike. Before it is altogether too late she learns to love her husband and makes a wild ride to the sheriff for aid and confronting the mob tells them she is a traitor and had doubled-crossed her husband. Eventually it all comes out right. The visualization is much more effective than the telling in cold type. Jolo.

THE CAPTIVE GOD.

Chilapa Wm. S. Hart
Lolomi Enid Markey
Mexitli P. D. Tabler
Tecolote Dorothy Dalton
Montezuma Robert McKim
Maya Herbert Farjean
Tuyos Robert Kortman

The latest Thos. Ince production under the title of "The Captive God" with William S. Hart as the star proves a veritable triumph for the star, the author, and above all the director. It is also a distinct triumph for the technical director of the production and for the photographer. The story is one of the type that has long held sway in the popular fiction magazines. It is at once thrilling and carries an air of mystic romance that is compelling. Monte M. Ketterjohn is the author who chose as his subject principals the Aztecs of early Mexico and the Indian tribes that were the cliff dwellers of the territory now known as Arizona and New Mexico. The filmized version of the author's writing tells the story effectively and the picture is one that should attract money to the box office. Chilapa (William S. Hart) born of Spanish parentage, is washed ashore somewhere along the coast of lower California or Mexico and adopted and brought up by the more peaceful cliff dwellers. The picture jumps a number of years and

Chilapa has grown to manhood's estate and is practically the chief of the tribe. The Aztecs attack and capture a greater part of the wealth of the tribe and all of the women and children. Chilapa escapes with some of his warriors and in time manages to obtain the assistance of a number of tribes and a war on the Aztecs is planned. Chilapa scouting in advance is captured. Montezuma's daughter Lolomi, falls in love with him and although her hand is promised to Mexitli, the Aztec warrior who conquered the more peaceful tribes, she wishes to wed Chilapa. Her pleas in his behalf are in vain and he is to be offered as a religious sacrifice to the Gods of the Aztecs. Lolomi bribes one of her countrymen to inform Chilapa's tribe of the death that will be dealt out to their chieftain and they arrive in time to rescue him. The picture abounds with action and some of the battle scenes are most effective. The feature is one of the best the Triangle has released in some time. Fred.

THE MAN FROM BITTER ROOT.

In the selection of the scenario of "The Man from Bitter Root" for William Farnum the William Fox Co. has gone back to the first principles of play construction. We have the big, manly hero, quick with the trigger and always ready to relieve the distressed. The girl's brother dies out west and the hero is believed by the girl, through the machinations of the villain, to have killed him. The villain also covets the girl and the hero's mine. Hero saves a girl of the saloons from being beaten up by her lover. She in turn gets the villain's benchmark drunk in order to find out the plot and warn the hero. Then there is the comedy Chinese servant who aids several times in foiling the villain. We have the big fight for the culmination and the climax with "the girl" in the hero's arms. Crudely elemental but modernly produced and hence will go the route. Jolo.

THE WEAKNESS OF MAN.

David Spencer Holbrook Blinn
Janice Lane Eleanor Woodruff
John Spencer Richard Wangerman
Dr. Stone Charles D. Mackey
"Babble" Norris Alma Hanlon

This is a Peerless, released by the World Film Corp. under the title of "A Bradymade Feature." If the World doesn't stop taking pictures made months ago off of the shelf and branding them with the "Bradymade" seal, that "Bradymade" thing is going to lose all of its value in spite of the tremendous advertising campaign that is being waged to carry

the thought to the minds of the picture going public that the trade name really means something better in feature pictures. "The Weakness of Man" has a story and a thought at the bottom of it, but it is so thoroughly botched up in the screen telling that it is really hard to follow the trend. That there was a thought to the picture in the original form of the story is apparent at times in the flash of brilliancy in the sub-titles, but that there has been some monkeying with the picture is also apparent in these self same sub-titles. There was one plot originally outlined for the picture but in the final form in which the feature is placed on the market the story is changed entirely. It would have been better had the picture been turned out as originally planned for then much of the impossible that is now included in the story would have been eliminated. As a feature "The Weakness of Man" is very ordinary and a very much scrambled story. Fred.

THE AMERICAN BEAUTY.

Ruth Cleve Myrtle Steamdan
Mrs. Ellsworth Elliott Dexter
Paul Keith Howard Davies
Robert Lorrimer Jack Livingston
Martin Ellsworth Adelaide Woods
Mrs. Cleve Edward Ayers

"The American Beauty" is a Paramount Pallas feature that starts off rather badly and runs for about 1,500 feet before there is really any way that one can find out what the story is all about. Then the things begin to straighten themselves in one's mind the yarn goes along for another two reels before the love interest becomes apparent, and there are really about 1,500 feet left in which to carry out the story to the satisfaction of the usual movie audience. The story in itself is one that has been used in various forms all too often in feature pictures and this naturally detracts from the value of the picture as a first-class feature. It is the old story of an artist and his model. Only in this case the fifteen hundred feet used up at the opening of the picture was to plant the fact that the girl came of so-called "good" parentage and therefore, when later in the picture the artist falls in love with her after she has posed for his masterpiece, there is no reason why he shouldn't marry her without the danger of being ostracised socially. "The American Beauty" is but a fair example of a feature, although those who go into for the finer technical details will find much to praise in the interior settings of the studios and the art gallery that are employed as the locale for the telling of the story. Fred.

Douglas Fairbanks in "Flirting With Fate"

Again Triangle Exhibitors are offered the opportunity of presenting to their patrons that irresistible star, Douglas Fairbanks. For the week of July 9th he will appear in "Flirting with Fate," a picture in which he repeats the success attained in his previous TRIANGLE PLAYS—"The Habit of Happiness," "His Picture in the Papers," and "Reggie Mixes In."

When this picture was shown at the Rialto in New York recently critics declared it to be one of the best pictures in which Fairbanks had ever appeared.

The popularity of Fairbanks is unquestioned. Many exhibitors have proved that the prominent display of Fairbanks' name will do more to increase box office receipts than any other thing.

Pictures in which Douglas Fairbanks appears are released only by the Triangle Film Corporation. If you are an exhibitor and are not running TRIANGLE PLAYS why not drop us a line for information?

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Refrain.



Give me your smile, The love-light in your eyes,

THE FEATURE BALLAD

THE SUNSHINE OF YOUR SMILE

— REFRAIN —

Give me your smile, The love-light in your eyes,
Life could not hold A fairer Paradise!
Give me the right To love you all the while,
My world forever, The sunshine of your smile.

THE FOLLOWING KEYS AND ARRANGEMENTS
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VIOLIN OR CELLO OBLIGATO PUBLISHED FOR ALL KEYS
 DUET (High and Low Voices, in G).....
 DUET (Mzzo and Low Voices, in F).....
 TRIO (Tenor, Baritone and Bass).....
 TRIO (Soprano, 1st and 2nd Contraltos).....
 CORNET SOLO with ORCHESTRAL
 ACCOMPT. in F.....
 ORCHESTRAL ACCOMPT. for VOICE
 in D, F or G.....
 MALE QUARTETTE (Octave).....
 MIXED QUARTETTE (Octave).....
 PIANO SOLO.....
 WALTZ.....

FILM REVIEWS

THE GRASP OF GREED.

John Meeson C. N. Hammond
 Mustace Meeson Jay Belasco
 Alice Gordon Louise Lovely
 Lady Holmhurst Gretchen Lederer
 Jimmie Lon Chaney
 H. Rider Haggard's novel, "John Meeson's Will," has been adapted for the screen and will be released on July 17, under the title of, "The Grasp of Greed." "It's a Bluebird" was the slogan that was flashed on the screen after the last scene of the picture had faded out. This was a laugh to the reviewers who witnessed the screening, and as a suggestion to the Bluebird people here is one feature that should have the slogan chopped off, for it will do more to discourage and kill patronage for the Bluebird brand of features than any of the features this company has turned out in the past. "The Grasp of Greed" is one of the very best examples of how a scenario reader can go wrong and the one that picked this novel for the purpose of having a picture made should be taken into a back yard with the rest of the live stock and penned up there so he can do no further damage in the future. The story starts off well enough, but after about a reel and a half are passed it becomes apparent that the drama that is being enacted on the screen is more of a comedy. The opening scenes are laid in the home of Alice Gordon and the book publishing house of John Meeson in London. Here the story runs along smoothly enough, but the moment the scene of action moves to the steamer on the way to Australia and then to the desert isle, in which beautiful Alice Gordon, the young authoress, permits her back to be tattooed with the will of John Meeson, the trouble begins, for the yarn takes on an absolutely humorous tinge, through the fact that it has been screened in such an overwhelming melodramatic manner as to become utterly laughable. As a feature "The Grasp of Greed" will not do.

PURITY.

Virtue Audrey Munson
 Thornton Darcy, poet Nigell de Brullier
 Claude Lamarque, artist Alfred Hollingsworth
 Eyll, allegorical character William A. Carroll
 Lanton Black, a voluptuary Jack Brammell
 Judith Lure Howard Gage
 Publisher Josephine Crowell
 Sully Luray Huntley
 Jebb Millard Webb
 Washington Hal Wilson
 Billy George Stone.
 "To the Pure All Things Are Pure" is one of the lines on one of the subtitles leading up to the beginning of "Purity," an allegorical drama in six parts which has been produced by the American Film Co. and which is

shortly to be released by the Mutual as a special feature. Naturally that line eliminates all possibility of censoring the fact that Audrey Munson, the famous model for all of the sculpture that adorned the Panama-Pacific Exposition, walks before the camera about every three hundred feet clad mostly in a smile. But it is this lack of dressing that is going to make "Purity" a bigger box office attraction than was even "Hypocrites," which caused a sensation in film circles about a year ago. At \$100 a day, which is the price the Mutual has set on this feature, exhibitors will fall all over themselves to book the attraction and not for one day either, for "Purity" is the sort of feature that must be booked for three days at least for the theatre to get the full value at the box office. It is one of those features that will advertise itself after the first showing and the announcement of the last screening should necessitate the calling out of the police reserves to keep the crowds from breaking down the doors of the theatres in their efforts to see it. Withal, the picture has an artistic merit. It is cleverly produced, so cleverly in fact that none can point a finger at it and declaim it as immoral, suggestive or salacious. As for the story on which the filmization is founded suffice to say that it is just enough to give ample and legitimate reason for a flash of Miss Munson's physical charms along about every 300 feet, and this when figured out gives an audience about eighteen good peeks at the girl, in just the same state of undress as she would be on entering her morning tub, in the six reels of film that the story uses up in its telling. "Purity" will be one of the season's biggest money getters.

A MATRIMONIAL MARTYR.

A very silly and inconsequential tale is "A Matrimonial Martyr," a Balboa production released under the Pathe Gold Rooster brand, and featuring Ruth Roland. Its only redeeming thing is the magnificent hand-coloring of the film. The story is old-fashioned farce, pure and simple, and worthy of about 1,000 feet of film. Beyond that it was bound to drag. A young girl decides to elope and after meeting her sweethearts decides she doesn't want to. Her uncle, with whom she lives, says she started something and must go through with it. She visits a friend and finally determines to earn her own living. Accepts a post as companion to a termagant society woman with grown-up daughter. She resembles the woman so much that the woman, in going west for a divorce, leaves the girl in her home to impersonate her. (Miss Roland plays both roles—double exposure.) Just why a girl in her teens should resemble a middle aged woman so much that nobody can detect it, is one of those things given to certain

picture audiences to figure out. All kinds of slapstick farcical situations result, culminating with wife getting her divorce and the girl marrying the husband. Silly twaddle. A decade ago it would have been a masterpiece. Jolo.

HEARTS AND SPARKS.

Hank Mann A money lender
 Bobbie Vernon Ingenious young inventor
 Gloria Swanson The girl
 Nick Cogley Her father
 Billie Bennett A stenographer
 Tom Kennedy A crook
 Joe Lee Another crook
 Keystone (Triangle) comedy—and a good one of its kind. Villain holds mortgage on father's home and demands the hand of daughter, who loves a young man who has invented a wireless spark-plug. Young man pleads for time, in which he will win the big auto race and thereby get enough money to pay off the mortgage. Paraphrase travesty on old stock horse melodrama, wherein the garage is burned down, the machine is doped, etc. A number of good, clean, healthy laughs. Jolo.

THE EYE OF THE NIGHT.

David Holden William H. Thompson
 Jane Marjory Wilson
 Rob. Benson Thornton Edwards
 Denby J. P. Lockney
 Mrs. Denby Agnes Herring
 (Triangle) feature were not as good as it is, it will be well worth going to see in order to enjoy one more demonstration of the inimitable artistry of William H. Thompson. He plays the role of a kindly old lighthouse keeper in a narrow-minded fishermen's village in England and is the central character in a life tragedy that is bound to bring tears to your eyes. The story is another "Shore Acres" (not the same tale but another one of the same kind and equally as good). It is the sort of "sob stuff" that rings true, written by C. Gardner Sullivan and directed by Walter Edwards. Mr. Thompson is admirably supported by Marjory Wilson in an emotional insouciant role. Don't miss "The Eye of the Night," with Thompson, as it is one of the best. Jolo.

THE WOMAN WHO DARED.

The California Motion Picture Corp. showed for review and exhibition, in starting at the Rialto last Friday morning, their latest release, "The Woman Who Dared," from novel by C. N. and A. M. Williamson, scenario by Capt. Leslie T. Peacock, directed by George E. Middleton, and starring Beatriz Michelena.

Cut to six reels (it is now about eight), it is sure to prove one of the most absorbing romantic melodramas of modern diplomatic life that has ever been shown upon the screen. It has all the romanticism of "The Three Guardsmen," the melodramatic tenacity of "Sherlock Holmes" or "Arsene Lupin" and the modernity of an up-to-date society play. More rigidly cut and the extraneous matter deleted, the photoplay would move swiftly from one strong situation to another. Conan Doyle, at his best, never concocted more ingenious melodrama and nothing so cumulatively progressive. The plot revolves about the necessity for the French government for securing an internationally important document. A necklace has also been stolen by common burglars and the machinations of two such directly opposed elements of society are finely contrasted. There is nothing left to the maker of melodrama but the background. All the possible moves on the chessboard of love and wickedness have been played. Therefore, it is due to the ingenuity of combining the situations with the excellent ensemble acting of the high grade company organized by the California Co. that the almost certain success of "The Woman Who Dared" is due. It should be an easy picture to cut. Jolo.

THE LITTLE SCHOOL MA'AM.

Nan Dorothy Gish
 Wilbur Howard Elmer Clifton
 Squire Tolliver George Pierce
 Jim Tolliver Jack Brammell
 Old Man Tyler Howard Gage
 Widow Larkin Josephine Crowell
 Sally Luray Huntley
 Jebb Millard Webb
 Washington Hal Wilson
 Billy George Stone.

"The School Ma'am," a Fine Arts (Triangle) production, has an excellent cast, including a rabbit. It seems as if all the recent Fine Arts productions have rabbits in their casts. Rabbits are all right in their way, but they are not particularly interesting as screen performers, so here's registering a protest against the bunnies. Story is by F. E. Woods and Bernard McConville, directed by C. M. and S. A. Franklin, who are masters in stretching out into full length features the slimmest sort of scenarios. In the telling it is a most conventional tale, with regulation types—young school teacher, boob admirer, bucolic school trustees, playwright (in short trousers) visiting the village in search of "local color" for his play, school teacher and playwright lost in the woods all night, scandal, girl loses her job, married playwright, etc. But it is very neatly told and acted, though too long drawn out for a five reeler. Jolo.

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ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (July 10)

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 & Rodolfi Orpheum Los Angeles
 Allen & Howard Keith's Boston

B
 Bimbos The Variety Chicago
 Bowers Walters & Crooker Eagleford Texas
 Brinkman & Steele Sis Variety N Y
 Bruce Al Airdome Fresno Cal

C
 Campbell Craig Keith's Washington
 Carmen Zara J Keith's Boston
 Claudius & Scarlet Variety N Y
 Conila Ray Variety N Y

D
 Dayton Family (12) care Tausig 104 E 14 St N Y
 Devine & Williams Variety N Y

E
 "Edge of World" Forsythe Atlanta
 El Rey Sisters Temple Detroit

F
 Fern Harry Variety N Y
 Fitzgibbons Bert Keith's Washington
 Florence Ruth Variety San Francisco
 "Forty Winks" Majestic Chicago

G
 Gordon Jim & Elgin Mary Variety San Fran
 Granville Dorothy Co Keith's Philadelphia
 Gue & Hall Keith's Washington

H
 Hagans 4 Australian Variety N Y
 Hart Billy In Vaudeville
 Hawthorne's Maids Variety N Y
 Hayward Stafford & Co Variety N Y
 Heather Joie 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
 Kammerer & Howland Feinberg Putnam Bldg
 Ketchem & Cheatum Keith's Washington
 Kila-wah-ya Kathleen Variety N Y
 Kramer & Morton Orpheum San Francisco

L
 Lai Mon Kim Prince Variety N Y

Langdon The Variety N Y
 Leslie Bert Keith's Washington
 Lyons Geo Keith's Boston

M
 Major Carrick Variety N Y
 McWaters & Tyson care Weber Palace Bldg
 Moore & Hauger 1637 Edenside Av Louisville Ky
 Murphy Theo E Dir Arthur Klein

N
 Nash Florence Co Keith's Boston
 Navassar Girls Keith's Philadelphia

O
 Orr Chas Friars Club N Y

P
 Page Hach & M Temple Detroit
 Peters Anita Co Orpheum Los Angeles

R
 Reilly Charlie Variety San Francisco
 Renards 3 Davis Pittsburgh
 Rochester Claire Orpheum San Francisco

S
 Simpson Fannie & Dean Earl Variety N Y
 Stanley Aileen Variety N Y
 St Elmo Carlotta Variety N Y

T
 Thurber & Madison care M S Bentham
 Tighe Harry and Babette Variety N Y

Togan & Geneva Keith's Washington
 Towne Fenimore Cooper Bway Theatre Bldg N Y
 Travers Noel Co Keith's Philadelphia

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

W
 White & Clayton Keith's Philadelphia
 Williams & Segal Keith's Boston

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 Ray
 Adams Mrs Roy
 Adelphi E (C)
 Allen Chas H
 Alvares (C)
 Anderson Jessie (C)
 Anger Tom
 Ardinger Cy
 Ardat Elaine (C)
 Arnold Rena

B
 Bader LaVelle Trio
 Baker Anna
 Barnes & Stock
 Barney (C)
 Beggs & Beggs (C)
 Bentley James
 Benton C E
 Berlin Dean
 Berlin Lulo (C)
 Berlin Co
 Bernie Jessie (C)
 Bertrand Dixie
 Besson Violet
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 Chenet Geo
 Chisholm & Breen
 Christy Molly
 Clark Bert (C)
 Clark Geo A
 Clarr Herbert (C)
 Clay Eveline
 Clifford Steve
 Cody & Cody
 Cohen Harry
 Coleman Mack
 Collins Ruby
 Collins H
 Connolly Bobby
 Cook J A
 Cooper Maude
 Cornella & Adelle
 Corr Amore & Carr
 Coyne Herbert
 Creo Helen

Criss & Adam (G)
 Crossman Henrietta
 Cumming F (C)
 Cushman Jack

D
 Dammerel Geo (G)
 Dare May
 Davis Geo C
 Dawson Sidney
 Day Carita
 De Badie Alton
 DeBatho Lady
 De Costa Tess
 DeGray Sisters (G)
 DeMitt Gertie
 Denning Bob
 Denny Lew
 DePaula & Mellon (G)
 Desmordant Mercedes
 Devine Mr & Mrs
 Dinehart Allan
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Erford Dick Mrs
Evans Jack

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Fatty Chas C (C)
Felbue Thelma (C)
Fern Harry
Ferry Wm
Fitzgerald & Lorens
Fitzhugh Ventia (C)
Flinn Kitty
Follette & Wicks
Forrest Hal
Frances Emma
Francis Milt (C)
Friedkin Mrs Joel

G
Gallagher & Martin
Gardner Irene
Garry Chas J
Geary Arthur
Geers Flying (C)
Germaine Florence (C)
Gibson J & J
Gilbert Eva L
Golden Max
Goodman Ed V
Gordan Bros
Gordon Wm
Gorman Mrs Jas
Gourley & Keenan
Griffin Hazel
Grow Herbert (C)
Guertin & Gibson (C)
Gunther Jack

H
Hall Geo F
Hamilton Pat Miss
Hankins E E (C)
Hanlon Herbert (C)
Hargreaves
Harvey Ben
Harper Mabel
Harper Nell
Harris Eleanor (C)
Harvey E M (C)
Hayden Jack
Hayes & Wynn
Hays Dot (C)
Headen R F (C)
Hearn Frank
Heath Mabel (C)
Heeley F (C)
Hendrick Gene (C)
Hennessy James F

Henry F Mrs
Herman's Pets (C)
Hickey Brothers
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Hoey Chas
Holman Harry
Holman & John
Holt Victoria
Hudson Lillian (C)
Huebner John
Huseman O Lewis
Hyde Arthur

I
Illman William
Ingersoll Florence (C)
Iornes Sid (C)
Ira Lillian (C)

J
Jeffries Florence
Jenson Chauncey
Jesop Wilford
Johnson Babe (C)
Johnstone Manley A
Johnson & Fowler (C)
Jones Mabel
Jonathan (C)
Jordan Bob (C)

K
Kaas Edw
Kalli David (C)
Karlton & Klifford
Kaufman Gladys (C)
Kaufman Walter
Kas Tom (C)
Keaton Joe
Keefe Zena
Keller S (C)
Kelly M J
Kemp Theresa
Kemp Theresa (C)
Kerwin Kitty
Kimberly Leon
King Gus
King & Millard (C)
Krausae Otto (C)

L
LaBelle & Williams
LaBiane Lee J
LaFrancis Fred
LaMont Alice C (P)
Lanagin Dawson & C
Lane Charles
LaRose Vincent
LaRue E (C)
LaToll Fred (C)
Lawson N (C)
LeHoen & DuPrece
Lemley Jack

Leerdorfer Joe
Leslie Bert
Lester Nat (C)
Levan Chas H
Lewis Bert
Lindsay Tom (C)
Lorraine Evelyn
Lyman Geo N
Lynn Doc

M
MacArthur Peter Mrs
Mack Charlie
Mack Denny
Mallette Belle
Marie Dainty
Marley Jack
Marshall Edw
Massoulin Prince
Mayorga Louise
May Miss
May Evelyn C
May Louise (C)
McCloud Jack
McMahon Edith C
McMahon Jack (C)
McNeill F A (C)
McNulty Happy
Meek Anna
Mekara Mr (P)
Merrill Pearl
Miaso Steve
Miles Gus
Milo (C)
Millova Bros
Mills Robt J
Minor Frank
Mitchell (C)
Monohans Bill (C)
Morgan Billy
Morris Dody
Morris & Allen
Morton James J
Morton Lew
Mudge Gertrude
Murphy Tom (C)

N
Nelson Walter
Nilsson Louis
Nolan Luella
Nichols Sisters (C)
Norton Jack

O
O'Mears G (C)
Opp Joe
Ostman Charlie (C)
Owen Garry


P
Page Ruth (C)

"Pagana"
Park Emily
Peltier Dora (C)
Pierpont Elise (C)
Polk Jack (C)
Preston Bobbie

R
Rannires Frank (C)
Rappel Althe (C)
Readick F (C)
Redding Edwin
Reed Joe (C)
Rellis Josephine
Renello Fred
Rhoads Billie Mrs
Richards Martha
Rigby Arthur (C)
Rivoli C A
Robb John A
Robinson W (C)
Romaine Julia
Roman Hugh
Rooney Julia (C)
Rose Amelia (C)
Rose Harry
Rose Julian
Rosini Carl
Russell Miss Frankie

S
Samusik Marie
Santoli
Saville Gus
Saxton & Farrell
Schaeffer Lillian
Schrader J
Sharp Billy
Sherwood Don
Shilling Pearl
Shriner Joe
Sidney Tom D
Simer's Arab Co
Snyder Frances (C)
Southland S
Spencer Billy
Stanley & Corbett
Start Helen (C)
Stein Mr
Sterling Jack
Stewart Jean
Stillwell Marguerite
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T
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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Ned Alford has received his discharge from bankruptcy.

Fred Lorraine talks of returning east in three weeks.

J. G. Burch, manager of McVicker's, returned to his post Monday following a vacation.

Alex. Swidler, who started in as office boy at the Association offices, is now general assistant to Walter Downie.

Bert Cortelyou began his vacation Monday and few of his friends were informed of his exact itinerary.

The Paragon Play Company, which operated stock at Evanston about six months ago, has been discharged from bankruptcy.

Pat Lydde, now doing some special work in New York for Joe Sullivan, is expected to return to Chicago the third week in July.

The Affiliated continues to book in a summer vaudeville show for the Twin theatre at Camp Hughes, Winnipeg, Can. John Nash is giving the soldiers a five-act show.

Ravina Park inaugurated a summer season of grand opera Sunday. Fifty players from the Chicago Symphony Orchestra and two conductors are taking part.

Unless the powers decree otherwise the Chicago premiere of "The Blue Paradise," with Cecil Lean featured, will take place at the Garrick Sept. 2.

The "So Long Letty" company, now at the Olympic here, is now scheduled to make its first New York appearance at the Shubert theatre there Oct. 2.

L. F. Allardt has gone up Canadian way to be gone about three weeks. He will look over the Allardts' new theatrical project at Camp Hughes out of Winnipeg.

Edith Strickland, the Chicago modiste, in her new seven-passenger Haynes car, started a tour of Indiana and Illinois July 1. She will be gone about a week.

The Oxford Trio will not separate for the summer, having accepted park contracts in

this section. The trio has the Pantages circuit contracted for next fall.

Mrs. Frank Houseman, who has been in a local hospital recovering from an operation for appendicitis, was removed home Saturday noticeably improved in health.

Lew and Ike Well have no intention of closing up the Ashland for the summer unless conditions otherwise warrant a few weeks' closing. The Wells are running vaudeville and pictures booked in by Walter Downie.

Bob Crawford, who does a motorcycle act, had his leg painfully burned during his performance at Crookston, Neb., June 26 and canceled his next date at the Majestic, Oshkosh, Wis.

The Haymarket closed Saturday, the season of stock burlesque having proven profitable to the house. It will reopen the first week in August, playing second wheel burlesque shows.

Walter Catlett and family and Sydney Grant of the "So Long Letty" show occupy handsome apartments on the North Side. Grant has his car in local service and it now gets a good workout every day and night.

Nan Halperin leaves Chicago July 10 for the Coast, opening a short vaudeville tour of five weeks in San Francisco July 16. She plays two weeks in Frisco, two in Los Angeles and one in Oakland, Cal.

Word reached here Monday that the Hagenbeck-Wallace circus tent was blown down Sunday night in Detroit. Nobody was reported hurt although the circus suffered considerable loss other wise.

Harry Spingold hopped a fast flyer out of here last week for New York where he speeded in the hope of confirming numerous contracts for the appearance in the west next season of acts heretofore playing eastern engagements.

Phil Howard, stage manager of the Palace, and Abe Jacobs, who is manager of the Majestic, are great friends until they become engaged in a game of "rummy" and then the fur flies.

Henry Goldson appears to be the only man on the Association floor that doesn't seem at all anxious when his summer vacation begins. Goldson keeps busy operating shows at the Harrison, Rex and Lyda through the booking help of the Downie-Alex forces.

John Lovedridge breezed into Chicago from Hammond last week looking like an advance agent for prosperity. He reports the pop vaudeville biz at his Orpheum bully and intends to keep the present policy in operation as long as conditions look right.

The Gaiety, South Chicago, has discontinued its pop vaudeville policy until August 1 and for the remainder of the summer will offer straight pictures. Walter Downie will again book the shows in the fall from the Association floor.

The White Rats held a closed meeting June 30 at Koch's Hall on North Clark street which was conducted by President Beauvis, of the local branch, Joe Birnes and Francis Gilmore. The meetings will continue weekly until further notice.



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Ring*

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The story is Manuel Quiroga, the Spanish violinist, who was at the Majestic last week, refused to take Room 562 at the Sherman July 2, saying that superstition prevented his accepting it, as 5, 6 and 2 figured together total 13.

The newly constructed canopy that now adorns the front of McVicker's had its electric turned on Monday with the program panes being shown for the first time Thursday. It sure gives a more theatrical aspect to the house.

Things are going nicely for Leonard Hicks. With the arrival of the Hicks offspring and the subsequent departure from the hospital of Mama Hicks, who is much improved in health, the Hickses have moved into commodious apartment quarters in the Hyde Park section.

Pete Mack is some ball player. He is so good that since he blew in from Chicago many of the local semi-pro teams have been after his services. Between times Mack is accepting some of the engagements. He played with one of the teams south Sunday and is booked up for two games the Fourth.

Covent Garden is dark this week. Henry Myers, president of the Garden Corporation,

which has been a heavy loser since the opening of the house two weeks ago, was not at liberty to divulge the proposed policy of the house after this week, although one attache said that it would reopen next week, with pictures the probable program.

Charles Eugene Banks, who once wrote for the Chicago newspapers, and William Gor-

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such, formerly a professor at the University of Chicago, have written a new four-act play entitled "An Honest Thief" which was given a trial in stock recently in Seattle. Banks is now dramatic critic of the Seattle Post-Intelligence.

Helen Murphy is getting everything in readiness for her debut as a full-fledged sure-enough agentess and the inaugural ceremonies will occur in the Majestic theatre building, where Miss Murphy has engaged special offices, July 15. Associated with Miss Murphy will be John Billabury, who will handle the New York connections.

Theodore Hardeen through the White Rats has effected an amicable settlement with D. W. Maurice, manager of the Family, Lafayette, Ind., for \$66.50, which Hardeen claimed was due him for "extra" Sunday performances which Hardeen alleged were not scheduled in his original contract. The date was during the first part of May.

Connors and Vitt left Chicago the night of June 30 for San Francisco where they embarked July 5 aboard the S. S. Niagara for Australia to play the Fuller Circuit. Roy D. Murphy fixed it. Connors and Vitt will be the only act on the Niagara. July 4 Moore and Elliott, armed with Fuller contracts, will leave the States on the Ventura.

Mike Kelly and Frank Damsel have arranged for two burlesque shows in operation next season. One will be looked after by Kelly while Damsel will have charge of the other. Kelly is due to arrive here to start rehearsals July 10 with the show opening at the Haymarket July 26 unless present plans go awry.

SUMMER FURS

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Sept. 11, Keith's, Portland.	Dec. 4, Hipp, Youngstown.	Feb. 26, Forsythe, Atlanta.
Sept. 18, Orpheum, Montreal.	Dec. 11, Keith's, Cleveland.	Mar. 5, Savannah, Charleston.
Sept. 25, Keith's, Providence.	Dec. 18, Keith's, Columbus.	Mar. 12, Richmond, Norfolk.
Oct. 2, Colonial, New York.	Dec. 25, Keith's, Cincinnati.	Mar. 19, Keith's, Washington.
Oct. 9, Maryland, Baltimore.	Jan. 1, Keith's, Indianapolis.	Mar. 26, Orpheum, Brooklyn.
Oct. 16, Keith's, Philadelphia.	Jan. 8, Keith's, Louisville.	Apr. 2, Alhambra, New York.
Oct. 23, Keith's, Toledo.	Jan. 15, Knoxville, Chattanooga.	Apr. 9, Bushwick, Brooklyn.
Oct. 30, Empress, Grand Rapids.	Jan. 22, Majestic, Ft. Worth.	Apr. 16, Keith's, Boston.
Nov. 6, Majestic, Milwaukee.	Jan. 29, Majestic, Dallas.	Apr. 23, Royal, Bronx.
Nov. 13, Palace, Chicago.	Feb. 5, Majestic, Houston.	Apr. 30, Prospect, Brooklyn.
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The Damsel show gets under way the first week in August.

Ada Cox has left the American hospital. Marie Desmond has also left the same institution considerably improved in health. William B. Davis is also another who is out and back with the Hagenbeck-Wallace circus. Word from the hospital reports Rosamond Richards, of the Dave Marion show, recovering from the effects of a recent operation. Other theatrical patients are reported on the mend at the hospital.

Ed. Girdler is pretty active these summer days at his park, Dreamland, on the Black river, about five miles from South Haven, Mich., and is also fast building up a theatrical colony at that point. Among the acts who recently invested in property up there are Frawley and Hunt, Grace and Ernie Forrest, and McGoods and Tate. Girdler starts a tour of the Pantages circuit the latter part of September.

Frank Finney, the burlesque star, is spending the summer in Chicago and much to the surprise of his outside-the-profession friends has taken up golfing. It is also reported on good authority that Dave Marion and Nat Golden are also following the gutter-per-ha ball tracks. Finney when not trekking the greens is finishing the book on his new burlesque show entitled "Up and Down Town." The Finney show, directed by Charles H. Waldron, will start its activities in Washington Aug. 7.

The new Vaudeville Year Book for 1916 is out and it shows an increase in size over the previous book that S. G. Gumpertz got out with the permission of the W. V. M. A. The book is much along the lines of the others with the usual information and data about vaudeville, tabs, clubs and fair acts with Association connections. Everybody around the Association is congratulating upon the lat-

tone cut of Roy Murphy. It is Murphy's first likeness in the book and either the photo was a bad one or the printers turned out a bad reproduction.

Some of the boys attached to the S. L. & Fred Lowenthal law offices have gone with their troops to the Mexican border. Among them are Charles Martin, orderly to Captain Foster of the Second Infantry (Co. K), Corporal Abe Linenthal and Jim Piturno. They also are with Co. K. Harry Munns journeyed down to Springfield to see the boys before they departed for the south. Also with the troops on the border are Arthur E. Church and Arthur Magnusen (of the First Cavalry) who were with the Lowenthals' forces three years ago.

"The French Frolics" will very likely be the first burlesque show to begin operations on the American Circuit. According to the plans it will open at the Englewood theatre, Chicago, July 12 and will open the season proper at the Cadillac, Detroit, July 30. Among the principals engaged are Harry (Hello Jake) Fields, Lena Daley, Walter Parker, Edna Raymond, Mae Cameron, John O. Grant, Harry Morrissey and Flo. Devere. The chorus will number twenty persons. The show will be managed by Ed. E. Daley and the man ahead will be Arthur E. Diggs.

Leander Richardson, judging from the great press staff he is engineering for "Civilization" at John's Grand, is very much in Chicago's midst. Richardson, who is one of the biggest press agents of modern times, physically, mentally and in point of salary worth, has devised many new, novel and original schemes to boost the Grand film attraction. Richardson has a wide acquaintance among Chicago's newspaper men and consequently his "copy" finds a ready welcome at the local editorial desks. Mrs. Richardson arrived last Friday to keep the big publicist company during his indefinite stay in Chicago.

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week. Fassio booked Milton Frankel for the Canadian engagement, but the Camp Hughes folks changed their bookings to the Affiliated offices. In the change the theatre claims the

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Frankel contract became null according to its reported agreement with Booker Tasso. The disavowal of Frankel's contract resulted in the Rats being called in to look after the act's interests. John Nash to adjust matters consented to play Frankel and Frankel reported there last week, filling in the Camp Hughes date.

No matter what betide the act of Howard and Dolores which started a tour of the S-C houses booked by the Affiliated the tour is going to be fulfilled as long as the trains run and Howard and Dolores show indications of playing contracts per agreement. The act was booked up by the Affiliated but for some

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reason an effort was made to cancel it, but the turn took the matter up with the Rats. Harry Mountford personally took a hand in the matter and the act had played towns in the S-C territory and that their value depreciated as a result. The Rats learned the act had played California in November, 1914, and that Howard as a "single" had played two one-day stands for Fischer in the west, but the time was outlawed per contract. The Rats instructed Howard and Dolores to play. Meanwhile it was reported the Affiliated had refused to advance railway fares so the act paid its own and reported at Minneapolis June 10 and were in St Paul last week. When informed that Ackerman & Harris had entered objections to playing the act when it reaches their connections Barry Connors, of the Rats

MINERS MAKE-UP

on the Coast, got in touch with that booking office and received word that the act would be played per original contract.

AUDITORIUM (Fred LeCompe, mgr.).—"Ramona" photoplay, not drawing as expected (third week).

COVENT GARDEN (Henry Myers, gen. mgr.).—"Dark this week. Very likely reopening next Sunday with straight picture policy.

COLONIAL (Norman Field, mgr.).—"How Britain Prepared" film, doing fairly well (second week).

COHAN'S GRAND (Harry Ridings, mgr.).—"Civilization" picture opened to packed house June 30; big advance sale.

COLUMBIA (William Roche, mgr.).—"Apparently no let-up in business (sixth week).

CORT (U. J. Herman, mgr.).—"A Pair of Queens" (Joseph Santley-Kathleen Clifford) enjoying continued b. o. prosperity (tenth week).

GARRICK (J. J. Garrity, mgr.).—"Nothing But the Truth," business on the increase so the report goes (fifth week).

HAYMARKET (Art. H. Moeller, mgr.).—"Dark; stock company closed successful season there Saturday night.

HILLNOIS (Rolla Timponi, mgr.).—"The Fall of a Nation" film opened Monday night.

LASALLE (Harry Earl, mgr.).—"The Little Girl Next Door" film, chalking up continued

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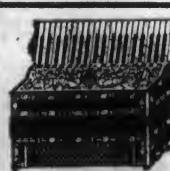
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scored a substantial hit. The biggest surprise came with the McCarty-Faye combination, a new "double" in a brand new skit entitled

"Suicide Garden," as the Cahill and Conlin, Steele and Parks acts had been seen here before. To keep the folks from paying too

profits, week ends particularly big (ninth week).

OLYMPIC (Geo. L. Warren, mgr.).—"So Long Letty," with new faces in some of the roles, faring exceedingly well (twentieth week).

PALACE (Harry Singer, mgr.).—"A World of Pleasure," going splendidly (seventh week).

PRINCESS (Sam Gerson, mgr.).—"Mr. Lazarus" (Henry E. Dixey), reported doing good business (third week).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—Owing to the failure of their baggage to arrive in time for the Monday matinee, Darbaran and Grobs stepped out of the afternoon bill, making the show an act shy and forcing the management to swing Sam Barton from his originally carded opening position to the "No. 9" spot. Three acts in a row used a piano on the stage. The bill, minus an act, and with three bringing a piano into play from the elevated footlight position, gave the running order a sameness that on paper might jar any stage manager's nerves, yet the Majestic audience didn't seem

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much attention to a bill that would perforce run short through the absence of an act the picture operator drew more exercise. The Orpheum Circuit travel weekly ran long over its allotted time and it was 2.25 before Harry Antrim and Betsy Vale appeared. This act hasn't changed much since last seen at the Windsor and before the turn went east, although the young woman showed some new

wardrobe. The act got over nicely if the laughter and applause of a Monday audience at the Majestic can be considered seriously. "Knight and Day," offered by John R. Gordon and Co., was well received notwithstanding that sections of the dialog was lost through the principals not talking loud enough. The bigger of the two men seemed hoarse and throaty at times while the other

chap spoke his lines in such subdued tones that one had to guess at what he was saying. The act with its domestic relation mixing caused considerable laughter. Dorothy Toye was in fine voice and the results were certain. Much applause. Encores in demand. Paul McCarty and Elsie Faye put over their new act in billy shape. Nate Leipzig was an unquestioned hit. His card tricks were executed with his usual skill, dexterity and ease and his palming won continued applause. Leipzig has lost none of his cunning in the

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passing of years. In fact he seems to improve. Miss Cahill showed improvement over her last appearance here at the Palace. Her act ran better and the audience appeared to be more appreciative of her rapid-fire discourse on her friend Ethel and other "things." Miss Cahill looked well and sang well and everything went well for her. The Conlin, Steele, Parks trio, with its hodgepodge of songs and tomfoolery, swung the comedy end along nicely. Sam Barton proved a funny closer. Business at the Majestic Monday was much better than the usual Monday mat, the day before the Fourth perhaps bringing in many enjoying a holiday session since the preceding Saturday.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—The Chicago theatres have had "Sept. Morn" dished up in all sorts of versions. Following the show Dave Lewis put on out this way and subsequent road outfits, Chicago has had a tabloid version of the play for the past season. At McVicker's this week there appears a half-hour version of "Sept. Morn," with the company down to the salary limit where the management can claim almost anything for it in size and numbers as long as the original title is safe. When the Churchill, Inc., produced "Sept. Morn" on the Association time this winter the piece was pretty well cast and every effort made to make it a big success, but a woeful lack of comedy torpedoed it so that it never scaled the heights sought by the men behind the production. Even chopped down to the half-hour period the comedy is still missing, although Harry Fields as the Professor worked his mightiest to put over a role that has no lines. There were times when the audience laughed, right out loud but it was due wholly to Fields' personal efforts and not to the unfunny lines of the book. Six girls, and a young woman doing the Argentine role, in transparent outfits, kept the act from doing a Brodie at McVicker's Monday. The setting wasn't bad and the costumes looked new and nice yet the turn could use more girls to advantage. The manuscript of the piece has been chopped so that it was almost unrecognizable. Some of the numbers which were so effective on the road were used, with the sunshade number and the abbreviated attire of the girls drawing the most attention. For vaudeville the act lacks the right ingredients

to make it a lasting success. It's a "dash" and that is all. Everybody remembers what the "Sept. Morn" picture looked like and the title therefore is bound to prove a boxoffice draw anywhere. In a house like McVicker's the "Sept. Morn" finale, with the picture reproduction by one of the girls, and the subsequent ride to the wings by Argentina on a curtain carried by the act, proved a novelty. The opening session of the show brought out Gormley and Caffery, Margaret Ford and Grey and Old Rose, some sections of their respective turns finding more favor than others. The Gormley and Caffery acrobatics opened the vaudeville division. With the audience still filling in and flouncing into the seats the Ford and Grey and Old Rose acts suffered in the passing. The second release of the athletic film held close attention. The fancy shots of the pool experts, Joe Concannon and Charles (Cowboy) Weston elicited many exclamations. W. S. Harvey and Company, comprising a woman assistant, pleased with juggling feats and an exhibition of iron-jawed strength by the man. Bertie Fowler started out slowly but pulled up strong with her character study of the young man with the merry stew. Surefire at this house. The American Comedy Four scored with its songs and roughhouse comedy. The quartet proved beyond all doubt that any time you serve 'em the "merry old jax" at McVicker's with some close harmony thrown in they go to it, hook, line and sinker. Oh, yes, the black-

faced man stepped from his merrymaking didoes long enough to warble a ballad. He sang "Baby Shoes" in splendid voice. Then appeared "Sept. Morn," with a Triangle comedy following. McCormick and Irving appeared after 2 o'clock.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—Business still on the burrah side. Monday evening the folks filled up the seats as soon as they were vacated. So far the weather has made no apparent dent in the returns, although the atmosphere Monday night was delightfully cool for theatregoers and there was little need for the electric fan service. The show gave big satisfaction. The Hip audiences as a rule are not exacting but Sir Andrew Talbot has used about every vaudeville act in existence and it is his hardest task to give 'em something new. It is a Herculean job, as Sam Tishman will attest, as Sammie was doing the booking when A. H. was east recently, but with the business speeding along at the top notch it is plainly evident that Sir Andrew is accomplishing something. The night show Monday was well received and one act in particular walked away with the laughing honors. "Stopping the show" was no effort, for Von Hampton and Shriner, who in the "next to closing" position, remained overtime with their "two man" fol de rol. Checkers Von Hampton has grown out of the juvenile class and as a result of taking

on weight has hopped into the light comedy stuff with a vengeance. His new partner is Joe Shirner, who handles the "straight." The Hip audience relished every minute they were in view. Much of their patter sounded new and Von Hampton worked in some ad lib remarks to good advantage. Jack Birchley opened the show to applause. Denny and Sykes, aided by a piano and played by Denny, registered well, with Harry Sykes doing most of the "registering." The boys should get hold of a new "bit" for that melodramatic stuff which slows up their work. Their announcements are unnecessary, although one is necessary for that Bert Williams imitation. The Leach Wallin Trio thrilled with one member doing some daring work ala slack wire, the wire held at each end by the teeth of the women on stationary pedestals. Bully act of its kind. Marguerite Calvert fiddled. She also pranced about the stage and executed some "kicks" without breaking any strings. Beat results came from the girl's violin. Typical numbers auredre in houses like the Hip. The young woman might try a different style of dress. Carman's Minstrels, six men in blackface and a woman holding down the middle chair, did nicely. The work of the endmen, particularly their dancing routine, with Sam White dressed as a woman, got the most laughs. The yodeling number was also heartily applauded. Following the big bit of Von Hampton and Shriner appeared White's Comedy Circus. This outfit sent the people away in a happy frame of mind.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Melville Ellis and Irene Brodoni who are headlining and distinct bit. "The Might Have Beens," well liked. Mc-Lallen and Carson, opened the show and did very well. Murray Bennett, also good. Of

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four holdover acts on the bill, Libonita, a ragtime xylophonist, pulled down the applause hit. Tighe and Jasen again scored, with George MacFarlane delighting as usual with his voice. Clark and Hamilton closed the show.

EMPRESS.—The much heralded local play, "Twenty Minutes at Coffee Dan's," closed the show and proved so strong an attraction that it packed the house. "The Live Wires," musical comedy with a cast of juveniles, proved disappointing. Jack Pearl and Herman Meyer are the featured members. The arling Saxophone Four were very acceptable, while Mr. and Mrs. Henry Edmond in "The Soldier of Propville" proved very good and one of the hits. Pearl and Irene Sans are a dainty offering. The Juggling Band open the show nicely and Ray and Branham prove acceptable.

PANTAGES.—"Walkin' the Dog," danced by six couples, proved to be an interesting feature of the Pantages show because the success has not reached here as yet. "The Heart of Chicago," a tabloid melodrama by

Lincoln Carter, the headline feature, proved a "thriller" and went well for an act of its type. Bothwell Browne in his dance spectacle, "Cleopatra," closed the show and was a classy surefire hit. The Kerville Family, trick billiardists, good; Clarke and Chappelle were good; and the Jim Black Duo fared well. Baby Violet in songs and the Three Melvins, who opened the show, completed the bill.

CORT (Homer F. Curran, mgr.)—Maud Fulton in "The Brat" (8d week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.)—Films.

ALCAZAR (Belasco & Mayer, mgrs.)—Dramatic Stock.

SAVOY (Homer F. Curran, mgr.)—Dark.

WIGWAM (Jos. F. Bauer, mgr.)—Del S. Lawrence Dramatic Players (84th week); 3d week starring "Monte Carter."

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

HIPPODROME (Edwin A. Morris, mgr.; agent, W. S. V. A.)—Vaudeville.

The Majestic, devoted to films for the last two years, is playing Sunday vaudeville, furnished by the W. S. V. A.

Dillon & King, at the Macdonough, Oakland, are reported to be doing a nice business with their brand of musical comedy.

The Empress has discontinued continuous vaudeville and returned to the old policy of four shows daily.

Unless the unexpected happens, the Savoy will remain dark until the opening of the regular season. Road attractions are scarce.

From the gist of all reports, it seems that there are a large number of idle acts here at the present.

The La Scala Sextet, a local turn, reported to be scoring on the Pantages tour, will, in all likelihood, go East for next season.

"Brides of the Desert," the dancing spectacle written and staged by Jack Cluxton, has made a hit on the Pan time, according to reports.

Bert Levey's Princess theatre is said to be doing the best business of any of the theatres out in the Fillmore Street district.

Mr. and Mrs. Keenan Wallace, vaudevillians, are here spending the summer. While back they bought a ranch out there and decided to become California residents.

Tom Sharkey, ex-pug, at one time New York saloon proprietor, and lately engaged in conducting a liquid refreshment emporium here, has filed a bankrupt petition, in which

he sets his liabilities as \$200,556 and his assets as \$20.50.

For the first time in the history of grand opera, so it has been announced, grand opera is figuring in politics. One, Edwin Meese, a candidate for an Oakland office, is using a grand opera class as a special attraction to draw the voters to his rallies. It works!

On June 27, Grace La Rue, headlining at the Orpheum, reported to the police department that a bracelet which she valued highly had been stolen. It seems that Miss La Rue left the bracelet in her apartments while she went to play a matinee. On returning from the theatre it was gone. Being in her third week at the Orpheum and having had plenty of publicity, it is thought that the story of the theft is bona fide.

Frank Howard Buck was granted a divorce June 24 from Lillian West Buck (Amy Leslie), the Chicago dramatic critic. The suit was instituted during the run of the Exposition last year, and Buck alleged incompatibility.

J. J. Cluxton is busy perfecting plans for the second annual Children's Picnic, which Alexander Pantages proposes to give the Oakland youngsters each summer. Last year the vaudeville magnate entertained the poor children of Oakland and the affair resulted in such satisfaction that he instantly decided to devote one day each summer in the same manner. This year, unless Mr. Pantages is here himself the affair will be under the direction of J. J. Cluxton, whose present plans include a Pantages matinee, automobile conveyances to Idora Park, which, with all its riding devices and other attractions will be at the youngsters' disposal. J. J.'s orders are to show the kiddies a big time, which he's planning to do.

When the Orient liner Shinyo Maru docked June 27, Adele Blood arrived with it and landed safely, but, through the carelessness of the green stewards in service owing to the Longshore Men's strike, her trunk containing wardrobe valued at \$3,500 fell in the bay. Afterwards it was recovered but most of its contents were ruined. Miss Blood was somewhat discouraged over the loss. When she arrived at her hotel she found the Alcazar management waiting to engage her for a special season at the Alcazar. The incident made a good story preceding her engagement.

Recently a company was formed by one, John Taita, to remodel the Pavilion Rink (of late a dance hall) into an ice skating palace, to be known as the Pavilion Ice Palace. After the company was organized its first move was to make application for a permit to remodel the building. Residents

living near the Pavilion were on hand at the Supervisors' meeting to object and as a result one of the Supervisors and Edward Graney got in an argument which ended in a fist fight. This happened June 28, and although the fight was considered a draw, the Supervisor came out best. After the scrimmage he picked up a \$2 bill which Graney had lost. The permit up to date has neither been refused nor granted.

Another malicious report was put in circulation, stating certain acts had not been treated right by Tommy (Red) Smith, Empress stage manager. The attack made Tommy sore and he instantly got in touch with the Rats' representative and Stage Federation's Business Agent. Investigation proved to everyone's satisfaction that "Tommy" did nothing to hinder any act from getting on and much to help one or two turns from being closed. For a man whose good offices are known throughout vaudeville, Tommy got a pretty raw deal.

BOSTON.

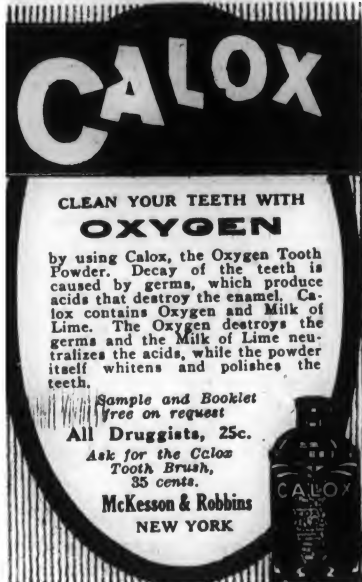
By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—Bill not up to average, but business unaffected. The Larneds opened in snappy cycle act; Adeline Francis and her gramophone went fair; The Children of Con-

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HENRY CLAY GRANT

Lucius, bright; Kenney and Hollis, nearly stopped the show; Mile. Berzac's Circus, good with mule feature; John and Mae Burke, fair; Thomas A. Wise in "The Christmas Letter" appealed to about half the house; Louise Dresser's featured act just about held its place; and Paul Levan and Dobbs closed to quite a walkout.

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BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pictures. Good.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville still making money, old Chaplin releases being used during the off weeks when there are no new Chaplins.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Stock burlesque chorus, freak pop and pictures going strong.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Pop. Best local gross.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Strong nights.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Using pictures for the summer.

PARK (Thomas Soroire, mgr.).—Pictures. Good.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop. Excellent.

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop. Excellent.

MAJESTIC (E. D. Smith, mgr.).—"Where Are My Children?" film opened Monday night for a run. Big.

SHUBERT (E. D. Smith, mgr.).—Last week of "How Britain Prepared." Poor.

CASINO (Charles Waldron, mgr.).—Stock burlesque. Good.

A banquet was tendered Alice Brady at the Hotel Georgian Monday night by Manager Soroire of the Park with local film and newspaper folk as guests. She is working here on a new World film and appearing at the Park also.

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ACADEMY (Jules Michael, mgr.).—Fourth week musical comedy stock playing "The Inventors," phenomenal summer business.

GARDEN (Wm. Graham, mgr.).—"The Avenue Girls," very good burlesque to fair business. Next week, "Queens of the Desert."

SHERRA'S (Henry Carr, mgr.).—Florence Nash and Co., headline; Lydia Barry, very clever; Rice, Elmer and Tom, good; Gordon Bros. and Lawlor, fair; Bert Melrose, hit; Webb and Burns, went well; Aveling and Lloyd, very good; International Girl closed.

LYRIC (H. B. Franklin, mgr.).—Gypsy Countess, good; Dotson, novel; McDonald and Rowland, clever; Misses Nelson, hit; Lew Cooper, good; Palo Sisters, fair.

OLYMPIC (Bruce Fowler, mgr.).—Flea bill headed by the Four Portia Sisters, excellent; Farnum and Reed, fair; O'Brien Sisters, clever; Four Melody Chaps, very good; Manning and Lee, good.

LOS ANGELES.

BY GUY FROM.

William Clifford, premier scenario writer for the Famous Players, with his wife and children, are here for the summer.

Oliver Morosco has taken the lease of the Majestic back from the Triangle.

Pavlova and her company of dancers will summer in Southern California.

The legit houses are rapidly picking up in business. The monopoly on the part of the movies seems to have been broken.

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A man who can do a little of everything and a lot of some things. I can play anything in
the comedy line and put it over. Here's a few other things I do: Sing, dance, whistle,
imitate birds, tumble, juggle balls, clubs, plates, etc.—also tumble and juggle at the same
time. Have played everything from Dramatic to sold out Doctor and another one. Played
every Honky Tonk from here to Frisco, also signed tabs in Texas. A few of my past suc-
cesses: "How Props Butted In" (bare stage act), "Woodland" (girl act), "Georgia the
Fixer" (farce comedy). Above acts written by George Nagel and now George Nagel wants
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Charles Ruggles lost a handball contest for
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Club.

A burglar broke into Tally's Broadway the-
atre and looted the th. of small change. And
the funny part of it was that Sherlock Holmes
(the film) was there all the time.

W. M. Clune has returned from Marietta
Springs.

A Mexican theatre, showing American films,
is being watched by the police in fear of riot-
ing.

Mike Yack, manager of "Canary Cottage,"
is an inveterate golfer. And he has "shown
up" more than a few of our local wizards.

NEW ORLEANS.

By O. M. SAMUEL.

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

TRIANGLE (Ernest Boehringer, mgr.).—
Pictares.

ALAMO (Will Gueringer, mgr.).—Vaude-
ville.

Sarah Shields is visiting her parents here.

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WIGGLING OUR WAY TO SUCCESS. OH, YOU YAKA-HULA!

Cross Keys Theatre, Philadelphia, July 6-8.

Address Care VARIETY, New York

BOOKED SOLID

RUCKER AND WINFRED

WORLD'S GREATEST EBONY HUED ENTERTAINERS

NOW PLAYING
LORW CIRCUIT

DIRECTION TOM JONES

Harry Harrison is boosting, plugging and
selling Shapiro numbers hereabouts.

The Lyric was sold for the ground value,
bringing \$20,000. A local realty firm bought
the house as an investment.

Will Gueringer is spending a vacation at
Pensacola.

Jake Glucksmann, electrician at the Telane,
has enlisted for Mexican service.

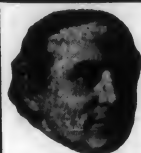
Wives of artists in New Orleans are dis-

playing their patriotism by working Mexican
borders in their handkerchiefs.

It has been found necessary to resuscitate
the Knockless Club here. There are no
dues and but one duty. When a person speaks
ill of another it is the duty of the hearer to
interrupt with: "He always speaks well of
you." The officers are: Al Shear, president;
Tom Campbell, vice-president; Herman Ficht-
enberg, treasurer; Gaston Druseau, secretary.
Directors include Will Gueringer, Arthur
White, Karl Goldenberg, Paul Ford, Nat
Ehrlich, Arthur B. Leopold, "Diamond Rube"
Chiselm, Walter Kattmann, Rudolph Ramoli,
Ernest Boehringer, Jake Miller, Lew Rose.

TOM-KENNEDY and BURT-ETHEL

IN ENGAGED, MARRIED AND DIVORCED



HOUDINI

Address care

VARIETY, New York

TRIXIE FRIGANZA

ONE OF THE PIN FEATHERS
IN
OLIVER MOROSCO'S "CANARY COTTAGE"

UNPROTECTED MATERIAL

HERE'S SOME PICKING, MEN.

All those in the habit of appropriating others' material, read on. The following sage are free and clear and unattached, so pile on. First come, first served; no style barred.

Straight—"This is an awful prohibition town—not a drop to drink. I'm spitting cotton, my throat is so parched. What shall I do?"

Comedian—"Cut your throat and let the rain in." Register, one groan.

The next is a story about the porter at the Palace Hotel:

1st Porter—"You're lying on my chest. Get off, I can't breathe."

2nd Porter—"Why don't he lie on the trunk?"

3rd Porter—"I AM on the trunk, but he's UNDER the trunk."

Register, two groans.

The above are samples. I have 987 more and will send same to any recognized performer (send stamps and recent program), no charge.

"IT HAPPENS EVERY NIGHT"

—is title of C. S. and Toupe Donovan's song at Jackson Cafe, Atlantic City.

DAVE ROTH

—has Leo Beers beat for removing hat from piano and exiting nonchalantly—you know, careless like, with ease on his little Fails. arm, but of course we saw Beers first. Is that so?

DOC O'NEILL

—has everybody's stuff in show business. Good luck, Doc, but you'd never know it.

THAT MARRIED MAN

—who is going around with a certain guy's wife isn't putting over anything original. It has all been done before. She's not watching the front door. And—why not? Ah, hah! Names next week. Oh, will you, Ed?

MYRTLE, MYRTLE,

—call a hack. John is stewed and I must beat it to Morris & Fell. Listen, listen, the phone's ringing.

EVELYN CUNNINGHAM

"THE BRONX BEAUTY"

is now nearing Australia.

According to her Prop. list she wants a Box of Chocolates and a Good Audience—Net.

WILL SHE GET THEM?

RICKARDS TOUR
Australia

Direction MARK LEVY

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. 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

THE PEERLESS

JIM (E. N.) MAC WILLIAMS

PIANOLOG COMEDIAN

DOING HIS OWN ACT

THE ORIGINAL

JEWELL'S MANIKINS

Established 1880

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 sketch drop me a line. I have several.

A—LAUGH—EVERY—FIVE—MINUTES

FREAR-BAGGETT-FREAR

"BASEBALL IDIOSYNCRASIES"

TIME—OF—ACT—TEN—MINUTES

Tom Foolery Offers an Act Built for Laughing Purposes Only

WILLIS and ROYAL

In "Mildly Raffles"

Willingly Working Wilkesbarre

Bert Williams

Ziegfeld "Follies of 1916" New Amsterdam Theatre

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



BUSTER SANTOS
and
JACQUE HAYS
In Their New Act,
"The Health Hunters"
Direction
Simon Agency



SOME MEN
HAVE A
HIGH OLD TIME
IN A
LOW OLD PLACE
BILLY BEARD
"The Party from
the South"
Direction
PETE MACK

Frank Donnelly and Norman Jefferies are a couple of pool sharks. I don't think! Ask big Bill Wilson. He knows!
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.



TRANSFIELD
SISTERS




IT'S COME UP SOON!
PRACTICE SWEETS
YES JUST THROWING UP A FEW THINGS
NOLAN and NOLAN
JUST JUGGLERS

Acker, Merrill & Condit
present
Neiman and Kennedy
"THE TONSIL TWINS"
Gowns by Park and Tilford
SUMMERING
MARK LEVY
(In Command)




Coy De Trickey
The Cinnamon Girl
Doing quite well. Thank you!

FLEUGEL HORN FOR SALE
For Sale—Low Pitch, B-Flat
Fluegel Horn, brass, German silver trimmings. Good condition. Price, twenty-five dollars. W. P. McINTOSH, 312 W. 48th St., N. Y. C.
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
VAUDEVILLE DIRECTION ALF. T. WILTON

TOMMY ROTT PRESENTS
JIMMY FLETCHER WHO IS
BONELESS BUT NOT BRAINLESS
My personality sticks to me like Hoboken does to Ernie Williams.
Rickards Tour Australia.
Direction **Mark Levy**



CLOWNS MAKE NATIONS LAUGH, KINGS MAKE EM WEEP.
LONG LIVE THE CLOWNS!
WALTER WEEMS
IN NEW ZEALAND WITH THE FOLLIES.


The greatest trial of patience is a stammering lawyer examining a stuttering witness in the presence of a deaf judge.
Fred (Heak)
FENTON
and
Harry (Zeke)
GREEN
(AND CAT) IN "MAGIC PILLS"
Fully Copyrighted



ARTISTIC IN EVERY DETAIL
Vera Sabina
Represented by
MAX GORDON

VESPO DUO
Phenomenal
Accordionist and Singer

Ray-Monde
HEADLINING
IN AUSTRALIA
Creating Much Talk—
Even Among the Kangaroos




BREAKING RECORDS EVERYWHERE
Catherine Crawford
AND HER
Fashion Girls
BOOKED SOLID
Direction **Arthur Pearson**

FRED. DUPREZ
accompanied by his wife and his cigar returns to England Tuesday on the New Amsterdam to return to his first love, the Legitimate Stage.
Management MESSRS. LAURILLARD AND GROSSMITH.



HOWARD LANGFORD
(Juvenile Light Comedian)
Featured in the "Night Clerk"
Direction, Wm. B. Friedlander
BESSIE LEONARD
Kid in Comedy
Soubrette—Characters
181 Cove—New Haven, Conn.
DOT MARSELL
Ragtime DYNAMO

ANGIE WEIMERS
in
"The Dancing Teacher"
U. B. O. Time
PETE MACK
Submits
MARTYN and FLORENCE
(Vaudeville's Best Opening Act)



PERU
OF
FRANK PARISH AND PERU
In his Famous Barrel Dance
A SENSATION
DIRECTION—FRANK EVANS

THE VENTRILOQUIST WITH A PRODUCTION
ED. F.
REYNARD
Permanent address, Marion Theatre, Marion, O.
HOLDEN AND GRAHAM
ARTISTIC VERSATILE NOVELTY

ALFREDO
Address Care VARIETY, London
AT LIBERTY
HAROLD BERG
Fast-Ground Tumbler and Acrobat
Will Join New Act on Wire
724 Stockton Drive, San Diego
PAUL THE FRITSCHES BERT
The Tramp and The Girl
Dir. LOUIS SPIELMAN, Palace Bldg., N. Y. C.

Hendricks and Padula
Phenomenal Pianists Singers De Luxe
THE FAYNE'S
A CLASSY, FLASHY PAIR
Representative, JACK FLYNN

BILLIE MONTGOMERY

(formerly Billie Montgomery and Florence Moore)

AND

GEORGE PERRY

(formerly George Perry and Lee White)

desire to announce to Managers, Agents, Artists, and all others whom it may concern, that we have joined forces in our endeavor to please the public. And that, after playing but four weeks in the "bushes," we are so thoroughly convinced of it being a successful alliance that we simply have to admit with all due modesty that we are beyond a doubt

MONTGOMERY AND HIS WIT

Team Makes a Hit with Palace
Theater Audience

OCTETTE A GOOD ACT

And the Walsh-Lynch Company
Presents a Sketch That
Pleases

Some of the good old reliable sure-fire comedy hits are sprung by the pair, Montgomery and Perry at the Palace Theatre, this half of the week. And as George M. Cohan once remarked, there are a number of laugh-makers that never fail. The Palace audience did not tire last night of Montgomery, and Mr. Perry was also acceptable. No ribbon counter girl, with her proverbial gum chewing tendencies, could have worked her jaws harder than Montgomery when he comes forth bespectacled and wearing a straw hat that he almost forgets all about until his pal starts to sing. And he is sure the little girl in the upper box is missing the best part of the act, because the piano hides him from her view. Their act was just such stuff as that with some singing and piano playing. But it was one of the best acts on the bill—and give 'em credit for the way they got it over.

The Palace has all sorts of singing but this half big calibre—
Es

... finish the work both as stage director and of the members of the company.

BIG TIME ACT IS STAGED AT PLAZA

Vaudeville of big time calibre is that offered by Montgomery and Perry, who, no matter what the featured act may be, ran completely away with the first half of the show at the Plaza yesterday. This pair of smiling gentlemen, working in street clothes, get more solid fun out of their material than is usually turned out by a full length eight-act bill. Spontaneous laughter follows every move of this team with the fidelity of a pet poodle. Montgomery plays the piano with a touch that speaks volumes for what he could seriously accomplish on the instrument. Williams and Segal, a natty pair, present a patter and singing and dancing act that has many bright spots.

THE BEST MALE Comedy Team in Vaudeville

We shall remain in the "bushes" a couple of weeks longer, just to be absolutely certain that everything is right, and will soon "show" the regulars.

SLAND'S EVENTS

MONTGOMERY AND PERRY SCORE HIGH

TEAM OF CLEVER COMEDIANS A RIOT OF FUN ON THE PALACE STAGE.

There is a corking good bill playing at the Palace Theatre, Port Richmond, this week, and everybody who can spare the time should go to see it. The show ends to-morrow night. Next week a screaming screen farce will hold one's attention, namely, Charlie Chaplin in "The Fireman."

Montgomery and Perry, the former until recently with Montgomery and Moore, the famous and well-known vaudevillians, spread such a thick blanket of read hot repartee over the entire house that they have everybody in continuous roars. Many billed as vaudeville actually make

TWO ACTS STAR AT THE PALACE

Double Quartet and Musical Turn Lead the Others.

Two acts, the Old Homestead Eight and Montgomery and Perry, vie with equal success for the greater popularity with the audience in the well-balanced bill at the Palace Theater the last three days of this week.

An act that gets and deserves fully as much applause from the audience because of its comic perfection is that of Montgomery and Perry. They present a snappy musical act in which the comedy overcomes the music and pushes it into the background. Montgomery is the leading light of the act, and is one of those rare vaudeville artists that takes the audience into his confidence and makes it laugh at foolish traits in him that exist in everyone. He has a lot of trouble understanding on the stage why he can't do things that he wants to. Every impulse that comes into his head he acts on and the ingenuousness of his reasoning brings down the house.

To those who take the trouble to read these clippings, we would respectfully suggest they bear in mind the fact that it is harder to "make good" in the smaller towns than it is in the large ones.

I wish to apologize to several of my "Piano Contemporaries" for again using some of my own material.—Billie Montgomery.

P. S.—To English Managers and Agents—It would be to your interest to keep an eye on us.

The HON. ALF. T. WILTON is the
General-in-Command.

ence. The chorus singing was excellent.

MONTGOMERY & PERRY VARIETY HIT AT PLAZA

Montgomery and Perry, who look as if they had walked onto the stage from the street, were the vaudeville hit of the program at Plaza theater, yesterday afternoon, although they are not billed as headliners. Like so many other turns, it isn't so much what Montgomery and Perry do as the original manner they have of doing it. They sing, dance and talk in a way that is original and effective.

TEN CENTS

VARIETY

VOL. XLIII, No. 7

NEW YORK CITY, FRIDAY, JULY 14, 1916

PRICE TEN CENTS



ROBERT EMMETT KEANE

AND

MURIEL WINDOW

A Phenomenal Success

AT THE

National Theatre, Drury Lane, London

**IN ALBERT De COURVILLE'S
SUPER REVUE**

“RAZZLE DAZZLE”

Produced June 19th, 1916

“Daily Express” June 20th, said:

One of these artists, a young American, Mr. Robert Emmett Keane, kept the house in an uproar with his witty impromptus, and made an unexpected hit.

On at 12:05

(after midnight)

**but scored the absolute
hit of the evening**

**“Pall Mall Gazette” June 20th
said:**

Towards the end we had too much dancing—but a true comedian turned up for a few minutes on the stroke of midnight in the shape of Mr. Robert Emmett Keane, who did some excellent work with Miss Muriel Window, and in a confidential manner.

VARIETY

VOL. XLIII, No. 7

NEW YORK CITY, FRIDAY, JULY 14, 1916

PRICE TEN CENTS

PACIFIC COAST MANAGERS SIGN WHITE RATS CONTRACT

Ackerman & Harris, Bert Levey and the Graumans Agree with Organization to Engage None but Union Acts in Their Theatres. "Closed Shop" Additions Came After Many Conferences.

San Francisco, July 12.

After many conferences between White Rats representatives and Ackerman & Harris, the latter have signed the White Rats contract, agreeing to employ none but union artists and acts in their theatres.

The Ackerman & Harris action was quickly followed by similar signatures on Rats agreements from Bert Levey and the Graumans.

Ackerman & Harris control the Western States Vaudeville Association, an agency here. Bert Levey is a vaudeville manager and agent. The Graumans have the local Empress.

The White Rats have had signs printed for distribution in theatres where the "closed shop" is in vogue. The signs notify artists only union actors are employed by the house.

It is being done by the Rats to credit house owners with an acknowledgment for signing the White Rats agreement.

FOY BOOKED IN NEW ACT.

Eddie Foy, his own Foys and a new act have been routed by the United Booking Offices for 47 weeks next season, which will mean a year or more of consecutive time for the Foylets. Harry J. Fitzgerald attended to Mr. Foy's bookings.

The new act will be called "The Old Lady That Lived in a Shoe." Billy Jerome wrote the book and lyrics of it.

OPPOSITION UNION.

San Francisco, July 12.

A new musicians' union is in the process of formation. It may in future lead to strife between the two organizations, providing the new one is effected as planned.

The old union, a branch of the Amer-

ican Federation of Musicians, has been a power here for a long time and through its local labor affiliations, has about dictated to cafes, theatres and so on wherever music was a feature.

This local is accused of being a hard proposition for new resident musicians to solve, inasmuch, as the initiation fee is said to be \$100 and the examination is so stringent many musicians, holding union jobs elsewhere, can't get a card from the old local union.

Musicians who can get cafe and dance work, but cannot get a card from the old union are reported to have grown tired of the existing conditions and decided to form a union of their own in which banjoists in cafes and others will be granted cards.

The new organization will be known as the American Musicians' Union with headquarters in Chicago.

HEADLINING ALL-GIRL BILL.

The all-girl show commencing this week over the Proctor Circuit at Albany, N. Y., is headlined by Josie Heather and Co. The program will play intact for about four weeks.

Shortly after the Proctor trip is completed, Miss Heather is to make another return visit over the Orpheum Circuit, where in popularity among foreign singing comedienness Miss Heather stands second only to Alice Lloyd.

SIDE SHOW RECORD.

Chicago, July 12.

What is claimed as a "world's record" for side shows receipts was established by Ringling Brothers circus during its Detroit stand last week. The side tents took in \$3,700 for the day.

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

LIGHTS DOING BUSINESS.

The Long Island tour of the Lights Club is progressing toward a big gross. The show winds up Monday at Hurtig & Seamon's 125th Street, after playing the Astor, New York, Sunday night.

Saturday night the touring show will be given as a special attraction at the Hotel Nassau, Long Beach, under a guarantee of \$1,000 from the hotel management. The performance will take place in the main dining-room. Tickets have been placed by the management at \$5 each, with dinner included. Its large mailing list has been notified of the diversion for that evening only. The Lights will receive \$2 from each ticket sold, with the guarantee to hold in any event.

Last Saturday night the tour opened at Rockaway, where the show played to \$1,200. At Bayshore Monday the gross was \$970, and Tuesday, in Freeport (where the clubhouse is located), the receipts were \$1,000, in each case the volunteer company playing to the capacity of the local theatre.

BILLBOARD'S WILD STATEMENTS.

The Billboard is continuing making wild statements concerning the White Rats and himself, says Harry Mountford, referring to an article in this week's issue of that paper wherein it is said Mountford at a meeting in John Cort's offices in New York, informed Mr. Cort there would be a strike by vaudeville acts next fall, when he (Cort) as part of the proposed William Morris Circuit would be able to secure White Rats acts at "lower salaries, just barely enough to get along on."

Mr. Mountford says that in as much as he has never met John Cort nor spoken to him, the Billboard's article is about as reliable as anything else in that paper, including its double dealing policy.

JOAN SAWYER'S DANCING ACT.

"The Goddess of Dance" is a new act for vaudeville, written by Edgar Allen Woolf, which Joan Sawyer is now rehearsing, in company with nine people who will compose the group.

Heretofore Miss Sawyer has been a plain professional dancer without histrionic ambition otherwise it seemed.

Arthur Klein is the turn's booking representative.

White Rats News
will be found on
PAGES 12-13

PLANNING THE CENTURY SHOW.

The planning of the show which is to inaugurate the regime of Dillingham and Ziegfeld at the Century is going forward, with just a suggestion leaking here and there as to the type of entertainment that is to be offered. As planned at present it is to be one that is to bear the marks of the individuality of both of the producers interested in the management of the house.

It is practically assured that there is to be a fine line of demarcation between the thoughts and ideas contributed by Mr. Dillingham and by Mr. Ziegfeld. One will, when the production is staged, be able to point at any number, ensemble, or piece of business in the show and immediately state definitely that it is either a "Dillingham bit" or a "Ziegfeld suggestion." So far the plans as reported laid out is to have Ziegfeld act and then a Dillingham act and vice versa.

One thing decided on is that the roof of the Century will have a midnight performance.

DIERO WINS GOLD MEDAL.

San Diego, Cal., July 12.

Diero, the accordionist, put another notch to his record here when he captured the gold medal and certificate offered by the Exposition officials for the winner of the musical contest, Diero grabbing the prize with a Guerini accordion (manufactured in San Francisco).

A crowd of 8,000 people witnessed the contest, and the decision was a popular one.

LAURA HOPE CREWS IN.

Next week at the Colonial Laura Hope Crews will make her debut in vaudeville with a condensed version of "Her Husband's Wife." Gene Hughes has the booking charge of the sketch.

Miss Crews often has been reported in the past as deserting the legitimate with her own playlet for vaudeville, but other than appearing in the support of Henry Miller for a brief variety tour, Miss Crews did not take the plunge.

IN PARIS

By E. G. KENDREW.

Paris, July 1.

The Spanish people, or at least the audience of the Circus Parish at Madrid, do not understand Carlton's mimic mesmerist act. Going there in June on excellent terms, he opened with disastrous results, and decided to shake the dust of the Hispanic capital after two days. As soon as he began to speak in English, according to Carlton's story, the public turned their backs to the stage, and he was unable to continue on account of the booing. After the show some visitors seriously told the manager Carlton was a bluffer and that he only pretended to mesmerize. On the second night no one heard or understood the performer, so he returned to Paris disgusted, arriving in the city at 8 p.m. At 10 he was giving his act at the Alhambra, filling in a number which had not arrived from London.

The Folies Bergere closes July 14, reopening in September, when vaudeville will be presented and possibly a revival of the ballet "Excelsior." Dummen, Baratta & Co. will retain the revue as the feature of the house.

Ruez, now running the Parisiana as a picture hall, will assume direction of the Renaissance theatre in conjunction with Cora Laparcerie next season. Ruez was formerly manager of the Folies Bergere (prior to Bannel) and the Olympia (prior to Marinelli). He also originated Luna Park as an al fresco music hall.

"Mam'zelle Boy Scout" has been revived at the Varieties in place of the "Belle of New York."

Ritzenthaler, a champion German cyclist, has been killed in an aeroplane accident, while making a trial flight at Koslin, Pomerania.

"Les Quatre Journées"—musical drama in four acts by Alf. Bruneau—is to be produced next season at the Opera Comique. This lyrical home will remain open throughout the summer.

The Chatelet has closed for the season, reopening Aug. 12. The other houses now shut are Opera, Rejane, Arts, Sarah Bernhardt, Odeon, Cluny, Alcazar d'Ete.

Several changes have been made in the Rip revue at the Marigny, where L. Rigaux has engaged Jane Marnac and Baucot. Mme. Cassive and Paul Ardott have dropped out.

The French diplomatic representatives abroad have called the attention of the Government to the class of plays being given by French traveling companies, which are frequently of the most risqué kind, susceptible of rendering an entirely false idea of French literature. In harmony with the Minister of Foreign Affairs the under-sec-

retary of fine arts has requested directors of theatrical companies going to foreign countries to submit their programs before departure. What will be the penalty if they fail to comply with the new regulation is not specified. It can truly be said that many of the so-called French farces lead visitors to Paris to have quite a wrong impression of the real French home and the morals of the people.

LONDON NOTES.

London, July 1.

Grossmith & Laurillard will produce "The Misleading Lady" at the Playhouse when a successor is required to "Please Help Emily."

Alfred Butt will produce "Very Good Eddie" at the Globe early in the autumn, with Moya Manning and Fay Compton in the cast.

Gaby Deslys and Maud Allan are both in London, but neither appears to have settled their immediate future. Both are credited with a desire to run a London theatre, but they will probably be seen shortly at variety theatres.

Harry Weldon, the comedian, settled up his affairs and presented himself for enlistment. He was accepted for garrison duty abroad, but was subsequently rejected on examination by the oculist, who found that the popular artist was blind in the left eye.

Wilkie Bard is taking a rest after a six months' prosperous run of his revue, "The Whirl of the Town." Bard will take up the part of George Robey in "The Bing Boys Are Here" at the Alhambra when the latter goes to the Hippodrome, about Christmas.

The pronounced success of Oswald Stoll's revue, "The Bing Boys Are Here," at the Alhambra has apparently affected the business at his premier theatre, the Coliseum. Usually seats are at a premium at the latter house, but last week there were many empty places. The drop in the business at the London Hippodrome also synchronizes with the production of "Razzle-Dazzle" at Drury Lane.

Ethel Levey was in a box on the second night of "Razzle-Dazzle" in the company of Grahame White, the airman.

Evelyn O'Connor (of Jack and Evelyn) had an exciting experience during a recent air flight at Hendon. She went up with Instructor Hale, her fiancé; as the machine alighted it overturned and Evelyn and her sister-in-law were thrown out. Fortunately, they all escaped with a shaking.

Jimmy Wilde will commence a series of music hall engagements in July. His salary is said to be \$1,250 per week, with a percentage.

CANADIAN BORDER STRICT.

Montreal, July 12.

Through the appearance of Leonard and Whitney at the Orpheum here this week, it became known of the severity in examination that must now be undergone when crossing the border from the United States.

The young woman of the act is German-born. When giving her pedigree at the examination, this was revealed, whereupon the Canadian officials refused admittance and would not relent in their ruling until Clark Brown, acting for the Canadian Theatre Co., brought out that Miss Whitney had become an American citizen through her marriage to an American.

In view of the strictures at the border, the Canadian company recommends that no act or theatrical company carrying anyone foreign-born of the warring countries with the allies, should attempt to come into this territory with them.

DULL IN LONDON.

London, July 12.

Theatrical business in London is exceedingly dull. Nine plays have been withdrawn this month. Several were financial successes. The others were poor plays that wouldn't have survived in normal times.

ENGLISH "HIGH JINKS."

London, July 12.

"High Jinks" has been put into rehearsal at the Adelphi and is due to open there Aug. 12.

An Anglicized version has been made by Frederick Lonsdale.

CECIL CAMERON DIVORCED.

London, July 12.

Cecil Cameron was divorced July 6 from his wife, May Leslie Stuart.



VAN HOVEN
SAYS:—

Some difference this summer. No matinees, one show nightly, no Sundays. All I do all day long is lounge around, sipping cool drinks. When I was on the Sun time I was glad to do my four or five shows per day. Nothing like being clever, eh, boys?

BAD AUTO ACCIDENT.

Dayton, O., July 12.

In an auto accident Saturday night Edwin Skipper, 14 years old, was killed, when the car turned over after its rear wheel broke.

Mr. and Mrs. Geo. Skipper, known professionally as Skipper and Kastrup (in vaudeville), were slightly injured and are now at the Miami Valley Hospital in this city.

Dolly Baccocco (or Dolly Yokel) was seriously injured and may die.

William Kastrup, another brother, was driving the car. It was bound for Cincinnati, where the couple were to fill an engagement at Keith's, after concluding a week at Keith's here.

The accident occurred three miles south of Dayton.

PLAYS, THOUGH OF ARMY.

London, July 12.

Henry Ainley, who has joined the army, continues to appear evenings at the Haymarket, having secured a special permit.

Whit Cunliffe, also enlisted, has been granted two months' exemption. Cunliffe has a long contract at \$550 weekly.

TWO FILMS TAKEN OFF.

London, July 12.

The "Macbeth" and Pavlova films have been withdrawn, financial failures. "The Birth of a Nation" was revived at Philharmonic Hall July 10.

ROUTE OF GOODWIN'S MONOLOG.

The next season's field of labor for Nat C. Goodwin has been definitely settled through the United Booking Offices giving Mr. Goodwin a route at \$1,000 weekly for his vaudeville monolog.

Max E. Hayes did the booking.

FORMBY DOUBLING.

London, July 12.

George Formby is appearing this week at the Victoria Palace, in addition to playing in "Razzle Dazzle" at the Drury Lane.

The Victoria Palace engagement was an old booking and Alfred Butt declined to release the Lancashire comedian.

HARRY TATE COMING OVER.

London, July 12.

Harry Tate has introduced "Golfing" into "Joyland" at the Hippodrome. He sails for America in August.

EMPIRE REVUE PUT OVER.

London, July 12.

The new revue for the Empire has been postponed.

EMMY WEHLEN AT CENTURY.

Among the engagements reported for the Ziegfeld-Dillingham production at the Century next season is Emmy Wehlen.

Gertie Miller in Cochran's Show.

London, July 12.

Charles B. Cochran has secured Gertie Miller for the opening of his new St. Martin's theatre.

The initial attraction will be a play with music and the date will be some time in September.

NEW YORK CITY'S EPIDEMIC STARTS TALK OF JULY CLOSING

Reported Small Time Vaudeville Managers Thinking of Darkening All Their Theatres During July, If Epidemic Continues and Action Is Universally Taken Throughout Greater City.

Early this week it was reported the small time vaudeville managers of Greater New York might get together to ponder over the closing of their theatres during July, pending the city finding relief from its present infantile paralysis scare.

Up to Wednesday, however, there had been no general meeting. In some of the larger booking agencies it was said the vaudeville programs were being filled from week to week, with nothing definite regarding the continuance of the open policy.

The loss to the pop vaudeville house through children being unable to gain entrance has been very heavy. Parents and elders also failed to patronize their favorite vaudeville theatre, for one reason or another connected with the epidemic. With New York having had a steady grind of pop vaudeville for years back, without a break, it was claimed that if all of the small time managements would agree to a temporary closing, favorable and universal action by the theatres would be taken. In some quarters it was said that to think all the small time managers would consent to it, however, was quite beyond belief.

Some of the Broadway \$2 houses have been affected by the large numbers of theatrical stayaways.

TOMMY BURCHILL MARRYING.

Chicago, July 12.

The single days of blessedness for Thomas James Burchill, the popular little booking expert for the Allardt and Ruben & Finkelstein houses on the Association floor, are numbered. July 19 Thomas James and Grace Van Buren (first booking assistant of the Associated Booking Offices, but who severed connections with the Cunningham firm last Saturday) will be pronounced husband and wife.

Miss Van Buren has done all the chief booking for the Palace, Saginaw, and the Palace, Detroit, for the Associated. Prior to her joining Cunningham, she was connected with the Coney Holmes and A. E. Meyers offices.

Burchill has been with the W. V. M. A. booking forces for the past ten years and is one of the best liked of the Association bookers.

ERROL IN "SUBWAY SCENE."

Next week at the Brighton theatre, Brighton Beach, Leon Errol with five people will appear in "The Subway Scene" from Ziegfeld's "Follies of 1915." The scene is given in vaudeville with the consent of Mr. Ziegfeld, to whom Errol is again under contract.

It is reported the act is asking \$1,500 weekly, with but a few weeks to play

before its principal will report at the Century for participation in the Ziegfeld-Dillingham production there for next season.

AUTHOR'S CASE DISMISSED.

Tuesday the Appellate Division reversed the decision of the lower courts and dismissed the case against B. A. Rolfe instituted by Frank Kennedy, who sued to recover \$1,500 which he alleged was due him as royalty on a contract for a sketch he wrote and delivered to B. A. Rolfe. It was to have been produced by the latter.

Nathan Burkan, attorney for Mr. Rolfe, was twice defeated in the action in the lower courts.

The sketch in question was entitled "Eve's Garden" and was to have held Charles A. Pusey as the featured player. Rolfe agreed to pay a royalty of \$25 weekly for every week that the act played, up to 70 weeks, after which time the property would revert to Rolfe. As the act was never produced, the Appellate Division held the author had no claim.

SHUBERTS TAKE WALTER KELLY.

The Shuberts have engaged Walter C. Kelly to take part in the next Winter Garden production which will succeed the current "Passing Show of 1916."

Mr. Kelly played at the Winter Garden a few seasons back.

NEW WESTERN SHOW.

Chicago, July 12.

Among the new road shows to be projected by Chicago theatrical managers is "The Movie Man," by W. W. Wilson, which Jack Robinson and the author will jointly produce.



KATHRYN McCONNELL

"THE PAPRIKA GIRL"

Formerly of Sisters McConnell, has just closed a tour over the United Time. Appearing over the LOEW CIRCUIT. First half this week (July 10), American Theatre; Last half (July 13), Newark, N. J., under the direction of MARK LEVY.

BERT LEVEY FOR PROTECTION.

San Francisco, July 12.

Bert Levey, the best-known strictly Coast vaudeville manager and agent, has written VARIETY a notification he has decided to afford acts playing his time whatever protection he can against "lifted material," in accordance with the rules and regulations of VARIETY's Protected Material Department.

The names of circuits, managers and agents who have subscribed to VARIETY's Protected Material Department are printed weekly on the New Acts page of VARIETY.

KENNEDY'S OPPORTUNITY.

A fire which swept through a portion of Hoosick Falls destroyed the home of Katherine Crawford and burned up the entire set of costumes worn in Miss Crawford's "Fashion Show." The damage was \$3,500.

Will J. Kennedy, the burlesque comedian, suffered a loss of several hundred dollars in the same blaze. Kennedy is a county officer at Hoosick Falls and is also chief of the fire department there. Kennedy and the other firemen worked desperately to overcome the fire, but did not succeed in controlling it until it had damaged the only houses in the immediate vicinity.

FEIST MANAGERS ASSEMBLING.

Next week the several branch managers of the Leo Feist music firm will journey to New York to discuss the coming season's campaign.

Managers from San Francisco, Chicago, St. Paul, Boston, Philadelphia, St. Louis and New Orleans will visit New York, and after the regular routine of business is taken care of, the men will come under the protective wing of Phil Kornheiser, the firm's professional manager (also author of the "Cradle Rock"), who will escort them to Atlantic City for the good time.

FIRST ORPHEUM REOPENING.

The first house on the Orpheum Circuit that is to reopen after the usual summer layoff period is the Orpheum, Memphis, which resumes Aug. 21.

"HAPPY" HAYES RETIRING.

Winnipeg, Can., July 12.

"Happy" Hayes will retire from the post of local organizer for the White Rats this week, having tendered his resignation in order to take up other affairs.

The organization has not as yet named his successor.

72 Applications for Rats Membership.

An announcement made by the White Rats of its membership applications at the Tuesday night meeting this week says 72 applications were received, together with four applications for reinstatement.

Looking Over Terre Haute.

Terre Haute, July 12.

The visit of some Chicago theatrical men the other day was followed by a local report that there may be a new burlesque house here next season.

WAR-SONG SLUMP.

With the President's declaration against intervention in Mexico this week the stock in war songs took a terrific slump almost bordering on a panic, and unless the militia men along the border supply the jingo press with some front page yarns it is highly probable the war songs will all be shelved for future reference.

The Waterson, Berlin & Snyder song, "They're On Their Way to Mexico," has made its way to the front five times since Irving Berlin added it to the catalogue, each time falling short of popularity through some action of the Government in calling off activities.

With the mobilization orders last week practically every publisher took advantage of the situation and popped out with a different kind of war song. Everything else was sidetracked to work on the war numbers, and just as things looked promising the President stepped in with the peace talk and the publishers hiked back to the old conventional routine of popularizing moon and love numbers.

MARRIAGES.

Lulu Glaser and Thos. Richards, at Stamford, Conn., July 10. The bride gave her age as 41 and the groom as 36. Both were married before.

Jean Sensall (Flying Sensall Twins) to Evalyn Lee Zamora (Zamora Sisters), July 1, at Pittsburgh.

BIRTHS.

Mr. and Mrs. James McKowen, July 9, at the Herotin Hospital, Chicago, daughter. Mrs. McKowen was formerly of the Five Columbians, in vaudeville.

Mrs. Al Davis (nee Eugenia Kelly) was reported in the New York dailies this week as having become the mother of a daughter April 2.

Mr. and Mrs. Nat Yarrin (Nat Young and Babe La Tour), at their home in Philadelphia, June 25, son.

Minni Amato (Mrs. Auriel Coccia-Coccia and Amato), July 11, a son.

TOOTS PAKA.

The beautiful Toots Paka on the cover this week, unlike other of her native sisters, makes no claim to royal titles as she would rather be known as the original Hawaiian dancer, the first to do a native dance and introduce Hawaiian songs upon the New York stage.

The following review from VARIETY of Sept. 19, 1908, substantiates her claim. "Rush" wrote as follows:

"One of the prettiest novelties that has been seen in a long time is the musical offering of the Hawaiian Trio, who gave their first showing at the Fifth Avenue theatre this week. * * All dress in picturesque costumes suggestive of the tropical island * *. One of the players gets a weird, plaintive sort of music out of the guitar, utterly fascinating and unlike ordinary guitar playing. * *. For the finish the woman does a curious native dance, a slow step, vaguely suggesting Oriental dancing. The turn scored one of the hits of the Fifth Avenue, doing an encore and taking a total of six bows. It is bound to be in general demand."

CACTUS CUTTING IN TEXAS NEW FOR SOLDIER-SHOWMEN

Did It Without Complaining in 120 Heat. "Times Square Clarion" Founded to Keep Young Show-Soldiers in Supply of Tobacco. Militiamen Obligated to Take Advantage of Dependency Act.

The show boys at home in the Palace theatre building, New York, are doing their share for their companions now with the National Guard on the Mexican border, through seeing that the theatrical contingent which went south with their regiments shall receive a steady supply of smoking tobacco.

To ensure the tobacco and give value received for donations, Jack Hodgdon has become the editor of "The Times Square Daily Clarion," a typewritten daily wholly local in issue of three pages. Frank O'Brien is the associate editor. One page is devoted to advertisements, for which the standard rate is 25 cents a week. The advertising is the paper's sole source of revenue. The editors give their time gratuitously, and the typewriting is also done by them without charge.

The paper's announcement says: "Publicity is the greatest stimulant to trade. Our circulation reaches from New York to the Gulf of Mexico. Be one of the live ones." To attest the advertising value of the paper, the Clarion prints an acknowledgement from the Interborough Rapid Transit Co. to the effect that since that company advertised in the Clarion its business at the Times Square subway station doubled.

Some of the advertisers and their announcements are: "N. E. Manwaring—Getting more like Max daily"; "Gordon Bostock—Barney Oldfield's opposite"; "Helen Trix—Pretty and Prose"; "Mark Aarons—Financing the Lay-Offs"; "Sam Shannon—The Victim of Vaudeville"; "Mabelle Lewis—Second-hand Victrolas"; "Harry Fitzgerald—Land Captain of the Penguin"; "R. C. Miller—The Silent Film Man"; "Florence O'Brien—Her brother paid for this."

In a letter received by the Clarion from one of the boys with the 71st Regiment at McAllen, Tex., it said McAllen was just the kind of a place film people would select for a "Mexican Border" scene. It also mentioned the principal industries of lower Texas as Heat, Mexicans, Dust, Heat, Mexicans, Heat, Cactus, Heat, Dust, Heat and Heat. July 5 at McAllen the temperature in the town was 120. In the worst heat imaginable, the letter says, the boys of the 71st went to work cutting down acres of cactus that is so sharp-pointed it cuts through the shoes of the soldiers.

With the 71st Regiment are Captain Ray Hodgdon, Sergeant Bill Woolfenden, Corporal Arthur Farley, Acting Corporal Harold Kemp, Dan Flynn, Leo Robinson, Allen Ryan. With the 22nd Regiment are Johnnie Daly, Tony

Ferari and Paul Dempsey, although through the Dependency Act Mr. Dempsey was honorably discharged. It is said Mr. Flynn, of the 71st, may have to also take advantage of that Act and return home. In the 10th Regiment is Barto Koopman, another show boy.

Frank O'Brien, of the Wilmer & Vincent staff, left Tuesday for the Plattsburg, N. Y., camp, where he will be a "rookie" for a month.

SINGER SHOW CLOSING.

The heat this week proved too strong an opposition for Jack Singer's "Behman Show" at the Columbia. Wednesday it was stated the attraction will leave the house tomorrow (Saturday).

The Columbia will remain closed until August 7, when reopening for the regular season with "The Merry Rounders."

Chicago Agent Moving East.

Sam Baerwitz, the Chicago agent, who has been visiting New York for the past several weeks, returned home this week. He will move his offices to New York with the opening of the new season, having made booking connections in this city.

RYCROFT WITH PACKARD.

Fred Rycroft, who for the past six years has been associated with Henry W. Savage as the chief of the engaging department, has entered into an association with the Packard Theatrical Exchange and will conduct a special musical department for engagements.

Mr. Rycroft's long association in the musical end of theatricals qualifies him particularly for this post.



LILLIAN DOHERTY

Formerly of the Doherty Sisters, is now doing a single act and will play LOEW'S AMERICAN THEATRE JULY 20-23. Her sister, Anna, in England, is also successfully doing a single turn.

FULLER CIRCUIT INCREASES.

Sydney, Australia, June 15.

The growing importance of the Fuller Circuit of theaters in Australia and New Zealand has brought about the removal of John Fuller, Jr., from Wellington to this city. At this point the vaudeville activities of the Fuller chain will be expressly given attention.

Of late years the Fuller Circuit has developed, until now it controls the larger number of variety houses in the Antipodes, has many picture theaters and is reported contemplating an active campaign into legitimate theatricals over here.

In New Zealand Mr. Fuller was prominent in politics and a member of the Wellington council.

W. J. Douglass, general manager of the Fuller Theatres Co., of Australia, left New York this week for the west, his route being arranged to permit stops at Baltimore, Washington, Pittsburgh and points between New York and Chicago, and from there he will follow a route to the Coast preparatory to sailing for home.

Mr. Douglass came here in quest of material, principally for the legitimate theatres controlled by the Fuller Syndicate. While he has made arrangements for the exportation of a number of prominent specialties, he decided not to mention the names of them until their sailing dates.

Before leaving, Mr. Douglass determined to open a New York office for his firm, and announced that Roy Murphy, who is now representing the company in Chicago, would be transferred from New York to headquarters here.

BUFFALO CROWDED.

Buffalo, N. Y., July 12.

The Shrine Convention is being held this week and the city is wide open to the visitors. The hotels and all other available places are crowded to capacity. Many of the Shriners are sleeping on boats, parked Pullmans, in the armories and in private homes.

Concessions and side shows are taking up every vacant space in the business district and the stands are coining money.

It is estimated there are about 200,000 visitors.

The vaudeville show July 11 for the Shriners, under the management of Jules Michael (of the Academy), was a big success. All of the acts were either dumb or spectacular, owing to the size of the Broadway Auditorium, and the lack of stage on which to set scenery.

NEW PRODUCTION CO.

Jos. C. Smith Production Co., Inc., is a new corporation that is to offer its services to managers in various lines of amusement endeavor. There are four incorporators, Jos. C. Smith, William Lykens, Joseph Physioc and Allan Lowe. The company was formed Tuesday.

The quartet interested in the concern represent four distinct branches of the amusement field. Jos. Smith has been with musical comedy and dramatic productions for years. William Lykens is a vaudeville booker. Jos. Physioc is in the picture and scenic end, and Allan Lowe also in pictures.

CHANCE OF CAPT. KOENIG.

The Loew Circuit wired Capt. Paul Koenig of the German merchant submarine, Deutschland, at Baltimore, an offer to appear in the Loew Circuit theatres of New York, for three days, with \$3,000 as the cost of the trip.

The Loew Circuit suggested the money might be donated to the German Red Cross. Up to Wednesday N. T. Grandlund of the Loew publicity staff, who thought up the idea, had received no answer.

Monday night the Loew theatres in New York showed 200 film feet of the submersible, as a special feature obtained by the Hearst-Vitagraph.

INTERSTATE IN GALVESTON.

Chicago, July 12.

It's pretty safe to assume the Interstate Circuit will return its vaudeville to Galveston next season, after a lapse of several years for the Interstate brand to be shown there.

Karl Hoblitzelle, general manager of the circuit, returned to Chicago last week from the south. He expects to go west for a long stay.

PALACE'S 10 ACTS.

The Palace program will carry ten acts next week instead of the customary eight or nine, the addition coming through the engagement of the quartet of stars who are to present a sketch for the benefit of the Herald's Blind Fund, the salaries of the quartet to go toward the fund.

The sketch will carry Laura Guerite, Edna Wallace Hopper, A. Baldwin Sloane and Cyril Chadwick and will be headlined. White and Cavanagh are held over for the fifth consecutive week at the same house.

MAKING IT EASY.

The booking men of the United Booking Offices who are obliged to fill vaudeville bills for summer use were pleased upon seeing a printed report giving the number of people visiting the Harry Davis and John P. Harris vaudeville and picture theatres July 4 as 146,500.

Why the booking men were pleased at the publication was through they having informed acts these houses were unable excepting under the highest pressure to "break even" on their summer business, and because of the light patronage in hot weather the bookers ask acts to cut salaries for the summer engagements in order that the houses may remain open.

Syracuse Grand O. H. Foreclosure.

Syracuse, N. Y., July 12.

The Grand opera house will be sold at auction under foreclosure proceedings July 18.

The mortgagee is the Onondaga County Savings Bank. It holds two mortgages, for \$82,000 and \$17,000.

STOCKS OPENING.

The Primrose theatre, Sioux City, Ia., will house a stock company commencing Aug. 6, the opening attraction being "On Trial." John Bigger will manage, with Thomas Coffin Cooke directing.

CABARETS

"Ted Snyder Night" at Blossom Heath Inn happened Tuesday evening. Bill Kurth, who runs the roadhouse at Lynbrook, told Ted he was a great drawing card. The place was packed when Terence Snyder with three cars' full of song writers, singers, piano players and noise makers arrived there. Like all "plugging parties," the first thing they did was to order a drink, and while waiting for that they ordered another. The bunch looked the house over, said it was a very inviting place, asked who the boss was and ordered another drink. The boss showed about this time. He was Bill Kurth, the genial, and Bill said for the boys to have anything they wanted on the house. Just then they only wanted another drink. About this time Terence Snyder opined the main idea of the trip was to sing songs, and the party agreeing with him, ordered another drink. To prove to the table holders they were entertainers and not camels, Harry Cohen danced with a brunet from Long Beach, after which there was another drink. Following an argument whether Sam Lewis should sing a song in public, another drink came along and then the bunch decided they would go to work. Everybody did something, including Harry Cohen, who kept on dancing with the brunet. Among those who really worked were Ted (himself—he is not a picture), Geo. Bobbe, Eddie Nelson (Bobbe and Nelson), George Meyer, The Dancing Cohen, Sam Lewis, Bert Grant, Joe Young, and Pauline Barry. Mr. Bobbe did most of the announcing and got away with it in a nifty way, though everyone had to loan him a handkerchief after each speech. Mr. Lewis finally went on the floor and for the first time in his checkered song career sang a song in public. It was "My Mother's Rosary." Mr. Lewis walked to the piano where Bert Grant was playing, threw one hand nonchalantly across his temples, smoothed down his hair, unlimbered his voice and just put "Mother's Rosary" over. Then he wrote an acrostic that appears below. After reading the acrostic, they asked Lewis to sing again, with the bunch bidding for the privilege of throwing the first three glasses at him when Sam got in the centre of the floor. The "Ted Snyder Night" was a roadhouse riot. Some of the unknowing in the place, believing Ted was President Wilson, congratulated him as pres. for being in such good company. The song "plugged" and "gone after" was "Romany," and, when the party left, the entire house arose as they marched out, giving them a vote of thanks. The Lewis acrostic was:

This is the night
Entertainers
Die easy
(with)
Songs
Nobody
Young, old,
Dead or alive,
Ever
Remembered.

"Splash Me" at the Hotel Shelburne, Brighton Beach, was greatly strengthened Monday night when Marie Lavarre and Frank Crummit (particularly Miss Lavarre) were inserted as the leaders of the principals. They replaced Muriel Hudson and a couple of the former male principals. Harry Clarke remains with the free revue, also Gene Peltier and Paisley Noon. With the advent of Miss Lavarre and Mr. Crummit the show secured two or three new numbers in place of some of the slow solos that previously had dragged the performance. Two or three of the slow solos still remain and they are very still as regards any applause. Following the change in personnel, the first part moved along with more speed and the second part may be made to do the same if some of the songs in the latter half are changed. Miss Lavarre is what might be called the perfect type of a cabaret revue leader. She is vivacious, has good blonde looks (almost strikingly so—as a blonde), sings in a much more finished manner than she once did, with a voice exactly adaptable to an open floor space, and she understands the elements of ballroom work that mean so much for success. Mr. Crummit is considered an Al light comedian for restaurant revues, but he couldn't get his stride Monday night. His best attempts were "Honolulu Blues," by himself, and "Dangerous Girl," with Miss Lavarre, although in the latter the girl shaded him. He was with her again in the finale of the first part, that now carries a "flag" and an ungainly Uncle Sam make-up. This whole number that leads up to the finale, intended for a Preparedness thing, is very bad, and always has been. Miss Lavarre is singing among her several songs "Chicago," that came from "Within the Loop" production which played in Chicago and died there or around there. As "Chicago" was written to be sung locally, it holds no interest lyrically or musically for New York. "Splash Me" will be lifted up very much by Miss Lavarre, who holds considerable popularity at Brighton from her connection with the "Splash Me" show there last summer. She enlivens the picture, and her presence should draw business, whether in this current show or another that may succeed it. Mr. Crummit will be all right when he finds himself. "Northern Eyes of Blue" seems as well suited to him as "Sandy McDougall" does to Mr. Noon.

The Rockaways are getting a good week-end play this summer with most of the cabarets breaking on the coin end. Steeplechase Ballroom probably getting the strongest play because of its enormous capacity and the excellence of the show. This season the ballroom is being run under the Alamo management with Al Davis supervising the floor. The talent includes Tess Gardell, Irving Glick, Augusta Rose, Stanley McAvoy and Joe Gold. Brown's orchestra supplies the music. At the

Pier house (opposite the Iron Pier) the show carries Harry Craven, Beanie Deerfield, Frank Dillman, Harry Borum and Gene Cullinan. Jimmie Shea is running the Montauk Hotel at Seaside avenue with an excellent lineup of talent headed by Shea himself who hails from Sennett's in the Bronx. Frank McManus is the feature of the Shea contingent with his support carrying Billy Piel, Eddie Lorrave, Bob George, Al Wagner and Lulu Bates. The main eating place at the beach is Wainwright and Smith's, where Freddie Engle acts as host.

Carl and Emily Richter, man and wife, of Cincinnati, who yodel in the local cabarets, rehearsed too loudly Tuesday at their home and were arrested upon the complaint of the neighbors, after a piano and other furniture had been smashed in a battle with the officers. Richter was fined \$10, and a suspended sentence was given his wife.

Henderson's, Coney Island, has removed its orchestra to a specially built balcony above the floor. The demand for seats to see the Henderson revue forced the change, and it also tells the story of the hit "Hello Henderson" has made along that stretch of Atlantic Ocean beach between Manhattan and Sea Gate.

The Frisco Kid (Joe Josephs) began an indefinite engagement at the Montemarte this week, offering a single dancing turn instead of his double arrangement. After the initial show the management requested Frisco to black up, probably because of Frisco's reputation as a ladies' man.

The "funny" drummer, usually colored, is slowly disappearing from the cabaret orchestras. Of late the noise making and gesticulating boy with the sticks is properly attending to his knitting. One resort near New York has found a substitute, however, in a long-haired comedy bass viol player.

The first road place to house a free revue will be Monte Carlo at Belden Point, City Island. Six girls and two principals are to open there this Saturday, or shortly after, in a production put on by Percy Elkeles. Monte Carlo has been renamed the Chateau Laurier.

The Trouville, at Long Beach, operated by the management of the Hotel Claridge, New York, is again one of the convivial places at the beach. The Trouville gives good service at fair prices.

Onuki, the Jap singing girl, first appearing in New York at Reisenweber's, has been engaged for the New York Hippodrome show next season.

A. B. Conkwright now has the Strand Roof under his personal supervision.

The Hotel McAlpin now has three dining rooms with dancing.

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

IN AND OUT.

While on their way to Cincinnati from Dayton last Sunday in an automobile, Skipper and Kastrup were injured in an accident and removed to a Dayton hospital. The Stewart Sisters, closing at Dayton, replaced the injured turn on the Keith's, Cincinnati, program for this week.

Sidney Jarvis and Violet Dare did not open at Henderson's Monday. Kajiyama was impressed.

Williams and Wolfus did, not open at the Palace, playing Brighton Beach instead. Their Palace place was held by Al Herman, who doubled the stand with the Colonial.

Lydia Barry, Yates and Yates and the Nichols-Nelson Troupe, billed to show at the Orpheum, Montreal, this week did not appear. The Fidkowski Troupe, Josephine Davis, and Nelusco and Hurley replaced them.

NEW ACTS.

Alexander Onslow, leading man with Peggy O'Neill in "Mavourneen," will try vaudeville in a sketch written by himself. He will be supported by Cathleen Nesbitt.

Laura Guerite in "The Flivver," written by herself and Jack Norworth. Edna Wallace Hopper, A. Baldwin Sloane and Cyril Chadwick are in the cast.

Claude Albright and Marion Rudolfo, operatic singers from South America, now on Orpheum Circuit.

The Romaines in a new spectacular dancing act.

Brice and King, for next season, in a new turn by Herbert Moore.

The Gray Trio have reunited.

"DEFECTIVE" IN PLAY.

Chicago, July 12.

Arrangements are under way for a new play on the subject of higher eugenics entitled "The Defective," to be presented at a local loop theatre, starting July 31. Dr. Howard Moore, of Oak Park, is engaging the company with the Byers & Bennetts Dramatic Exchange, handling the business management.

Two prominent Chicago Board of Trade men are reported as being interested in the production.

It is denied the play is based upon any phase of the recent Dr. Haselden case, which achieved wide-spread notoriety when the doctor refused to perform an operation upon a defective child, claiming that the baby might probably live and go through life "defective."

"The Defective" will be managed by Arthur Burgess and the stage director is Eugene McGillen.

PAY OR JAIL.

Toronto, July 12.

Bert Angeles, manager of the Angeles Opera Co. (originally called the Vandenberg Opera Co.), was taken to court last Friday to answer claims brought against him by six members of the chorus of the organization which practically stranded here last week. Each of the girls claimed that Angeles owed them one week's salary, amounting to \$16.

Police Court Magistrate Jacob Cohen, after hearing the case, gave Angeles 24 hours to pay the claims or go to jail.

BILLS NEXT WEEK (JULY 17)

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. E. C." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"M." Pantecor 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.
Edna Wallace Hopper, Laura Guertie, A Baldwin Sloane, Cyril Chadwick, in sketch, "Herald's" Sund Fund.
Marie Nordstrom Carus & Comer White & Cavanagh Togan & Geneva Van & Schenck Leo & Dingle Co The Langtons Mullen & Coogan Herman & Shirley COLONIAL (ubo) Paul Gordon Wood & Wyde Smith & Austin Geo M Rosener Mile Vadie Co Hamilton & Barnes Laura Hope Crews Co Van & Schenck Clermont Bros ROYAL (ubo) Gordon Bros & L "Prosperity" Dorothy Brenner Emmett Devoy Co Chief Capoulicon Morton & Moore (One to fill)
PROCTOR'S 125TH Frances & Kennedy Hoey & Belief Milio Belden Co Delacrolx Hoyt Marion & H Kenos Keys & M Sylvester 3 Amazons Evelyn May Co Schoen & Timponi Tabor & Green Palfrey Hall & B
PROCTOR'S 58TH Maestro Co May Melville Evelyn May Co Tabor & Green 3 Amazons Inter Beauties 2d half
Florette Mally & Mack Georgie Earl Co Jack Boice Hoyt Marion & H Hickman Bros Co AMERICAN (loew) Wilbur Sweatman Burke & Broderick Corcoran & Mack Charlie, Fatty & M Cunningham & Marion Grey & Granville Arthur Lipson Flying Russels (One to fill)
Marshall & Welton Lillian Doherty "Never Again" Herbert & Dennis "Hiram on Farm" F & O Walters Frank Rae Co Moore-O'Brien & McC (One to fill)
LINCOLN (loew) Barnes & Robinson Herbert & Dennis Jessie M Hall Co Moore-O'Brien & McC Banzer Sisters 2d half
Wm Ebb Corcoran & Mack Marie Welch Chas Deland Co Arthur Lipson Espe & Dutton
7TH AVE. (loew) Cycling Brunettes Wm Ebb Greeley & Drayton Al B White Keia Sisters Ripley & Canton 2d half
Walton & Brandt Adele Jason Harry Lewis Co Stone & Clear Ioleen Sisters (One to fill)
GREELEY (loew) Gold & Seal Mildred Haywood Al Burton's Revue Stone & Clear Frank Rae Co Kilkenny 4
Carnival Days 2d half
Dolly & Calzame Georgia Granger Chas B Lawlor & D Hands & Miller "Intruder"

Monarch Comedy 4 LeVine-Cimeron 3 DELANCEY (loew) Dorothy Sothen 3 Owen & Campbell Tate's Motoring Mills & Lockwood C & S McDonald Adele Jason Namba Bros (One to fill) 2d half
Leonard & Willard Lyric Hippodrome 4 Cunningham & Bennett B & E Conrad Wilbur Sweatman Flying Russels (One to fill)
NATIONAL (loew) Dolly & Calzame Chas Relly Cooper & Ricardo "Never Again" Imogen Comer Hill & Ackerman Rita Rollins Burke & Broderick Mills & Lockwood "Women" Neil McKinley Carnival Days HULEVAR (loew) Smith & McGarry DeVere & Malcolm Andy Lewis Co Lyrica LaVine-Cimeron 3 2d half
Asaki Barnes & Robinson Carl Statzer Co Kilkenny 4 Tate's Motoring ORPHEUM (loew) Albert & Irving Tabor & Green Handis & Miller "Intruder" Elliott & Millen B & E Conrad Keefe-Langdon & W Ioleen Sisters 2d half
Malone & Malone Mildred Haywood Gray & Granville Archie-Nicholson 3 Deloray Deloray George Harris & M Judge & Gail
Brighton Beach, BRIGHTON (ubo) Merle & Delmar Kerr & Weston Mr & Mrs J Kelso Ruth Royce Fontaine Craig Campbell Leon Erroll Co Savoy & Brennan Alexander Bros
Coney Island HENDERSON'S (ubo) Taylor Trio Harris & Manion "The New Producer" Howard, Kibel & H Ruth Budd Chas Graceland Co Lillian Shaw Mazie King Co
Rockaway Beach, MORRISON'S (ubo) Van & Beaumont Sis Aveling & Lloyd Mae West & Sister 3 Stewart Sisters Stan Stanley 3 Kenos & Green
Brooklyn BIJOU (loew) Malone & Malone F & C Walters Carl Statzer Co Archie-Nicholson 3 Countess Deloray Jim Reynolds Judge & Gail 2d half
Gold & Seal Cooper & Ricardo Charlie-Fatty & M Vay & B Nuts Ripley & Canton Al B White Cunningham & Marion DE KALB (loew) Juggling Delisle Dolly & B Nuts Georgia Granger Pay-Bush & R Nell McKinley Leona Guernsey 2d half
Alberto Bogart & Nichols Chas Relly Crew-Pates Co Keefe-Langdon & W Balzer Sisters

PALACE (loew) Root & White Plott The O'Learys B & H Mann The Havelocks 2d half
Cycling Brunettes Greeley & Drayton Jessie M Hall Co Al Burton's Revue Brady & Mahoney
FULTON (loew) Alberto Cunningham & Bennett Hippodrome 4 Marie Welch Espe & Dutton Juggling Delisle Owen & Campbell The O'Learys Imogen Comer (One to fill)
WARWICK (loew) Flying Keelers Eva Shirley (Two to fill) 2d half
Dorothy Herman Collier & DeWilde (Two to fill)
Albany, N. Y. PROCTOR'S Lorraine & Cameron Delisle & Ruth Helen Barney Co Kittner Taylor & McK Ferns Kerns & M

Futuristic Fantasy Rucker & Winifred Adonis & Dog (One to fill) 2d half
Sungrade Bros Shirley Sisters Heider & Packer "Everywoman's Prob" Swede B Sunday Zertbo's Dogs (One to fill)
ST. JAMES (loew) Marshall & Welton Bancroft & Brooki Cerro Zertbo's Dogs (One to fill) 2d half
Joe Towie Futuristic Fantasy Baker-Sherman & B McIntosh & Maids (One to fill)
Buffalo LYRIC (loew) Hickey & Burke Valentine Vox Daisy Harcourt (Three to fill)
Battle, Mont. EMPRESS (abc & ah) Majestic Musical 4 Howard & Delores Jas F McDonald Rath Bros Porter White Co

La France & Bruce "Fashion Asane"
Detroit, Mich. TEMPLE (ubo) Winsor McKay Bert Swor Kelly Wilder Co Roches Monkeys Hildebrand & De Long L & S Clifford "Live Wire" PANTAGES (m) Three Melvins "New Leader" Clark & Chappelle Kerville Family Clark & Hamilton
Minneapolis UNIQUE (abc & ah) Gattelle Bros Millard Clay 3 Lulu Sutton Co Jules & Francis Buch Bros
Mt. Vernon, N. Y. PROCTOR'S Cabaret Dogs Hendricks & Padula Maurice Samuels Co Parish & Peru Rose & Moon 2d half
Guernsey & Newell Rosalind Coghlan Co Bronte & Aldwell Inter Beauties
Newark, N. J. MAJESTIC (loew) Stanley & Burns Lillian Doherty Vio & Lynn Chas Deland Co Chas B Lawlor D 4 Charles 2d half
Root & White Dorothy Sothen 3 Jim Reynolds Kay-Bush & Robinson Elliott & Mullen The Havelocks
New Rochelle, N. Y. LOEW (loew) Francis & Ross

Albright & Rydolfo Libonati The Gladiators HIP (abc & ah) Miller & Kant Dundead Duo Albert Phillips Co L & S Clifford "Live Wire" PANTAGES (m) Three Melvins "New Leader" Clark & Chappelle Kerville Family Clark & Hamilton
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New Rochelle, N. Y. LOEW (loew) Francis & Ross

Seona Wilson & McNally Hong Kong Mysteries
Portland, Me. JEFFERSON (loew) Franklin Duo Johnson & Deane Henry Horton Co John Nef & Grl Maud Tiffany Gordon & Marx The Morocins
Portland, Ore. HIP (abc & ah) J & M Gray Temple Quartette Willard Hutchinson Co The Valdres Herr Jensen PANTAGES (m) Al Golem Tr Brown Fletcher 3 Mabel Harper Co Storm & Marston Rose & Ellis
Providence, R. I. EMER (loew) Sungrade Bros Shirley Sisters "Everywoman's Pro" Swede B Sunday McIntosh & Maids 2d half
Claire & Duval Denarest & Collette Bancroft & Brooki Rucker & Winifred Lynch & Zeller
Richmond BIJOU (ubo) (Norfolk split) 1st half
Swan & Swan I & M Harris Ann from Virginia (Two to fill)
Sacramento EMPRESS (abc & ah) Lee Kellors Musical Krelles O'Connell & Randall "College Girl Frolics" Chas Gibbs
St. Louis EMPRESS (wva) Marcou Hager & Goodwin (Three to fill) 2d half
Geo Beano Denny & Sykes Gypsy Trio Clayton & Lennie Dancing Kennedys "CITY OF DREAMS" (wva) Smietta Sisters Denny & Sykes Gypsy Trio 2d half
Judson Cole Lewis & Norton Olivett Moffet & C ERBER'S (wva) Geo Beano Hodges & Tynes Lewis & Norton Osaki Trio 2d half
Hager & Goodwin (Four to fill)
St. Paul PRINCESS (wva) Cleora Miller 3 Beale Browning Six Cornallias Mellyar & Hamilton Rice & Newton Ray Snow EMPRESS (abc & ah) Otto Adlon Co Kennedy & Kramer Wormwood's Monks Howard Chas Co Davis & Elmore
Salt Lake City PANTAGES (m) Lovell & Lovell Gen Planao Co Brown & Jackson Empire Comedies & B Stylash Steppers 6
San Diego, Cal. PANTAGES (m) Knapp & Cornallias Scanlon & Press Arizona Joe Co "School Kids" Chester's Dogs Morris Golden
San Francisco ORPHEUM (Sunday opening) Nan Halprin Kosloff Co C Rochester Moon & Morris Leipzig Chines Trio Kramer & Morton "Consul" & "Betty" EMPRESS (abc & ah) Eastman & Moore Henry & Lizell Mr. & Mrs B Gilmore Jennings & Doorman T Brown Minstrils Kremka Bros PANTAGES (m) 3 Rlanos Chas F Seanson "Petitcoat M..." Mae Curtis Thaler's Circus Elwell & Kenyon Schenectady, N. Y. PROCTOR'S DuFries Troupe

Charles Irwin Harry Sampson Co Ward & Pryer Beatrice Merrill 6
LaBelle & Williams Pelham Lynton Petticoats Renair Ward & F The Vilians
Seattle, Wash. HIPP (abc & ah) Ray L Royce "Wicked Harry" Stelm Hume & T King Bros PANTAGES (m) Geo N Brown "Midnight Follies" Silber & North 4 Haley Sisters Wm De Hollis Co Spokane, Wash. HIP (abc & ah) Lona Maggi Mosher Hayes & M Brown & Bristol "Faid in Cull" Flissie Cushing McClood & Carp PANTAGES (m) (Sunday Opening) Green & Parker Ed Bondell Co Cameron & O'Connor "Tragedy of Egypt" "Models De Luxe"
Tacoma PANTAGES (m) Rio & Norman Lipinski's Dogs Lelia Shaw Co Daisy Summers "People's Revue" Florence Moore
Teleda, O. KEITH'S (ubo) (Dayton Split) 1st half
Zeda & Hoot Ben Smith Musical Gormans Smith & Farmer Retter Bros
Toronto YONGE ST. (loew) Kathryn McConnell Ashley & Morgan Ryan & Riggs Dolce Sisters Fridelway Tr American Comedy 4 Billy Kinkaid
Troy, N. Y. PROCTOR'S O'Neill Sisters Countess Nardin Women Joe Heather Co "Dare Devil Misses" 2d half
Gruet & Gruet Leonard & Dempsey "Last Rehearsal" Kittner Taylor & McK Fern Kerns & M Vaseover, B. C. PANTAGES (m) Dickinson & Deagon Will Morris Davett & Duvall Lasar & Dale
Victoria, B. C. PANTAGES (m) "Earl & Girls" Dale & Archer Naylor's Bros Amoras Sisters Grace De Winters Betty Brown
Washington, D. C. KEITH'S (ubo) Dare Bros Ethel Hopkins Rudolph Chas Co Davis & Elmore
Salt Lake City PANTAGES (m) Lovell & Lovell Gen Planao Co Brown & Jackson Empire Comedies & B Stylash Steppers 6
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PROTECTED MATERIAL

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Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1916.
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 (Jos. M. Schenck)
FINN-HEIMAN CIRCUIT (Sam Kahl)
BERT LEVEY CIRCUIT (Bert Levey)
SHEA CIRCUIT (Harry A. Shea)
FEIBER-SHEA CIRCUIT (Richard Kearney)
RICKARDS CIRCUIT (Australia) (Chris O. Brown)
PANTAGES CIRCUIT (Walter F. Keefe)
B. S. MOSS CIRCUIT (B. S. Moss)
GUS SUN CIRCUIT (Gus Sun)
MICHIGAN VAUDEVILLE CIRCUIT (W. S. Butterfield)

Calgary, Can. PANTAGES (m) Karl Emmerle Pets "Night in Park" Stanley & Farrell "Melody Six" Harry Coleman Kimberly & Arnold
Chicago MAJESTIC (orph) Nora Bayes Wheaton & Carroll Mrs R Hers The Lovetts Francis P Bent Marie Stoddard Meredith & Snooker Erford's Sensation McVICKER'S (loew) Onri Nelson Sisters Lottie Williams Co Lewis & Norton Sherman-Van & H (One to fill)
Cincinnati KEITH'S (ubo) (Sunday opening) Novel Bros Fogg & White Hazel & Alada The Fishers Musical Nosses 6 MILES (loew) Leach LaQuinlan 3 Willard & Bond McCormack & Irving Echel Roberts September Morn (One to fill)
Cleveland HIP (ubo) Spencer & Williams "Novelty Entertainers" Frisco John R Gordon Co Cook & Lorenz Cycling McNutts
Dayton, O. KEITH'S (ubo) (Toledo Split) 1st half
Mario & Duffy Norton & Allen Philippi Four

Grand Rapids, Mich. RAMONA PARK (ubo) Rosary's Pets Lou Holtz Thos Swift Co Cressy & Dayne Bob Albright Mirano Bros
Great Falls, Mont. (17-18) (Anaconda 19 and Butte 21-24) PANTAGES (m) Von Gelle Alice Hamilton Maley & Woods Leonard Anderson Co Woolke "My Horse"
Hoboken, N. J. LYRIC (loew) Louis Granat Mortuary Sisters Mortuary Singers Newsboys Sextette Frear-Baggett & F 2d half
Vio & Lynn Eva Shirley Flying Keelers (Two to fill)
Indianapolis KEITH'S (ubo) (Sunday Opening) Josie O'Mears Ogden & Benson Barrett & Opp The Keltons Vivian & Arnsman
Johnstown, Pa. MAJESTIC (ubo) (Scheridan Sq., Pittsburg, Split) 1st half
Stone & Hughes Joyce West & S Lew Welch Co Jane Martin Honna Bros
Los Angeles ORPHEUM (loew) Geo MacFarlane Clark & Hamilton Nat Willis Tighe & Jason Wilfred Clarke Co

Leonard & Willard Gole-Harris & M 2d half
4 Charles Newsboys Sextette Leone Guernsey
Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half
Carlisle & Romer Charlie Wilson Ben Deely Co Hall & Fuller 3 Alvorat
Oakland, Cal. ORPHEUM Ellis & Bordon "Might Have Beens" Murray Bennett McLeellan & Carson Dramatic stock PANTAGES (m) Hanlon & Hanlon Sully Family Harry Joison Haviland & Thornton Fiddes & Swains Webers Friends
Palladium Park PALADUM (loew) Emille Sisters Payton & Green 2 Bullowa Girls Harishima Bros
Philadelphia KEITH'S (ubo) "Made in Phila" Navasars Trio Harry Holman Co Edwin George Toombs & Wentworth
GRAND (ubo) Honolulu Trio Wilson Flynn Co Jenks & Allen "Court Room Girls" Mendelssohn Aerial Mitchellis
Pittsburgh SHERIDAN SQ (ubo) (Johnstown Split) 1st half
The Fritches Inter Grls

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Vol. XLIII. No. 7

Menlo Moore and Johnny Simon are boardwalking Broadway.

Maude Adams closed her tour in "The Little Minister" July 8.

William Morris is expected to return to New York by Monday.

Paul Conchas has canceled his Orpheum Circuit route for next season, owing to illness.

Gene and Arthur have separated. Gene True has engaged with the Pat White show for next season.

George Mense, for a long while of the Simon Agency staff (Chicago), has joined the Beeher-Jacobs office there.

Victoria Blauvelt has been appointed private secretary to Walter Keefe in the Loew Agency.

B. J. Kellert, manager of the J. H. Aloy Agency is in New York booking acts for the Aloy time.

Brady Greer has resigned as treasurer of the Harris theatre to enter the picture field.

William E. Powers (Powers' Elephants) is ill at the St. James Hospital, Newark, N. J.

Tyler Brooke has been engaged for the big city show next season of "Very Good, Eddie."

Sam Kremer, the Chicago agent, is in New York arranging for eastern booking connections. Kremer is with Jake Sternad in Chicago.

Madge Diamond (Diamond and Diamond) is convalescing at the German Hospital, Chicago, after undergoing a serious operation.

Alex Jones is now managing Jack Goldberg's Park theatre, succeeding Manager McCarron, who had charge of the house since its reopening.

The Lights road show is touring Long Island this week, with Mark Nelson looking after the stage management.

The Electrical Venus is recovering from a serious operation and will visit her parents for the rest of the summer.

Carle Stowe has been placed under contract by the Aborns for the principal comedy role in "Princess Pat" for the coming season.

Ben Schaeffer, the prominent dialectician, has been engaged for the coming winter to pilot the car which L. Wolfe Gilbert proposes to buy when gasoline grows cheaper.

Cross and Josephine have been negotiating with Ray Comstock to head the new show in September for the Princess, but as yet have signed no contract.

Charles Morris, known to the carnival world as the original "Dr. Joy," is ill at his home in Winton Place, Cincinnati. He is the general director of amusements at Chester Park, that city.

Ballard McDonald and Al Piantadosi, both with the Shapiro-Bernstein Music Co., collaborated for the first time this week, the pair turning out a "rag" number called "Mississippi Days."

Among those reported engaged for the Hippodrome next season are Matt Keefe, the yodler, and Hazel Murray, the ice skater, who has come on from the west.

Joe Longfeather, the Indian who introduced the speed mechanics to vaudeville, has recovered from a nervous breakdown which followed the act's opening at the Palace.

Nellie Revelle is vacationing at present, but is due to return shortly. In the meantime the Orpheum publicity department is being conducted by her assistant, Horace Mortimer.

Mose Gumble returned to his offices this week after a short visit to Chicago, returning with a long speech of praise for the efforts of the Remick Chicago manager, Harry Wertham.

Herb Hayman, after agenting and producing acts for eight years, has turned cleanser and dyer. His main store is at 225 West 47th street, New York.

"The Man Who Came Back" opened at the Stamford (Conn.) theatre Monday. The piece is by Robert Eckert Goodman and produced under the management of Wm. A. Brady.

The Mueller Brothers are leaving the stage to enter the haberdashery business in Saginaw, Mich. Frank is to have charge of the store, while Bill may continue on the road for a short time.

Will J. O'Hearn, the theatrical cleaner, was thoroughly cleansed himself last week when one of his employees "lammed" out with the day's receipts. The lad was apprehended, but being partially Irish, O'Hearn refused to prosecute him.

Evelyn Ware and Hilda Barr "doubled" last week in Syracuse and played both the Crescent and the Temple theatres there, filling a disappointment at the latter house.

The Ballet Russe is to return to the country for another tour next season and will be headed by Nijinski. The organization will travel to the Pacific Coast and back.

Will Fleming of the Jacques theatre, Waterbury, Conn., has been chosen as assistant manager of the Park theatre, Boston, by Manager Thomas D. Soroire, who is at present conducting a feature campaign to make the Park the leading picture house of New England.

Stetson and Huber lost a trunk full of paraphernalia valued at \$800, the loss occurring on the New York Central Railroad. The team were obliged to cancel all immediate time in order to replace the lost property which is essential to the presentation of their act.

Louis Epstein will shortly leave for Scranton, Pa., where he will place in order for next season the Majestic, which Mr. Epstein will manage. It is to play the American Association Wheel attractions, opening Aug. 14 with the Pat White show. Mr. Epstein says his policy is strictly "clean performances."

Daisy Laceby, known to the stage as Gipsy Dale, has instituted a suit against her husband, Arthur Laceby, for a limited divorce, asking \$250 counsel fees and \$25 weekly alimony pending the action of the trial. Laceby in his answer to the action alleges his wife deserted him Jan. 25 last, to be with Robert C. Young, one of the vice-presidents of a Canadian Transcontinental R. R., in Montreal.

The several branch managers of the Leo Feist concern will visit New York July 17 for a week's outing under the supervision of Mr. Feist, after which they will journey to Atlantic City for a week as guests of Phil Kornheiser, professional manager of the firm. The visitors will come from San Francisco, St. Louis, Chicago, Boston, Philadelphia, St. Paul, Pittsburgh. While here the executives of the firm will map out a campaign for the coming winter.

John and Mae Burke lost a week's engagement at the Federal theatre, Salem, Mass., this week, through the delay in the arrival of their baggage, the management being forced to replace the team with another act because their trunk containing the turn's props and wardrobe was not delivered at the house until Monday morning. The theatre operates on a Sunday opening. The trunk was checked Saturday. The Burkes have started an action against the New York, New Haven and Hartford railroad to recover the week's salary.

What looks like a precedent for a big picture house is announced by the Strand at Seventh street and Wabash avenue. The house closed Saturday night for the summer, with the probable reopening date being Sept. 3.

Lester Whitlock books Corona. Transportation by rail, 13 cents, one way. Mr. Whitlock grew tired of the stuffy day coaches the L. I. R. R. calls a train. He bought a machine—Chalmers Six. Drove it himself, around the garage, then in the country and then on the streets, and then to Corona. He made Corona, minus one shoe, two tires, two inside tubes, and a gasoline leak. Total repairs, \$47. Now when Lester Whitlock writes home about his new car he calls it a Chalmers Sick.

HANDY PROP LIST.

By O. M. SAMUEL.

(Woodchoppers)—Four axes, five cords wood.

(Handcuff Experts)—Fifteen chairs, dozens of handcuffs.

(Knockabout Acrobats)—Tables, chairs, broom.

(Equilibrists)—Handkerchief, powder bar, resin, resin board.

(Contortionists)—Tables for initialed plush hangings.

(Polite Sketches)—Conventional furnishings, brandy, telephone, folding screen.

(Western Sketches)—Load of sand, pistols, rifles, whips.

(Prestidigitators)—Playing cards, coins, lemons, table.

(Magicians)—Eggs, water, sawdust, rice, flags, handkerchiefs, pigeons, rabbits.

(Posing Acts)—Easel, announcement cards.

(Champion Swimmers)—Ten thousand gallons of water.

(Aerialists)—Swinging rope, cleansing strap.

(Prima Donnas)—Piano, strip of carpet.

(Thought Transference)—Chair, handkerchief, pads, pencils.

(Jugglers)—Rubber balls, hats, billiard cues and balls, plates.

(Wire Artists)—Japanese umbrellas, chairs to jump over.

(Two-Acts)—Bench, umbrella, cane, tables, 'phones.

(Rifle Experts)—Candles, cards, balls, musical bars.

(Tramp Cyclists)—Cigar fragment, matches, spike, gong for disrobing comedy.

(Old Time Monologist)—Newspaper. (Ventriiloquists)—Table, chair, glass of wine.

(Classical Dancers)—Vases, trumpets, rugs, incense.

(Rural Sketch)—Pump, water, soap, towel, basin, dipper.

(Minstrel Shows)—Chairs, chairs and chairs.

(Old Style Burlesque Shows)—Tables, bread, mush, stage money, bladders, crutches, slapsticks, champagne, pistols, siphons, squirt guns, spears, American flag.

WITH THE PRESS AGENTS

The plans for the coming season according to the press department of the A. H. Woods office, include the production of seven new plays, four companies of "Common Clay," the original company of "Potash and Perlmutter in Society" and Julian Eltinge in "Cousin Lucy." Of the seven new pieces three have already been tried out. They are "His Bridal Night," with the Jolly Slaters, which is to be seen at the Eltinge about the middle of next month, "The Squab Farm," with Robert Edeson, Lola Fisher, Lowell Sherman, France Bendtsen, William Gibson, Corinne Barker, Bernice Buck, and Beatrice Noyes, is slated for New York about the last week in August, and "Cheating Cheaters," by Max Marcin, the author of "The House of Glass," which is also ready to be brought to town. The cast for the latter piece includes Marjorie Rambeau, Cydyl Keightley, William Morris, Robert McWade, Edouard Durand, Frank Monroe, Anne Sutherland, Winifred Harris, Gypsy O'Brien. The piece that Mr. Woods is placing the greatest faith in is "The Guilty Man," by Ruth Helen Davis, "King, Queen, Jack," by Willard Mack, and "That Day," by Louis Anspacher, in which Katherine Kidder will appear.

H. H. Frazee's plans for the coming season include the presentation in New York of "Nothing But the Truth" at the Longacre theatre next month and the bringing of "A Pair of Queens" to another Broadway house shortly afterward. The production of "The Victim," a new play by Otto Hauerbach, is to open at Long Branch on July 24 and go to Chicago, opening there the week following. "Fair and Warmer" will go into the Cort theatre, Chicago, on Aug. 5. He also announces that both "A Pair of Queens" and "Nothing But the Truth" are to be presented in London and the dates set abroad are Sept. 20 and 27. Three road companies will present "A Pair of Queens" and two will offer "Nothing But the Truth." In the course of a week he will release the news regarding the location of a theatre site which he has secured in the "Loop" section of Chicago. The building operations on the new theatre will begin Jan. 1.

Several New York papers announced last week that William A. Brady would not continue managing his New York theatres and would not produce any more plays. Mr. Brady will produce more legitimate plays. Now he has "The Man Who Came Back" in rehearsals and will give it a week's preliminary hearing at Asbury Park, early in August. In addition to this, Grace George (Mrs. William A. Brady) will have her regular season on Broadway at a Brady playhouse and in all likelihood Alice Brady will be seen in a stage play, dividing her time between the theatre and the stage. In so far as his motion picture interests are concerned, Mr. Brady actively engages at the Peerless and Paragon studios each day, from nine until after seven. He personally supervises manuscripts, oversees the scenery and sets, has the last say in casting and then edits the finished product.

Frederic McKay has decided to change the title of Willard Mack's play, "Jane O'Day from Broadway," back to its original name, "Broadway and Buttermilk." The company that is to support Miss Ring, who is to star in the piece, includes Helen Lowell, Josephine Morse, Fayette Perry, Rea Martin, William P. Chatterton, Calvin Thomas, Knute Erickson, Tommy Meade, L. B. Foley and Charles Waiton.

Percy Burton, before leaving for Japan, concluded arrangements for the resumption of the tour of Sir Herbert Tree in "Henry VIII" at the Hollick theatre, Boston, on Oct. 16. Edith Wynne Matthison and Lyn Harding will have their original roles. He also concluded an arrangement with the Shuberts for the presentation here this fall of "Gamblers All" about Nov. 16.

The opening date for the houses on the International Circuit has been announced as August 28. Thirty-eight theatres are to make up the chain and the scale of prices will be a 75 cent top all along the line.

Perry J. Kelly has taken offices in the Amsterdam theatre building and is casting the company and signing the chorus that is to appear with Hyams and McIntyre in "My Home Town Girl" next season.

"Go to It" is the new musical comedy scheduled for the coming season at the Princess. It will be produced by F. Ray Constock.

One of the early productions by the Shuberts will be a musical comedy by Cosmo Hamilton and Leslie Stewart.

Robert Pitkin, John Humbird Duffey and Arthur Cunningham have returned from the Coast.

George Marion has been engaged by Thomas Phillips to stage "The Great Danger," by Helen Harrington.

William A. Brady produced "The Man Who Came Back," by Jules Eckert Goodman, at Stamford last Monday.

"Step This Way" moved from the Shubert to the Astor Monday.

"Fair and Warmer" is to be transferred from the Eltinge to the Harris Aug. 7.

The Shuberts are to produce a melodrama next season written by Lincoln J. Carter.

SHUBERTS' MUSICAL TRIO.

The Shuberts are lining up three new musical pieces for early in the coming season. They are "The Brazilian Honeymoon," "My Soldier Boy" and a new piece by Cosmo Hamilton and Leslie Stuart. The first two were both tried out during the spring, the first scoring in Boston. The piece will undoubtedly follow "Very Good Eddie" into the Casino and the "My Soldier Boy" production may be held for the Shubert.

"The Brazilian Honeymoon" is to be renamed "The Girl from Brazil," and will be placed in rehearsal next week, with a view to opening in New York the last week of August. Frances Demarest will be featured with the attraction.

Supporting Clifton Crawford in "My Soldier Boy" will be Frances Pritchard, who was placed under contract by the Shuberts this week.

SHOWS IN CHICAGO.

Chicago, July 12.

Show business in Chicago runs along with profit to some and about an even break for others.

Hot weather has flitted in and out but has not settled down in humid earnest to knock the business end out of the shows that have announced summer engagements.

The money-makers, according to reports and from the men behind the attractions, are "So Long Letty" (Olympic); "World of Pleasure" (Palace), "A Pair of Queens" (Cort), "World of Frolics" (Columbia).

"Nothing But the Truth" (Garrick) and "Mr. Lazarus" (Princess) are braving the summer so far, and claims of b.o. profit are made for both attractions. Neither breaking any attendance records, with the real hot weather apt to run both to the storehouse.

DRESSLER REHEARSAL CALLED.

The principals who are to support Marie Dressler under the management of Charles Dillingham are ordered to report for rehearsal next week.

The company was originally called for last Monday, but through the star wishing to remain at her country estate for an additional week the first reading was postponed.

M. T. M. A. 2D MEET.

Chicago, July 12.

This city is the mecca this week of the managers and agents who are members of the Midwest Theatrical Managers' Association, the first session of the second annual convention of the organization being called to order in the Hotel Sherman Monday afternoon. The convention visitors began to gather last Sunday, and when the big meeting was opened at 2:30 Monday there was a goodly number of the members on hand. The Monday night trains brought in further additions.

Robert Sherman, president, called the session to order and made a pleasing speech of welcome, also citing some of the subjects that would come up for discussion at this meeting. Of these, the most important perhaps was theatre war tax which the M. T. M. A. will put forth every effort to do away with altogether or reduce to the lowest minimum possible.

Monday's opening session was devoted mostly to extemporaneous speeches by both local and out-of-town members of the Association, and some bully good arguments were advanced for the good of the order.

Tuesday's session was scheduled for 1:30 as there was considerable business mapped out for transaction. The main event of the second day's doings was the election of officers. Three tickets were in the field and the interest has been keeping the members up late trying to figure out the result.

At the closing session on Wednesday the association passed resolutions declaring Government war tax of theatres unjust. They are going to make a determined stand against the bill and take steps to obtain a proper lobby to bring about the elimination of the tax. Every manager has been instructed to persuade his local paper to take up the fight. The association sent a communication to Senator Sherman of Illinois urging him to support a bill to repeal the tax.

The election resulted in Carl Mac Vitty becoming president, Orville Bunnell secretary, and L. C. Zellno, treasurer.

SHOWS IN FRISCO.

San Francisco, July 12.

Henry Miller opened his season at the Columbia this week, and from the present outlook it seems as though he will make a little money on the engagement.

At the Cort "The Brat," with Maude Fulton, is in its fourth week and, considering the length of the engagement, the business is holding up very well indeed. This is the last week of the attraction here.

Business at the Alcazar is satisfactory, considering this is the third week that they are playing "The Song of Songs."

ALL STAR "ARIZONA."

The troubles along the border have started one producing firm contemplating an all-star revival of the Augustus Thomas masterpiece, "Arizona," originally produced by Kirke LaShelle about 20 years ago. The company securing the rights to revive the play is keeping its identity a secret just now.



MABEL HAMILTON

formerly of CLARK and HAMILTON.

This dainty little miss is in dire distress. Mabel is sorely perplexed, not knowing whether to accept a production engagement in America, do a single in vaudeville, or harken to a call from abroad. Miss Hamilton also is pestered by many insistent suitors for her hand in marriage. Then again, she is lonesome, working singly, being accustomed to work opposite a comedian. Are you a presentable comedian? If so address Miss Hamilton, care of Variety, New York.

MADE IN PHILLY.

Good Comedy	Elmer Brendel
Eccentric Comedy	Johnny Dooley
Acrobatic Comedy	William J. Dooley
Light Comedy	Harry Fern
Subtle Comedy	Kelley Mack
Light Comedy	Frank Orth
Sweet Singing	Frank Morgan
Cultured Singing	Billy Starr
Trained Voice	Clarence Marks
True Harmony	William Shean
Good Harmony	Frank McHugh
Real Harmony	Al. White
Society Dancing	Charles Rainey
Office	George Weiland
Box Office Man	Paul Keely
Porter	William Hicks
Carriage Man	Alexander Irving
High Soprano	Yvette Rugel
Low Contralto	Flo Bert
Tee Dancer	Edna Wroe
Society Dancing	Miss Frances
Beauty	Madaison Lear
Grace	Jane King
Modesty	Betty King
Novelty	Ide Weidner
Brightness	Vivian Dubois
New Costumes	Kathryn Singleton
Good Costumes	Lena Mendoza
Novel Costumes	Lillian Ranley
Costumes	Louise Blinder
Sincerity	Edna McCrossin
Ambition	Marie Jacobs
Perfection	Florence Hughes
Excitement	

Book, music and lyrics by Frank Orth in collaboration with Keller Mack.

Staged and produced under the direction of Keller Mack in collaboration with Frank Orth and H. Bart McHugh.

Music arranged and directed by Andrew Byrne, Jr.

Dances arranged by Al. White.

Scenery by Charles Spong, scenic artist of B. F. Keith's theatre, and built by B. F. Keith's theatre stage mechanics, under the direction of Charles Fleischman, stage director, and Harry Brackenridge, head mechanic.

All the costumes for this production were made in Philadelphia, under the personal direction of H. Bart McHugh.

"Made in Philly" looks like a happy thought as a local theatrical event for the summer time. It's an idea of Harry T. Jordan, general manager in Philadelphia for the B. F. Keith interests. Worked out as the running attraction of Keith's big vaudeville house on Chestnut street over there, the musical comedy skit taking up 73 minutes, closes the program, preceded by a few regular turns.

There are 32 people in the piece. Each is a Philadelphian. All the principals are well known throughout vaudeville, besides personal popularity in their home town. Philadelphia has always been more or less upon intimate terms with its native theatrical players, more so than other cities, and this is particularly true of Philly's vaudevillians. Those connected with the "Philly" production represent the many Philadelphia sidelights, such as North, West and South Philadelphia. This helps draw the members bring out their friends, relatives and admirers, which with the press of the city displaying a friendliness for the vaudeville innovation, should make the neat Jordan scheme an annual event.

While "Made in Philly" does not seem adaptable to any city (perhaps other than Atlantic City, where it was shown for a week during the summer) the same plan though could be as successfully followed by any of the big towns outside New York and Chicago that had a sufficient number of home-grown professionals who could be utilized. It's the local interest that's the biggest asset, although in this instance Keith's has turned out a most creditable entertainment, fast, tuneful, entertaining and bright, a brightness not alone perhaps appealing to the Philadelphians through the localisms of the dialog, but in settings as well. The first of the four scenes is the exterior of Keith's and the second Valley Green Inn in Fairmount Park, the local famed roadhouse.

In complexion the musical comedy has a houseful of comedians, plenty of singers, plenty of girls and plenty of songs. The whole is a jumble, so much so the principals become chorus people for the nonce when not otherwise prominent, the entire crew working like a machine for the good amusement they produce.

A feature to the vaudeville regular of Philly is the presence of Frank Orth and his partners, past and present. In the three turns Mr. Orth has been identified with. In the first Orth and Kelley Mack and Orth and Dooley (Johnnie). The original Orth and Fern "Sign That Book" skit is done briefly, as well as the former turn by Orth and Mack, with Orth and Dooley working in, to the accompaniment of an introductory song that brings remembrances of the three acts. Comedians aplenty make William J. Dooley (Dooley and Rugel) work straight, mostly to his brother, Johnnie. This is the first time the Dooley boys have appeared together. Johnnie provides the fun bulk of the show, having been casted for more opportunities, though Harry Fern gets a chance often, and Harry Fern undoubtedly the good favor of Philadelphia audiences. For the comparatively limited scope for Bill Dooley's comedy, he does a great deal and is entitled also to a merit mark for possessing the good nature and good will to help an ensemble by submerging his acknowledged fun qualities for the benefit of his company.

Elmer Brendel puts over some solid wallops in the laugh department. He takes the same character as when leading "The Cabaret Girls," leaving it for a while in the Mexican border scene where he does some very funny work as a sissy captain of recruits. Johnny

Dooley likewise helps this scene greatly. It's the best comedy moment of the show.

The greater portion of the personnel seems to have been drawn from the Bart McHugh vaudeville productions, like "The Cabaret Girls," "On the School Playground," and one or two from Harry's "Steam Pirates." A number here and there came out of those acts, such as Brendel's "Hinky Dee."

Flo Bert often gets in the centre. During the Valley Inn scene Miss Bert becomes an announcer, introducer and is also a song leader. Yvette Rugel displays her voice, also some cutes, as does the remainder of the feminine bunch in the clothes division. The girls are prettily costumed and the production investment for the show was no slight amount. William Shean and Clarence Marks have voices that vaudeville has heard. Madaison Lear likewise sings as well.

The straight dancing and is altogether given over to Al. White and Miss Frances, who dance as a "modern society" team. Mr. White is Philadelphia's leading stage dancing teacher, also its best known producer of dances. Miss Frances is said to be Frances Connolly, Mr. White's sister-in-law. She is a very good dancer and a reasonable attractive young girl. Had Mr. White and Miss Frances gone in for professionalism on the ballroom floor, the girl could have carried the turn anywhere, for she owns what so few professional ballroom dancers ever seemed to have had, sweetness. The White-Frances interlude is one of the most reasonable incidents of the performance and Philadelphia responds to them.

There are some exclusive numbers, one or two published, and one, "Dangerous Girl," sung by Harry Fern (who plays only in white face) to a decided result.

The action throughout is lively, there are no waits and the choristers when all assembled are kept moving.

"Made in Philly," otherwise known as "Keith's Summer Follies," is an excellent plan to promote business in hot weather. It is the first time this exact style of show has been seen here, for in the roughness of vaudeville has had its musical comedies and tabs. But "Made in Philly" is wholly local, and the title stands up with the rest.

The house is running the act, paying salaries direct, thereby reducing the cost to its minimum, but as for that, the whole Philadelphia crowd seems to not only want to get this over for themselves, but more to please Harry Jordan, who is a popular big man in Philadelphia and elsewhere.

It was said over in Philadelphia the other day that if the actual salaries received by the players and acts were paid for the summer season, the bill would be \$2,000. Mr. Jordan is probably securing it for less. Reports say last week's Keith's business doubled its receipts of a year ago at the same time.

"Made in Philly" is now in its second week. It could not be carried around the circuit with any showing of success for it's purely and strictly local, but the Jordan plan is a good one to bear in mind for all of the vaudeville cities next summer.

PALACE.

The hot weather finally made the inevitable impression on the Palace attendance, Tuesday night's gathering totaling but a small percentage of the usual capacity business, and this condition did not help the running program to get over there. The bill was nicely arranged and under ordinary circumstances should have run like a well oiled machine, but the weather was decidedly against applause and the "flops" were many and successive. When the initial curtain ran up there was but a handful present and Meriam registered the first "Brody."

Bankoff and Girlie were elected to the "No. 2" position and up till about the time they saw the light of vaudeville with the birth of George Monroe. They wrote serial novels about Jesse James, but Al Herman will probably go along uncrowned, although he is sure the king of choosers. A riot, though, positively!

Al Herman replaced Williams and Wolfus, the latter team finding it impossible to double from Brighton Beach to the Palace while Herman makes a short lap from the Colonial to the Palace. The two teams were laughing riot, a natural reward for his wonderful memory. He is the most consistent and expert "elector" extant, having gone down the line of live and dead monologists for the past 50 years to construct his classic. The only thing original about Herman is his delivery and the light of vaudeville with the birth of George Monroe. They wrote serial novels about Jesse James, but Al Herman will probably go along uncrowned, although he is sure the king of choosers. A riot, though, positively!

George White and Lucille Cavanaugh were handed a warm reception on their entrance, the being their fourth week at the house. There is no change to the routine beyond the introduction of a dance "labelled 'The Twin Humoresque,'" to replace the "Walkin' the Dog" step. The "Dog" was better. It might be apropos here to file the complaint of Joe Whitehead, who ever corrected the fact that Mr. White had taken the Whitehead idea in dancing various steps on requests from the audience. When the matter was unofficially called to White's attention he claimed he thought of the arrangement some years ago, admitting however he didn't do it until his Palace opening. There is no possible chance

of evading the angle, for Whitehead is undoubtedly the originator of the "bit." The writer credited Whitehead with its creation some eight years ago in Chicago and White could consistently find something to replace the request dance. However!

Miss Held was given the spot in the first section of the show and breezed through to a big hit. Miss Held jumped away from her conventional style to introduce a descriptive dramatic number and she surprised even her greatest admirers. The usual Held "pép" was at its best and her repertoire of numbers scored individually and collectively, the little scar going good as ever. And in her particular line she stands alone, for none can compete with Held and her breezy delivery. She looks better right now than she did during the height of her Broadway success, a unique figure and one who has given theatrical something different. Miss Held easily took down the honors of the evening and properly deserved to.

Gus Edwards and his company, including George and Cuddles, opened the second portion and ran through a routine of popular impersonations, closing with a walloping hit. Lost my Heart in Honolulu! is the best feature song, superbly done in different fashions by the Edwards aggregation and never failing. It's one of those catchy numbers that lingers and carries a corking double version.

Franklin Ardell's new sketch is one of the oddest things ever staged. It is constructed in sketch form, but is nothing more than a monologue, but properly dressed the Ardell type of delivery and replete with laugh lines. It makes a fitting successor to his former skit and should last equally as long. Carmela and Rose Ponisillo held the coveted next to closing position and, barring their opening number, scored right up to expectations. The initial song God Bless You, "Goodbye Good Luck, God Bless You," and while it might do for some acts, it goes "democratic" here. It slowed up their opening. Unless the "tariff" is heavy, the girls should relegate it to the shelf. The rest of their numbers were more in line with their talent and were thoroughly appreciated. Evans-Burner Fontaine closed, duplicating her hit of the previous week.

HENDERSON'S, CONEY ISLAND.

This week's program at Henderson's suffering a disappointment at the opening show through a non-appearance, lessened the comedy of the bill, leaving it rather light in the very department the Hendersonians prefer.

Nothing new happened in a fun way until Aveline and Lloyer next to closing, kept the house laughing with their chatter, programatically credited to Aaron Hoffman. The team is using some of their old material and some new, their "W. W." (wild women—belonging to this team) and other intial phrases among the former laugh makers retained. All of the talk is there, but most of it went on as a detour as the Henderson audience was concerned, for much of the dialog is in the fly class. They easily held the spot.

And the closing turn, Roy Harrah and Co., gave the show a good shove right at the finish of it. Mr. Harrah is a roller skater, but that wouldn't mean so much had he not surrounded himself with three good looking, well formed and graceful girls, named in a fun way until Aveline and Lloyer next to closing, kept the house laughing with their chatter, programatically credited to Aaron Hoffman. The team is using some of their old material and some new, their "W. W." (wild women—belonging to this team) and other intial phrases among the former laugh makers retained. All of the talk is there, but most of it went on as a detour as the Henderson audience was concerned, for much of the dialog is in the fly class. They easily held the spot.

The attraction of the program seemed to be Valerie Bergere and her company in "Little Cherry Blossom," the Jap playlet, that followed on the program, Kiljyama, the Jap marvel, who went into the show with a rush upon Sidney Jarvis and Violet not appearing. Miss Bergere played with much spirit Monday evening. She got to the audience quickly and held them. They liked her work, also the melodramatics of the skit.

Next in the running order was Les Copeland, with his piano and rag numbers. Mr. Copeland is quite popular on the island, where he has a firm rep as a cabaret entertainer that no one ever disputes, but he did not frame up a turn that hit the Henderson crowd as right. It was too slow in tempo all through, excepting the opening, while his best bit, "Texas Blues," called "A Southern Chant," couldn't get over because the atmosphere was not right for it. Mr. Copeland should differentiate between cabaret and stage work. He will have to, to become the variety turn he seems capable of.

The program paralyzed the house with his handwringing fresh. He seemed all new to them. One or two new bits are in the turn, but some rough-neck in the balcony crabbed his Times square gag.

Toots Paka and company of Hawaiians, programmed No. 3, were placed much further down for the night show. Toots was here long before the Hawaiian craze struck, so she's entitled to the name. The vaudeville Toots, when singing her first song, stands behind the musicians. Her voice is not extraordinarily strong and she should be out in front, where the house could hear it. The finish the Hula dance with the male assistant at the end of it, sent the turn away over an encore.

The bill opened with the Clown Seal that

has some comedy. Its trainer has put in a few new seal tricks, but his best, the balls, had better be worked with the seal directly behind them, for as they are now played all of those on one side of the house may learn how it is done. The Young Girls (New Acts) were second.

BRIGHTON.

The current week's beach program, strengthened through the presence of three of the turns formerly with "Hip Hip Hooray" at the Hippodrome, makes an ideal show both in running and from an angle of entertainment.

Incidentally the idea of breaking up the regular show to add the Hip features developed into good business sense, for Monday night the house came mighty close to capacity, and Monday night was strictly an outdoor evening, not overlooking that "Civilization" opened at the Music Hall the same night. The show was not noticeably good because of the liberal comedy supplied, the contrast between this and the "straight" entertainment making a perfect blend.

The opening carried the Imperial Troupe of Cydells, a quintet of men and women who feature a basket ball game on wheels. It has plenty of action and just enough comedy to make it interesting, the game proper working the house up to a sufficiently exciting state to earn the turn a solid hand. It gave the bill a flying start and one that gradually increased in speed until the grand finale.

The Kaufman Brothers held second spot, singing their way to a hit with little effort. In third spot the Caninos made the show stand up. Belle Story was the first of the Hip features to appear. She breezed through to a hit and could have enlarged her repertoire without taking advantage of conditions. Her appearance in a hoop skit was second only to her vocal display.

Harry Langdon and Co. closed the first part with "Johnny's New Car," a comedy act that will stand out in any company. Langdon's dialog is bright and snappy and noticeably original. It runs along to semi-situations without any particular plot, but the collection is well pieced and makes a fine comedy vehicle.

Arthur Deagon opened the second part and provided an agreeable surprise with his quartet of numbers. Deagon's appearance, as always, called for a buss of comment and his voice never seemed in better shape. Opening with "Shades of Night" he went through a "house" number with accompanying dialog, a descriptive band with a special set, and closed with a big comedy number. Deagon had no easy task in the position, but after his opening number there was never a doubt about his success.

Kalmar and Brown in "Nursery Land" scored their usual mark, after which Williams and Wolfus tied up the entire evening's honors with their comedy piano turn. This act stands out as one of the best comedy acts in vaudeville. Williams has added some new business, always keeping the comedy prominent in preference to the musical end. They topped all others from a standpoint of results.

The closing spot held the Malla Bart Co., also from the Hip, and in addition to holding the house the house sealed this combination scored a safe hit, closing one of the best shows of the season.

COLONIAL.

The three single men on the program at the Colonial this week cleaned up for the show. They were Ben Welch, Chief Caspician and Al. Herman, appearing in the order named. It seems as though the rather slim audience Tuesday night could not get enough out of them.

The Indian Chief opened the second part of the show and had to sing a couple of encores, and Herman, down next to closing, was a clean up.

It was stilling hot and the audience suffered, but even so they were very appreciative. There were a couple of switches in the bill from the original order. Mrs. Berzack's Circus, originally billed to close, opened and entertained with the nonridable mule. The audience laughed, fanned, and applauded for more. Gordon Brothers and Lawlatter followed and pulled down a very substantial bit. The boys dance well and they also help Miss Lawlor in the singing. The song hits of the act were "Nashville," "Old Fashioned Waits" and "Joe with Your Fiddle and Bow."

Hermann and Shirley were billed for the third spot, but were placed second after intermission and Whitford and Co. in "Lonesome Luke" (New Acts) were in the first. The sketch is not a hot weather offering. Welch followed and Albertina Rasch closed the first part. The Rasch offering is now a vaudeville turn that will serve. It has been improved a hundred per cent. since first at the fifth street and four weeks ago. The eight coryphees in their slight draperies looked cool and worked hard.

"The Mysterious Masquerader," offered by Marion Shirley and George Hermann, proved a novelty to the Colonial audience, who appreciated it throughout. It is really a conformation sketch, with laughs in it.

Al. Herman next to closing had things his own way from start to finish. He started off with a rush and his playing to a quartet of girls in the front row had the house roaring. "You're a Dog Gone Dangerous Girl" down at the finish went over with a bang.

Beth Stone and Frank Hughes held the closing spot opened rather well, but got along nicely when they got to stepping. Frank Hughes is evidently related to J. J. Hughes, for this act is featuring the "Hypnotic Kiss," which has been a part of the Adelaide and Hughes act for a long time.

To the Vaudeville Artists

CHAPTER IV.

Since the interview with Mr. Albee, which was recounted at some length last week, to the best of my knowledge I have seen and spoken to Mr. Albee twice. The first I have already related, the second was in the year 1908 in the St. James Building, when again I was requested to visit him and when the gentleman who went up with me was Mr. Dennis F. O'Brien. Again Mr. Albee wanted a favor from me and again I could not see my way in the interests of the Actors of this country, to grant it.

The third and last time I saw Mr. Albee was in the corridor of the Federal Courts in New York in October, 1915, when I was subpoenaed to give evidence in the case of Fischer versus United Booking Offices, et al, and here let me nail another lie to the counter.

It is being stated by some of the officials of the N. V. A., who were not present at the time, but who have evidently been informed by the officials of the U. B. O., that when I saw Mr. Albee I ran after him to speak to him.

Never was a greater perversion of the truth.

Mr. Albee ran after me and took me away from the men to whom I was talking and held quite a long conversation with him.

Directly I got back to the office, I wrote out this conversation at full length so that I should have a record of it, and thinking part of it would be of interest to the Actors of this country, I wrote to Mr. Albee and asked him for permission to publish part of his conversation with me, enclosing that part of the conversation which I wished to publish (as it is not my habit to publish personal conversations unless I am compelled to do so by some reference to it by the other party to the conversation).

Mr. Albee did not grant me the courtesy of a reply to that letter, but phoned over to a gentleman, who knows me, and asked him to beg me not to publish it.

I wonder why Mr. Albee did not want me to publish that conversation.

I wonder if the Actors can guess why he did not want me to publish that conversation, especially after the events of the last few months.

AND AGAIN I SAY, I WONDER WHY!!

* * * * *

I have already established as a fact that one of the chief methods used by managers to defeat the legitimate and equitable demands of the actor is to promise them anything, with no intention of keeping their promises; to "kid them along" by means of inducements never meant to be carried out, more especially when they are made in the sanctum sanctorum of the high-and-mighty amongst the managers, to the individual and nervous actor.

To the actor who does not want to believe in the justice of his own cause, and who prefers to bend the subservient knee to the managerial whip, it is difficult to prove the hollowness of verbal offers made by the managers, and one is repeatedly met by the assertion, "Oh, I don't believe Mr. So-and-So said that"; "Oh, I don't believe Blank promised that"; "Oh, I don't believe Mr. So-and-So would be guilty of such a thing."

But, thank Heaven, managers are given to rushing into print, and when they print things and offer them to actors there is no denying the fact that such offers were made.

It is not easy to convince the cowardly actor that, with regard to verbal promises, "All is not gold that glitters," but even the biggest fool must admit, when the managers offer the actors something in print, and the real meaning of the offering is shown to the world once again it is clear when the actors were asking for bread the managers gave them a stone.

And so it is with the National Vagrants' Association, which is the association founded by the managers for the purpose of trying to smash the actors' real Organizations—the W. R. A. U. and A. A. A.

In "Variety" of June 10th, there appears a full-page advertisement of a contract which is called the "National Vaudeville Artists' Contract and Accepted by the Vaudeville Managers' Protective Association," which is, in other words, **Tweedledum's contract accepted by Tweedledee.**

But one striking part of it is that, in the press matter accompanying this contract in the same issue of "Variety," it states that the V. M. P. A. improved upon the original draft of the contract as submitted by the National Vagrants' Association.

Here again we find Mr. Albee and his colleagues **over-painting the picture, because no sane man believes that MANAGERS WOULD GIVE ACTORS A BETTER CONTRACT THAN THEY ASK FOR.**

And, further, one should always beware of the Greeks when they come bearing gifts, and therefore a close inspection of this "contract" will repay the actor.

When one begins to examine a product, a person or a present, and one has doubts of it, it is just as well to look from whom the gift-horse comes.

This contract is supposed to be the product of the N. V. A.—an actors' association. Now, strange to say, this "actors association" advertises that its attorney is Mr. David Steinhardt, of whom I know nothing except that he was for some time (maybe is now) Mr. Pat Casey's attorney, and I imagine it is far easier for a leopard to change his spots than for an attorney who represents a vaudeville agency to care for and conserve the interests of actors.

But, stranger still, the real representative of the N. V. A. is Mr. Maurice Goodman, who is the attorney for the United Booking Office, and the V. M. P. A. for, when the N. V. A., or a committee of it, wants to see anybody, it is Mr. Maurice Goodman who endeavors to make the appointment for the committee of the N. V. A.

Therefore, to say the least, it is strange to see the attorney for the V. M. P. A. represent the N. V. A. and at the same time endeavoring to delude the actors of this country into believing that these are two separate and individual organizations.

If they are two separate organizations, why should all the officials of the U. B. O. solicit membership for the N. V. A.?

If they are two separate organizations, why should Mr. Albee be so anxious to obtain a president for them? Why not let the members of the N. V. A. choose their own president? Why should Mr. Albee be anxious to get Past Presidents or prominent members of this Organization to act as the president of the N. V. A.?

IF THEY ARE TWO SEPARATE ORGANIZATIONS, WHO PAID FOR THE ORIGINAL ADVERTISEMENTS OF THE N. V. A. BEFORE THEY HAD A MEMBER?

If they are two separate organizations, who appointed Mr. Steinhardt as the attorney?

If they are two separate organizations, what meeting elected the officers?

Not one of these questions can be answered.

Therefore, one is justified in looking with suspicion upon a contract issued by the U. B. O. (alias the N. V. A.) and accepted by the U. B. O. (alias the V. M. P. A.).

So in the last analysis, it all comes back to the U. B. O.

And now for this "contract:"

It is desecration to use the word "contract" with regard to this infamous, inequitable, one-sided, monopolistic document. It is founded on fraud, and, though I do not like to use the word, when in large type they say that it contains "no cancellation clause" they deliberately and emphatically lie.

It can be cancelled by the manager for no less than six reasons. It is one-sided, and that side is the managers.

There is nothing in it for the actor at all, and it perpetuates all the injustices, all the wrongs, that the actor hitherto has suffered, and, what is worse, adds to them.

For example, take Clause 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."

Nowhere does it state that the manager shall pay to the actor that amount if he breaches the contract—but it distinctly states what the actor shall pay.

In the first place, the essence of a contract entered into between one body of men and another body of men, is that the contract shall not be altered by writing or endorsing on it any other matter than that which appears in the body or face of the contract, for, it is clear, there would be no good in agreeing upon a blank form of contract if the manager were to be allowed to write or endorse on it anything he felt like doing?

For example, suppose a contract was agreed upon between the managers and the actors of this country, that there should be no more than three shows on any one day, and that was accepted as the standard contract. It would be of no earthly use if you allowed the manager to write or endorse on it four, five or six shows, and yet here, in this contract, we have a distinct proof, in Clause 7, that this contract may be altered, in writing or by endorsement, in these words: "unless expressly agreed to by the artist in writing or by endorsement on this contract."

The whole idea of a contract is that the manager should not be able to get the artist into his office and, by promising him things or by threatening him with certain penalties, compel him to accept individual injustices, and yet this contract provides that it may be altered by an agreement in writing or by endorsing on the contract, as shown above.

That in itself, if this were the finest and best contract ever issued, would kill it as an Organization contract, or as an agreement between managers and actors.

What is the good of having a printed contract if you can write anything you want on it, or alter it in any way?

You might as well have a blank sheet of paper, and really, if you did have a blank sheet of paper it would be better for the actor than this precious subterfuge known as the "National Vaudeville Artists' Contract."

Further, in Clause 1, the number of performances per day is left blank, and later it says that extra performances shall be given on other days. Why should not the number of performances be stipulated in printing in the contract? Why should it be left blank so the manager may put in—four, five, six, seven—and then say, "Yes, and an extra one New Year's Day and Election Day!" Why not print in the number of performances?

Yes! Why not? I know and the actor knows!

And in this conjunction let me say that the time is rapidly approaching when the actor will say how many performances a day he

will play, and that the number of performances will not be blank. It will be printed in the contract before the actor signs it.

* * * * *

In this **"NO CANCELLATION CONTRACT"** it states in Clause 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."

There is a remarkable slip in spelling in this clause. It states "performances." I think it means "performers." At least, so the sense of it leads me to believe, but evidently the inventive mind of the genius who drew up this document was so full of the idea of getting as many performances out of the actor as he could, that his pen unconsciously wrote "performances" instead of "performers."

(Another example of unconscious confession.)

Now, let us examine this. It seems that, if you change the number of the actors in your act, the manager can cancel it. Correct; so he should. If you book a four act, and you turn up with three, you break the contract first. He has a perfect right to cancel it.

It says, if you change the PERSONNEL of the performers, he has a right to cancel it. I say, "No; not unless the names of the persons are written in the contract, for the simple reason such a clause places the man who owns an act at the mercy of any person in it."

Let us take, for example, John Doe. He invents an act or purchases a sketch, and to support him engages two, three or four more persons. One person may speak a line, or two lines, or three lines, and the act is engaged. Under this clause, the man who speaks one, two or three lines can turn around and say, "Unless you give me half the profits of the act, I will not go on with it," and under this clause the manager can cancel the act if the actor changes any one of his assistants. This places the proprietor of an act at the mercy of his assistants morning, noon and night. He cannot discharge them, he cannot get better people, as by so doing he renders himself open to cancellation by the manager.

If the parts are of sufficient importance that the managers insist upon them being played by the same persons, then they should insist that the names of the important persons are written in the contract and leave the rest to the discretion of the actor.

But one of the worst jokers in this contract is hidden in this very clause, where it uses the word "QUALITY." This is the "SATISFACTORY CLAUSE" under an alias. Who is to say, or what person is to say, what is "QUALITY," or that the "QUALITY" has not been "otherwise changed or altered?" You cannot measure quality, you cannot estimate it, and this contract, just as the old "SATISFACTORY CLAUSE" did, makes the manager the sole judge of the quality of the act, and it will be within his power, as of old, to walk around on the Monday afternoon and say, "Mr. Jones you have otherwise changed or altered the quality of your act, so get out of my theatre." So you are "canned."

This phrase and this word "QUALITY" will cover a multitude of sins, and I am warning the actor in advance.

* * * * *

There is another clause to which I wish to draw the attention, not only of the actor, but also of MESSRS. MARCUS LOEW, JOSEPH SCHENCK, WILLIAM FOX, B. S. MOSS, ALEXANDER PANTAGES AND ALL THE MANAGERS NOT IN THE UNITED BOOKING OFFICES, AND THAT IS CLAUSE 12.

HARRY MOUNTFORD

(To be continued next week)

NEW ACTS NEXT WEEK

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

"Herald's Blind Fund Sketch, Palace.
Emma Carus and Larry Comer,
Palace.

Lea & Dingle Co., Palace.

Leon Errol and Co., Brighton.

Laura Hope Crews and Co., Colonial.

Hamilton and Barns, Colonial.

"Prosperity," Royal.

Dorothy Brenner, Royal.

Whitford Kane and Co. (3).

"Lonesome Like" (Comedy).

20 Mins.; Full Stage (Special).
Colonial.

The program at the Colonial this week states that Dixie Hines is presenting Whitford Kane and Co. in "Lonesome Like," a comedy by Harold Brighouse, the author of "Hobson's Choice," but although billed as a comedy "Lonesome Like" rather got over on the dramatics of its story, which came along at the finish. "Lonesome Like" is not hot weather vaudeville. It would be best to broaden the dialog of Mr. Brighouse, for there was much of it that went over the heads of the Colonial audience. But one bit of the comedy really got to them, and that was where the girl explained how much she liked funerals. The story is simplicity itself. An old woman in a small town in Scotland is about to be sent to the poorhouse. She lost the use of her hands through a paralytic stroke. The parson promised to try to do something, but when the day of her removal arrives he sends the curate to inform her his efforts have failed. Emma Briarly, a young girl of the village, is in the old woman's house packing her things, and Sam Horricks, who has followed her from the factory where both are employed, enters and proposes, but is informed she is already promised to another. Sam is "lonesome like." He cared for his bed-ridden mother years and since her death home has not been the same, because he has had no one to cuss him out and tell him what to do. Sam leaves, but comes back later, having learned from the curate the old lady is to be sent away, and saves her from going to the poor farm by asking her to take the place of his mother as chief "bawler-out" of his house and home. Mr. Kane as Sam Horricks, the simple minded youth, is a character study that carries depth, and Kate Morgan as the old paralytic gave a truly remarkable performance. *Fred.*

Bessie Harvey.

Singing Equestrienne.

8 Mins.; One and Full Stage.

American Roof.

Bessie Harvey has a horse with which she offers three poses at the opening of the turn, then goes into "one" and sings. Miss Harvey has her own idea of how the melody for the number should have been written and employs her own version to suit her voice. She returns to full stage after making a change of costume and sings a Hawaiian song, while seated on the horse.

"20 Minutes at Coffee Dan's" (24).

Dramatic-Cabaret-Revue.

37 Mins. One and Three.

Empress, San Francisco (July 2).

There isn't any question but what "20 Minutes at Coffee Dan's" is the best big act at the Empress in many a day. That goes for the artistic and box-office end of the cabaret tab; for the merits of the piece made it the hit of the bill. It has for a setting a faithful reproduction of 'Frisco's boss ham-and-egg merchant's place of business, which for some reason has of late developed into the favorite rendezvous of entertainers, society folk and others who make the nightly rounds. Sid Grauman saw the possibility of the idea and wrote the dialogue. He did a good job if dialogue laughs count for anything. Walter Montague staged the offering, which first shows O'Farrell street at night and then shifts to the basement interior of Coffee Dan's. The principal thread of the story is that a wealthy man's son, having fallen in love with an employee of the five-and-ten cent store, he proposes while in the "Ham-and-Egg" merchant's place. She accepts. The habitués get together and deck the bride out, after which the ceremony is performed there with the couple surrounded by the Bohemian crowd which frequents the place. Afterwards the groom's father arrives, sees his son, learns of the marriage, resents the fact his son married a poor girl, but changes his mind when the crowd intervenes in the bride's behalf and orders the proprietor to give the gathering a ham-and-egg banquet in honor of the event. Prior to this, various characters arrive and each receives a welcome from the assemblage. There's solo dancing, trio singing, a funny "drunk" always in evidence, as are other personages supposed to be familiar in night life. In short, it's sort of dramatic-cabaret-revue. Furthermore, it's a bear of an advertisement for the ham-an'. As a local business pulling attraction it's the goods; but outside of here, while the specialties and humorous dialogue will put it over in good shape, it's doubtful if it'll draw like it did here in its birthplace. It's San Francisco amusement and that means it's a success. *Scott.*

Young Girls.

Songs and Dances.

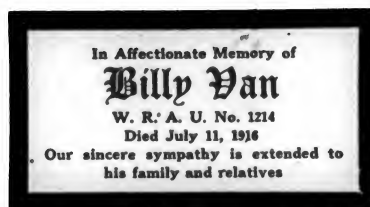
10 Mins.; One.

Henderson's.

The Young Girls are Myrtle Young and Gassica Brown, both blondes. They are a good looking pair when first entering in black velvet coats above white skirts. Right there they sing "Yaka Hula." Then they do "Called It Dixieland," after which Miss Young does a single (what might be called her Dutch clog), and Miss Brown follows with another single, a scarecrow dance, after which the girls use "Dangerous Girl" as a double, with "boy" instead of the original lyric. They change costumes for the finish, and look quite nice. Each is a good little performer in her own way, but they seemed too new at Henderson's. A little work and the Young-Brown turn should find a spot, as two comely girls who can sing and dance are not over-common in teams. *Sim.*

OBITUARY

Billy Van, known throughout the country as Minstrel Billy Van, and one of the most prominent and popular men in the profession, died Tuesday night in Bellevue Hospital, following an attack of epilepsy, which he suffered Saturday night on the street near his home, 306 West 46th street, New York. Van was 50 years of age and is survived by a daughter who lives at Olean, N. Y. When found on the street, following the epileptic stroke, Van was taken to the hospital, and later his apartment was searched by the police. A revolver was found and Van was officially placed under arrest, although treated with the best of care. After being carried to the hospital, it became known his condition was serious and little hope was held out for him, his death following the decision of the hospital physicians that nothing could be done to save or prolong his life. Van was born near Cincinnati and began his career as a variety performer, doing a blackface "single." Later he joined Hi Henry's Minstrels, and at various times was a member of Barlow, Wilson, Primrose and West and Al G. Field's shows. Van did not confine his work to blackface. For a few years he appeared in vaudeville in a Swede character. His funeral took place Wednesday under the auspices of the White Rats, the services being held in the clubrooms of that organization. The remains were sent to Cincinnati for interment.



Josephine Cohan (Mrs. Fred Niblo) died at her apartment in the Hotel Bell-claire shortly after 4 o'clock Wednesday morning. The cause of her death was heart trouble from which she had been suffering for some time. Miss Cohan had been very ill for a long time. She was the daughter of Mr. and Mrs. Jere Cohan and a sister of George M. Cohan. She was born in Providence in 1876. For years she was with the Four Cohans in vaudeville and musical comedy, marrying Fred Niblo in 1901. There is a son, also named Fred, aged 13. Miss Cohan appeared in "The Yankee Prince," "Running for Office," "The Leading Lady," "The Governor's Son," "The Honeymooners" and "The Roger Bros. in Paris." The funeral service will be held this morning (Friday) in the Church of the Holy Sacrament at Broadway and 71st street, at 10 o'clock. A committee of White Rats, composed of J. W. Fitzpatrick, Edward Clark, Junie McCree and Harry Mountford will represent that organization, of which Mr. Niblo is a Past Big Chief.

Edwin D. Miner, age 52, died July 9 at his home in New York, after a pro-

longed illness. He is survived by a widow, son and daughter. The deceased was the general manager of the Miner Estate theatrical interests, founded by the late Henry C. Miner. For several years the Miner Estate has been importantly concerned in burlesque circles. It still holds a large interest in burlesque theatres and attractions.

Paul Menefee Johnstone, late leading man with Nina Morris in "The Yellow Peril," died July 5, at his home in New Jersey, from cancer.

Charles Fisher died at his home in Stamford, Conn., July 1, after an illness of a year. He is survived by his wife and two daughters.

The mother of the Van Brothers (Joe and Ernie) died July 10 at her home, 247 West 50th street, New York.

The mother of Tom Nolan died at her home in Brooklyn on July 1.

BRENON LEAVES FOX.

A resignation, to take effect immediately, and sent to William Fox last Saturday, ended the connection of Herbert Brenon as a director with the Fox establishment.

Since Brenon with his company of picture players returned from Jamaica, where he made the Annette Kellermann special feature for William Fox, there have been reports that the severance would arrive in due course. The direct cause, however, seems veiled in mystery, though a well grounded rumor last week was that Brenon held a contract with Mary Garden to produce her as the central figure in "Thais" next spring, for a big feature film, and it was with this in view he left Fox, to become a free lance director.

Brenon directed the first Kellermann picture, "Neptune's Daughter," for the Universal. His latest Kellermann film is called "A Daughter of the Gods." It is said to have cost \$400,000, and will be in 10 reels when finally placed upon the screen. Over 200,000 feet of film was taken for the scenario, written and directed by Brenon.

In the middle of the week Brenon was reported considering a proposal made to him to organize an independent picture concern, bearing his name and with himself as the principal director.

ARBUCKLE RETURNS WEST.

The Roscoe Arbuckle Co., which has been here for some time making pictures, returns to the west shortly—probably by the end of the current week.

SO. AMERICA FOR \$30,000.

It is said that Thos. Ince is going to dispose of the South American rights for "Civilization" for \$30,000. This figure was set last week, but since that time the experts on the Ince staff have figured that South America has a population of 55,000,000.

FILM FOLK CROWD CHICAGO AT THE SIXTH ANNUAL CONVENTION

Exposition at the Coliseum Attracting Crowds. Speeches on the Opening Day Indicate a Movement Toward Uplift in the Industry. Jos. Brandt Speaks Against the "Vampires." Judge Tugwell a Dark Horse in the Exhibitor's Presidential Race.

Chicago, July 12.

The sixth annual convention of the Motion Picture Exhibitors' League of America, which opened Monday at the Hotel Sherman, proved a big success in every way, with the exposition following today at the Coliseum attracting hundreds of picture men from all parts of the country.

One of the paramount subjects was the united opinion of the League against censorship and the uplifting of film making as far as its morality construction is concerned was also considered in speeches by visiting members.

The opening session was graced by the presence of Governor Dunne, who received a cordial greeting from the delegates assembled. The governor informed the convention that he had vetoed the state censorship because it was his belief that it was unnecessary, inasmuch as the public had local censorship and there was no crying need for further moral regulation. He declared it was unfair to encumber the industry with a double taxation.

Secretary of State Stevenson informed the convention he had opposed the censorship bill because it could not result in proper and thoroughly equipped censors being found.

Joseph Brandt was another of the Monday speakers. He declared that if the producers to a man eliminated "vamping" in film making the industry would be greatly benefited thereby, and that such a move would be an important step toward non-censorship. It was Mr. Brandt's opinion that if the exhibitors put their shoulders to the wheel and would have none of the "vamping" subjects the producers would gladly stop manufacturing them.

The meeting was opened by F. J. Herrington, president, who welcomed the delegates and spoke enthusiastically of the industry and of its wonderful growth and advancement.

When Tuesday's session was called, there was quite an increase in the attendance over the opening day. Following the business of the day, the convention visitors went to the Essanay plant, where they were the guests of George Spoor, going by special train on the Northwestern. Everything about the plant was thrown wide open, and the Essanay people did everything to make the visit a most delightful one.

More than 250 delegates attended the second day's session at the Hotel Sherman. President Herrington was again

in charge and a Committee on Credentials was appointed, consisting of Chairman W. J. Slimm of Cleveland, Fred J. Moeller of Michigan, George Henry of Chicago, Thos. Furniss of Duluth, Mr. Jones of Oklahoma City and James Delavas, national secretary, which reports on Wednesday.

The principal speakers on Tuesday were W. Stephen Bush, Pat Powers, former Judge A. B. Tugwell of Los Angeles, who also spoke on censorship at the opening day's session. Judge Tugwell is a dark horse in the race for the presidency and may nose out Messrs. Rembusch, Ochs and Herrington.

The Chicago meeting is voted so far the best ever held, and the delegates as a body are pleased with the spirit of the convention.

The Picture League reconvened at 10 o'clock this morning. Owing to the severe heat delegates were permitted to peel their coats. The forenoon was devoted chiefly to the appointment of committees by President Herrington. The report of the Credentials' Committee was heard and accepted. It was announced that 125 delegates were duly empowered to vote. The chair ruled the charter of Florida inoperative. It was reported that Florida had not paid one cent into the treasury in two years and were instructed to reorganize. Individual delegates allowed representation of New York's claim for 25 delegates.

The convention applauded a wire saying William A. Brady would arrive Saturday. John F. Miller of Buffalo sent a long wire of felicitations, illness keeping him away. Wells Hawks wired that Mary Pickford was coming sure Saturday morning. By a rising vote the convention tendered Granville S. McFarland of Boston thanks for his untiring efforts towards obtaining the reopening of the Federal Censorship Bill. The hearing was the result of McFarland's work.

New England exhibitors have sent 490,000 petitions to Washington declaring against censorship. Seabury, of New York, made a corking speech of tribute to McFarland's work. W. Stephen Bush also praised McFarland. The convention vote was unanimous thanking Governor Dunne of Illinois, and Whitman of New York for vetoing respective state censorship bills.

The convention limited all speeches on the floor to five minutes. An adjournment was taken from noon to 2 o'clock to permit committees to get together.

All grievances were referred to the Resolutions Committee.

NEWS OF THE FILM WORLD

William J. Guard, the general press representative of the New York Metropolitan Opera House, who has had charge of the publicity and advertising of the Patriot Film Corporation, which is distributing "New Britain Prepared" on the state-rights basis, sailed last week for Europe, where he will spend his vacation. It has been Mr. Guard's custom for the past several years to pass the summer months across the "pond," and neither the war nor the threat of summerines were sufficient to make him break his custom. Mr. Guard has been succeeded as director of advertising and publicity by B. P. Fineman. Mr. Fineman has been, in turn, the motion picture editor of the New York Press, in the publicity office of the Fox Film Corporation, and associated in an editorial capacity with the "Exhibitors' Herald."

"That there will be another feature film spectacle emanating from the brain of Thomas H. Ince for 1917," says Robert Grau, "is no longer a mere prophecy but a fact. It is doubtful if I can give you any more information than that in advance of its production, as it is Mr. Ince's custom just as preceding the premier of 'Civilisation,' never to do any advance exploitation of his plans. Nevertheless, it is no secret that Mr. Ince not only has decided on the subject of his next offering but that he has already determined that the production which will succeed 'Civilisation' will require a full year of preparation, and the most he will say now is that it is not a play and surely not an adaptation of one for the screen."

Fifty members of the Rialto family enjoyed a banquet after the performance last Sunday night, tendered by the Rialto orchestra to Managing Director S. L. Rothapel. The occasion was Mr. Rothapel's birthday and the affair was arranged by the musicians through a committee consisting of H. Hand and F. Cork as a surprise. It was held in the promenade at the rear of the orchestra, where a canvas was spread and the banquet table placed. The guests included the executive staff and the technical and mechanical staff. After a period of music and speeches Mr. Rothapel was presented with a loving cup, the gift of the latter staff; a mahogany photograph, the gift of Alfred de Manby; and a handsome pipe set, presented by the ushers.

Douglas Fairbanks in company with Clifton Crawford started from his country home at Larchmont to cross Long Island Sound to Huntington, L. I. The trip across was made without incident, but on the return a launch was caught in the terrific storm which broke suddenly late in the afternoon. The launch was tossed about from end to end. When the engine went "dead" the boat fell off into the trough of the heavy sea that was running and began to ship water in an alarming fashion. The two men were forced to bail for their lives and clung to the sides of the boat which by a miracle kept keel down throughout the storm.

The state rights announcement of the Patriot Film Corporation came in the nature of a surprise to the trade in general, as that company had expressed the intention of presenting the film as a road attraction for the larger legitimate theaters. The sudden turn in events, however, led to the mobilization of the entire National Guard has aroused such great interest in the topic the picture deals of that it was determined to sell the exhibition rights to the various territories so that it might have the speediest method of distribution.

The first episode of the "Crimson Stain Mystery," which is being produced by the Consolidated Film Corporation at the Erbo-graph Studios, will be completed within a few days. President O. E. Goebel and Treasurer Ludwig G. B. Erb of the Consolidated Film Corporation are working day and night on the production. Maurice Costello and Ethel Grandin, who are playing leading parts, are given opportunity to present the best work in which they have even been seen upon the screen. "The Crimson Stain Mystery" will be released through Metro.

Ben H. Atwell submits the following as an example of his "prowess" as a publicity promoter: "Jay Moore, the winged Mercury of the press department, whose poignant grief over the death of Arthur, his pet gold-fish, has been an example of affectionate devotion for all Broadway, has adopted a nut-eating flying squirrel. This latest addition to the Rialto family will be trained as a modern Cerberus with the idea that knowledge of his choice of diet may scare off certain of the Hasels in the daily drive of picture fans intent on wresting free transportation from the urbane and obliging P. A."

Isaac A. Rosenthal, of the Sun Photoplay Co., San Francisco, and the Sutton Feature Film Co., Seattle, Wash., has secured the rights of exhibition for "Civilization" for the states of California, Oregon, Washington, Idaho, Utah, Arizona, Colorado, Nevada, Wyoming and New Mexico. The western "Civilization" Co. has been organized to

handle the proposition. Those interested in the company are Duncan M. Stewart, president; Richard L. Cowan, vice-president; Wm. J. O'Toole, secretary, and I. A. Rosenthal, general manager.

The title of the first of Richard Bennett stories of Mutual Star Production in the process of completion at the American studios has been changed to "The Sable Blessing." The story has been considerably revised by Director George Sargent. The plot hinges upon the psychological effect of cinches upon the character of a man who has been a drudge all his life until he becomes the possessor of a sable overcoat won in a raffle. This prize works a complete metamorphosis.

The offer of Famous Players of \$100,000 for one hundred photoplay ideas is unaffected by the merger of the company with the Lasky Co. The office of Adolph Zukor, president of the new alliance, will be moved from the Famous Players' studio to the Lasky office. The publicity departments of both organizations will also make their headquarters at the Fifth avenue address.

George Dubola Proctor, well known in the motion picture industry by reason of his connection with the editorial departments of the Morning Telegraph and Motion Picture News and as scenario editor of the Metro and Gaumont firms, left New York last week to join the photodramatic staff of the Lasky studios, Hollywood, California.

John Emmons has obtained his release from the Triangle where he was directing Norma Talmadge and has been placed under contract by Famous Players Company to direct Mary Pickford. He started work on Monday of this week on the first of the Pickford pictures that will be made under his direction.

Albert Shelby LeVino and Miss Margaret Prussing of Chicago were married June 29 at the home of Col. and Mrs. A. Hirst Appel in New York. The ceremony was performed by the Rev. Frederic W. Goodman. W. E. Shallenberger, president of the Arrow Film Corp., with which Mr. LeVino has been associated since its organization, was best man.

"A remarkable and true interpretation of the beauty of sculpture and the feminine form," was the sculptor's verdict on "Purty," the seven-part American-Mutual special production featuring Audrey Munson, after a view of the picture in the Mutual's projection room this week.

Ethel Clayton, one of the World Film players, is about to launch forth in New York as a piano virtuoso. Arrangements have been made with World Film whereby Miss Clayton will have twenty-five afternoons during the winter to devote to her musical career. She has already been booked for Washington, Boston, Baltimore, Philadelphia and Richmond.

The success of Bud Fisher's "Mutt and Jeff" in animated form has called forth requests from exchanges handling it for two weekly cartoons instead of one. Mr. Fisher is unable to comply. The Mutt and Jeff Film Co., however, made arrangements to handle the Hans and Fritz cartoons.

Mae Murray, a Lasky star, is busy at the Famous Players studio making a feature under the direction of John B. O'Brien. This is the first evidence of a number of interchanges of stars and directors that may take place between the Lasky-Famous Players companies since the merger.

Pauline Frederick is to be starred in the screen version of Clyde Fitch's "The Woman in the Case," which is to be produced by Famous Players.

The American Film Co.'s publicity man, George Wright, has been placed in charge of the company's scenario department.

Dallas Anderson, who has just closed with Maude Adams, is going into pictures for the summer.

Robert E. MacAulney, formerly city editor of the Tribune, is now connected with the scenario department of the Lasky Co.

Mack Bennett is in town on a combination of business and pleasure trip.

Paul Gordon has been engaged by the Famous Players to support Pauline Fredericks.

The World Film Corporation received an offer several weeks ago from a committee in charge of the Washington State Fair, saying that a real, genuine locomotive collision would be staged there and that if World Film wanted to stage a scene at the same time, it could be arranged. The offer was declined. They are building several hundred yards of track and have purchased two heavy mogul type engines which will be used in the crash. It will take place at Seattle.

MOVING PICTURES

FILM EXHIBITORS DISTRAIT OVER NEW YORK'S EPIDEMIC

Enforced Regulation Against Admittance of Children Ruinous, Say Exhibitors. Over 50 Picture Houses in Metropolitan Section Closed Within Week. Demanding Film at Lower Prices. Old Film Used in Preference. Exchange Men Lending Their Influence to Better Conditions.

The film exhibitors in Greater New York may be said to be bordering on a business panic through the enforced theatre regulation of the authorities, resulting from the infantile paralysis epidemic.

The regulation forbidding children under 16 years to enter theatres, though accompanied by adults, immediately among amusements hit the picture theatres the hardest. It led to a meeting Monday night at the Hotel Astor of several film exchange men, who agreed to petition the manufacturers to reduce the price for film in the metropolitan district while the scare is on.

Exhibitors said that with the loss of their matinee business and the lessening of the night patronage as a natural result, they cannot afford to buy new film at the current market quotations. In preference they have been seeking the past week old reels that could be secured cheaply.

The exchange men complain of suffering bitterly in receipts through the blow struck the exhibitors, and they are very anxious to have the film

makers listen to reason under the circumstances.

With the spread of the malady, it was expected during the week reports of many more closings would be heard. Those that have shut their doors temporarily embrace some of the larger as well as the smaller picture places.

One proposal to bring about a readjustment for the picture house proprietors was that the attention of the authorities be drawn to the fact that the children are permitted to play in the streets, amidst possible peril from the disease, while in the well-kept picture theatres they would be comparatively safe from the contagion promiscuous wanderings outside might bring them into. It had not been settled up to Wednesday whether just now it would be a wise move to attempt to have the officials listen to this sort of an argument.

Sixty per cent. of the picture business at matinees dropped off after the first few days of the scare. Some exhibitors say the decrease has been nearer 70 per cent. The film exchanges

claim cancellations in droves, whilst some firms handling serials say their cancellations have reached to almost 80 per cent. One firm about to launch a new serial thought early in the week the plan would have to be abandoned for the present, until the epidemic fright fades away.

Over in Brooklyn a special mass meeting was held on Saturday night at the Triangle theatre to consider the situation. One man with an average daily expense of \$100 a day reported he was playing to \$4. Another with a 1,600-seat house and a program made up of "The Mysteries of Myra," a Fox feature, Chaplin in "The Vagabond" and the Pathe Weekly stated he had taken in \$10.40 that day.

Two motions were offered: one to close all the theatres in Brooklyn, and the other to appoint a committee of ten to request a reduction of 50 per cent. on film service. The vote was 66 in favor of the request for reduction, and 33 voted to close all the houses.

The committee met the exchange men at the Hotel Astor on Monday and reported on the conditions across the river. The exchange men declined to consider a flat offer of 50 per cent. reduction but agreed to treat each case individually. Bluebird, Universal and V-L-S-E are, however, giving all their clients a 50 per cent. reduction during the epidemic, with the exception of the Loew, Fox, Moss and other "big" houses.

On Wednesday 92 theatres closed in Brooklyn, with a prospect that before the week was over every house in that portion of Greater New York would shut down, in spite of the decreased cost for service.

A delegation appealed to Health Commissioner Emerson to close up all the theatres, it being the idea of the exhibitors that all contracts and obligations made prior to the epidemic would be cancelled.

Starting Monday, nearly all the film exchanges in Greater New York laid off a goodly portion of their help. Notices were given to practically all the salesmen. Many of the exchange managers would be satisfied to have all the houses close up and thereby relieve them of the burden of buying new films.

NOTES OF THE CONVENTION.

Wid Gunning is to be seen in and around the Sherman taking in everything that is going on from his personal viewpoint.

Joe Brandt has worked overtime making sure that Universal pennants were posted in every conceivable place about the Sherman where the convention doling was held prior to the Expo proceedings at the Coliseum.

Leander Richardson, who is here booming things publicly for the Thomas H. Ince film, "Civilization," arranged for an "exhibitors' night," and on Thursday evening planned to have the producers and exhibitors as his guests at the Grand opera house.

Harry Reichenbach was one of the first film boomers to reach Chicago and he started in to keep the local papers supplied with copy for his firm.

Aaron Jones is a busy man. He had Adolph Zukor as his guest during the convention. Zukor will remain until Sunday. He brought word that Mary Pickford would be here Saturday and that Pauline Frederick would be the guest of the Expo on Friday.

All of the convention guests displaying proper credentials were admitted to any of the Jones-Linick-Schaefer theatres during the week.

Carl Laemmle, Pat Powers and Joe Brandt were familiar figures around the Sherman. The Universal quarters were visited by many callers anxious to shake hands with the trio.

Lewis Seisnik was very much in evidence at the convention. He announced Tuesday morning that Clara Kimball Young, who had stopped off to visit her mother in Benton Harbor, Mich., would arrive here Thursday morning.

Hiram Abrams, president of the Paramount, and Marcus Loew sent word that they would arrive Thursday to attend the Expo doling.

COAST PICTURE NEWS.

By GUY PRICE.
William Farnum celebrated a birthday this week and at dinner he had Sir Herbert Tree, Michael Yack, his two brothers, Dustin and Marshall, and one or two other friends.

Fred Mace has returned from his vacation, which constituted a flyer at the horses at Tia Juana, and is back at the Keystone plant.

Larry McCoy is writing lyrics between movie reels.

The Monrovia Film Co. has taken a lease of the Majestic.

Several Universal actresses are taking lessons in first aid work to be ready in case of war and they are needed.

Marie Cahill took in all the studios while here a week ago.

The signal is negotiating for the purchase of additional rolling stock for use in railroad films.

Helen Holmes is back from Eureka, Cal.

Jean Perkins, movie player, is appearing at local parks.

Dorothy Gish's greatest wish is to be taller.

Heart's International Film weeklies are now booked in several prominent local theatres.

BUYS SMITHSON'S CONTRACT.

The Edison Film Co. has purchased the remaining term of the contract held from it by Frank Smithson, as general director. Mr. Smithson joined the Edison forces about six months ago, on an agreement for a year at a large weekly salary.

Previously a speaking stage producer of note, Mr. Smithson found he and his screen directing work could not get along on a congenial basis, and with the desire to return to his first field of labor Mr. Smithson offered to release the Edison company, if satisfactorily recompensed for surrendering his contract. The amount he received is reported to have been a big sum.

Mr. Smithson is about to close for the staging of an important musical production for the early coming season.

Dancing Team With Famous.

Maurice and Walton have signed a contract with the Famous Players Co. for a series of pictures.

!! FOR SALE !!

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THE SMUGGLERS.

John Battleby Watts.....Donald Brian
Mrs. Watts.....Olive Tell
Brompton.....Cyril Chadwick
Mrs. Brompton.....Margaret Greene
Detective Gray.....Harold Vosburgh
"Sally" Atkins.....Rita Bori

Donald Brian in "The Smugglers," Famous Players (Paramount) release, scored one almost unqualified knockout success. This is due in great measure to his fine work as a screen star, but he is to be felicitated on the excellent team work given him for support in the matter of scenario (by Charles F. Horne) and direction (by Sidney Olcott), not to mention the cast and production. For a program feature "The Smugglers" is really unusual in its general excellence. One doesn't often find a comedy that will stand up for five reels without padding, but there is enough in this one to have easily made a serial. Of course one might go back and find a "similar idea," but this picture is capably worked out in the matter of detail and shows careful thought has been devoted to the avoidance of the dread charge of inconsistency. You can't very well guess the finish until it is reached, though you are tempted several times to anticipate. Every time you do you're wrong. While every one of the characters is well drawn and acted, a strong contender for honors in this picture is Cyril Chadwick in a screen reproduction of his well known and popular "silly ass" portrayal. Rich man on honeymoon in Paris is taken shopping by his wife, who wants him to buy her a \$20,000 necklace of pearls. They refuse his check and he goes to his bank for the cash. Meanwhile he passes a shop that sells imitation jewelry and buys a "phony"

to fool his wife with. He has both with him, picks up a purse lost by a chorus girl, goes to the theatre, dances with her; she steals his hat and demands "a souvenir." Laughingly he gives her what he supposes is the phoney necklace, but in reality the genuine one. Then he has to make good to his wife and presents her with the bogus one. Wife insists on wanting her jewels declared on returning to America; the chorus girl is discharged and comes to America; a U. S. secret service man sees the purchase of the necklace and arrests the man for smuggling, seizes the hidden necklace only to find it isn't genuine; insists he saw the real purchase, follows the chorus girl, gets her necklace, which also proves to be bogus. (And meantime there are hundreds of other uproariously laughable incidents and situations, all naturally sequential.) It develops he had really bought a genuine rope of pearls, but the chorus girl had pawned them and when she redeemed them the money lender, figuring she didn't know their value, had returned her an imitation. Imagine the job "explaining" to wife, who is no "clinging vine" but a "wise dame." A few more pictures like "The Smugglers" will be a welcome relief. Jolo.

THE VAGABOND.

In the latest Chaplin-Mutual release, "The Vagabond," it is announced as having been written and produced by the star. If that be so Mutual might do well to furnish him a collaborator—one with a cleaner idea of what constitutes comedy than the present scenarist. Right from the start you are shocked by an old burlesque bit. This refers to the picking up of an expectation in mistake for a coin. There is much to commend in the picture, but if Charlie Chaplin

wishes to retain his position as the world's greatest drawing card on the screen, he will have to be told not to resort to such stunts, nor the permitting of the leading female support to indicate in pantomime that her cranium is populated with vermin. So much for the errors of the scenarist. There are also a couple of errors of direction. While playing the fiddle the comedian falls into a tub of water in a sitting (or semi-reclining) posture. On arising he resumes his fiddling and his clothes are perfectly dry. After a heroic travesty rescue he runs off with "the girl" without stopping to pick up his fiddle, only to be shown later that his violin had followed him, as he is once more in possession of it. Despite these defects there is much to commend in "The Vagabond," but it is just such carelessness that often turns the opinion of the fickle public to a new entertainment idol. Jolo.

CAPRICE OF THE MOUNTAINS.

Caprice Talbert.....June Caprice
Jack Edmunds.....Harry S. Hilliard
Dave Talbert.....Joel Day
Marie Baker.....Lisle Leigh
Tim Baker.....Richard Hale
James Edmunds.....Albert Gran
Tom Edmunds.....Tom Burrough
Dick Deane.....Robert D. Walker
Caprice's Aunt.....Sara Alexander
Fairly Queen.....Harriet Thompson

All hail June Caprice, the new seventeen-year-old film star, discovery of the William Fox office, who makes her initial debut as a candidate for the foremost honors in flimdom in the William Fox Film Corporation's release "Caprice of the Mountains." Miss Caprice was taken from the ranks, her name changed and the Fox forces are to set all of the resources to work to make her the most

popular idol of the picture world within the ensuing year. In "Caprice of the Mountains" the Fox people make a very good start toward accomplishing what they are after, but there is one thing that is shown up most forcibly in Miss Caprice's initial starring picture, and that is that she is not cut out for the emotional stuff as yet. Give her a little more experience, let her get some weight into her action, have a chance to be sure of herself, and then let her go after the emotional stuff if she absolutely must emot. In the meantime let her romp, be tomboyish, do the things that the majority of other film stars are trying to do, but are doing badly because of the fact that they are carrying extra years, all of these things come naturally at seventeen, and little June Caprice looks as though they would be part of her daily scheme of life. In looks June Caprice is a cross between Miss Pickford and Violet Mersereau on the screen, but in action she favors Pickford a lot. The vehicle for her debut was written by Clarence J. Harris and directed by John G. Adolfi. The former has turned out one of the usual mountain stories, with the little daughter of the mountaineer falling in love with the man from the city; finally marrying him, then on her arrival in the big town being disillusioned and returning home to her mountains, where the husband later finds her and his heir. In the matter of direction the picture lacks nothing and the mountain locations are very pretty. The interiors are good, although they are not used to any great extent. In the matter of support the casting director made a happy choice in selecting Harry Hilliard as the leading man. The picture is one of the best from the point of continuity of story, direction and titling that has been turned out in the Fox office in some weeks. Fred.

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JAFFERY.

Jaffery C. Aubrey Smith
Doria Eleanor Woodruff
Liosha Florence Deebon
Barbara Doris Sawyer
Hillary Eerie Bland
Adrian Paul Douget
Fendhook Ben Hendricks

The Frohman Amusement Corporation gave a private showing of their latest release, "Jaffery," at the Strand Thursday morning of last week. It is, as everyone knows, a screen version of William J. Locke's novel of the same name, scenario by Anthony Kelly, directed by George Irving. C. Aubrey Smith is the star and his leading female support is Eleanor Woodruff. The best female role, however, is that of Liosha, played by Florence Deebon. The plot in brief is: An author, dying, leaves the manuscript of a novel with a friend. The friend loves a young lady, whose father demands that the friend make a name for himself before he can have the daughter. The friend is tempted, and publishes the novel as his own. It is a big success and there is a natural call for another from the same pen. The "friend" struggles to create another, but is unsuccessful and dies, leaving his widow under the impression he had nearly completed a second work. The "hero" (Smith) discovers the deception and writes a novel telling the widow it was from the pen of her late husband. He does this for love of the widow. In the end the truth is revealed and the widow offers to marry the man who loved her, purely out of gratitude. Meantime he has ceased to love her and marries Liosha. While the ultimate conclusion is inevitable, it is very classically screened and the picture reflects credit upon the Frohman Co. and the director. An exceptionally competent cast contributes ma-

terially to the generally good effect. Throughout no attempt has been made at anything in the way of a "sensational" scene. It is good drama, plentifully interspersed with comedy. *Jolo.*

PAYING THE PRICE.

Judith Corbin Gail Kane
Paul Towns George Ralph
Richard Tracy Gladden James
Evan Vrooman Geo. Magaroni
Countess Nimy June Elvidge

"Paying the Price" is a Paragon production released through the World, with Gail Kane as the star. The story is a timely one dealing with the foreign spy system in the United States and the stealing of the formula of a new high power explosive discovered by a young American naval officer. In the telling of the story of the feature the film depends rather on the subtitles to get the plot over than on the action of the picture itself. At the opening the tale drags somewhat, but as the story narrows down to the finish there is quite a bit of suspense, and the action speeds up considerably. The scenes are laid in Washington and on board a U. S. torpedo boat. The director must have managed to get special permission from the Navy Department, for his scenes on shipboard and the assembling is done so cleverly that the scenes on the ship of war and those taken to fill in the story fit admirably. The picture was directed by Frank Crane from a story by Burton E. Stevenson which was scenarized by Gardner Hunting. "Paying the Price" is the best picture that has been released by the World in the last three weeks. *Fred.*

COUSIN JIM.

Chicago, July 5.

"Cousin Jim" is a local feature. It was made by the Van-Dee Company and the people taking part are called the Casino Players. According to the billing and newspaper publicity the film received upon its first showing, "Cousin Jim" was sponsored and made by "Chicago's Society 400" and has "a billion dollar cast." Just what its purpose was in the making is not exactly known although about the only alibi that can be offered is that "one quarter of the returns from the picture" go to the American Red Cross Society. That in itself is a good excuse for any picture. Just how much the Red Cross will realize no one is in a position to venture but after one sits through "Cousin Jim" if he has the patience, he will wonder if the Red Cross Society would not be ashamed to take the money, i. e. if any of the R. C. S. heads looked at the film in the same light that all of the folks do that did not take part in the making of the picture. "Cousin Jim" reeks and bubbles over with rank amateurism. All of the local "400" and perhaps a hundred or more so who stepped before the camera did it in such an unnatural way that it's a foregone conclusion that many of the cast who have sat out in front and looked at the film really were at a loss to make sure that they were the "originals." Just to help a good cause along John T. McCutcheon permitted his name to be used as one of the co-authors. McCutcheon, if he spent any time in writing the scenario, wasted a perfectly good afternoon and proves that as a scenario writer he is a good war correspondent. (This refers solely to writing and not to drawing.) John T.'s name being linked with the film is going to help it on the road if the film finds any

recognition or demand outside of Chicago, Lake Forest and the Sheridan Road homes. There is nothing to "Cousin Jim" pictorially that has not been done to death in the pictures and done in a really truly manner in every way, shape and form. "Cousin Jim" has no head nor tail as far as a plot is concerned, although it runs along in a channel that bespeaks some of the earlier days of Mack Bennett with his Keystone police force. At best, as one not knowing any of the "smart set" taking part can make out, the film is some sort of travesty that burns up a lot of celluloid, brings some of the local clubs into picture prominence and permitted two of the society boys to show some regular Elaine daring by doing a fall off the Lincoln Park bridge. The photography for the most part is bad. Some of the scenes are so dim and indistinct as to warrant immediate retaking or ash heap obsequies but as long as that Red Cross statement is carried the picture is safe. The film is bound to turn over some money to the Red Cross as long as the "400" taking part are able to talk about it and as long as the patience of kind friends and interested outsiders holds out. Local houses are playing "Cousin Jim" but no one is raving over the picture. One wonders what help a circle of men and women worth a billion, perhaps more for all anyone knows, could do if they had contributed so much per head to the Red Cross and let it go at that. "Cousin Jim" as it stands will never be a testimonial to their charitable greatness but will receive much kidding wherever shown. Fortunately that Red Cross alibi is there or a lot of film would repose on the shelves of the local clubs until the members taking part in the picture overcame their modesty to the point of having the camera mirror show them up at their worst. *Mark.*

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THE DREAM GIRL.

Mae Murray.....Mae Murray
Jim Dugan, her father.....Theodore Roberts
"English" Hal, a scapegrace.....Charles West
Benjamin Merton.....James Neill
Tom Merton, his grandson.....Earle Foxe
Alice Merton, his granddaughter.....Mary Mersch
"The Dream Girl," Lasky (Paramount) feature by Jeanie MacPherson, produced by Cecil DeMille, proves that, while there is nothing new under the sun, you can take one of the very oldest "plots" and make a scenario out of it by proper handling. Just imagine this for the plot of a high class modern feature: Besotted father in slums with young daughter. Consorts will "English Hal," a crook. "Hal" shoots father and little girl, believing him dead, runs away. Is taken to a "home," climbs over wall into rich man's garden, is tentatively adopted by the old man, whose grandson falls in love with her. "Hal" poses as "Lord Trevor" and wins the affections of the grandson's sister. Girl exposes him and "to get even" the crook digs up her father, who demands his daughter or cash. Old man thinks it is a frame-up of the girl and orders girl away. Her lover, however, goes after her and gives father \$10,000 for her, which grandpa had presented him with. Besotted father hears his daughter refuse to marry because she thinks her duty is by her father's side, writes a note on back of check that he is going away and leaves it so the young couple can see it. Enters grandfather to take back the girl. You'd imagine that was conventional enough, and it is—in the published recital herewith. But as pictured, with Mae Murray as the little girl, Theodore

Roberts as the old drunkard and the other parts equally well played in their respective ways, "The Dream Girl" is up to Paramount standard. But just a little criticism on detail. It is not explained how the crook was introduced to the household of the wealthy Americans, nor how they were willing to let him pay court to the young lady of the house without investigating him; again, a rich man giving his grandson a check for \$10,000, would not make payable to "Tom," but to "Thomas"; once more, Miss Murray is given the dress of the other young lady to wear at a party. The other girl is fully a foot taller and bigger in every way. When Mae dons the dress it is half way up to her knees. It is also stretching things a trifle for the old drunkard, who is broke, to pass up the \$10,000. That wasn't necessary. This is most unusual for so careful a director as Cecil DeMille. Jolo.

THE FADED FLOWER.

Mary Hill.....Rose Coghlan
Lillian.....Marguerite Snow
Wilbur Mason.....Arthur Donaldson
Anne.....Alma Hanton
Henry Parker.....Edward Mackay

Ivan Film Co. has produced "The Faded Flower," written and directed by Ivan Abramson, and announces it as being "acted by an all-star cast." All of which is true, particularly the all-star cast. There is no fault to find on that score. But the scenario is impossible. It is ridiculously unreal and runs along for six interminable reels. Stenographer works for millionaire. She is a poor girl, the sole support

of her widowed mother. Mother is stricken blind. Employer asks girl to marry him and she consents, sacrificing herself in an effort to secure the restoration of her mother's sight. To do this she gives up starving young playwright. Millionaire has a daughter. Author, as in all scenarios, writes a successful play. Husband is jealous of his young wife. Wife meets author while out with her step-daughter. The young girl asks her step-mother to invite author to call. Author and young girl in love. When he calls husband sees him and in a jealous rage orders him out of the house. (By the way, the name of the successful play is "Won by Riches.") Wife returns to her mother broken-hearted. Stricken ill, husband goes to her just as she dies forgiving him. Husband, full of remorse, is stricken with paralysis. Sends for author and consents to marriage with his daughter. Then he visits second wife's grave in the dead of night, places roses on her resting place and cries: "Lillian, my faded flower, you died a martyr to my unfounded jealousy. May your soul find peace in the kingdom of Heaven." The captions in their wording are ridiculous pathos. Photography very good—everything in fact but the scenario. Jolo.

THE HALF BREED.

Lo Dorman.....Douglas Fairbanks
Teresa.....Alma Reuben
Sheriff Dunn.....Sam DeGrasse
Curson.....Tom Wilson
Winslow Wynn.....Frank Brownlee
Nellie.....Jewel Carmen
In "The Half Breed," a Triangle-Fine Arts feature, Douglas Fairbanks has another of

those sympathy-compelling roles that he played in "The Good Bad Man." The story is one of Bret Harlowe and deals with the early days in the California wilds, and as the half breed Fairbanks scores distinctly. The majority of the scenes in the picture are laid in the forest of giant redwood trees and in a street of the small California town. The story proper is preceded by a prolog which takes place about twenty years prior to the main tale. An Indian girl is betrayed by a young white settler. She leaves her child in the hands of an early white settler and ends her life. The years pass and the baby grows to young manhood. The old settler dies and the whites turn the half breed away from the town after seizing all of the effects of his foster father. The boy makes his home in one of the hollows of a big tree and lives in the forest. His advent into the settlement brings him in touch with Nellie, the daughter of a Baptist preacher, who is struck by his picturesqueness and being a natural flirt at heart she adds him to her string of admirers, among whom are already numbered Sheriff Dunn, who was the betrayer of the half breed's mother, and the Wells Fargo express messenger. Being a half breed, Lo gets the worst of the three-cornered race for the white girl's hand, but he meets with Teresa, who has been the mistress of a traveling medicine showman, and the two fall in love, which lends a happy conclusion to the story. The story is well told in film form and the wonderful forest locations used for the picture make it seem most impressive. Mr. Fairbanks will add a number of admirers to the host who hold him as their own particular screen favorite. It is a picture well worth playing by any exhibitor. Fred.



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Albright & Rodolf Orpheum Los Angeles
Aveling & Lloyd Morrison's Rockaway

B
Bimbos The Variety Chicago
Bowers Walters & Crooker Eagleford Texas
Brinkman & Steele Sia Variety N Y
Bruce Al Airdome Fresno Cal

C
Claudius & Scarlet Variety N Y
Conlin Ray Variety N Y
Conrad & Conrad Fn Fry Pk Louisville

Consul & Betty Orpheum San Francisco

D
Dhyton Family (12) care Tausig 104 E 14 St N Y
Devine & Williams Variety N Y

E
Ellis & Bordoni Orpheum Oakland
Erford's Sensation Majestic Chicago

F
Fay Eva Fn Fry Pk Louisville
Fern Harry Variety N Y
Fitzgerald & Marshall Keith's Philadelphia
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Heather Josie Variety N Y
Howard Chas & Co Variety N Y

I
Ideal Variety N Y

J
Jordan & Doherty Variety N Y
Josefson Iceland Glimo Co Variety Chicago

K
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Kla-wah-ya Kathleen Variety N Y
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Kramer & Morton Orpheum San Francisco

L
Lai Mon Kim Prince Variety N Y
Langdon's The Variety N Y
Leibig Orpheum San Francisco
Libonati Orpheum Los Angeles

M
Major Carrick Variety N Y
McWaters & Tyson care Weber Palace Bldg
Moore & Haeger 1657 Edenside Av Louisville Ky
Murphy Theo E Dir Arthur Klein

N
Newcombe Miss Variety N Y

O
Orr Chas Friars Club N Y
Otto Elizabeth Frat Pk St Louis

R
Reilly Charlie Variety San Francisco
Rice Andy Fn Fry Pk Louisville
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S
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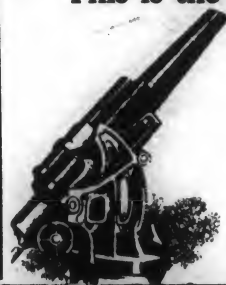
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	Robinson W (C)
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	Rooney Julia (C)
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Rehearsals start
Monday, July 24, 10
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with
**HARRY
"SLIDING"
WELSH**

Rehearsals start
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Kindly report for rehearsal Saturday, July 15th, at 11 A. M., at Orpheum
Theatre, Paterson, N. J. Take 9.30 train, Erie Depot, at Jersey City. Sea-
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Rube Bernstein's "Follies of Pleasure"

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Monday morning, July 17, at 10 A. M. at the Holy Cross Lyceum
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Can use two good girls with strong contralto voices. Salary no object.

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Thazer Bros
Therriault Miss Billie
Tizi Van (C)
Tojetti Alice
Travers N & Co
Trowbridge Fred
Turner & Grace

U
Uress Mr (P)

V
Valentine David (C)
Van Dell Harry (C)
Van Tommy
Vert Hazel (C)
Victoria Quartette
Vogelin Frenchie
Volant Mr & Mrs D

W
Walsh Budd (C)
Walsh Charley
Walther Wm
Warren & Conley

Welsberg Frank (C)
Wells & Lee
Western Billy (C)
Western Helen
West Lillian
Wheeler Henrietta
Whipple & Huston
White Lew
Whitely Minty
Wilbur Caryl
Willis Gus
Wilson Alice
Wilson Miss Billy E
Wilson J G
Wolf Harvey
Wood Ruth

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Woods Rogers
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"GAIETY GIRLS"
All persons engaged for this Company
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Monday, 10 A. M., July 17th
Sangerbund Hall,
Smith and Schermerhorn Sts., Brooklyn,
New York.

Can use a few more chorus girls. Kindly
answer to **PAT WHITE, 341 Kings Ave.,**
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CALL - CALL - CALL ROSE SYDELL

And Her Famous
"LONDON BELLES"
All ladies and gentlemen engaged for the
above company kindly assemble for re-
hearsal

Monday, 10 A. M., July 31st,
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Mark Vance, in charge

That sunburn Dick Hoffman carries since
returning from the East is the real thing.

Abe Jacobs prepared for the summer by
having his hair cut.

Wilson R. Todd has closed all of his com-
panies and has gone east for the summer.

Fred Siegel is recovering from a severe at-
tack of stomach trouble.

Ray Whitfield spent the Fourth on Missouri
soil. Ray swears it is just as hot in the old
state as it is in the summer time.

The Lake Forest Country Fair is on this week
and on the afternoons of July 14-15 vaudeville
shows will be given.

Lulise De Fegli is severing connections with
the "Sept. Morn" act, which played McVicker's
last week.
Claude Boardman has been signed by C. S.

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JACK MENDELSSOHN

Primrose and will be assigned to his new road show, "The Prince of Sweden."

John Nash actually took a short respite from his strenuous duties at the A-B-C offices and went out and saw Boston trim the Cubs the other afternoon.

Dwight Pepple has returned from New York where he has been for the past ten weeks. He plans to start his new productions for next season.

A. E. Meyers has been so busy around the affiliated offices since the big office removal

that he has not had time to take any of his summer spins to Cedar Lake.

Nat Phillips hits Chicago next Saturday when he will assume his new job as general manager for the W. B. Friedlander, Inc., offices.

There's a burlesque show rehearsing at the Haymarket. It is Ray Herk's show and is the one to be headed by Frank Kelly. Marjorie Catlin has been engaged as soubrette.

Ethel Edelstein, of the Robert Sherman office, is sporting a case of sunburn which she

says will eclipse any of the attacks claimed by some of the Association girls.

James Coughlan, George Douglas and Harry Chappelle have gone to Indianapolis to appear with the burlesque company playing a short summer engagement there.

James Sheehan will start out with his Boston English Grand Opera Co. around Sept. 1. He will play about the same territory that he did last season out this way.

E. C. Wilson, in addition to sending out "The Shepherd of the Hills" and "The Roseary,"

will also put out a one-nighter of "The Divorce Question."

Fred Byers is booking up next season's tour of "The Frame Up," which opens in August. It is an English play and will go through the northwest to the Coast and back.

Ed Rowland, George Gatta, Frank A. F. Gasselo and William Clifford are back from their trip to New York. They autoed east, but returned by train.

Dolly Burnham, formerly with the Weber and Wilson Revue, who is quite ill with typhoid

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Direction
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fever in the Polyclinic Hospital, is somewhat improved.

It is not likely that any attempt will be made to offer any kind of program, musical revue or

otherwise, at Covent Garden this summer. The house has lost big money since opening.

Charles Blount, formerly of the Blount Brothers, stopped off in Chicago last week on

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his way to Denver, where he goes in the hope of benefiting his health.

Samuel Mandelker, who became a director in the W. B. Friedlander, Inc., a few months ago, comes into Chicago Monday to confer with other members of the corporation regarding the productions for next season.

Maurice Brown has everything cut and dried for the staging of three Greek plays in Chicago next fall, starting about Oct. 15. One of them will be "Trojan Women." They will be produced upon the Little theatre plan in a theatre to be announced later.

Ross and Vada, who are enjoying a few weeks' vacation on a farm near Lansing, Mich., will be seen next season in a new act written by Ed. Flanagan of Flanagan and Edwards.

Edward Taylor and Elma Pease-Taylor, of the Little theatre forces, who were married during the winter, have gone west on a summer vacation. They will be back in Chicago in the fall.

John P. Reed for the first time since he put burnt cork on his countenance may make his New York debut next fall. The nearest J. P. ever got to the Broadway stages was in Erie and Wheeling.

Marie Ascaraga, of the "Mr. Lazarus" company at the Princess, denies the report she has signed with E. P. Churchill's "Fraternity Boys and Girls" for next season. Miss Ascaraga has resigned with the Henry E. Dixey company.

A. M. Lowrie is again managing the summer season of grand opera at Ravina Park. E. J. Timponi (brother of Rolia Timponi) is in the box office at Ravina. The business is far ahead of last season.

The Joe Sullivan agency attached the Spisel Bros. and Mack act at the Orpheum, Milwaukee, Saturday night, for commissions alleged to be due the agency for bookings. Fred Lowenthal handled the action.

"Before Breakfast," a new comedy which the Byers & Bennet Dramatic Exchange has placed under its management, may be given a legitimate production on the road next fall. The comedy was tried out successfully by the E. J. Hall stock at Altonna, Pa., July 1.

Word has been received here that if the Interstate house adopt the four day a week vaudeville policy with the remaining two days open to legitimate attractions in Fort Worth next season that the Federation local (Muslims) there will demand full week salaries.

There was report Monday that "Nothing But the Truth" was going away from here but inquiry at the Garrick boxoffice Monday night brought out the info that as far as known at present it will remain here all summer.

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\$400	\$40.00	\$4.00	
\$500	\$50.00	\$5.00	for Cash

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Word from the numerous tent shows on the road in this section says that the business is all right when the weather is nice. So far the elements have been very much against tented organizations, not doing much of anything but fight the wind, cold and rain.

Fred De Bois and wife, Kathryn Miller, formerly with the "Tickets, Please" company, are now playing vaudeville dates in and around Chicago. Du Bois has purchased an Overland and spends his spare time whizzing along local boulevard drives.

The Pekin Zouaves who came into Chicago last week following their departure from the Wheeler circus and were given a date at the Empress by the Affiliated officers, were given a burry up call Monday to open at McVicker's following the cancellation of Norwood and Hall.

Will Hough brooded in last week from his bunkroom along Michigan lake to confer with W. H. Friedlander regarding the new tab, "The Naughty Princess," which he has writ-

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ten in collaboration with Friedlander. Friedlander is sporting the niftiest, dashingest lip adornment imaginable.

Wanda Lyon, actress, got her name and picture in the Chicago papers July 8. She had J. A. Gibbs arrested and haled before a judge for trying to flirt with her. Gibbs was fined \$25 and costs. Gibbs denied the charges. The Tribune ran the story, but hinted at a press agent "plant."

The Mercedes vs. Mercedes Crane, George Lovett and Mme. Zenda will come up again for trial in the fall in the Supreme Court of Michigan, the defendants having appealed the decision of the Detroit courts recently when Miss Crane was forbidden to use the name "Mercedes" in her billing, etc.

Mrs. W. S. Harvey arrived in Chicago last week and appeared with the Harvey act. McVicker's fully recovered from the effects of a severe attack of ptomaine poisoning in Tuttle. Mrs. Harvey ate some ham and eggs that put her in bed for two and one-half weeks and forced her out of the act for a month.

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Mr. and Mrs. Jake Sternad and Mr. and Mrs. Leo Greenwood, have returned from an automobile trip east, visiting New York and Atlantic City, where the party gave some fancy swimming exhibitions. Greenwood is some swimmer, while Jake Sternad says none of the water nymphs have anything on him but shape.

C. R. Hagedorn, manager of the National theatre musical stock, Detroit, motored into Chicago last week with his wife. Hagedorn, while here, signed up some people for his Detroit company. He has had a 72-week season and closed to make the players a summer rest. Hagedorn expects to reopen his National company August 17.

Will L. Wilken, who is traveling four weeks ahead of Barnum & Bailey, was in Kankakee, Ill., last week paving the way for the exhibition of the circus there later in the summer. This date will very likely be the nearest the B. & B. show will play adjacent to Chicago. The B. & B. show goes to the Coast this summer.

Helen Lackaye, in private life Mrs. Harry Ridings, was taken ill upon her return from her western vaudeville trip, and forced to go to a local hospital for a minor operation which was successfully performed last week. Mrs. Ridings has been taken home noticeably improved in health. Her recovery is now assured.

The Strollers have boosted its annual membership dues a few dollars. Some weeks ago

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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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It was proposed by some of the members to hoist the dues to \$25 a year, but this was voted down. Last week the Strollers voted to increase the dues from \$6 to \$10. Today (Friday) the big ramble or picnic of the Strollers is being held in Riverview Park and the sale of tickets was very big.

H. C. McIntyre, of the McIntyres with Ringling Bros. circus, had his pockets picked in Lima, Ohio, last week. McIntyre was on a street car and felt the "touch" and when the man stepped from the car McIntyre broke the window glass, reached through and grabbed the chap. Two accomplices took the money away from the robber before McIntyre could effect an arrest.

Back from New York, Harry Spingold announces that among acts confirmed through his office for vaudeville appearances out this way next fall are the following: "What Happened to Ruth?", "Petticoats" (new company), "Midnight Rollickers" (ten people), Ash and Shaw, Gordon and White. Harry has re-routed Herschel Hendler over the Orpheum, also Spencer and Williams and the Calts Bros.

Tired but happy and with their purse bags showing the wear and tear of cabaret nights

on Broadway, Richard Hoffman, William Jacobs, Samuel Tishman, Irving Yates, Irving Tishman and George Mintz have returned to their Chicago homes. The trip was made in Jacob's car which stood the journey in great shape. They say they looked over a number of acts and engineered a surprise party on Eddie Shayne by dropping in on Eddie at his Red Bank, N. J., habitat. Shayne is vacationing in Red Bank.

Claude (Tink) Humphreys returned Tuesday from Lansing where he went last week in response to word that his brother, Thomas Humphreys, had been knocked down by an auto as he was crossing the street and severely injured. The latter is now recovering. The accident happened on circus day, the Ringlings being in town, and Humphreys in crossing the street to avoid a street car, was unable to avoid a passing auto which struck him. He suffered concussion of the brain.

William Knox is critically ill in Wesley Hospital here, and fears are entertained as to his recovery. Knox last week instructed A. Milo Bennett to take two original pictures of Lillian Nordica which Nordica herself autographed and presented Knox when he interviewed her in London for the Chicago Daily News just prior to her sailing for America

to appear as one of the big stars of the Auditorium grand opera opening here in 1888, and present them to the Strollers' Club with his compliments.

American Hospital bulletins: Margi Newton, making progress; Lottie Haroile, holding her own; John Scanlon, who fell from a car in Joliet some weeks ago, moved to a hospital there and later brought to Chicago and moved to the American, recovering from his injuries; Madeline McDonald (Mrs. William O'Clare), improving from an operation for the removal of her tonsils; Mabel Burnell, gaining strength; Babe Thornton, improving; Rosamond Richards, Dale Winters, Margi Scully, all have been discharged from the institution.

The pop vaudeville policy which has been in vogue of late at the Imperial theatre came to an end Sunday night, the management not wishing to operate any further in face of summer weather. The house is expected to reopen Aug. 6 next. Either vaudeville or traveling combinations will be played. The Crown is to continue playing vaudeville and pictures on Saturdays and Sundays throughout the summer unless a change is otherwise decided upon when the hot weather arrives in full blast. The Empress on the South Side,

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which is booked by the Affiliated, is offering vaudeville shows on Saturdays and Sundays.

Owen Crockett, musical director; Andrew Capers, president of the Fort Worth (Tex.) local I. A. T. S. E.; "Dutch" Schults, pianist; Tod Eebols, musician; P. O. Edmonson, musician; Charles Boyer, cornetist, all members of the American Federation of Musicians, and at present located in Fort Worth, passed through Chicago July 7, bound for the annual Imperial ceremonial of the Shrine, to be held in Buffalo starting July 11. While here they were taken in tow by Art Angel and several of the Fort Worth boys laying off and shown the mysteries of the south side cabarets. One of the visiting boys was frisked of a pocket book containing \$250 while the party was making the rounds.

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Rehearsals will start in two weeks for the acts to be produced next season by Will J. Harris. In addition to the former acts by Harris, "The Goody, Goody Girls" and "Dolly's Dolls" there will be several new acts, the biggest no doubt being "Vacation Days," carrying ten people and special scenery. Harris for four weeks staged the Review of Reviews at the White City but left there a fortnight ago and moved his revue, "Ocher Up," over to Covent Garden. Since that time another producer has been putting on the shows at White City. While the White City management still retains Harris' former revue title Harris is not personally handling the production.

When Glenn Burt was away from his U. B. O. books, vacationing, Tom Powell, who did some booking for him, issued contracts for Torcat's roosters to appear at English's, Indianapolis, and as Kurtis' roosters were booked in for the house and played prior to the Torcat date, the English theatre managers, Burton & Olson, cancelled Torcat. In addition to calling off the Torcat date, the house is reported as having given Torcat's photos to the Kurtis act. Torcat was to have opened there Thursday of last week, but the cancellation resulted in Torcat placing his contract and side of the case in the hands of the Rats.

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COLONIAL (Norman Field, mgr.)—"How Britain Prepared" film (third week).
COHAN'S GRAND (Harry Ridings, mgr.)—"Civilization" film (second week).

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COLUMBIA (William Roche, mgr.)—"World of Frolics" (seventh week).
CORT (U. G. Hermann, mgr.)—"A Pair of Queens" (Joseph Santley-Kathleen Clifford) showing prosperously notwithstanding several changes in cast (eleventh week).

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GARRICK (J. J. Garrity, mgr.).—"Nothing But the Truth," business up a few notches over earlier seasons (sixth week).

ILLINOIS (Rola Timponi, mgr.).—"The Fall of a Nation" film, doing fairly well (second week).

LASALLE (Harry Earl, mgr.).—"The Little Girl Next Door," still there with b. o. drawing power (tenth week).

OLYMPIC (Geo. L. Warren, mgr.).—"No kick on returns for "second edition" of "So Long Letty" (twentieth week).

PALACE (Harry Sinker, mgr.).—"A World of Pleasure," on the right side of the ledger handsomely (eighth week).

PRINCESS (Sam Gerson, mgr.).—"Claim made "Mr. Lazarus" (Henry E. Dixey) is making money (fourth week).

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MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"Show Monday afternoon gave big satisfaction. Bill not arranged for best results yet audience felt repaid for attending. Business looked pretty good. Headliner Nora Bayes. For the first time in a long, long time Miss Bayes did not sing a medley of her old songs, yet at that she was in view 23 minutes and the audience was reluctant to let her go after she had worked hard for that period. Miss Bayes seemed to have more pep than usual. She seemed to have on more makeup than usual, which was accounted for at the close of her act when she said that she had just motored in from the east and that she was feeling the effects of a good facial sunburn. Her numbers in turn were "When I Get Back to County Carey," "We Will Name My Child, Ezema, Or We Won't Name the Child At All," "Prepare for the Summer," "You Left Behind a Broken Doll" (which she announced as new), "Pork Chops Am the

Sweetest Flower that Grows," "That's the Greatest Battle Cry Of All." Miss Bayes' voice appears to be in unusually good trim and it not only sounded clear and musical but the fullness of tone was most pronounced. The Two Tom Boys opened the show. These rollicking girls with the knockabout ground acrobatics gave the bill a corking good start. They duplicated the hit made at the Palace

Elsie Hanneman

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Dated, July 3d, 1916.

JOSEPH CAWTHORNE.

Dittenhoefer, Fishel & Knox,
Attorneys for Joseph Cawthorne,
32 Broadway, New York City.

earlier in the season. Act one of the most effective of its kind in vaudeville. Bissett and Scott never went better and never appeared to better advantage. Hello George and his young partner are whooping things up faster with their feet and do much livelier finish. The Majestic audience applauded most enthusiastically, and for a dancing act Bissett and Scott were awarded more than passing recognition. "Forty Winks," with Fay Wallace and Regan Hughston, pleased. This sketch is rather novel in construction and preaches a self-evident moral yet it seemed unusually long to the "surprise finish" and contained no end of talk. Almost twenty minutes of conversation that hit tedious channels long before its novel ending was disclosed. Success of skit at Majestic hinged largely on work of principals. Hughston, barring a tendency to make his "parlor talk" and wifey confabs too tense and

? PROCRASTINATION ?

dramatic, spoke plainly and distinctly. Miss Wallace is a pert comely young miss who tried mighty hard to be natural and not over-act. She dresses becomingly and did her role acceptably. Burns and Kisen had an easy time. Talk got over, but their songs rang a higher score. The man used several songs new to the Majestic regulars. Bonita and Lew Hearn were there with a laughing hit. Routine the same they used in other years. Still there for the laughs. Songs encouraged. That "Mexican Joe Throwing the Bull" number by Hearn, with the orchestra very strong on the "o-o-o-oh" refrain, was surefire. Miss Bonita looked nice yet wore a dress that was in need of a pressing. Miss Bayes followed and then appeared Blackface Eddie Ross. With Miss Bayes working so long before the spot was a mighty tough one for Eddie, who made the best of it and did fairly well, all things considered. Eddie buzzed his monolog and strummed his banjo effectively. His topical stuff made the best impression. Apdiale's zoological circus in closing position held the attention of those who had not walked out after Miss Bayes had finished her songs.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Show short on comedy. What fun the audience Monday extracted was on tap at tail end of bill. Program somewhat diversified to be sure, but not enough "jas" or "hokum" to suit McVickers' regulars. There was a veritable "leg show" on parade and act after act had the women trooping around in tights. Even the pictures displayed had the athletics in abbreviated gymnastic attire. The Palos Sisters opened with their aerial work on the rings. They worked hard to please. The Bolger Brothers pounded away at their banjos impressively. William Morrow and Co., including a young woman, who sang a little and danced a little with Morrow, seemed to hold the stage too long. The act gave satisfaction with Morrow doing well with his imitations. The act needs rebuilding. Some of the talk could go and a stronger finish could be obtained. Hyman, York and Fay have youth and a willingness to work hard. They take their singing too seriously, i. e., when they warble jointly. Trio, two young men and a nice

looking miss, dressed "summery." Their opening routine is off color or at least it didn't make much headway Monday. Act attempts too much. Closed much better than it started. Isetta, with some new togs, pleased with her accordion numbers, but could have used a popular melody to good advantage. She got along nicely with her classical selections, but the class of audiences attending McVicker's shows most recognition when the topical stuff is reeled off. La Media's Models were applauded. Poses effective but appeared to be held too long. Pretty "sight act" for McVicker's and one that filled in nicely. Edna Aug got away slowly. Once she hit her slavery routine the score was easy. Miss Aug scrubbed merrily away at several feet of the space around the footlights and drew laughter when she whisked some of the dirty water on the orchestra leader. They showed appreciation of Miss Aug's style of entertaining, and applauded vigorously. For a time it looked as though "Miss Hamlet" was going to die the death of a dog but it finally swung into favor through the joking way the principals kidded old Bill Shakespeare's well-known work. The act looks pretty expensive in the running and for McVicker's made quite a "dash." The five girls working in the chorus don't have much to do but they came right down to the footlights once and each girl sang one number throughout without musing the words. Travesty well cast for the pop houses and some really surprising vocal strength was displayed in the finale. That "Honest to God I am your mother: go to hell and ask father," sounded pretty strong yet was productive of some hearty laughter. Following the Triangle-Kaybee-Keystone picture the Pekin Zouaves went through their drilling exercises. Norwood and Hall were billed to appear but sent word that illness would prevent the McVicker's engagement being filled. The Zouaves, who had arrived in town last week, having closed with Wheeler's circus, were pressed into immediate service.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—The show not the best of the season nor was it the worst judging from the way the audience

Monday evening received the bill. There was a sameness of numbers that jarred the running equilibrium of the program, but several of the acts seemed to give the folks their money's worth. It remained for a tiny, precocious little miss with Rutan's Song Birds to carry away the honors of the show. This midget stopped the show and made the biggest kind of a hit. Her work stood out so far that she could go right now and do a single and get away with it or that audience Monday night doesn't know vaudeville prodigies when it sees one. The kidlet got enough single attention to turn her head. At the rate the little tot is going she is bound to develop into a corking comedienne. She can do about everything an audience likes and has a bundle of personality and pronounced stage cleverness that will very likely carry her to the top. Speaking of Rutan's Song Birds that opening with the "Rosary" sung in falsetto by one of the boys at the piano is all wrong. It doesn't sound right and should be discarded right away. Act depends principally on work of the two kids, particularly the little girl, to carry it over. Ponsini and Contini, monkeys, opened the show. The first "bit" was a boxing bout which was so tame that there wasn't a ripple of applause. Too quiet and should go out. One monk kept his eyes continually on the young man who snapped a little whip to make the monkey's fright stand with a good alibi. One monkey did some good work on the flying trapeze and made several corking good jumps from bar to bar. Act lacks class. Henry Rudolph came into view with a horrible, looking outfit. It was supposed to represent a street singer, perhaps, but whatever it was it should undergo an examination by the National Board of Censorship, for it is a pic-

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no artist could paint. Stage appearance against Rudolph. Displayed voice of high range that delved mostly into the classics. One piece ran for ages. Routine not best shaped for the pop houses. A topical ballad or two might help a great deal. The Zealand Trio pleased immensely. Three boys went through a routine of hand-lifting that held close attention. "Risley" work well done. Good act for the Hip. The Whitehead and Haggard turn is a new one for the Loop regulars. A special drop and setting in "two" is carried and on one side, a piano is used. Miss Haggard presides at the piano. Whitehead, in addition to telling a number of stories in dialect, sings several numbers and sees the "recitative style" mostly. Whitehead is versatile and worked hard to please. He got the biggest returns on his number, "I'm On My Way to Oregon." Rutan's Song birds got over nicely. The kid turned the rick. Kenny and Nobody registered a hit. Kenny's funny discourse on everybody telling him and his songs were surefire. That "Hositation Blues" was a gem. The Mirano Brothers closed the show and gave everybody a thrill with their flying motors. Everybody remained for the finish.

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

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The show here this week was topped completely by Kramer and Morton.

Headlining were Kosloff and Maslova, their company, and an orchestra of their own prove most excellent. The other new feature of this week's bill was "Consul" and "Betty," who closed. Of the holdovers Jack McLallen and May Corson opened the show, and were a hit again, as was also Murray Bennett and the Edna Brothers in "The Might Have Beens." Melville Ellis and Irene Bordon, held over, were another of the distinct hits of the program. Claire Rochester also appeared.

EMPRESS.—"20 Minutes at Coffee Dan's" is held over and still proving a draw. The act is closing the show this week. The Dundin Duo open. Albert Phillips and Co. in a sketch were billed, but did not appear. "The College Girls' Frolic" entertaining. Miller and Pent satisfactory. Larry and Sally Clifford, very good. Sid Stuart well received. Lutes Trio, featuring an armless wonder, very good. Cunniff and Co. failed to show.

PANTAGES.—The Melody Phlends are the one big act of the bill at the Pantages. The Five Sullys were enjoyed. Harry Jolson a favorite here, and went well. Fiddies and Swaine, good vocalists. Hanlon and Hanlon opened the show. Edgottis Lilliputians filled out the bill.

CORT (Homer F. Curran, mgr.).—Dark. Fulton in "The Brat" (4th week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Henry Miller, in stock.

ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic stock.

SAVOY (Homer F. Curran, mgr.).—Dark.

WIGWAM (Jos. F. Bauer, mgr.).—Del S. Lawrence Dramatic Players (65th week); 4th week starring Monte Carter.

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

HIPPODROME (Edwin A. Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

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.

Harry Orndorff, Orpheum stage manager, is back from his vacation.

Tommy Smith has his Empress baseball team ready to meet all comers.

May Nannary is making final preparations for a try at eastern vaudeville.

Harvey Johnson, Fleet's local manager, has gone to New York to attend the annual meeting of Fleet managers.

The 4th of July Round-Up at San Jose, (Cal.) proved to be a bonanza for many of the boys.

July 22, the theatre matinees may experience light attendance, for a Preparedness and Anti-Preparedness parade is scheduled to take place.

"20 Minutes at Coffee Dan's" got over so well it is being held over at the Empress for a second week.

Recently one of Richard Walton Tully's business managers returned here to spend the summer at home and with his arrival he made the announcement Tully would produce two new plays this coming season. One is for a woman star and the other will feature Guy Bates Post, who, after a 12-week tour in "Omar," will return to New York and appear in the leading role of Tully's latest play, the title of which has not been decided upon at this writing.

BOSTON.

By LEN LIBBY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—A snappy summer show that

would make a satisfactory bill even in regular season. Florence Nash carried headline spot admirably with "Pansy's Particular Punch." George A. Lyons in his harp single and Ralph Dunbar's Southern Darkies both went strong. The Zara Carmen Trio opened well, followed by Williams and Segal, fair. Harry Holman in his old act did as well as ever. Allen and Howard had a strong position which they got away with after a little struggle. Al Shayne, good. Four Readings, closed.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville well advertised holding up well.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pictures. Good.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Biggest New England gross for pop, although a slight fall off due to weather.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Good, strong nights.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pictures for summer. Fair.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop. Big.

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop. Good.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Freak pop and advertisable films, flanked by a stock burlesque chorus pulling big gross but small net.

PARK (Thomas Sorloire, mgr.).—Pictures. Excellent.

MAJESTIC (E. D. Smith, mgr.).—Feature film, "Where Are My Children?" doing a whale of a business due to heavy advertising, good publicity and a lucky break in which an abortion mystery has been on the front pages of the Boston papers for the past week.

CASINO (Charles Waldron, mgr.).—Stock burlesque headed by Leo Stevens. Good.

\$1000.00 ONE THOUSAND DOLLARS REWARD! \$1000.00

The above amount will be paid to any person that will convince me he can lift Dainty little ?Resista? a girl that weighs 98 pounds, even six inches off the floor. **JESS WILLARD** or **FRANK MORAN** preferred.
I mean business, and this amount has been posted in various newspaper offices where the test will take place.

?RESISTA? "THE GIRL WITH THE CHANGING WEIGHT AND MIND"

First as light as a feather then instantly as heavy as lead

5781 men have tried and failed, we want to run this number up, who is next?

Frederic Melville, Originator "Motogirl," 323 West 42nd Street, N. Y.
Booking Representative, ALF. WILTON, Palace Theatre Bldg., New York

SPENSER

MARION

KELLY-WILDER

Working Continually.
Why?

AND COMPANY

Because We
Continually Deliver!

Next Week—Temple, Detroit, Mich.

July 24—Ramona Park, Grand Rapids, Mich.

July 31—Majestic, Chicago, Ill.

Direction, **HARRY J. FITZGERALD**

With the Will Rossiter "Come-back" Songs in the "Game" the "Forced" and "Paid" Songs—**ARE DEAD!**

THE PUBLIC DEMANDS
'EM THAT'S ALL

WALKIN' THE DOG

BIGGER DANCE CRAZE
THAN ALL OTHERS

MORNING NOON and NIGHT

The Most wonderful Song of its kind on the Market—a "swing" Melody they can't resist—better than "Some of these Days" and the best "double" team Song in America and I know what I'm talking about

THE 'RIOT' DANCING CRAZE of THE HOUR
BIGGEST 'HIT' in HISTORY OF SONG!

THE REAL ARTIST! caters to the Public—not song pests.

MORE "REAL ARTISTS" are using "Walkin' the Dog" at this very moment—than are using all the "PAID" SONGS—COMBINED

WHEN NORTHERN EYES of BLUE
SURRENDERED TO THE SOUTHERN GRAY

Greatest March story ballad of them all—latest by the writers of "Don't bite the hand etc."—Great harmony number and a positive "show stopper" if you'll let the audience HEAR THE LYRIC.

N. B. — EVERYBODY! — EXCEPT the "EGOTISTICAL ASS" — SHOULD KNOW the PUBLIC IS SICK of "PAID-SONG-SLOP"

"IN TIME OF PEACE PREPARE FOR WAR" "I RAISED MY BOY to STAND UP for HIS COUNTRY"
YOU'LL HAVE TO GO SOME TO EQUAL THESE TWO SONGS! I DEFY YOU TO BEAT THEM!

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JOS. B. FRANKLIN,
1547 Broadway,
New York

BUFFALO, N. Y.

BY W. B. STEPHAN.
TECK (John Oisbel, mgr.)—House dark.

Will open next week with feature picture, "How Britain Prepared."

ACADEMY (Jules Micheal, mgr.)—Musical comedy stock playing "Omar, of the Shrine" to biggest business recorded since the opening of the stock season here. Special vaudeville acts and feature nights all week.

GARDEN (Wm. Graham, mgr.)—Good burlesque by the Garden Girls, "Queens of the Desert." Business light. Fight picture of the Dillon-Moran bout a specialty. Closing week.

SHEA'S (Henry Carr, mgr.)—Good bill with Marie Nordstrom headlining, and Homer Miles, Helen Ray and Co. close second. Martin and Maximilian, clever; Stella Tracey and Carl McBride, went well; Willy Rudinoff, very good; Lew Wilson, a hit; Anna Chandler, good; Paul and Pauline closed. Business fair.

LYRIC (H. B. Franklin, mgr.)—Well selected bill with Mab and Wells in a Shrine act headlining and Willard and Bond as special attraction. Jack Onri, clever; Dolce Sisters, pleasing; Vera Dehassini, good; Leach, L. quilian Trio, very good; pictures to close. Business good.

OLYMPIC (Bruce Fowler, mgr.)—Fair bill headed by Hawthorne's Minstrel Maids, Laura Ida Booth, fair; Wallace, Hammond and Bailey, good; Tempest and Henry, "nuts"; Stanley Syman, fair.

AIRDROME (Morris Unger, mgr.)—Good pop vaudeville. Jack and Nellie Hall, good; Seibert Sisters, clever; LaBarbe and Downaire, very good; Mme. LaVerne, fair; Humbert Quartet, a hit.

STRAND (Harry Edel, mgr.)—Double bill of feature pictures.

FAMILY (H. B. Franklin, gen. mgr.)—Pictures.

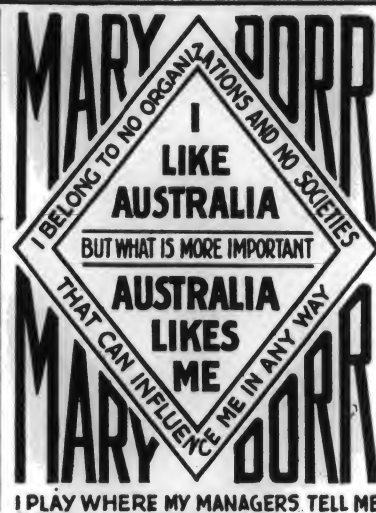
PALACE (I. M. Mosher, mgr.)—Pictures.
SHEA'S HIPPODROME (M. Shea, gen. mgr.)—First run pictures.

Manager Somerville of the Happy Hour theatre had an exciting battle with a six-foot snake in front of the theatre last week. The reptile crawled out of an excavation of a lot next to the theatre building but was met by Mr. Somerville, who was armed with a shovel and who put up a good battle and came out the winner. The snake's skin is up on exhibition to the patrons of the theatre.

There has been a rumor started that many of the hotels who cater to the profession have refused most of the artists a place for the week owing to the Shriner's convention, which has caused a great demand for sleeping quarters and which will mean more money for the hotel companies.

The Sun theatre has included pop vaudeville with the picture program since the recent change of management.

E. S. Davis has returned to the Elmwood theatre as manager.



J. O. Kent has resigned as Detroit manager of the World Film Corporation and has been

BIG SUCCESS AT THE
AMERICAN THIS WEEK
(July 10)

BESSIE HARVEY

The Singing
Equestrienne

Now at the
Royal Theatre

JACK ONRI

IN SILENT FUN
Direction, **LEO FITZGERALD**

BACK AGAIN BILLY KIN KAI

A Wee Bit o' Scotch with Cannon Ball Chaser,
Not the Greatest Juggler, but Very
Entertaining.

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THE YOUNGEST PRIMA DONNA
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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
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I BELIEVE IN PREPAREDNESS

I believe in preparedness and that's why I'm preparing to do such a variety of specialties
in my new act that something is bound to please you, Managers and Agents. Prepare to see
a versatile novelty in one and a half.

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Two Musical Casads

Clarence and Nabel
In twenty minutes at "Breezy Point"
The biggest two people musical act in vanderbills

ONE OF THE BIG HITS AT THE COLONIAL THIS WEEK (July 10)

Mile. JEAN BERZAC

Introducing
Wonderful Trained PONIES and the MULE that amuses everyone.
Direction ALF. WILTON

appointed manager of the Michigan film ex-
change, to be established immediately in De-
troit for the distribution of the Clara Kim-
ball Young productions.

Lew Foster has been appointed special re-
presentative out of the Detroit branch of the
Triangle Film Corporation.

The Dunn Amusement Co. has leased the
Avenue theatre, Woodward and Jefferson ave-
nues, Detroit, and will open in August with
stock burlesque at 10, 20, 30.

The Miles-Detroit theatre has declared a five
per cent. semi-annual dividend.

LOS ANGELES.

BY GUY PRIOR.

Bessie Friganza is understudying her sister,
Trixie, in "Canary Cottage."

Mrs. Wombold, wife of a reporter of the Ex-
aminer died last week.

Russel Smith is no longer with the Ince scen-
ario staff.

The benefit for the widow of Ruddy Unhola,
the prize-fighter-actor, was postponed on ac-
count of the recent killing of Boxer Coffey in
the Vernon arena.

Harry Middleton, former agent, is managing
the new dance pavilion at Ocean Park.

Sir Herbert Tree is here to do more pictures
for Triangle.

Harry Mestayer left for the East this week.

Dorothy Webb is down from San Francisco
to succeed Louise Orth in "Canary Cottage."

Will West, manager of the Mason, is now
hooking a string of theatres in Nevada.

In a little over a year Mmc. K. Peeler, the-
atrical modiste, has established a business second
to none in the country. She costumes all Mo-
rocco productions and does most of the pro-
fessional work here. Her work is distinctly
original and has what experts call individuality
and personality.

BILLY GRADY presents

Major KEALAKAI

AND HIS

Royal Hawaiians, including Princess Uluwehi, the only Hawaiian
dancer on the American stage. Opening in September to tour all
U. B. O. theatres.

Now Playing Bloomington Co-operative Chautauqua Association. Time through. Illinois,
Ohio and Indiana—July 12 to Sept. 12

LORO GOOCH Presents
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EDITH HANEY AND CO.

WIGGLING OUR WAY TO SUCCESS. OH, YOU YAKA-HULA!

Week 17, Globe Theatre, Philadelphia

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WORLD'S GREATEST EBONY HUED ENTERTAINERS

NOW PLAYING
LOEW CIRCUIT

DIRECTION TOM JONES

PAUL RAHN

"Planted" at the Hotel Planters, Chicago
4th Week—Merrie Garden Revue

NEW ORLEANS.

By O. M. SAMUEL.

SPANISH FORT (M. S. Loan, mgr.).—

Paoletti's Band and Dansant.

TRIANGLE (Ernst Boehringer, mgr.).—

Pictures.

ALAMO (Will Guerlinger, mgr.).—Vaude-
ville.

Report has it the Orpheum Circuit will wait
a year before starting building operations on
the new house here. Tenants occupying build-
ings now on the site of the new Orpheum
state their leases have been renewed for an-
other year. The lease on the present Or-
pheum has four years to run.

The Fred Fosenbecks, comprising the Fosen-
beck Duo, gave a homecoming spread to them-
selves at the Rathskeller, local Rialtoites to
the number of fifteen being guests.

Manager Guy McCormick has engaged Teddy
Howard, a sinuous dancer from the west, for
his Cadillac revue.

New Orleans' newest cabaret is to be called
the "Orchard." It will be owned by Salva-

BESSIE LEONARD

Kid in Comedy
Soubrette—Characters
181 Cove—New Haven, Conn.

DOT MARSELL

Ragtime DYNAMO

ALFREDO

Address Care VARIETY, London

dor Roman and managed by Herb Trustee.
David Canovsky, the Russian dancer, is ap-
pearing at Spanish Fort.

Resplendent in its remodeling, the French
opera house promises an excellent year.
Nijinsky will open the season with a stay of
three weeks in November. Adolph Bracall's
Italian grand opera company follows, re-
maining until March, when the Boston grand
opera company concludes the season.

James R. Stanton has returned to New Or-
leans after a tour of the smaller hamlets with
his "Choo Choo Girls."

Local film exchanges have entered an agree-
ment in order to force exhibitors to pay film
rental. If an exhibitor owes an exchange he
cannot secure service from another until he
settles. Thus far the scheme has worked
well.



HOUDINI

Address care

VARIETY, New York

—TRIXIE FRIGANZA—

ONE OF THE PIN FEATHERS

IN

OLIVER MOROSCO'S "CANARY COTTAGE"

UNPROTECTED MATERIAL

WHY I KNOCKED DOC. O'NEILL

He has gotten by with a lot of old stuff, but has nevertheless originated loads of material which others have grabbed. Jim Morton frames piles of stuff, but Doc's new act is entirely different. A new idea. Doc has been doing a "Nut" for 12 years. I, Stan Stanley, wrote Doc's new act, so you can see why I panned him. Here's to Doc's success and Pat Casey's (Doc's B. F. L.).

IF DRINK DON'T GET YOU
—the small time will stay off it. I'll play it alone. Please, Mister, I can't drown my troubles with such small glasses.

I PRAISE EVERY GUY
—who hits me in the nose. Praise them all.
WHO, IN DANTE'S INFERNO, IS STAN STANLEY?

Ask, Morris & Fall, stranger, or Joe Kane or Gov. Tesser (billiard expert).

JOHNNY COLLINS
was seen with "The Girl Behind the Counter" near The Garden Pier, Atlantic City, where I work July 17, I'd like to follow her on the bill, D. E.

TO WIVES OF ACTORS
It's strange but true, a husband never realizes his wife's charms until some other guy flatters her. I lost mine.

HERE'S A GOOD SYSTEM, WOMEN
Buzz around some guy you don't like. It will revive your husband's interest in you. He'll wallop the guy on the nose or kick him as he retreats. I know a lot of guys who will take a chance on a wallop, a gun or a knife and face an angry husband.

THE 1. PIPS.
Doc. O'Neill, C. Van Hampton, Jim Meehan, Jim Cauley, Paul Van Dyke, Leo Beers, Chief Capoulli-

can, Al Herman, Harry Breen, Bankoff, the Russ, Herb Ashley, Pop Ward, Geo. Fox, Chas. Wilkins, Billy Fogarty, Ned McKinley, Kenny or Hollis, Arthur Deacon, Con Roddy, Al. B. White, Jean Bellini, Franklyn Ardell, George Smith, Sam Shepard, Frank Corbett, Roy Barnes, Lee Harrison, Harry Holman, Bill Montgomery, George Perry, Sam Newman, Steve Matthews, Jack Inglis, B. Higgins, Chris Maxwell, Ben Deoley, Dell Chain, Martin Van Bergen, Willard, Lew Lockett, Six Phila. Comedians, Al Lydell and 300 others, not including Johnny Simon, Young Bill Hennessy or Billy Allen. A Skirt Hound does not apply to the foregoing formidable list, but go out with any of these guys and you will have some party, and possibly a murder or a fight.

NEVER BET A NICKLE
with H. W. or P. M., or you will walk home in the A. M. with Violets.

WILBUR MACK
will beat all the A's who walk around a golf course.

I LIVE
at 37 So. Penna. Ave. Apt. 6 until work ferers me up.

BOYS, THE TIDE IS ON THE EBB,
churn the water and put some alcohol into the beer, Stan Stanley.

SOME OF THESE DAYS
Allan and Francis will work. Who is their agent?
NOW I HAVE A REGAL
Car and also enjoy the good billiard tables at 276 B. P. O. E. down here, meeting a lot of nice people.

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 dearest 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

There were contracts to the right of me, more contracts to the left of me, contracts in front of me

ALL AT 600

AND THEN I AWOKE

WHO AM I? WHY,

EVELYN CUNNINGHAM

RICKARDS TOUR **Australia**

FIXED BY **MARK LEVY**

THE PEERLESS

JIM (E. N.) MAC WILLIAMS

PIANOLOG COMEDIAN

DOING HIS OWN ACT

THE ORIGINAL

JEWELL'S MANIKINS

Established 1900

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

Next Week, July 17, Olympia Theatre, Boston, Mass.

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.

A—LAUGH—EVERY—FIVE—MINUTES

FREAR-BAGGETT-FREAR

"BASEBALL IDIOSYNCRASIES"

TIME—OF—ACT—TEN—MINUTES

IS MR. LUBIN? NO! HE'S OUT.

OH! OH! OH!

DID YOU EVER CATCH

WILLIS and ROYAL in "Millady Raffles"

IF NOT? WHY NOT?

LOEW TIME

Direction MARK LEVY

Bert Williams

Ziegfeld "Follies of 1916" New Amsterdam Theatre

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




BUSTER SANTOS
and
JACQUE HAYS
In Their New Act,
"The Health Hunters"
Direction
Simon Agency



SUMMER VACATIONS
SOME ARE NOT
(IF YOUR WIFE'S ALONG)
BILLY BEARD
"The Party from the South"
Direction
PETE MACK

"CALL"
PHILADELPHIA POKER ASSN.
The following members will report at Al White's home Sunday evening, July 16, for a little poker session: Frank Donnelly, Al White, John Burns, Big Bill Wilson. Kindest to Paul and May Nolan.
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.



TRANSFIELD



SISTERS



ILL COME UP BOO!
YES JUST THROWING UP A FEW THINGS
NOLAN and NOLAN
JUST JUGGLERS

"A STUDY IN ADENOIDS"
Neiman and Kennedy
TELL SECRETS
"Why do Borden's Have Grey Horses?"
To Pull the Wagons.
"Why Do We Use Hokum?"
To Pull Down the LAST HALF.
LOEW TIME Direction, MARK LEVY




Coy De Trickey
The Cinnamon Girl
Doing quite well. Thank you!

FLEUGEL HORN FOR SALE
For Sale—Low Pitch, B-Flat
Fleugel Horn, brass, German silver trimmings. Good condition. Price, twenty-five dollars. W. P. McINTOSH, 312 W. 48th St., N. Y. C.
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
VAUDEVILLE DIRECTION ALF. WILTON

No. 712 wins the folding bed, which only goes to prove that
ONE GOOD TURN
deserves—The Last Half.
Yours truly,
JIMMY FLETCHER
RICKARDS TOUR AUSTRALIA
Direction Mark Levy



ABSENCE
MAKES THE HEART GROW FONDER.
GOD BLESS YOU AMERICA.
WALTER WEEMS.
NEW ZEALAND.

Our Prop List
3 Parlor lamps for crash off stage
2 Sure-fire kitchen chairs
1 Rubber bathing
1 Suspension bridge
1 Barrel cement for buck dancing
8 lbs. Radium
4 Bags to sell and yell Pop Corn while act is on
1 Fall of neglected mud for love scene
6 Gold-leafed parlor tables for Melrose fall
1 Invisible keyhole
2 U. S. flags, if no flags, picture of Wilson or Washington
2 Ukuleles for novelty (must be limber for cooching)
1 Youngster about two years old for bows
1 Script for animal act. We carry a cat.
Yours riotously,
FENTON & GREEN



"A DANCER IN EVERY SENSE OF THE WORD"
Vera Sabina
Represented by
MAX GORDON

VESPO DUO
Phenomenal
Accordionist and Singer

Ray-Monde
"FLOPPED"
INTO A SENSATIONAL SUCCESS
IN AUSTRALIA
Personal Direction,
BEN J. FULLER



BREAKING RECORDS EVERYWHERE
Catherine Crawford
AND HER Fashion Girls
BOOKED SOLID
Direction Arthur Pearson


WIRELESS (MACARONI)
FRED. DUPREZ
is to-day afloat in the submarine zone on board the Nieuw Amsterdam en route for the Zep zone. What cares he for danger, brave lad?
Starring in "Mr. Manhattan"
Communications Daw's S. S. Agency, 17 Green St., London.
Management MESSRS. LAURILLARD AND GROSSMITH.



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

ANGIE WEIMERS
U. B. O. TIME

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



FRANK PARISH
OF
PARISH PERI
Doing a "Bell" over a Chair in his Difficult Chair Dance
DIRECTION
FRANK EVANS

THE VENTRILOQUIST WITH A PRODUCTION
ED. F. REYNARD
Permanent address, Marion Theatre, Marion, O.
HOLDEN AND GRAHAM
Wish to thank The Faynes for original ideas and suggestions now employed by us in our Artistic Versatile Novelty Act.



BEN SMITH
July 10, Proctor's, Newark
July 17, Keith's, Toledo and Dayton
July 24, Johnstown and Pittsburgh
July 31, Keith's, Indianapolis
Aug. 7, Temple, Detroit
Just Finished 48 Weeks on W. V. M. A.

Hendricks and Padula
Phenomenal Pianists Singers De Luxe
THE FAYNES
A CLASSY, FLASHY PAIR
Representative, JACK FLYNN

PAUL THE FRITSCHES BERT
The Tramp and The Girl
Dir. LOUIS SPIELMAN, Palace Bldg., N. Y. C.

"That New Writer"

HERBERT MOORE

has just completed another bunch of successes,
including the new *sensational single hit*
offered by

CHARLES KING

(BRICE and KING)

New act in preparation for Brice and King by Herbert Moore, opening in September

ALSO NEW ACTS FOR

Sam and Kitty Morton, Rae Samuels, Elizabeth Murray, Stella Mayhew and
Billie Taylor, McKay and Ardine, McCarthy and Faye,
Dorothy Brenner, Franklin Pangborn.

IN PREPARATION

Lewis and Feiber, Dorothy Herman, Dave Ferguson, Henry Catalino and Harry Ellis

All contracts made for Mr. Moore's writings, and all business transacted by

MARTY FORKINS - Sole Business Manager
STRAND THEATRE BUILDING, NEW YORK

TEN CENTS

VARIETY

VOL. XLIII, No. 8

NEW YORK CITY, FRIDAY, JULY 21, 1916

PRICE TEN CENTS



EDGAR M. MILLER N.Y.

Imitated by many — Duplicated by none

T A K E O a n d K O M A
N A M B A

Wish to extend their sincere thanks and appreciation to the managers of the **UNITED BOOKING OFFICES** and the **ORPHEUM CIRCUIT** for their extreme kindnesses during the past several years and their many kind offers for the coming season, and take great pleasure in announcing their

Broadway Opening

as a feature attraction at the

Castles in the Air

Commencing Sept. 18th for 35 consecutive weeks

Personal Direction **MR. CLIFFORD C. FISCHER**

VARIETY

VOL. XLIII, No. 8

NEW YORK CITY, FRIDAY, JULY 21, 1916

PRICE TEN CENTS

BIG PRODUCING MANAGERS IN RUSH FOR NEW YORK HOUSES

Host of Out-of-Town Openings Place Broadway Bookings at a Premium. Boston and Philly Houses Demanding "First Money." After Eleven Tryouts Are Summed Up the New Play Crop Looks Weak.

The producing managers in New York are all scrambling to get theatres in town for their attractions. The host of out-of-town openings which are taking place, with the natural desire on the part of the manager of each production to get the first chance at Broadway, has placed a premium on practically all of the theatres in town. One producer offered \$500 cash Wednesday if a theatre could be secured into which he could bring a production in about ten days.

A. H. Woods is wondering where he will place all of the new shows he is to produce out of town within the next month, providing all are successes. There are a number of new productions lined up and ready for the fray at the very first sign of cooler weather.

Out-of-town conditions are just about as bad as those in the big city. One producing firm with an operetta for an early date had figured on going into Boston for a late summer or early fall run, and the Tremont theatre was figured on. The attraction would have been the first in the house since rebuilt after last season's fire. The Boston managers demanded first money and the attraction sidestepped the date, the managers deciding that it would be best to postpone the production until the supply of attractions had narrowed down and the market offered a better opportunity.

An expert on plays in the tryout stage, who has witnessed the initial performances of eleven of the crop of new plays, tried out in the surrounding beach towns, delivered himself of the opinion but three were ready to come to Broadway at once and that one other had a chance with rewriting. This rather places a damper on the glowing

notices that have found their way from the Jersey coast after the openings of the majority of new offerings.

Of the three plays that are ready, A. H. Woods has two. They are the Dolly Sisters' vehicle, "His Bridal Night," slated for the Republic theatre, the first week in August, and "Cheating Cheaters," the Max Marcin piece, which is touted strongly by those who have seen it out of town. The third play is the Belasco production, "Seven Chances," said to be replete with bright lines and enacted by a clever cast although lacking in situation.

The new Winchell Smith-John Golden production, "Turn to the Right," is reported to have a very clever first act, but the other two do not hold up. There seems no doubt the production will be whipped into shape before it finally hits Broadway.

Of the others tried out, not one that will not have to be rewritten before it is brought to New York. This is known to be true of "The Squab Farm," which the Hattons are busily reconstructing, and also of the Edwin Milton Royal piece, "Peace and Quiet," which is also being rewritten.

ACTRESS' OWN THEATRE.

Helen Freeman, leading woman with Wm. Gillette last season, has plans under way for the opening of her own theatre in New York. The house, according to her present plans, is to be on the order of the Bantbox and located somewhere in the 50's.

SHUBERTS' "CAVE LADY."

The Shuberts have accepted for production a musical comedy by White and Dixon, entitled "The Cave Lady." The piece has a role for Clifton Crawford,

MORRIS' POLICY SETTLED.

The policy of the William Morris' proposed vaudeville shows next season has been settled. They will play three shows daily—one matinee and two at night, as per Morris' recent announcement. Following that announcement, came deliberation by those interested in the Morris venture whether two or three performances a day should be given. Mr. Morris said that while west he had been advised by laymen to give two shows a day, but the Morris group Tuesday decided to give three.

Mr. Morris was asked if he wished to make any statement regarding his project, financial backing and full route; also if he intended playing road shows only or operate a vaudeville circuit in the usual way. He was informed that acts approached with offers of Morris contracts for next season up to 35 weeks were inquiring as to the status of the Morris time.

Mr. Morris replied he expected John Cort, an associate in the vaudeville venture, to return to New York late Wednesday, and that Oliver Morosco was also expected to reach here very shortly, after which a full statement would be prepared.

The Morris announcement of his own vaudeville next season has stirred interest in variety circles, but no one appears to have definite knowledge as to Morris' plans for the future.

The vaudeville road show scheme, on the lines of the Lauder tour, has been fully determined upon, and this much Mr. Morris admitted. Such stars as may headline the vaudeville road shows will be surrounded by a company especially selected that is intended to play together throughout the line of travel.

ANN MURDOCK TO MARRY?

Ann Murdock is to marry, according to a word or two that she has dropped to intimate friends recently, but just when or whom she does not mention.

One of her friends asked if it was an actor and received an emphatic "No" from the star. There is some speculation as to whether it might be a manager.

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

White Rats News
will be found on
PAGES 14-15

RATS' FOREIGN TIME.

Through negotiations carried on and completed by Harry Mountford, on behalf of the White Rats, that organization has practically assured itself, for the benefit of its members, a circuit of 24 weeks for vaudeville acts outside of the United States.

While the transaction that calls upon the circuit adopting the White Rats' contract and policy ("Closed Shop") has been virtually agreed upon, though being in a foreign clime will delay the final consummation, until a \$60,000 deposit is forwarded to New York, to be placed in trust to guarantee all contracts issued through the agency, the Rats will suggest the foreign bookings are to go through.

This agency, according to understanding, will be William Morris', and the full programs for the various houses on the circuit will be filled in New York.

Neither Mr. Mountford nor Mr. Morris would talk about the matter. Mr. Mountford said he was not in the habit of divulging information before he could talk with a certainty about a matter, while Mr. Morris stated he understood some such proposition had been carried forward, but did not know how his office would eventually be connected with it.

In informed circles it was claimed the transfer of the money for deposit to New York was a mere matter of form, requiring about three weeks, when an announcement of the Rats-foreign connection would be forthcoming.

ORPET NO ACTOR.

Chicago, July 19.

Will Orpet, the University of Wisconsin student, who was acquitted at Waukegan, Ill., last Saturday of murdering his sweetheart, Marian Lambert, whose lifeless body was found in a woods near her home five months ago, has refused all offers to appear in vaudeville and pictures.

IN LONDON

London, July 10.

Harry Pilcer, assisted by Irene Magley, is appearing in a dancing and singing act.

Lydia Kyasht presented a charming one-act ballet written and produced by herself entitled "Somewhere in France" at the Coliseum last week. Arthur Bouchier Sydney Valentine and Mary Grey appear in James Bernard Fagan's new one-act play "The Fourth of August." Lena Ashwell, Billy Mereson and Fay Compton are also included in a strong company.

Robert Hale has been engaged by Arthur Collins for principal comedian in the next Xmas pantomime.

The successful Gaiety production "Tonight's the Night," which continues to do excellent business, will be followed in September by a new musical play by Capt. H. M. Harwood with music by Lieut. Ivor Novello.

Raymond Hitchcock will be succeeded here in "Mr. Manhattan" by Robert Emmett Keane, a young American actor, who jumped into popularity at a single bound on the opening night of "Razzle Dazzle" at Drury Lane. The leading comedian was too ill to appear and Keane was engaged at the last moment to deputize for George Formby. Although he did not come on until after midnight he, assisted by Muriel Window, quickly gripped his audience and established himself as a first class artist. Muriel Window, whose name was not even on the program, has been secured by Alfred Butt.

Manuel Klein, the musical director at Drury Lane, and part composer of "Razzle Dazzle," has been superseded by Julian Jones.

Hammond and Swanstone in "The Movie Girl" at the Palladium proved themselves clever dancers and singers, they have been engaged to appear in "Look Who's Here" at the Opera House.

R. C. Carton's comedy, "Lord and Lady Algy," adapted to suit twice nightly variety houses, is playing the Moss tour with Kenneth Douglas, who escaped from the torpedoing of the Arabic, as Lord Algy.

Oswald Stoll has raised at his various houses during the last year \$350,000 for war charities.

Sir George Alexander will tour the Moss circuit later with an abridged version of "Bella Donna."

NEW REVUE DEPRESSING.

London, July 19.

The new revue at the Empire, "We're All in It," was produced July 13 and is very depressing, relieved only

by the "Ladder of Roses" scene (from the New York Hippodrome) and a bright chorus.

Managing Director Alfred Butt might censor George Graves' blue jokes and call in someone to supply modern humor for the book.

CHEVALIER IN MUSICAL PLAY.

London, July 19.

Robert Courtneidge has secured Albert Chevalier to play the lead in a new musical play, "The Light Blues," opening at the Shaftesbury about Sept. 15.

Harry Lauder has been engaged to appear in a revue next autumn.

DORIS KEENE'S UNUSUAL HONOR.

London, July 19.

Doris Keene recently lunched with the Prime Minister in Downing street. This is a most unusual honor.

DRURY LANE ACCIDENT.

London, July 19.

It has just leaked out there was an accident back stage at the Drury Lane shortly after the opening of "Razzle Dazzle," in which 22 persons were injured, some so badly they had to be taken to hospitals.

The accident was caused by a huge scaffolding falling. It was improperly secured because the majority of those employed as stage hands at present are either both aged and infirm, or addicted to drink. It is believed the accident was caused by the latter.

MANUEL REPORTED ILL.

London, July 19.

It is said Manuel Klein, who was conducting the orchestra at the Drury Lane, has suffered a nervous breakdown and has retired from the handling of the musical end of the production.



FRANK VAN HOVEN

THE PRIDE OF LONDON, who will return to America next month for a brief visit. This is his second consecutive year in England, where he is daily growing more popular.

BRAFF BOOSTING.

A. Braff, London agent, arrived in New York Sunday on the St. Louis. He says his visit is principally for a vacation and that he came mainly to accompany some personal friends not connected with theatricals. If, however, Mr. Braff sees anything worth while he will negotiate for it for the other side. He returns in a fortnight.

Mr. Braff says all the hullabaloo about exorbitant war taxes is mere rot—that artists are compelled to pay a little heavier income tax than heretofore, but that there is no other tax of any kind and that the report that managers are authorized to deduct from weekly salaries is without foundation. He continued:

"Theatrical business in London is exceptionally good. I account for it from the fact that wealthy Londoners who had been in the habit of spending most of their time on the continent—Paris, Nice, Mone Carlo, etc.—must now remain at home and hence seek their amusement in the playhouses."

TWO MEN TOO STRONG.

London, July 19.

The working alliance between Alfred Butt and Charles B. Cochran, by which Cochran acted as manager for the Empire for Mr. Butt and the constant interchange of artists between the Palace and the Ambassadors, no longer exists.

There is talk of a feeling of unfriendliness between the two and a man who should know accounts for it by the explanation that "two strong men" cannot hitch.

DREARY STOLL REVUE.

London, July 19.

Oswald Stoll's production of "Look Who's Here" at the London opera house proved to be a dreary revue—an incongruous story without humor, few effective scenes and no outstanding features. A strong company appears to be wasted and the revue is not likely to bring fortune to the opera house.

ENGLISH CONFIDENCE.

London, July 19.

From accounts the English theatrical managers are gaining confidence with the advances made by the allies against the German lines, and it is expected English music hall proprietors, especially, will shortly look to America for a large supply of playing material.

During the war the home talent has been pretty thoroughly worked, when not engaged in warfare with the army.

ALL-STAR MATINEE.

London, July 19.

An Anglo-Russian hospital matinee, at which all stars will appear, is to be given at the Empire, July 21. Lloyd George is slated to make a speech on that occasion on Russia's remarkable recovery and advance. Queen Alexandra will also be present.

Herbert Jay Will Put on "Fluff."

London, July 19.

Herbert Jay sails for America Aug. 12 to produce at the Elliott theater, New York, "A Little Bit of Fluff."

SAILINGS.

(From San Francisco to Australia).

July 25, Musical Balkans, Stanley and Burns (Sonoma).

U. B. O. FIELD DAY.

"The Lovenberg Loiterers" and "The Schanberger Saunterers" took time off yesterday (Thursday), going to Huckleberry Island on the Sound, where they spent the day swimming, sailing and clambaking. The party left the Palace theatre building at 11 a. m. in machines for Travers Island, the summer home of the New York Athletic Club. From there they went in the club's launch across Long Island Sound to Huckleberry.

Nearly all of the holiday makers were connected with the United Booking Offices in one way or another. The guests were Charles Lovenberg, Fred Schanberger, E. F. Albee, A. Paul Keith, John J. Murdock, Harry T. Jordan, H. Bart McHugh, William L. Mitchell, Walter Cooke, F. F. Proctor. Among the "Loiterers" and "Saunterers" who went along as escorts were Carl Lothrop, John C. Peebles, Harvey Watkins, John Hopkins, W. B. Sleeper, Bob Janette, Johnnie Collins, Jule Delmar, E. G. Lauder, Reed Albee, Frank Vincent, Harry Weber, Herman Weber, Mike Benthams, Eddie Keller, Jo Paige Smith, Paul Durand, Max Hayes, Frank Evans, Maurice Goodman, Joe Hart, Lester Riley, Pat Casey, Geo. Metzel, Alf Wilton, Jimmy Plunkett, Gene Hughes, Tommy Fitzpatrick, Charles Breed, Floyd Stoker, Ray Myers, Walter Vincent, J. J. Maloney, Clark Brown, Harry Fitzgerald.

ANOTHER CLARK AND HAMILTON?

Harry Clark, it is said, will be the next partner in vaudeville of Mabel Hamilton, formerly the "Hamilton" end of the Bert Clark and Mabel Hamilton act.

This new combination may give vaudeville two acts with the name of Clark and Hamilton.

DINING FEIST MEN.

The several managers representing the out-of-town offices of the Leo Feist Music Publishing Co. who are convening here to discuss plans for the coming season, were wine and dined at two banquets early this week, the first being held at Keene's Chop House and the other in the dining-room of the Astor Hotel. The tables carried 33 plates, numbering, aside from the visitors and the executives of the firm, several employees of the New York offices.

After looking over the town, the managers were entertained at the home of General Manager Bitner Wednesday evening and were scheduled to leave for Atlantic City Thursday morning under the guidance of Phil Kornheiser (author of "Cradle Rock"), where they will remain for a few days prior to their departure for their homes.

The party includes Rocco Vocco of Chicago, H. C. Johnston of San Francisco, Billy Lang of Boston, Fred Auger of St. Louis, Mort Schaeffer of St. Paul.

RIGID CENSORSHIP OF "TABS" BY W. V. M. A. FOR NEXT SEASON

All Tabloids Going Over Association Time Will Have to Carry Official O. K. of Censor Board. Three Bookers Will Comprise the Jury. Sam Thall and Sam Kahl. With Either Jerry Meager or Tom Carmody to Make Up the Personell.

Chicago, July 19.

Tabloid show censorship will be fully carried out by the W. V. M. A. next season and according to the plans laid out every show going over the association circuit will have to carry an official O. K. from the censors. Just who will comprise the board is not being divulged by the association, but it is understood that there will be three men.

It is almost a certainty that two of these men will be Sam Thall and Sam Kahl with Jerry Meager or Tom Carmody as the third.

Mort H. Singer himself is expected to exercise considerable judgment in the type of tabs going out.

WOOD'S "REVIEW" CLOSED.

Chicago, July 19.

Joe Wood's "Junior Review" did not open at McVicker's Monday, owing, it is said, to Joe Wood not paying full salaries to the people in the act. Besides the chorus people and girls there were five boys in the turn, that has traveled over the middle western time, also the Pantages Circuit.

Wood is reported to have asked the members of the act to play on a cut salary schedule over the summer, which they refused to do.

The girls of the troupe were returned to New York by Wood, according to report, but no provision was made for the transportation of the five men, Bert and Harry Gordon, Frank Manning, George Ford and Lee Clark. The Gordons have been booked at the Great Northern Hippodrome next week. Armstrong and Clark are understood to have returned to New York. Ford was given the week at McVicker's as a "single act" but the heat forced him to retire Monday night from the bill.

Members of the act who are White Rats placed the matter with the local office of the organization, and over the long distance phone Harry Mountford instructed Harry Gordon to look after the interests of the Rats.

HIP ROAD SHOW PREPARING.

The Hippodrome road production of "Hip, Hip, Hooray" is to start on tour Oct. 14 opening at the Metropolitan, Philadelphia, for four weeks. Immediately after the show will move to the Boston opera house for a stay of approximately two months.

It is planned to handle the big show along circus lines. There will be five men in advance of the show, handling press, billing, special excursions and banner men. The show itself will travel in a special train of 25 cars and there will be three men on the executive

staff back with the attraction. Mark Luescher, while remaining at the N. Y. Hippodrome and looking after the interests of that house and the new show there, will also be the chief director of publicity for the traveling attraction.

In each of the towns there will be parades.

There will also be an advance working staff for the show, which will travel ahead of the show and install the ice plant for the "Flirting at St. Moritz" ballet and the gigantic "Ladder of Roses" effect. There will be two ice plants, one to be in use in one town while the other is being installed in the town in advance. This is also true of the "Ladder of Roses."

The chorus for the new production that is to open the second season of the big playhouse under the Charles Dillingham management began rehearsing at the 71st Regiment Armory Monday. The principals will be called in about three weeks.

It has been definitely settled Mlle. Pavlowa is to be one of the Hippodrome's big attractions for the coming season. Among the other principals engaged to date are Charles Ahearn, "Solomon the Great," and possibly Delmore and Lee.

Sept. 4th is announced as the opening date for the new show.

ELSIE JANIS SAILING.

Elsie Janis sails for Europe tomorrow on the St. Louis. The young star will cross and recross the Atlantic on the same steamer, remaining in London only as long as the steamer lays over to discharge her cargo and prepare for the return trip.

It was definitely settled this week Miss Janis will be one of the stars of the Century show. She and the Dillingham-Ziegfeld factions came to an agreement regarding the big Central Park West playhouse and Miss Janis immediately planned an ocean voyage for her vacation.

Early this week Albert de Courville cabled from abroad offering Miss Janis an engagement in his new revue. It is said she had a contract for three months in Paris, but refused it.

MOUNTFORD GOING AWAY.

From next Monday (July 24) Harry Mountford will be away from the New York headquarters of the White Rats for three weeks.

The Ed. Gallagers in Divorce Court.

Wednesday in Brooklyn the hearing was held on the divorce action instituted against her husband by Mrs. Ed. Gallager.

The couple were married three years ago in the northwest.

HOUDINI FIGHTING SHARKS.

Already known as about the nerviest performer in the world, Harry Houdini is ready to clinch the title through his willingness to fight a shark.

With the shark scare along the Atlantic Coast, Johnny Collins, who books from the United Booking Offices the summer vaudeville theatres at Brighton Beach and Atlantic City, thought a shark fight just about now would be apropos. Especially did Mr. Collins get the idea when seeing 100,000 people Sunday on the Coney Island beach, with hardly anyone in the water. Mr. Collins suggested to Houdini he might jump off the piers at Brighton and Atlantic, going over in a cage from which he must escape. If upon emerging Houdini should see a shark, he must be prepared to battle with it.

Houdini replied he would accept and even meet sharks by appointment in the water, having had previous shark experience. Houdini's steel iron nerve has been so often in evidence for the furtherance of box office receipts no one who knows the noted escape artist doubts but that Houdini would gladly wade into a school of sharks, if he thought advance publicity would draw a sufficiently large enough crowd to make the stunt worth while.

Houdini will try it at Brighton next week.

THE CENTURY AND FOY.

The Century, under the Dillingham-Ziegfeld direction, is reported dicker-ing with Eddie Foy as an attraction for its first production under the new management, Foy to enter the company that already holds the names of several big stars, with others to come, according to report.

Foy has a route of 47 weeks given him by the United Booking Offices. He is also reported in receipt of an offer from William Morris to head a vaudeville road show next season. The amount of salary mentioned for the Foy services in the various offers runs from \$1,100 weekly, flat, to \$1,500 graded down to \$1,250.

The music for the Century production will have two composers, Victor Herbert and Irving Berlin.

The acceptance by Brice and King of a big time vaudeville contract for next season terminates the negotiations for them to enter the Century show. Van and Schenck, a team of male singers at the Palace, New York, this week, have been placed under contract by the Century management.

71ST WANTS MEN.

There is being recruited at present for the 71st Regiment, now on the border, a machine gun company, and those in charge of the depot squad at the armory desire it known that they will welcome motor cycle drivers and machine gun men for the regiment's new unit.

The 71st is the regiment that is carrying the greater part of the vaudeville and other show people who have volunteered for border duty.

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

ALICE LLOYD'S DAUGHTER.

Mrs. Tom McNaughton (Alice Lloyd) became the mother of a seven-pound daughter July 15 at Mrs. Wilson's Sanatorium, 619 West End avenue, New York.

It is the McNaughtons' second child. Both are girls and born 20 years apart.

The youngest child will be named Grace Cecilia Tommie McNaughton. The Cecilia of the given name is in honor of the late mother of Dr. Oscar M. Leiser, who successfully attended Miss Lloyd during her confinement. The long lapse caused concern to Miss Lloyd's relatives and friends, but Wednesday she was as lively as is her wont, and will remain at the sanatorium for another week or so.

During September Mrs. McNaughton with the baby will leave for England for a visit, Mr. McNaughton remaining over here to tour with "Pom Pom."

FOUR SCRAPPING BROTHERS.

Chicago, July 19.

The Four Marx Brothers received some publicity Monday on the first pages of the daily papers. The Marx family is spending the summer at their home on Grand boulevard and during the hot days devote considerable time to bathing.

At the 51st street beach Monday Herbert (16 years old) was called down by a life guard, so the story goes, for playing ball, and Life Guard J. J. Kelly was taken to task for laying a hand on the youngest brother by the other Marxes. The family started in to whale the tar out of Kelly and Kelly yelled for help.

Policemen ran to the spot and arrested the brothers and marched them off the Hyde Park station, where they were later released under bond. Kelly denied hitting young Marx.

DINEHART WITH C. & H.

Allan Dinehart, who has been appearing in vaudeville in "The Meanest Man in the World," has been placed under contract by Cohan & Harris for the coming season.

DOROTHY BRENNER.

The cover page has likenesses of Dorothy Brenner, "The Smile Girl," who is showing a new and entirely original turn at the Royal this week, written expressly for her by Herbert Moore and entitled "The Lady Dainty of Songland."

Miss Brenner hails from musical comedy ranks, having appeared with Lew Fields for several seasons. She also created the title role in "The Sweetest Girl in Paris."

Miss Brenner has refused several flattering offers for production work to remain in vaudeville for the coming season. A quick change from a society character to a charming kid characterization is featured in Miss Brenner's current specialty.

PETERS GOING TO LONDON.

William Peters, the composer, is reported to have signed with Albert le Courville and will sail for London shortly to write the score for one of the new reviews.

BURLESQUE OPENINGS

Following are the official dates and theatres where all of the attractions for the Columbia and American burlesque wheels will open the coming season.
All dates (by figures only) are during the month of August.

COLUMBIA.

"A New Girl" 7 Star Cleveland.
"Behman Show" 7 Casino Brooklyn.
"Bon Ton Girls" 17 Park Bridgeport.
"Bostonian Burlesquers" 7 Gayety Washington.
"Bowery Burlesquers" 7 Gayety Buffalo.
"Burlesque Review" 21 Gayety Montreal.
"Follies of the Day" 14 Star & Garter Chicago.
"Globe Trotters" 7 Empire Newark.
"Golden Crook" 21 Palace Baltimore.
"Hasting's 'Big Show'" 7 Gayety Kansas City.
"Hello New York" 21 Colonial Providence.
"Hip Hip Hooray Girls" 7 Gayety Pittsburgh.
"Howe's (Sam) 'Big Show'" 7 Star & Garter Chicago.
"Irwin's 'Big Show'" 21 Gayety Buffalo.
"Liberty Girls" 14 Palace Baltimore.
"Maids of America" 14 Empire Albany.
"Majestic" 21 Gayety Toronto.
"Manchester's 'Own Show'" 21 Gayety Detroit.
"Marion (Dave) 7 Lyric Dayton.
"Merry Rounders" 7 Columbia New York.
"Midnight Maidens" 21 Jacques Waterbury, Conn.
"Million Dollar Dolls" 21 Empire Brooklyn.
"New York Girls" 7 Star Cleveland.
"Puss Puss" 14 Cohen's Newburgh, N. Y.
"Reeves (Al) 'Beauty Show'" 21 Grand Hartford.
"Roseland Girls" 12 Gayety Kansas City.
"Sidman's (Sam) 'Own Show'" 10 Park Bridgeport.
"Sightseers" 14 Jacques Waterbury, Conn.
"Some Show" 10 Bastable Syracuse.
"Spiegel's Revue" 14 Grand Hartford.
"Sporting Widows" 14 Gayety Buffalo.
"Star & Garter" 8 Berchel Des Moines.
"Step Lively Girls" 7 Empire Toledo.
"Stone and Pillard" 7 Casino Boston.
"20th Century Maids" 14 Empire Brooklyn.
"Sydell's (Rose) Show" 21 People's Philadelphia.
"Watson Billy" 14 Gayety Washington.
"Watson-Wrothe" 21 Empire Albany.
"Welch (Ben) 'Big Show'" 7 Empire Brooklyn.

AMERICAN.

(For official opening of season, Aug. 21.)
"Americana" Penn Circuit.
"Auto Girls" Englewood Chicago.
"Baby Dolls" Olympia New York.
"Beauty Youth & Folly" Star St. Paul.
"Broadway Belles" Grand Terre Haute.
"Cabaret Girls" Century Kansas City.
"Charming Widows" Gayety Milwaukee.
"Cherry Blossoms" Star Toronto.
"Darlings of Paris" Gayety Brooklyn.
"French Follies" Cadillac Detroit.
"Follies of 1918" 28 Trocadero Philadelphia.
"Follies of Pleasure" Minnesota & Iowa Circuit.
"Ginger Girls" 21-23 Gilmore Springfield 24-26 Worcester Worcester.
"Girls from the Follies" Trocadero Philadelphia.
"Girls from Joyland" Park O H Erie, Pa.
"Grown Up Babies" O H Shamokin, Pa.
"Hello Girls" Gayety Minneapolis.
"Hello Paris" Academy Fall River, Mass.
"High Life Girls" Savoy Hamilton, Can.
"Lady Buccaneers" Howard Boston.
"Lid Lifters" Gayety Philadelphia.
"Military Maids" Star Brooklyn.
"Mischief Makers" Majestic Ft. Wayne.
"Monte Carlo Girls" Gayety Chicago.
"Parisian Flirts" Armory Binghamton, N. Y.
"Peace Makers" Star & Garter Chicago.
"Record Breakers" Buckingham Louisville.
"Review of 1917" Gayety Detroit.
"September Morning Glories" Gayety Baltimore.
"Social Follies" Lyceum Columbus.
"Tango Queens" Empire Cleveland.
"The Tempters" Majestic Trenton, N. J.
"Thoroughbreds" Standard St. Louis.
"Tourists" Gardner, Greenfield, Amsterdam & Schenectady, N. Y.
"White (Pat) Show" 21 So Bethlehem 22 Easton 23-26 Grand Trenton.

AMERICAN.

(Unofficial.)
(Preliminary Dates.)
"Baby Dolls" 7 Gayety Baltimore.
"Cabaret Girls" 31 Gayety Minneapolis.
"Charming Widows" 7 Cadillac Detroit.
"Follies of Pleasure" 7 Gayety Minneapolis.
"French Follies" 21 Cadillac Detroit.
"Ginger Girls" 14 Howard Boston.
"Girls from Joyland" 7 Star Toronto.
"Girls from the Follies" 14 Gayety Baltimore.
"Hello Girls" 14 Gayety Milwaukee.
"High Life Girls" 14 Star Toronto.
"Hello Paris" 9 Grand Trenton, N. J.
"Lid Lifters" 14 Gayety Brooklyn.
"Peace Makers" 6 Empire Cleveland.
"Record Breakers" 14 Standard St. Louis.
"Revue of 1917" 14 International Niagara Falls.
"September Morning Glories" 6 Majestic Ft. Wayne.
"Tango Queens" 7 Gayety Chicago.
"Tourists" 1 Grand Trenton.
"White (Pat) Show" 7 O H Shamokin, Pa.

WILLIAM PENN AT AUCTION.

Philadelphia, July 19.
The William Penn theatre will be sold

under the hammer to the highest bidder at a sheriff's sale to be held at City Hall, Aug. 7, and a clear title will be given to the purchaser. The house stands on a plot of ground 100x175 and is bounded by Lancaster avenue on the front, Fairmount avenue on one side and Olive street in the rear. The house is constructed mainly of fireproof material and is equipped with all modern appliances. The building is assessed for taxation by the city authorities at \$200,000.

The William Penn has been booked of late by George Metzel in the United Booking Offices (Split Time Department). The house is owned by the Lancaster Theatre Co., of Philadelphia.

FOX'S TEMPORARY 2-A-DAY.

The William Fox Circuit this week inaugurated a policy of two pop vaudeville shows daily.

It is not a set policy, but will be continued for the remainder of the summer owing to the epidemic of infantile paralysis.

The houses are thoroughly fumigated after each performance and every precaution is taken to prevent contagion.

The Riviera experimented with the twice daily and the Audubon, Crotona and Bedford followed suit on Monday.

The City and Folly are still continuous.

The plan is reported as working out nicely.

"CLOSED SHOP" IN EFFECT.

San Francisco, July 19.

The White Rats formally placed the "closed shop" plan in effect this week at the Empress, Hippodrome and Princess theatres, the managers of those three houses having signed the Rats agreement some time ago, although it was not officially announced until last week. The houses are controlled by Ackerman & Harris, Bert Levey and the Graumans.

Alexander Pantages has not agreed to the "closed shop" plan as yet, and the organization officers will centre their attention on the houses in an endeavor to make San Francisco a "closed shop" city.

All acts playing the three houses above mentioned must show their cards to the union stage managers.

GOUDRON BOOKING WEST.

Chicago, July 19.

Paul Goudron will have charge of the far west booking of the Western Vaudeville Managers' Association next season, according to the latest plans of Mort Singer.

Mr. Goudron leaves Monday on his vacation and during his absence the "Association" executives will endeavor to line up a string of houses throughout the west and have them in shape for immediate booking on Goudron's return.

Jefferson, Portland, Discontinues.

Portland, Me., July 19.

The Jefferson, playing Loew's summer vaudeville of seven acts for the past two weeks, discontinued the effort Saturday.

LOEW-PANTAGES BOOKING.

Through general misunderstanding of the method that will be in vogue in the Loew booking agency for acts placed on the Pantages Circuit by Walter F. Keefe, the new Pantages general booking agency, Mr. Keefe was requested this week to explain his system.

Mr. Keefe said, and was concurred in by Jos. M. Schenck, the Loew Circuit general booking manager, that acts engaged in New York for the Pantages time would be given Pantages contracts in New York, to take them over that circuit in connection with their Loew bookings. Acts accepted tentatively for the Pantages Circuit would receive Loew Circuit contracts, carrying an option on their services at a stated salary for the Pantages time, if it should be decided before the act closed on the Loew engagement that it was suitable for the far western route.

OAK PARK EXPERIMENTING.

Chicago, July 19.

The Oak Park theatre in Oak Park, Ill. (a Chicago suburb), is experimenting with vaudeville shows commencing the last half of this week, the bookings being in the hands of the Western Vaudeville Managers' Association. The programs are divided between pictures and vaudeville, the initial bill carrying Burns and Kissen, Harry Hines and the Wilton Sisters.

If this trial shows results it is possible the house will play vaudeville with the opening of the season instead of the legit shows as heretofore. The stage will be enlarged and full shows will be booked there in October. The house seats 1,300 and is located in the most exclusive section surrounding Chicago.

STRIKE CLOSES TWO HOUSES.

Portland, Me., July 19.

A street car strike last week proved disastrous to all of the theatres. The Jefferson closed when the strike started and now that it has been called off, has not reopened.

The Cape Cottage theatre, where the Portland Opera Company is holding forth, gave only two performances last week, but paid all of the chorus full salaries and the principals half salary. The house reopened Monday after the street car employees and the company had settled their differences and traffic was again resumed.

Montreal Lets Out Sunday Concerts.

Montreal, July 19.

L. A. Bourdon, the impresario who conducted the Mischa Elman Concert at His Majesty's theatre Feb. 20 and who was summoned to appear in court at that time on a complaint charging an infraction of the Sunday law, was dismissed this week by Judge St. Cyr, who ruled the law did not apply to artists and their accompanists who invariably gave a one-night performance and therefore could not be classed as a circus or traveling troupe for which the law was framed.

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don't advertise.



TO WHOM DO THEY BELONG?????

These legs and toes, famous for their endurance and beautiful form, have danced before the Crowned Heads of Europe and Highest Society in America, besides headlining the Keith's and Orpheum Circuits.
Again dancing this week (July 17), at HENDERSON'S THEATRE, CONEY ISLAND, closing the show and scoring a tremendous success.

CABARETS

"Sweeter Than Sugar" opened at the Chateau Laurier (formerly Monte Carlo), City Island, Monday night. It was produced and staged by Percy Elkeles and Julian Alfred. It's the first free floor revue in a roadhouse and the Tuesday night signs were that "Sweeter Than Sugar" will do the trick from the business end. The restaurant was playing to capacity at both of the night shows, the final performance starting at 11 o'clock. What the effect will be on the other roadhouses along the Pelham road may be interesting to note. Woodmansten Inn, Hunter Island Inn and Monte Carlo have been the three places up that road doing real business so far this summer. Other roadhouses were open, but doing little. Pell Tree Inn, lying between the latter two, and a big place abutting the Sound, never could get a play. Woodmansten, off the main road but nearest New York, had a shade the better through location and has been making the best of it. Now comes along Monte Carlo to top off an already big afternoon tea trade with regular night business, leaving its competitors to watch, wait and decide. Elliott and Mullen are leading a chorus of six girls in "Sweeter Than Sugar" (named after one of Henry Waterson's race horses). Giving a show at a restaurant in the country has its advantages. Billy Elliott is living at Monte Carlo. His contract calls for 10 weeks. Board and room are furnished him at a large discount from the menu prices; he swims during the day, and has sent for his speed motorboat to help pass the rest of the time. Now, if Walter Kaffenberg will change the "Chateau Laurier" back to "Monte Carlo" for the name, there won't be a thing left undone in that pretty place and spot.

Sheepshead Bay is getting a good week-end play from New York this season, the beach resorts at the Bay playing to one of its best seasons during the past six years. The Bay attracts the week-enders because of the perfect living accommodations there. During the years when racing was the support of the Bay, a number of big houses were built to house the sports, and those houses are now renting at a low scale to balance tax bills. The biggest show at the Bay is probably at Bert McLaughlin's Bayside Hotel, adjoining McLaughlin's dancing pavilion. The program is under the supervision of Hughie Winters. It includes Dave Irwin, Pinky Williams, Hennessy and Brandt, Dick Harding, Edith Rose, Pat Farrell, Chas. Martin, Andy Daly, Dike and Paterson, Will Hagerdorn, Matt Hossey, Harry Bishop, Willie Jones, Chas. Smith, Dick McCready and Walter Yose's orchestra which carries Eddie Cain, Joe Raymond and Chas. Orlando.

Takeo and Koma Namba, the headwalkers, were the first act signed this week for Castles in the Air which will be run by Clifford Fischer. The team was given a 35-week play-or-pay con-

tract, after which they postponed their English contracts, having been routed abroad for a complete season. Takeo Namba recently gave an exhibition of head balancing during the visit of the Atlantic Fleet, when he stood on his head on the topmost mast of one of the battleships.

In a trio of places along Broadway at midnight Saturday night it was discovered that the Garden was holding up strongest in business. At a little after 11 they were waiting for tables at the Garden, while a few minutes later at Bustanoby's 60th Street there was all the room one wanted. Along about 12.30 the Strand Roof was far from crowded. The bigger part of the places are not following the 2 A. M. closing order very closely.

"Hello Henderson's" at that Coney Island restaurant, romps along. It has the eating and drinking business of the Island about tied up, hurting all competition, whether of the restaurant or cabaret kind. The revue company remains the same, but the chorus girls have had some new wardrobe handed them, now making the changes quite extensive in numbers and designs. This was about the only thing the show missed on the opening.

Several of the Broadway free revues have closed for the summer. About the only ones remaining are those at Maxim's and the Deoch and Doris. The Maxim business for hot summery nights would be termed marvelous by other city restaurants.

The spirit of patriotism seems to have entered the orchestra in most of the dance places about the town who have begun to rag a medley of popular airs and beside it being a bit of good dance music it proves an applause winner from those seated.

Joe Ward's College Inn, up in Harlem, has an entire new cast for the summer, headed by Ward himself, and including Dave Fox, Joe Griffith, Estelle Gibson, Sue Kilduff, Francis Collins, Phil Kahn and Chas. Emmy.

Frank Crummit is reported leaving "Splash Me" at the Hotel Shelburne, Brighton Beach, and will be replaced by Raymond Wiley.

Eddie Ryan is managing Jake Wolfe's restaurant and cafe on West 49th street, staging a midnight cabaret performance to stimulate business.

Burns and Denise, Smith and Selig, and Rice and Selig will open at the Germania Hotel, Long Branch, next week.

A new revue of 20 people goes on at the Harvard Inn, Coney Island, next week.

Sewell Girls and George Evans will open at Fleischman's, Buffalo, Monday.

LIGHTS TOUR RECEIPTS.

The nine nights' tour of the Lights, with its all-star company, did not turn out as profitably as was expected and there are many who can now figure out the reasons therefor. Some say the trip was not properly billed and there are other allegations of "mismanagement" or "bad judgment." The tour's gross takings were a little over \$7,000, with an expense of about \$2,000, leaving a net profit in the neighborhood of \$5,000—hardly worth while for an aggregation of such magnitude.

The box office takings for the nine nights were, approximately, as follows: Rockaway, \$700; Bayshore, \$700; Freeport, \$900; Hempstead, \$350; Patchogue, \$650; Glen Cove, \$400; Long Beach, \$1,400; Astor theater, New York, \$1,500; Hurtig & Seamon's, \$500.

MARRIAGES.

Minna Gombel, a stock leading woman, to Howard C. Rumsey, in Baltimore, July 2.

The marriage of Dorothy May Blake of Springfield, Mass., to "Checkers" Von Hampton (Von Hampton and Shriner), which occurred several months ago, has just been publicly announced by the groom.

Gerald Eugene Griffin to Myra Kathleen Trobolet of Wheaton, Ill., May 31, at Newcastle, New South Wales (where Griffin is playing).

BIRTHS.

Mr. and Mrs. Julian Rose at the Jewish Hospital, Brooklyn, July 14, son.

Mr. and Mrs. J. W. Rehauser, July 1, son.

Mr. and Mrs. Gene Barnes (Canfield and Barnes), July 13, at Roxbury, Mass., daughter.

Mr. and Mrs. Les Morgan (Morgan and Gray), at St. Agnes Hospital, Philadelphia, son.

E. D. MINER'S ESTATE \$600,000.

The will of E. D. Miner was filed for probate in the Bronx last week. Disposed of in the will is an estate of \$600,000, which is to be kept intact during the life of the widow, who will receive the net income in case she does not remarry. Should she remarry the estate will then be distributed into three equal parts, the daughter and son of the deceased to share.

"Made in Philly" Last Week.

Philadelphia, July 19. It is expected "Made in Philly" at Keith's, the local revue production, will play its final (and fourth) week commencing Monday.

Ed Morton returned to New York this week, after a long vaudeville tour in the west. Mr. Morton was full of regrets that he had been away from his home town, Philadelphia, when the production was made, as he wanted to take part in it.

Jimmie Lucas Out of Marion Show. Chicago, July 19.

Jimmie Lucas, who has been playing one of the principal roles in the Dave Marion show, retired from the cast yesterday.

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IN AND OUT.

Ralph Herz stepped into the Palace, New York, program Monday, upon Mullen and Coogan not appearing.

A cold prevented Ruth Royce from opening at the Brighton Beach theatre Monday, with Cecil Cunningham substituting.

Howard, Kibble and Herbert are out of this week's bill at Henderson's, owing to the death of Syd. Herbert's father. Replaced by Kirk and Fogarty, "The Junior Review" (Joe Wood's tab), slated to headline McVicker's bill, Chicago, this week, cancelled, and Sam J. Curtis and his "Golf Girls" substituted Monday. George Ford was forced out of McVicker's bill, Chicago, Monday night by the heat.

Wood and Wyde and Hamilton and Barnes left the Colonial bill after the initial performance this week, with only one act added to replace the two. The substituted act was Moore, Gardner and Rose.

Charley, Fatty and Mabel, billed to headline Loew's Bijou, Brooklyn, the second half of this week, were taken out Tuesday and the Four Xela Sisters placed in the Bijou program instead. The three-act was at the American the first half, coming in from the west. They were placed at the American tentatively "to show," with the promise of the Loew route if they got over. The act is a triple impersonation of Charley Chaplin, "Fatty" Arbuckle and Mabel Normand, the first names of each making up the act's title.

NEW ACTS.

Paul Porcasi (formerly leading in "Twin Beds") with pianolog (Paul Durand).

Saharet has returned to New York, and is reported preparing a series of new dances with a male partner.

Ballet Classique, Ballet Divertissement revised (Paul Durand).

"Rubbish," three people, two men, one woman, by Ben Barnett.

Truly Shattuck and Jeanette Lowrie, two act.

HOUSE CLOSED FOR A DAY.

Atlanta, July 19. The Forsythe failed to open Monday because of the late arrival of four of the seven acts scheduled to show there this week. Floods through North and South Carolina held up transportation and the acts could not make the town until the Tuesday matinee.

But one day was lost.

BERLIN'S "FOLLIES" SONGS.

There will be two numbers in the "Follies" on next Monday night, both of which were written by Irving Berlin especially for the production and which will be sung by Bernard Granville.

TRICK SHOT SUICIDES.

Mrs. Mae Linnie Taylor, known as Blue Cloud, committed suicide at her home in West 38th street Tuesday, July 18, by inhaling gas. She had been ill for some time. Both the deceased and her husband, Ralph Taylor, were at one time members of the 101 Ranch show, she doing trick shooting.

BILLS NEXT WEEK (JULY 24)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without further distinguishing description are on the Orpheum Circuit. Theatres with "S.C." and "A.B.C." following name (usually "Empress") are on the Sullivan-Cosmopolitan-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)
Arnold Daly Co
White & Cavanaugh
Lea & Dingle
Lambert & Ball
Avelling & Lloyd
Wms & Wolfus
Malia & Bart
Scotch Lads & Lassies
(One to fill)
ROYAL (ubo)
Hugh Herbert Co
Boganny Troupe
Smith & Austin
Juliette Dika
Wood & Wyde
Roy & Arthur
PROCTOR'S 58TH
Sylvester
Tierney & Franklin
Santos & Smith
J F Sullivan Co
Bronte & Aldwell
Guernsey & Newell
2d half
Labelle & Williams
Georgia Comedy 4
Harry Sampson Co
Ray & Bentley
Julietman's Animals
PROCTOR'S 125TH
Florette
Georgia Comedy 4
Harry Sampson Co
Genevieve Homer
Malley & Hack
"International Beauties"
2d half
Gordon's Dogs
Wood & Mandeville
Charles Irwin
J F Sullivan Co
Guernsey & Newell
AMERICAN (loew)
Owen & Campbell
Leon & Adeline Sis
Jim Reynolds
Bancroft & Broski
Leslie Thurston
Grew Pates Co
Golet Harris & M
(Two to fill)
B & L Walton
Demarest & Collette
"Youth"
Mabel Best
The O'Learys
Al B White
(Three to fill)
LINCOLN (loew)
Ryan & Ryan
Burton's Revue
Lillian Doherty
"Youth"
LeMaire & Dawson
Zelaya
2d half
Nieman & Kennedy
Dorothy Sothorn 3
Al Fields Co
Stone & Clear
Flying Keelers
(One to fill)
7TH AVE (loew)
Gold & Seal
Rodda & Crampton
Demarest & Collette
The O'Learys
Popular Trio
Hill & Sylvann
2d half
Cooper & Ricardo
Handia & Miller
Lee Begg Co
Archie Nicholson 3
Leon & Adeline Sis
(One to fill)
BOULEVARD (loew)
Moriarty Sisters
"Hills & Lockwood"
B & E Conrad
Imogen Comer
"Carnival Days"
2d half
Albert & Irving
Frankie James
Kay Bush & Rob
Brady & Mahoney
Burke & Broderick
GREENEY (loew)
Malone & Malone
Dorothy Sothorn 3
Hippodrome 4
Mabel Best
Henry Horton Co
Arthur Rigby
Azard Bros
2d half
Alberto
Carl Statzer Co
Horn & Forrie
B & E Conrad
Nell McKinley
(One to fill)
DELANEY (loew)
Jubilee 4
Bessie Harvey Co

Clark & Gerard
Lee Begg Co
Russell Vokes
4 Charles
(Two to fill)
Dolly & Calame
Valaya & B Nuts
Jim Reynolds
Overholt & Young Sis
Grew Pates Co
Golet Harris & M
Azard Bros
"Carnival Days"
NATIONAL (loew)
B & L Walton
Nieman & Kennedy
Tasmanian Trio
Kay Bush & Rob
Arthur Whitelaw
Tasmanian Trio
2d half
Leslie Thurston
Bogart & Nichols
Russell Vokes
Jubilee 4
La Parika & Partner
ORPHEUM (loew)
Dolly & Calame
Carl Statzer Co
Tasmanian Trio
Overholt & Young Sis
Al Fields Co
Beatrice Lambert
Islen Sisters
2d half
Ryan & Ryan
Margaret Calvert
Tasmanian Trio
Burton's Revue
Chas Deland Co
Popular Trio
Alice DeGarmo
Brighton Beach
BRIGHTON (ubo)
Jerome & Carson
H & E Puck
"Prosperity"
The Volunteers
Houdini
White & Clayton
Arlene Rowland
Clark & Verdi
Coney Island
HENDERSON'S (ubo)
2d half
Bell Fredo
McD Kelly & Lucy
Medlin Watts & T
Al Herman
(Others to fill)
Rockaway Beach
MORRISON'S (ubo)
Fridowsky Troupe
Hoey & Lee
Tempest & Sunshine
Jack Wilson 3
Ruth Budd
(One to fill)
Brooklyn
PROSPECT (ubo)
Geo M Fisher Co
Haydn Borden & H
Musical Hunters
(Others to fill)
Irene La Tour
Quinn & LaFerty
(Others to fill)
BIJOU (loew)
Askai
The Morocins
"Right Man"
Brady & Mahoney
La Vine Cimeron 3
(Two to fill)
2d half
Wilbur Sweetman
Rodda & Crampton
Monarch Comedy 4
Lottie Grooper
Bancroft & Broski
LeMaire & Dawson
Hill & Sylvann
DE KALB (loew)
Blake's Mule
Cooper & Ricardo
Archie Nicholson 3
Jessie Hall Co
Al B White
LaPalanka Co
2d half
Malone & Malone
Arthur Whitelaw
Hippodrome 4
Imogen Comer
Eape & Dutton
(One to fill)
PALACE (loew)
4 Charles
Valaya & B Nuts
Andy Lewis Co
Frankie James
Nell McKinley

Askai
Vio & Lynn
Ripley & Canton
Leona Guernsey
Kilkenny 4
FULTON (loew)
Burke & Broderick
Chas B Lawlor & D
Nana Sullivan Co
Handis & Miller
Leona Guernsey
2d half
Bessie Harvey Co
Barnes & Robinson
Henry Horton Co
Arthur Lipson
LaVine Cameron 3
WARWICK (loew)
White Sisters
Clark Silvernail Co
Rucker & Winifred
Frear Baggett & F
2d half
Moriarty Sisters
Ed Dowling
(Two to fill)
Albany, N. Y.
PROCTOR'S
Labelle & Williams
Pelham Lynton
Hendricks & Padula
Thabor & Green
"Petticoats"
2d half
Florette
Leonard & Dempsey
Maurice Samuels Co
H Marion & Hyams
5 Immigrants
Atlantic City
KEITH'S (ubo)
Cycling Brunettes
Grace Fisher
J C Nugent Co
"Bride Shop"
Leon Errol Co
Harry Cooper Co
Bellicial Bros
Baltimore
HIP (loew)
Marshall & Welton
Wm Ebs
Leonard & Willard
Lyrica
Tate's Motoring
Donnelly & Dorothy
Judge & Gall
Birmingham, Ala.
LYRIC (ubo)
(Full week)
Ward Bell & Ward
Heller Stetson
Paul Petching Co
Isabelle D'Armond Co
"Girl from Kokomo"
Boston
KEITH'S (ubo)
Albert Rouget
Heron & Arnsman
The Crisps
Harry Rose
Mr & Mrs Kelso
Helen Ware Co
Belle Storey
Morton & Moore
Leon Sisters Co
ORPHEUM (loew)
Arno & Stickney
Hazel & Alada
Farrell & Farrell
Kamerer & Howland
Frank Rae Co
Jones & Johnson
Soretti & Antoinette
2d half
J Singer & Dolls
Gray & Granville
"Concealed Bed"
Gordon & Marx
Hanlon & Clifton
(Two to fill)
ST JAMES (loew)
Adonils & Dog
Shirley Sisters
Helder & Packer
"Concealed Bed"
(One to fill)
2d half
Kamerer & Howland
Farrell & Farrell
John Neff & Girl
Soretti & Antoinette
(One to fill)
Bridgeport, Conn.
POLI'S (ubo)
Harty & Evans
Cheyenne Minstrels
Al White
Golding & Keating
Five Girls
2d half
Miller & Miller
Fox & Ingraham

Bert Melrose
Cummings & Glad
"Girl in Moon"
PLAZA (ubo)
The Faynes
Morrissey & Vera
3 Vagrants
Richard Brant & M
2d half
Ward & Green
Hopkins & Axtell
Belmont & Harl
Veide Troupe
Buffalo
SHRA'S (ubo)
The Lelands
"Girl from Milwaukee"
Geo Kelly Co
Ed Latell
Joe Howard Co
(Three to fill)
LYRIC (loew)
Billy Kinkaid
Ryan & Riggs
Kathleen McConnell
Wm Morrow Co
Sandy Shaw
3 Peronees
Butte, Mont.
EMPRESS (abca&h)
Howard & Graf
Williams & Watkins
Rawson & Clare
Low Hawkins
Tun Chin Troupe
Calgary, Can.
PANTAGES (m)
Gardinet Bros
Holmes & Wells
"Getaway"
Lucier 3
Beaumont & Arnold
Pernicoff & Rose
Chicago
MAJESTIC (orph)
Grace La Rue
Reinde Davies Co
"Petticoats"
Tom Edwards Co
Kaufman Bros
Carl McCullough
Horton & LeTriska
Henry & Adelaide
Leo Zarrell
McVICKERS (loew)
Leach LaQuinlan 3
Vespo Duo
James Grady Co
Valentine Vox
Phu Philands
(One to fill)
Cincinnati
KEITH'S (ubo)
(Sunday opening)
4 Roses
Ogden & Benson
Natalie Sisters
Anderson & Goines
Saona
Cleveland
HIP (ubo)
Vivian & Arminian
L. France & Bruce
Ballet Divertissement
Wilson Bros & Mark
"Fashions Aflame"
Victoria 4
Mario & Duffy
MILES (loew)
Palo Sisters
Holzer Bros
Gaylord & Lantton
Nelson Sisters
"Junior Revue"
(One to fill)
Dayton, O.
KEITH'S (ubo)
(Theater split)
1st half
Fred Roberts
Grey & Klumker
3 Keltons
Walter & Walters
Kitura Japs
Detroit
TEMPLE (ubo)
Dancing Girl Delhi
Arthur Deagon
"Honor Thy Children"
Brown & Spencer
Medette & Scooser
Skipper K & E
International Girl
Orbanany's Birds
ORPHEUM (loew)
Askai
Hickey & Burke
Lottie Williams Co
Sherman Van & H
"Junior Revue"
(One to fill)
MILES (abca&h)
Holman Bros
Orphe

Valdo Co
Alma Grace
Nash & Evans
Sam Curtis Co
Duluth
GRAND (wva)
Rice & Newton
Ray Snow
Sunset Six
2d half
Reddington & Grant
Florence Lorraine Co
Bessie LeCount
Seymour's Family
E. St. Louis, Ill.
ERBER'S (wva)
Rondas Trio
Irving Goeler
Curhman & Wilson
2d half
Great Mars
Denny & Sykes
Dancing Kennedys
Edmonton, Can.
PANTAGES (m)
Krell
"Society Buds"
Claudia Coleman
Welch Mealy & M
Creole Band
Fall River, Mass.
BIJOU (loew)
J Singer & Dolls
Gertrude Neff & Girl
Gray & Granville
(One to fill)
2d half
Shirley Sisters
Hazel Harrington Co
Jones & Johnson
Countess Leonardo Co
(One to fill)
Grand Rapids, Mich.
RAMONA PK (ubo)
DeBourg Sisters
Duffy & Lorens
Kelly Wilder Co
Creasy & Dayne
Ching Wha Four
Berlo Girls
Great Falls, Mont.
(24-25)
(Anaconda 26 & Butte
27-31)
PANTAGES (m)
Karl Eumy's Pets
"Night in Park"
Stanley & Farrell
Melody 6
Harry Coleman
Kimberly & Arnold
Hartford, Conn.
PALACE (ubo)
Darktown 4
Jack Marley
Fox & Ingraham
Richard Barrymore
Bevan & Flint
Great Le Roy
2d half
Burke Sisters
Thorndike & Barnes
Forster Mann Co
Goldink & Keating
Jarrow
Heboken, N. J.
LYRIC (loew)
Zeno & Mandell
Horn & Ferris
2d half
Moriarty Sisters
Lawler & Daughters
The Morocins
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
Foster & Co
Klass & Bernie
Truly Shattuck Co
Bert Fitzgerald
Novelty Minstrels
Oakland, Cal.
ORPHEUM
(Sunday opening)
Thee Kooloff's Ballet
"Consul" & "Betty"
Claire Rochester
Kramer & Morton
PANTAGES (m)
Three Rianos
Chas F Seamon
"Petticoat Minstrels"
Mae Curtis
Thalero's Circus
Newell & Kenyon
Pittsburg
DAVIS (ubo)
Hilderbrand & Boland
Geo Kelly Co
Ray Samuels
The Cousins
3 Leightons
3 Renards
(Two to fill)
SHERIDAN SQ (ubo)
(Johnson split)
1st half
Du For Boys
Smith & Tanner
Geo Rosner
Davies Family
(One to fill)

Haviland & Thornton
Fiddler & Swaines
Webber's Friends
Louisville
FN FRY PK (orph)
(Sunday opening)
McCarthy & Fay
Elizabeth Otto
Aust Woodchoppers
Burns & Klisen
Sam Barton
Minneapolis
PALACE (wva)
Santucci
"Tango Land"
Wanzer & Palmer
Fantoms Athletes
(One to fill)
UNIQUE (sac)
Arnold & Florence
Lillian Sabina
Jack Levy Girls
The Randalls
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Earl & Sunshine
Karl
"Meadowbrook Lane"
Thornton & Corlew
K Keyes & Melrose
2d half
O'Neill Sisters
Countess Nardini
"Women"
Josie Heather Co
"Dare Devil Misses"
Newark, N. J.
MAJESTIC (loew)
Lopes & Lopes
Greenley & Drayton
Ripley & Canton
Arthur Lipson
Flying Keelers
(One to fill)
2d half
Gold & Seal
F & O Walters
Mills & Lockwood
Nana Sullivan Co
Joe Findeller
Arco Bros
New Haven, Conn.
POLI'S (ubo)
Miller & Miller
Maud Ryan
Catta Bros
Arthur Sullivan Co
Cummings & Glad
Bert Melrose
2d half
Geo W Moore
Morrissey & Vera
"Clover Leaf 3"
Antwerp Girls
BIJOU (ubo)
Mack & Fox
Ward & Green
Tom Haverly Co
Belmont & Harl
Jarrow
2d half
The Faynes
Joe Rolland
Fitzgerald & Lorens
T C Bretons
4 Rubes
New Rochelle, N. Y.
LOEW (loew)
Arco Bros
Barnes & Robinson
Joe Fondeller
2d half
Moriarty Sisters
Lawler & Daughters
The Morocins
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
Foster & Co
Klass & Bernie
Truly Shattuck Co
Bert Fitzgerald
Novelty Minstrels
Oakland, Cal.
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Mae Curtis
Thalero's Circus
Newell & Kenyon
Pittsburg
DAVIS (ubo)
Hilderbrand & Boland
Geo Kelly Co
Ray Samuels
The Cousins
3 Leightons
3 Renards
(Two to fill)
SHERIDAN SQ (ubo)
(Johnson split)
1st half
Du For Boys
Smith & Tanner
Geo Rosner
Davies Family
(One to fill)

Portland, Ore.
PANTAGES (m)
Rio & Norman
Lipnash's Dogs
Lella Shaw Co
Danny Simmons
Peoples Revue
Florence Moore
HIP (abca&h)
Ray L Royce
Which Shall I Marry
Stein Hume & Thos
Diaz Monkeys
King Bros
Providence, R. I.
EMERY (loew)
Hazel Harrington Co
Countess Leonardo
Gordon & Marx
Hanlon & Clifton
(One to fill)
2d half
Arno & Stickney
Helder & Packer
Frank Rae Co
Sallie Fields
Adonils & Dog
Richmond, Va.
BIJOU (ubo)
(Norfolk split)
Gardner Maniacs
Cordery Harmonists
Toots Paka Co
Burley & Burley
Sacramento
EMPRESS (abca&h)
Jack & Marie Gray
Temple Quartet
Willard Hutchinson Co
The Valdres
Herr Jansen Co
St. Louis
FRST PK (orph)
(Sunday opening)
Mrs Eva Fay
Diane D'Aubrey
Baraban & Grohs
Jan Rubin
Adaple's Animals
EMPRESS (wva)
Dir & Dixie
Judson Cole
Brown & McCormack
(Two to fill)
2d half
Irving Gosler
Cushman & Wilson
Rondas Trio
St. Paul
EMPRESS (abca&h)
Gartelle Bros
Millard Clay 3
Lula Sutton Co
Buck & Francis
Buck Bros
(One to fill)
PRINCESS (wva)
Reddington & Grant
Florence Lorraine Co
Bessie Le Count
Seymour's Family
2d half
Rialto Operatic 4
Miller & Rainey
Scott & Wilson
Erford's Sensation
Salt Lake City
PANTAGES (m)
Knapp & Cornalia
Arizona Joe Co
"School Kids"
Chester's Dogs
Morris Goldan
San Diego, Cal.
PANTAGES (m)
3 Melvins
"New Leader"
Clarke & Chappelle
Kerville Family
Clark & Hamilton
San Francisco
ORPHEUM
(Sunday opening)
Alexander Carr Co
Jim & Betty Morgan
O Aldo Randegger
Martineti & Sylvester
Lelpaig
Nan Halperin
Davigneau's Chinese 3
Joon & Morris
EMPRESS (abca&h)
Lied Kellers
Musical Krelles
Graham & Randall
"Col Girl Follies"
The Mozarts
PANTAGES (m)
5 Florimonds
Harry Breen
"Heart of Chicago"
The McNamars
La Scala 6
Schenectady, N. Y.
PROCTOR'S
Cabaret Dogs
Leonard & Dempsey
Maurice Samuels Co
Farish & Peru
5 Immigrants
2d half
Diers & Bennett
Karl
Evelyn May Co
Bronte & Aldwell
"How It Happened"
Seattle
HIP (abca&h)
Lona Heggi
M Hayes & Mosher
Brown & Bristol

"Paid in Full"
Pistol & Cushing
PANTAGES (m)
Green & Parker
Ed Blondell Co
Cameron & O'Connor
"Tragedy of Egypt"
Models De Luxe
Spokane
HIP (abca&h)
Majestic 4
Howard & Deloris
Jas McDonald
Rath Bros
Porter White Co
PANTAGES (m)
(Sunday opening)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirksmith Sisters
Syracuse, N. Y.
TEMPLE (ubo)
1st half
Hoyt Marion & W
"White Won't Let Me"
"How It Happened"
DeVries Troupe
(Two to fill)
Tacoma
PANTAGES (m)
Earl & Girls
Nayon's Birds
Amoros Sisters
Jack DeWinters
Betty Brown
Toledo
KEITH'S (ubo)
(Dayton split)
1st half
Blissett & Scott
Fogg & White
The Nosses
Stone & Hughes
(Two to fill)
Toronto
YONGE ST (loew)
El Cleye
Willard & Bond
Cunningham & Bennet
Little Caruso
(Three to fill)
Troy, N. Y.
PROCTOR'S
Diers & Bennett
Brundell & Stevens
Evelyn May Co
Charles Irwin
Merrell Sextet
2d half
Hendricks & Padula
Pelham Lynton
"Petticoats"
Thabor & Green
Duvries Troupe
Vancouver, B. C.
PANTAGES (m)
Geo N Brown
"Midnight Follies"
Silber & North
Haley Sisters
Wm De Hollis Co
Victoria, B. C.
PANTAGES (m)
"Elopers"
Dickinson & Deagon
Will Morris
Davett & Duvall
Lavar & Dale
Washington
KEITH'S (ubo)
Jack Onri
Williams & Segal
McCormack & Wallace
Bonita & Hearn
Eva Taylor Co
Jarvis & Dare
Ward Bros
5 Idanias
Winnipeg, Can.
STRAND (wva)
C Keating & Faye
McDonald & Mason
Permane
The Hotentots
PANTAGES (m)
Will & Kemp
Browning & Dean
Bernard & Tracey
"Wolfs Jr Follies"
"Heart of Man"
Worcester, Mass.
PLAZA (ubo)
Sylphide Sisters
Thorndike & Barnes
Burke Sisters
Hopkins & Axtell
2d half
Bevan & Flint
Jack Marley
3 Vagrants
Great LeRoy
Yonkers, N. Y.
PROCTOR'S
O'Neill Sisters
Countess Nardini
"Women"
Josie Heather Co
"Dare Devil Misses"
2d half
Gruet & Gruet
Earl & Sunshine
"Meadowbrook Lane"
Ward & Pryer
K Keyes & Melrose

VARIETY

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Vol. XLIII. No. 8

Elmer F. Rogers is taking a two weeks' vacation at Asbury Park.

Daniel Frohman has gone to Cape Cod for a two weeks' vacation.

Hubert Dyer and Peter Alvin have dissolved partnership.

Maurice B. Haas, theatrical writer, manager and "wot-not," is managing O'Hearn's new 43d street store.

Geo. Appleton, manager of the Maxine Elliott, is recovering from an operation to his eyes.

The Babe La Tour referred to in last week's VARIETY under "births" is not the Babe La Tour of burlesque.

Harry Stafford has been engaged for the new Richard Walton Tully production, "The Flame."

Brigham Royce has been engaged for "The Little Shepherd of Kingdom Come."

Muriel Stone (Mrs. Frank Coombs) was successfully operated upon for appendicitis July 13 at the Southside Hospital, Babylon, L. I.

Max Winslow returned to New York Monday after three weeks at the Thousand Islands, where he had the unshaved time of his life.

William Gorham (Gorham and Phillips) has left here for Japan to collect an inheritance left him by his mother.

Chas. Inness is undergoing another operation this week in an effort to have the discoloration removed from beneath his eyes.

Sig Bosley and Fay Tunis (Mrs. Bosley), the former Chicago manager of the Shapiro-Bernstein Music Co., are in New York. Miss Tunis has been engaged for a part in "The Soldier Boy."

The Orpheum, Montreal, closed Saturday last, to reopen Aug. 14. The Princess theatre in the same city went dark the same night after a six-weeks run of vaudeville.

Willie Connors, ex-assistant treasurer of the Hippodrome, is handling the sale of tickets for the Iron Steamboat company which operates boats between New York and Coney Island.

There will be two "Hobson's Choice" companies on tour the coming season. Margaret Nybloc will return from London to play the role she originated with the eastern company.

Beth Lydy, now with Lew Fields' "Step This Way," has been engaged as prima donna for "The Girl from Brazil," scheduled for an August opening.

Dave Austin, an English comedian who has appeared over here and left New York in December for Africa, where he joined the English army, has been promoted to a first lieutenantcy in the Gold Coast Regiment.

Sadie Jacobs, secretary of the Simon Agency, Chicago, and a daughter of the famous bowie-knife wielder, Abe Jacobs (which is far more important) is vacationing in the east as a guest of Celia Bloom, booking manager of the Interstate Circuit.

Earl Saunders, who is representing the Western Vaudeville Managers' Association in New York, with offices in the Orpheum offices, will spend the next two weeks in Chicago conferring with the "Association" executives, taking a short vacation as a side issue.

Greensberg, Pa., is not going to play any regular attractions until after New Years. The theatre which was destroyed by fire some time ago and was to have been rebuilt in time for the coming season will not be finished until about Jan. 1.

Dolle Gray, who answers to the age of 18 and admits being an actress, claims she has discovered the ideal remedy to check the infantile paralysis epidemic. It's a perfectly new laugh, the resulting sound of two staccato notes ending in B flat. The undercurrent is a delicious little gurgle that makes one think of birds and flowers.

Grace Peck Trebor, daughter of George Peck, was painfully injured last week while horseback riding at her father's home at Martindale, N. Y. The girl was overcome by the heat and fell to the ground unconscious. She was not revived for 11 hours and was in a delirious state for three days, but is now recovering.

Vaudeville is threatened with a new scheme next season if current advices are correct. With the presentation of Sophie Tucker's new act in which the principal is supported by her own orchestra, practically every singer of the so-called "coon shouting" variety has announced her intention of staging a similar turn.

Beatrice Levy up to a few weeks ago was a nice quiet little steno. in one of the offices in the Putnam Building, but the boss of the office went to work and to help to tide over the summer rent account permitted a burlesque producer to use his office. Beatrice fell for the lure of the footlights and has joined with "The Step Lively Girls," which production is sponsored by Arthur Pierson.

Davy Jones, arrested June 30 on a charge of grand larceny, was discharged in the Tombs Police Court Tuesday, the complainant failing to appear. At the time of the arrest, the complainant, Enrique Gallardo, of the Mexican consulate staff, alleged that Jones had persuaded him to invest \$1,000 in the D. J. Amusement Co. but that he later found it impossible to locate the offices of the concern.

The Government granting permission to reopen the bridge connecting the mainland with Pleasure Beach, at Bridgeport, Conn., the park there is playing vaudeville booked by the Eastern Vaudeville Managers' Association. The bridge was closed three years ago. Since reopening it is said the McMann sisters, who own the property, contemplate erecting a large theatre in the park for next season.

During a performance at Keith's, Washington, last week, President Wilson and Mrs. Wilson were in the audience while Mercedes was doing his act. The President requested Mlle. Stantone, through her medium, to play the "Star Spangled Banner." The rendition of the number brought the house to its feet and temporarily stopped proceedings, the audience being moved to a series of successive cheers.

Inside talk among a certain clan of agents on Broadway is of the alleged attempt by one of the agents to "do up" a competitor through engaging "guerillas" or "gun-men" as they have become known in late years. The attempt failed through the intervention of another agent of the same clan, who recognized the roughnecks as they were standing in the lobby of the office building waiting to go up to the marked man's office. The third agent asked the guerrillas what their business was in the building and, when informed, told them to leave the man alone, which they did. The agent immediately informed the fellow the roughs were after, and he in turn started an investigation, that finally reached the head of a large booking agency, who, according to the story, advised the matter be laid before the District Attorney. The agent accused of engaging the guerrillas denies any knowledge or complicity in the affair, but other reports and circumstantial evidence seem to satisfy those familiar with the incident that there was a premeditated effort started to "clean up" on the second agent, who had aroused the ire of the first agent through securing a very big star under his management, the first agent having previously handled the star for theatrical engagements, and claimed a contract with him.

TOMMY'S TATTLES.

By Thomas J. Gray.

That they are going to have a fleet of passenger submarines to Germany is certainly good news for the acrobats.

Just as soon as the publishers had all the war songs nicely printed the war was called off. Safer to stick to "Mother" songs.

It looks as though our army went to Mexico to find out they weren't booked.

See that they are going to have a lot of professional song pluggers work for the election of Hughes. That should make it a cinch for Wilson.

A school of sharks were seen swimming towards Freeport. It's wonderful how those ukaleles can draw them in.

England has blacklisted American firms doing business with Germany. So far, however, they have not said anything about the fellows who write parodies for German comedians.

PLANS FOR NEXT SEASON.

Layoff and Kick, the water jugglers, announce a new set of resin boards for their next season's act.

Howl and Scream, "The Small Time's Favorite Ballad Singers," announce that next season they will insist upon the music publishers paying them with dark blue tinted checks to match the lining inside their wardrobe trunk.

Getta John, "The Little Girl with the Big Dance," announces that next season all her jewelry will be polished daily by one of the best shiners from the Big Bluff Brass Foundry.

The Luke Warm Trio have a new set of make-up towels with a red and green border. Pretty Olde, the youngest member of the troupe, will carry two pet dogs with her instead of the three trained turtles she had last season.

Hokum and Hokum announce two new slap sticks and a two-quart seltzer bottle will be added to their next season's production.

Badly and Cheape, "Producers of Large Acts for the Small Time," have the following new acts for next season: "The Boiler Factory Girls," Winnie Welch and her "Six Dancing Welsh Rarebits," "Fun in a Cemetery" and something entirely new to vaudeville—A School Act.

Gabb E. M. Tosleep, "The Boy with the Good Agent," announces a new story in his monolog for next season. It is something about meeting an Irishman on the street car.

Center, Door, Fancy & Co., sketch artists, will do a new act next season. It is expected to be quite a novelty, as they say there will be no telephone in it.

"Cutyla?" the female impersonator, says he will continue to carry his mother on the road with him for another season.

The summer picture post card season is now on.

FAR WEST LOOKS VERY BAD FOR LEGITIMATE SHOWS NEXT SEASON

Entire Territory West of the Mississippi is Said to Be Lacking in Ready Money. Pacific Coast Outlook is Particularly Bad for Legitimate Attractions. Backers Report Things Slow.

A man versed in matters theatrical, who has for years given his attention to the general situation the country over with the advisability of arranging the booking of attractions for the coming season, states the western portion of the country is going to prove bad territory theatrically.

"As a matter of fact it is only the war that saved the eastern part of the country. But the west as you know has no manufacturing plants and they are not getting any of the money shipped from Europe for munitions. The country at large is not in any too good a condition financially west of the Mississippi.

"The Pacific Coast is particularly bad, and San Francisco especially so. Right now there isn't a loose dollar lying anywhere within grabbing distance of the Golden Gate that hasn't a dozen hands reaching out to grasp it. Mark my words the shows that go into the western territory this season will come limping back with the balance on the wrong side of the ledger."

At both the Shubert and Klaw & Erlanger offices it was learned that outside of the big cities between New York and Chicago there was a lot of open time to be had. There has been very little booking for the smaller towns and they will undoubtedly suffer as they have within the past season or two. The producing managers on the other hand state there is no money playing the small towns with anything that looks like a regular show that has not won its Broadway spurs and then the only chance is by sending the usual one night show into the territories that are near enough to the big towns to enable them to slip back to New York without too great a railroad expense.

The house managers, so the producers declare, in the bigger cities in the east are looking for guarantees or first money on all new productions this fall and will not give the producer a fair break.

Withal, the general prediction that is prevalent along the Rialto is that the show business is going to have "the biggest season ever," but even that speech is beginning to lose its novelty.

SHOWS OPENING.

The opening dates for six of the attractions going out of the Comstock & Gest office have been set. The eastern "Experience," at the Adelphi, Philadelphia, Aug. 31. The show is booked to remain there for eleven weeks. F. Newton Lindo will manage this company. Will Page will be the business representative during the Philadelphia engagement, after which he will go to the western company, as

will also Ernest Glendenning, who will make the coast tour. The western company will open in Columbus Aug. 28. The southern company of "Experience" will open its season at Altoona, Pa., Sept. 4. Arthur Miller will be back with the latter show. There will be three "Very Good Eddie" companies. The one at the Casino will remain there indefinitely. Another will open at Atlantic City Aug. 7 and then go to the Wilbur, Boston, Aug. 14 for 13 weeks. Chas. McCall will be in advance and John Major will be the manager. The western company will open Sept. 21, with May Dowling in advance.

"Go to It," the F. Ray Comstock production set for the Princess about Oct. 15, is to open in Albany Sept. 17. It will spend at least three weeks on the road. There is no attraction at present for the Princess prior to that time.

"Turn to the Right," the Winchell Smith-John L. Golden piece, is scheduled as the opening attraction at the Gaiety about the middle of August.

Sept. 4 is the date set for "The Great Lover" to resume its tour in New York at the Candler theatre.

A. H. Woods has decided to have the Dolly Sisters open the season at the Republic early in August, while Max Marcin's "Cheating Cheaters" is to be the attraction at the Eltinge theatre for the opening of the regular season at that house.

STOCK COMPANY MOVES.

The Pickert Stock Co., after a three-weeks' run at Brookside Park, Orange, Mass., is now at Forest Lake Park, Palmer, Mass. Royalty plays are presented by the company which includes Willis Pickert, Grace Pickert, Lillian Pickert, Blanche Pickert, Elizabeth Pickert, Clint Dodson, Val Cleary, Erlau Wilcox, Bob McIntyre, Al Williams.

SHOWS IN CHICAGO.

Chicago, July 19.

The hot weather is here with its sweltering, smothering work.

The announcement flew along the Rialto last night that "Nothing But the Truth" would quit the Garrick Saturday night and that "A Pair of Queens" would not attempt to stay any further at the Cort after Saturday.

The "So Long Letty" (Olympic) and "World of Pleasure" (Palace) musical shows are surviving the heat.

What is considered the logical house to be closed during the summer is the Princess, but there is no present indication of the Henry E. Dixey show pulling out of there for some time.

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

STRANDED IN SPRINGFIELD.

Springfield, Mass., July 19.

After a more or less tempestuous career of two and a half weeks, the Opera Players at the Court Square, with a more or less checkered experience, encountered the not unusual experience of playing for a decamping manager this week.

Originally shifting from Hartford with the Corse Payton Stock and opening with the kindest support of the local papers, everything seemed to prosper until the hot wave was ushered in, and then Ernest P. Orr, the manager, left for a week with the entire week's receipts, announcing that he would return. He came back last Wednesday, took the balance of the box office receipts, and hasn't been seen or heard from since.

The principals were able to take care of themselves but the chorus was stranded in every sense of the word. Most had been stopping at the New Haynes Hotel and the management of that hostelry, Fred and Walter Isaacs, volunteered to take care of them regardless of whether they were guests or not. The Isaacs brothers receipted all bills, and in several instances provided transportation money back to New York for the girls.

INTERNATIONAL'S ADDITIONS.

The International Circuit is steadily increasing its list of houses and its promoters have carefully refrained from announcing any theatres until they had been actually signed.

This week Keith's Bronx was added and a wire from Indianapolis announces that the Strand (formerly Park) in that city, which has been in the courts for some time, now has a clear title and is ready for signing up.

New shows are being constantly added and others withdrawn when they do not shape up properly. Among those not yet announced are two under the management of Leffler & Bratton, "A Daughter of Mother Machree," and a prohibition play not yet named, both by Edward E. Rose; "The Natural Law" by George Goett.

SHOWS IN FRISCO.

San Francisco, July 19.

The business attracted to the Columbia, where the Henry Miller all-star aggregation is holding forth, seems to be very satisfactory.

"Canary Cottage" had a capacity opening at the Cort. The house is scaled so as to get \$1.50 for the first four rows of the orchestra, the balance of the house being from 25 cents to \$1. The local critics liberally praised the production, and from the indications at present it would seem as though the show would remain here for at least five weeks.

MISS TAYLOR'S THREE PLAYS.

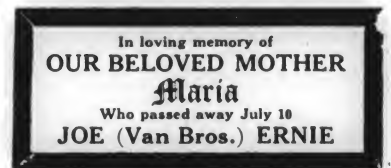
When Laurette Taylor comes into New York for a run next November she expects to stay for the remainder of the season, and to insure such an arrangement has three new plays to offer for metropolitan approval.

Her managers, Tyler, Klaw & Erlanger, have not yet selected a theatre.

OBITUARY.

Paul Conchas, who classes with the great variety-performing showmen of his time, died Tuesday, July 18, at the Post-Graduate Hospital, New York, of cancer. Paul Conchas was 49 years at death. He had been before the public 21 years, and first appeared in America 14 years ago. As a heavyweight juggler he had no peer, and this, with his showmanship, kept him in perpetual popularity. Feeling badly some weeks ago, Mr. Conchas was confined to his home. He was sensitive over his illness and it was kept very quiet. Last week an operation was decided upon. The surgeons, finding Mr. Conchas had cancer of the liver, sewed up the wound without attempting to operate, and then informed Conchas of his serious condition. Conchas' stage partner (comedian) is Julius Newmann.

John Glendenning, an English actor, according to a dispatch received in New York by his son, Ernest, died July 15 at his home in Cheltenham, England, aged 60. Mr. Glendenning was almost as well known in America as on his native heath, having played here many times. He came to New York originally in 1890 as a member of the Kendall Co. His last American appearance was at the Lyric, New York, in 1913, as a member of the cast of the all-star revival of "Rosedale." He was married to Jessie Millward.



Robert Graham died Monday, July 17, at the home of his sister in New York, from cancer. He was well known on the musical comedy stage, having played with "The Merry Widow" and "The Rose Maid." His last appearance was in "Chin Chin." He is survived by a son and daughter.

The mother of Frank and Otto Rae died in Cleveland July 12 at the age of 72. The remains were brought to New York and buried in the Trinity Cemetery.

Mrs. Frank J. Kelly (Edyth Wells) for many years a singer in vaudeville, died July 8 in Philadelphia. She was the wife of Frank J. Kelly, musical director of the Alhambra, Philadelphia.

Charles T. Sivals, an old-time circus man, died at New Orleans, July 15, at the age of 86. Sivals is said to have first introduced "Blind Tom," the famous negro pianist.

Bert White (Herbert Cavit), of White and Langford, died at St. Luke's Hospital, San Francisco, last week, at the age of 38.

The father of Sid Herbert (Howard Kibel and Herbert) died July 14 at the age of 63.

Percy Newhauser, brother of Eleanor Fisher, died July 6.

A Commercial Recommendation For VARIETY as a Medium

In the centre of this page is a boxed in letter from O'Hearn, the Cleanser. O'Hearn is a commercial advertiser in VARIETY.

VARIETY has received several commending letters from its commercial advertisers and was very pleased to get them, but it considers Mr. O'Hearn's commendation paramount to all of the rest, for O'Hearn has been a steady, consistent advertiser in VARIETY. Readers of the papers have seen his weekly card, and when O'Hearn has anything of importance to announce, he does it through a displayed advertisement, such as the double page announcement he refers to in his letter, which appeared in VARIETY last week. On previous occasions O'Hearn has advertised in much the same manner in this paper.

The strength of the O'Hearn recommendation is that it comes from a steady commercial advertiser, one who proves he believes he is obtaining results from VARIETY by continuously using it as an advertising medium to the profession. That progressiveness may be the keynote to the huge success Mr. O'Hearn has achieved in his business of cleansing and dyeing, until now O'Hearn has built up his establishment until it is the leading theatrical concern in his line.

VARIETY calls attention to the letter written by it some weeks ago to every commercial advertiser using VARIETY. The letter ap-

pears in the lower left hand corner of this page. It explains itself.

If VARIETY is successful in securing its request from all of VARIETY commercial advertisers, it

ment from any VARIETY advertiser, whether the traveling professional is in Cincinnati, Denver, Dallas or Portland.

The average merchant says "the-

its methods of doing business was to take advantage of a traveling professional who was temporarily in its city, that fact should be made known to the profession at large to prevent others from buying goods at that particular store. The firm thereupon adjusted the matter with the young woman.

Had VARIETY at that time carried an advertisement of a furrier that it could about guarantee would take proper care of a professional, the chances are that that young woman would have been very pleased to have purchased her coat in the first place from a store she knew was responsible.

It's the same with all show people. They would prefer to buy their necessities or luxuries from a responsible concern rather than be forced, for example, to make a hurried purchase in Cincinnati, leaving the city before any defect showed itself.

That is what VARIETY wants to do for itself, its advertisers and readers, in the commercial advertising. The O'Hearn letter is a sample of what may be done. O'Hearn carries on the delicate business of cleaning and dyeing fabrics, that could be soiled or ruined quite easily by careless workmanship. Yet VARIETY has never heard a complaint against O'Hearn or any one of his many stores, leaving it to be believed that if O'Hearn has a complaint from a customer, he adjusts it to their mutual satisfaction.

VARIETY has built up a fair line of commercial advertising and it looks possible to increase this by gaining the confidence of the reader as well as the advertiser. The reader's confidence will be secured through VARIETY continuing to refuse questionable advertisements. The advertisers must be gained through results, and that VARIETY feels it can return results is proven by the letter below, which asks the commercial advertiser to give all theatrical customers a cash discount, that giving the commercial advertiser in VARIETY a "key" that is beyond dispute.

VARIETY has never caused answers to be sent to any advertiser. It can not fool an advertiser, for sooner or later commercial advertisers locate the most desirable mediums, something other theatrical papers with questionable tactics have discovered to their sad cost.

That advertising in VARIETY is beneficial to the merchant is but one side of the advertising proposition. It is just as good publicity for the actor, manager or agent, anyone who has something to say to the theatrical profession and tells the truth about it.

O'HEARN'S

New York, July 19, 1916.

VARIETY, New York City.

Gentlemen:—Working on the principal that a high class mercantile advertising medium should be encouraged, I feel that I should give my co-workers in the business world an idea of VARIETY'S possibilities.

My main store, corner Broadway and 45th street (over James' Drug Store) has been in the throes of an extensive alteration for the past three months. Last week the alteration was nearing completion and I inserted a double page ad in VARIETY, calling attention to the fact, and as an introduction to trade and new location, offered 10% off of my regular price list to the first 1,000 customers.

In my 40 years of life I have been through some hustle and bustle, and I thought in my present business I was hooked up to meet any condition. But from last Friday morning, following VARIETY'S appearance on the street, until last night—Good Lord, I did not think there was so much clothes cleansing to be done in the entire world! I am on the point of petitioning the City of New York to rent me Central Park as an outside workroom.

I am ready at a figure per line to give you a 30,000 line advertising contract, and I have a very good reason for this outside of the fact that your paper is Green.

Very truly,

WILL J. O'HEARN,
Cleanser and Dyer
1554 Broadway, New York.

will then be in a position to practically guarantee its readers the lowest prices and the best of treat-

atrical people are too wise." They know exactly what they want and where to go for it, a knowledge the merchant claims has been gained through experience. It's not so, but it will take years to make the commercial people of this country understand that a class population of 100,000 persons, such as the theatrical profession comprises, wants protection in buying the same as any other class of people.

An instance of this occurred last winter. While in Baltimore an actress purchased a fur coat for a considerable sum from one of the leading firms of that town. Within six weeks the coat showed such wear it was beyond question an inferior article and not as represented to her at the time of purchase. But then this actress was in Milwaukee. She wrote the Baltimore firm explaining the circumstances and asking them to rectify it, as she would be unable to reach Baltimore again before the summer. The firm answered saying the coat was all right when it left the store, etc., relying, no doubt, upon the long time before the girl could return in person to make her demands. She complained to VARIETY of her treatment and VARIETY wrote the firm saying if

VARIETY'S LETTER TO COMMERCIAL ADVERTISERS

Dear Sir:—

Kindly give this your thoughtful consideration as an advertiser in VARIETY. We believe VARIETY can further promote theatrical business for you, if you, with all other commercial advertisers in it, will assure us that any professional seeking you through your VARIETY advertisement will receive a professional discount on all purchases, and receive the very best of treatment in their dealings with you.

If we can secure these assurances from all of our commercial advertisers, VARIETY will be in a position to ask its readers to deal only with advertisers in the paper, we guarantee every commercial advertiser in VARIETY will give the very best of treatment and prices.

This is voluntary on our part, but we think the theatrical business is desirable, once it is gained. VARIETY reaches all grades and classes of professionals. For that reason we would like to throw all business we could in to you.

This letter has been suggested through a remark reported back to us from a reader of VARIETY, made by a salesman in the fur store of A. Ratkowsky at 21 West 34th street. That salesman informed a woman a certain piece of fur she had tried on was not becoming to her. The woman was surprised, having been usually told by all salesmen waiting on her anywhere that "it looked lovely." She asked the Ratkowsky salesman why his much appreciated frankness. He replied his firm was looking for the theatrical trade—that they understood the profession was but a small world in itself; that one remarked to another an opinion on the store they dealt with, and Ratkowsky's wanted only good opinions—that if they fooled anybody in the store, the person's friends would soon tell them the truth outside, and in the end that "bulling" would cost them business.

If we had been asked our idea of how to treat show people, we could not have expressed it better than that Ratkowsky salesman, a jewel to have around a retail store, whoever he may have been.

With this in view, and trusting you will find it convenient to accede to our request regarding discount (amount of percentage immaterial to us), also the assurance of the very fairest treatment, we have confidence we can prove to you that in its class VARIETY as a medium has never been approached by any other theatrical paper, many of which in the past have disgusted mercantile firms through their tactics in securing advertisements and their non-failure to produce results.

Upon obtaining favorable replies from our commercial advertisers, we intend devoting one page in VARIETY monthly to impressing upon the professional folk why they should deal only with commercial advertisers in VARIETY. We also believe we can start a mail order business for you in this way from those players who are mostly on the road.

May we be advised at your early convenience?

VARIETY.

NEW ACTS NEXT WEEK

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

Arnold Daly and Co., Palace.
Lea and Dingle, Palace.
Owen and Campbell, American (first
half).

"The Flivver."

Comedy.

21 Mins.; Full (Bare) Stage.
Palace.

"The Flivver" was made important before production Monday at the Palace through its cast of players. They are Laura Guerite, A. Baldwin Sloane, Herbert Farrar, Cyril Chadwick and Edna Wallace Hopper, besides a dog. The salary the company is to receive at the Palace for this week will be donated to the New York Herald's Fund for Permanently Crippled Soldiers. That must be a very worthy charity, but if it's true that charity begins at home and this group wishes to continue in vaudeville, they should take part of the money to purchase another sketch, which may be another way of saying "The Flivver" is honestly named. Still, in England, where the scene is laid, it might have struck them as funny, but for this side, the bare stage scheme as employed in this skit has been worked threadbare. Nor do the players, collectively or individually, ever have a chance of saving it. An American mixed two-act (songs, talk and dialog) opening in a London hall are "canned" after their first performance. The act is in the dressing room. They talk about it and "run over a few gags," etc. Enter an American girl (Miss Hopper) who has affected English speech and mannerisms. She reviews their turn in detail to them, and when through the man of the team (Mr. Sloane) remarks that if they follow her advice there will be nothing left to the act. Dropping to the American vernacular, Miss Affected replies that is what she was trying to tell them. Then Miss Guerite, who played the other end of the team, concludes the sketch with a song sung to her partner about "What Did You Do?" It made a poor finish for a bad act. This bare stage affair, excepting the idea and blackface, more often suggests the former act of Flanagan and Edwards than any other. Miss Guerite and Jack Norworth wrote it. They probably hung the thing together for English consumption only, and England or some other foreign country is where it belongs, for if the cast playing it can do nothing with the piece, then it never did have a chance at home. A couple of bits of business seem very much English, otherwise known as Western Wheel over here. Those were when one person whispered to another and when the stage hand led out the dog.

Sime.

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

Leon Errol and Co. (5).
"The Subway" (Comedy).
18 Mins.; Full Stage (Special Set).
Brighton Theatre.

For his brief dash into vaudeville as a headliner, Leon Errol is the centre of the "Subway Scene" used in "The Follies of 1915," in which Mr. Errol also appeared, having played that same scene there, with Bert Williams opposite him as the negro colored porter. As arranged for vaudeville, with what looks like the old set of the subway station, Errol does the entire 18 minutes. A company of four merely fill in, with hardly any dialog to mention in the action. The turn is pantomimic, Errol doing his "souse" continually, and during it dancing just a bit with May Hennessy, who otherwise is the newgirl. Frank McDermott is the ticket chopper, Alf P. James the detective, Harry McBride the porter, Walter Felton, ticket seller. If an audience can believe Mr. Errol's "souse" is funny for 16 minutes, then they will like him in this skit. The Brighton theatre crowd seemed to enjoy Errol and his "drunk business," although it may as well be recorded that Mr. Errol secured his strongest laughs on the breath-blowing bit, that was greatly overworked. Repetition of this breath-blowing hardly appeared to be as

Laura Hope Crews Co. (6).
"Her Husband's Wife" (Comedy).
26 Mins.; Full Stage (Special Set).
Colonial.

The presentation of a vaudeville version of A. E. Thomas's comedy, "Her Husband's Wife," produced one single result, i. e., an individual hit for the principal, Laura Hope Crews. Nothing else. The piece, running 26 minutes, is long, draggy, interesting only in a few spots and lacks the essential punch. And the supporting company hardly does justice to the material, for "Her Husband's Wife" is a good vaudeville property if properly rearranged and played. The piece was condensed for the engagement by Edgar Allan Woolf and that author has selected some corking good situations, but his vivisectioning effort on the original script is not a complete job. At the most, the sketch should not exceed 16 minutes in running time, for in its present condition it gradually approached the monotonous point and, were it not for the earnest work of the principal, would have cracked in the center and probably expired before the finale. The story is of a wife (Miss Crews) who imagines she is ill, is continually doctoring, and

Lucory and Costello.
Musical.
10 Mins.; One.
City.

Lucory and Costello (two men) play the violin and accordion. Their main bid for applause is ragtime, and when it comes to ragtime these boys have a good deal to learn. However, it must be said the one playing the violin has at least some idea of comedy, and were he to give himself more opportunities better results could be obtained. He also holds the upper hand in value of playing, and should immediately replace the solo done by the accordionist. Their selections could easily be improved upon, for the greater part is not the right music to get into ragtime. This was evident when the accordionist tried to follow Diero's style in getting the gallery to whistle along with him, but it was impossible for him to induce them. A sort of surprise came during the closing number when the violin player sang the final chorus, he showing a voice that could be made use of earlier in the act. The smaller houses can use them, but they might rearrange matters for their own benefit.

Don Mullaly and Co. (3).
Comedy Sketch.
20 Mins.; Full Stage.
City.

A conglomeration of silly situations, with at least ten endings, none happening until the finale. The ending is a slow drop of the curtain, and after anxiously awaiting the many expected finishing lines, the light finish was a surprise. It killed whatever chances there were for applause. The theme is of a young married couple who have been continually quarreling since their marriage. Wife's brother enters and says he is tired of listening to the same stuff every time he comes to visit her. The wife finally decides to return to her mother. While gathering her things, husband arrives with a child he had found upon the streets, and although wifely refused to listen, they decide to care for it. Scraps between the young married couple are numerous, likewise reconciliations, and for the remainder of the time nothing else can be heard. A supposedly change of scenery shows the brother and husband returning home intoxicated after being put out, with the lowering of the curtain denoting its ending.

Burke and Broderick.
Modern Dancing.
10 Mins.; Full Stage.
American Roof.

Man and woman, the latter particularly attractive and both exceptionally clever in this line. Their routine borders more on the novelty, getting somewhat away from the conventional repertoire of modern steps. They spin well, do some nifty eccentric steps and time their numbers to a nicety. They work mostly in the spot and should work there continually or with a soft floor light, for the general appearance of the couple is slightly marred with the "foots" on. It's a good dancing turn and one that should find plenty to do.

Wynn.

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
(Jos. M. Schenck)

FOX CIRCUIT
(Edgar Allen)

MILES CIRCUIT
(Walter F. Keefe)

RICKARDS CIRCUIT (Australia)
(Chris O. Brown)

FINN-HEIMAN CIRCUIT
(Sam Kahl)

BERT LEVEY CIRCUIT
(Bert Levey)

SHEA CIRCUIT
(Harry A. Shea)

FEIBER-SHEA CIRCUIT
(Richard Kearney)

PANTAGES CIRCUIT
(Walter F. Keefe)

B. S. MOSS CIRCUIT
(B. S. Moss)

GUS SUN CIRCUIT
(Gus Sun)

MICHIGAN VAUDEVILLE CIRCUIT
(W. S. Butterfield)

funny as the Brighton bunch seemingly accepted it. It is far from finesse in comedy. Next in the matter of acceptance was Errol's little jumping step to get his balance in a "souse" walk. That bit has real merit and is a comedy creation, by Errol, distinguished from the breath blowing through the latter being such a simple expedient to get a laugh that many low comedians may have thought of it but none until Errol's time having the nerve to do it. The program announces the scene as the subway station at Columbus Circle. The station itself is marked "52." While the Errol turn has nothing sensationally funny, this comedian carries it over as a summer attraction, but does so mostly through his reputation gained as a member of "The Follies." In actualities there is too much of the same thing: Errol does not do enough dancing, and the turn has a very poor finish at present.

Sime.

in order to be fully prepared for death arranges with an intimate friend to marry her husband when the end comes. The intimate friend becomes insulted, but plays the part, and after a series of farcical situations the adjustment arrives with the curtain. There are six people in the cast, the principal support being Edwin Morant, who plays the wife's uncle. Morant just misses. He lacks that light and shade in delivery to get the proper result from his points and merely unfolds the story. The others, apparently English, hop on and off and do little more than keep the story intact. But Miss Crews stood out conspicuously, continually building up every little scene as best she could under the circumstances and never losing an opportunity to score. This alone made the affair tolerable. As it stands, the skit will hardly do for vaudeville, unless the principal's name will carry it.

Wynn.

The Three Romans closed the show, doing exceptionally well in that position.

To the Vaudeville Artists

CHAPTER V

There is one adjective which I should have used last week with regard to the National Vagrants' Association contract, but which I purposely omitted, as it is worth a separate chapter of its own, and that is the word "INSULTING." For this contract and the offer of it is an insult to the intelligence, to the brains of every actor and independent manager in the United States and Canada.

One can quite understand how, if a member of the United Booking Office should take an actor or a manager into his private office and there promise him certain things and fill him up with a lot of "bunk," that the actor might perhaps believe it. But when it is placed in cold print and offered to the world, it shows that the U. B. O. must have a **very, very, low idea of the intelligence and common sense of the actors and managers** of this country, when they can offer to them such an insulting document as this and call it "an equitable, non-cancellable contract."

And to crown all, they say "Send \$5 in and we will give you this contract," which is very little short of obtaining money under false pretenses.

The U. B. O.'s supreme contempt for the average actor is appalling. In many cases they do not even try to disguise it.

For example: The U. B. O. states in VARIETY of July 7th, with regard to this funny effusion, mis-named a "contract," that **"Mr. O'Brien might rewrite any clause of the agreement, PROVIDED HE DID NOT CHANGE THE INTENT OR PURPOSE OF IT."**

Is that not sufficient to show that they hope to deceive the actor by words, words, words, and that if Mr. O'Brien is foolish enough he could use other words, words, words, as long as he does not change the "intent or purpose" of it.

And this is the purpose of these articles. To tear away these masks, disguises and subterfuges of words and show to the actor and the profession at large the real meaning, purpose and true intent that lurks behind them—to prove to the profession that the United Booking Offices will not issue a good contract that they cannot play fair—that even when they pretend to agree with their dupes, the National Vagrants' Association, they are deceiving even them.

Let me again repeat that this contract is worse than the one that is being issued at present.

Let me repeat that it is **NOT** "a non-cancellable contract."

Let me repeat that it is wholly devised with an "intent or purpose" to benefit the United Booking Offices.

Let me repeat that it is a **sham** and a **subterfuge**, compounded of "bunkum," **"BULL"** and **HYPOCRISY**.

* * * * *

At the conclusion of my last week's article, I referred Messrs. Marcus Loew, Joseph Schenck, William Fox, B. S. Moss, Alexander Pantages, C. H. Miles, Aaron Jones and all the managers not in the United Booking Offices to Clause 12, in the hope that they might carefully read it and refer it to their attorneys for a legal opinion on it before I dealt with it.

This is Clause 12 of this pipe-dream of the N. V. A.:

"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 11 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,"

Let us see what the real "intent or purpose" of this is.

It is, first, to give the United Booking Offices the right of cancelling an act, **if any member of it has ever appeared in motion pictures.**

It requires the actor who has ever appeared in motion pictures to get out injunctions against the Famous Players, the World Film Company, the Vitagraph, the Essanay, etc., preventing them from showing any pictures (in which she or he may have been) in any town in the United States—otherwise, at their discretion, the United Booking Offices may cancel the actor.

It is only another dodge so that the manager may have the actor at his mercy.

Not only must the actor stop the production publicly of any of these, but he must not, **to please his friends or his children, exhibit motion pictures of himself IN HIS OWN HOUSE**, which is what the word "privately" means.

So remember, **if you have ever appeared in motion pictures** for anybody, or if you have ever had a motion picture of yourself taken, or your family taken, and you show it to anybody, the United Booking Offices anxious to conserve and perpetuate and extend its grip upon the unfortunate actor of this country, **CAN CANCEL YOU.**

But the point to which I wish to draw the managers' attention, is that the artist cannot appear till the expiration of his engagement made on this contract, in any city where a "so-called" U. B. O. theatre is ("so-called" being their own expression), one of the U. B. O. or any affiliated circuit of theatres, or any place within twenty-five miles of such city.

Now the real "intent or purpose" of this is that if an actor had a contract for the year 1925 or 1941 at Sioux City, or other important (?) town, that he could be prevented from appearing in any city (or within twenty-five miles of such city), where the U. B. O. or its affiliations were booking a theatre.

Sioux City or Oshkosh would keep him out of Frisco, New York, Chicago, Philadelphia, Boston, New Orleans, Montreal and Ottawa ten years ahead. **ONE WEEK WOULD CONTROL THE WHOLE OF THE UNITED STATES AND CANADA.**

And this clause is held out to the actor and manager as equitable. CAN INEQUITY, IMPERTINENCE AND INSULT GO FURTHER?

At the same time I do really think that the real "intent or purpose" of this clause is not aimed so much at the actor as it is at Messrs. Marcus Loew, Joseph Schenck, William Fox, F. S. Moss, Alexander Pantages, C. H. Miles, Aaron Jones and all the managers not in the United Booking Offices.

Its purpose is to put them out of business or to force them into the United Booking Offices so that the officials of the United Booking Offices can get all the commission of which they are being robbed (at least so the U. B. O. claim) by the Booking Offices of the aforesaid gentlemen.

This paragraph is worse than the iniquitous barring clause, as it was called in Great Britain. It was known there as the "barring clause" because it barred actors from working for anyone except the Syndicates which issued it and it was the "barring clause" and the increase of extra shows per day without remuneration, which led to the big strike in England.

Yet the English barring clause was not "one, two, three" with this barring clause, and the English strike had the support of every independent manager, because they knew the barring clause was being used to cripple them.

Now I ask Messrs. Marcus Loew, Joseph Schenck, William Fox, B. S. Moss, Alexander Pantages, C. H. Miles et al, and all the managers not in the United Booking Offices, was it with their consent, as members of the Vaudeville Managers' Protective Association, that this contract was issued?

Now I ask these gentlemen, do they see really what it means? Because certainly Messrs. Fox and Moss et al cannot offer the actor anything when the United Booking Offices have given them a week in 1930.

And if these gentlemen did not see this contract and approve it before it was issued blatantly to the world, is it not an insult to them?

And again I ask these gentlemen, are they going to issue this "contract?"

Are they going to issue this "contract" and thus approve of the monopolistic and trust methods of the U. B. O.?

Certainly, for one, I do not believe that any of these gentlemen will issue this contract. If it is ever used, it will be issued by the United Booking Offices alone, though it states it is accepted by the V. M. P. A.

Surely these gentlemen have more sense than to use a one-sided document like this, drawn up by the U. B. O., in the interests of the U. B. O.

Not for one moment can I see these gentlemen committing suicide by unselfishly and bravely taking the poison offered them by the U. B. O., or blowing their brains out with the revolver so kindly presented to them by the U. B. O. in the form of clause twelve.

The whole contract is funny. The whole method of its origination is ridiculous, and the whole of its "intent or purpose" is but a burlesque.

It is stated in VARIETY that when the committee of the N. V. A. waited upon the U. B. O. (that is, when certain employees of the U. B. O. waited upon other employees of the U. B. O.), **that the U. B. O. gave the N. V. A. more than it asked for.**

Certainly! I have no doubt that with a glimmering of reason, with a slight ray of intelligence filtering through the ivory domes of the committee of the N. V. A., **that they asked for a \$5 railroad fare, as has been the custom.**

"No," said the U. B. O., "we will give you more than you ask for. WE WILL GIVE YOU A \$15 RAILROAD FARE."

True and wonderful generosity. An average of \$5 always was held before to be a generous allowance; but the U. B. O. is more liberal. It says, "No, we will make it three time as much—\$15."

This is the only instance I can find out where the U. B. O. gave the actors more than they asked for, and as usual, when they gave the actors more than they asked for, it was all for the benefit of the United Booking Offices.

In short, everything in this contract is for the manager. **NOTHING IS FOR THE ACTOR.** Every vicious clause that the mind of man could invent, has been placed in it for the benefit of the manager, and if they have overlooked anything they reserve a loop-hole whereby they can write or endorse anything on it that the management see fit.

Once more the U. B. O. has committed a fatal mistake. **It clearly admits that their present contract is bad by offering another one.**

It clearly admits that it is the W. R. A. U. and A. A. A. that the U. B. O. is afraid of.

And for the purpose of forestalling our legitimate, equitable and legal demands, they offer to their own tools, dupes and sycophants, something else, telling them that this is what we are asking for.

IT IS NOT. We want an equitable, enforceable contract, drawn up by representatives of actors and managers. Not drawn up by managers alone and then falsely offered to the world, as the result of committees of actors and managers sitting together.

We want the number of performances to be given specifically stated in the contract.

We want a reasonable barring clause. Not barring clause for life, for a hundred million people and for the entire territory of the United States and Canada.

We want to give the actor a chance to live, as we want to give every manager a chance to live.

We want to find work for actors.

We want to find more theatres for actors.

We want to make this profession one in which the honest actor can earn a decent living—one in which he can save enough to take care of himself in his own declining years; and, above all, WE WANT TO MAKE IT A PROFESSION RESPECTED AND A PROFESSION TO BE PROUD OF.

HARRY MOUNTFORD

(To be continued next week.)

WE BEG TO GIVE THIS WARNING

That in the ensuing Fall, it will be very dangerous for any actor or actress to attempt to play anywhere without carrying a fully paid up union card in the W. R. U. A. or the A. A. A.

At the present moment, WE ARE PERFECTLY SURE OF THE WEST. Other developments are pending, and as it is not our wish to embarrass any actor or actress, we earnestly urge every person to immediately become a member of these Organizations.

At the present moment, the initiation fee is \$15 and the dues till October 1st, 1916, are \$2.50—\$17.50 may save you a lot of trouble.

By order, W. R. A. U. and A. A. A.

Harry Mountford.

International Executive.

P. S.—This initiation fee may be raised at any time by the International Board, up to and including \$100.00.

M. P. E. LEAGUE OF AMERICA AFFILIATES WITH NAT'L ASSN.

All Branches of the Picture Industry Decide to "Get Together" and Co-operate For the Good of All. Lee Ochs of New York Elected President of the M. P. E. League of Am. Brady and Selznick Both Stir Up Exhibitors With Speeches. League Will Play an Important Part in Coming Presidential Campaign. Will Protest to Washington Against Taxation Measure.

Chicago, July 19. The sixth annual convention of the Motion Picture Exhibitors' League of America may only be a memory now, but every exhibitor who pulled out of Chicago from Saturday night on following the adjournment at the Hotel Sherman declared enthusiastically that the convention had been a picture history. Looking backward on the convention just closed, one finds the league not only an integral part of the National Association of the Motion Picture Industry whereby the exhibitors can work in closer relation with the manufacturers, exchange men and supply men in fighting against legalized censorship and the proposed government tax, which picture houses are to be taxed on their gross receipts, but all important matters impeding the growth of the industry and working a hardship upon the exhibitors, but well fortified to take up its new year of work with better spirit, more confidence and a bigger membership.

The Chicago convention proved conclusively that the league is a factor to be reckoned with in the growth and advancement of the picture business. It passed quite a number of resolutions and some of them were of such vital importance that it behooves every exhibitor in the land who was unable to be there either as a delegate or guest to get hold of a copy of the full proceedings of the convention.

There is no denying that the convention got away slowly. Much dilly-dallying was evident, but once the delegates buckled down to work and disregarded the heat and had gotten over their sightseeing inclinations, the convention began to make history.

There was much to make the league sessions unusually interesting, and right up to the last minute of the convention important matters were being attended to with intelligent precision and dispatch.

The officers elected by the League for the new year are as follows:

President—Lee A. Ochs, New York.
Vice President—Judge A. P. Tugwell, Los Angeles, Cal.

Second Vice President—William Eisenberg, Greenville, Miss.

National Secretary—William J. Sweeney, Chicago, Ill.

Treasurer—Peter J. Jeup, Detroit, Mich.

Ten Directors to represent League in National Association—A. P. Tugwell, Los Angeles; Samuel H. Trigger, New York; Maurice A. Choyneke, Chicago; Charles H. Phillips, Milwaukee; Frank J. Herrington, Mt. Oliver, Penn.; Frank J. Rembusch, Shelbyville, Ind.; Louis P. Blumstein, New York City; Peter J. Jeup, Detroit, Mich.; Louis L. Levine, Brooklyn, N. Y.; Thomas Furniss, Duluth, Minn.

When the nominations were opened for president the roll of states went alphabetically. Judge Tugwell, California, made an apology for being forced to withdraw his proposed nomination of Tompkins, Illinois, through Delegate Shoyanski sent Ochs' stock booming. In succession came further approval of Ochs from Minnesota, Mississippi, Oklahoma and, at this juncture Rembusch got the floor and withdrew his name and seconded Ochs' nomination. Florida, Missouri and Massachusetts then climbed aboard the Ochs bandwagon. President Herrington arose and in a stalling speech said that, while he acknowledged defeat gracefully, the world could never call Herrington a quitter, and that the league would find him in the trenches behind Lee Ochs. By a rising vote the league unanimously elected Ochs. The league gave a rising vote and three cheers for Herrington. Sweeney's election was unanimous. So was that of Eisenberg and Jeup, although Indiana did place Rhodes' name in nomination and then withdrew it from the treasurer's race.

Hours before the day of electing officers the sentiment seemed very strong to make Tom Furniss the "dark horse," although Tugwell was mentioned repeatedly as one candidate that might cop in case there was a deadlock on the originally announced candidates. Furniss' strength grew so that the New York delegation showed willingness to withdraw and Ochs declared his intention of supporting Furniss, yet Furniss refused to run. Ochs' action thereby brought other states to his standard that otherwise might have gone to some other candidate.

The Chicago convention brought out many things that the exhibitors did not know, especially outside of New York. They learned that

Walter W. Irwin, of the V-L-S-E, chairman of the National Association committee, who came all the way to Chicago to present the whys and reasons the exhibitors should join hands with the manufacturers, exchange men and supply men, was an all-around combination of orator and statesman, and that his intelligence and understanding of things pertaining to pictures was founded on something substantial and that he was ably qualified to present his side of the argument. The convention was agreeably surprised to learn that the newly-elected president, Lee A. Ochs, was pretty handy at making a spiel and that he had some corking good ideas which, bearing fruit, would mean untold benefit to the league during his administration.

Irwin held commanding attention of the exhibitors, and not a word was lost during the time he forcibly and effectively explained the inside details of the new Association. Even Judge Tugwell admitted on the floor that Irwin presented the proposed charter construction and its fine of work far better than any pamphlet or newspaper article. That Irwin was triumphant in his quest for the amalgamation was shown by the manner in which the convention voted for the union. Of course, the alliance with the Association does not mean that the manufacturers or the Association will have anything to do with the convention or office operations and activities of the League.

Ochs, when he made his little speech, talked quietly, earnestly and convincingly and some of the remarks uttered delivered a bombshell in some sections. Ochs told the exhibitors that one of his first moves would be to obtain from each of the Presidential nominees, Wilson and Hughes, an opinion as to how each stood on the motion picture industry and what their views were on censorship, etc. Ochs then thrust the harpoon into the trade journals who are unfair to the League and to those who turned down the advertising of the New York exhibitors at the time they were fighting the Motion Picture Board of Trade. He said that unless the exhibitors received a fair deal that the League would print its own journal, invite the manufacturers to advertise, but promise them no favors for the same but to say a picture was bad when it was bad and good when good.

Ochs commented upon "open booking" and said that he would go in for it, hammer and tongs, and get it for the League if the League so wished it. Ochs said adverse legislation would at all times be the target of his method of legitimate warfare.

Ochs said that the office of president, as long as he was in office, would be open to every member of the League.

The League turned over Thursday afternoon of last week to the manufacturers, and in addition to hearing Chairman Irwin present his able talk Carl Pearce, Paramount, was called to the rostrum and he, in turn, introduced all of the visiting manufacturers, exchange men and officials of various film organizations.

W. A. Seabury, of New York, gave the League some timely legal advice. In the Association he said that there were two essential requisites: (first) members and (second) money. He said that a budget of \$200,000 a year, to represent the industry would be necessary. He also remarked that the committee in New York felt it would be doing the film industry an injustice were it to impose the amount of money to be paid by the exhibitors, but that money was necessary to carry on divers fights that would come up from time to time. He said that the exhibitors were right now on the verge of an attack on Congress and that every state face taxation whereby the point has been reached by a tax being imposed which was based on the gross receipts of the houses. He urged the exhibitors to brook no delays, that delay now was absolutely fatal and that to meet attacks on all sides that the time was ripe for the exhibitors to strike.

Rembusch, Indiana, got the floor and for a time it looked as though he was going to say something that would kill several of the other presidential candidates' chances. Rembusch said he had no selfish motives that what he was going to say would be directed both at exhibitors and manufacturers present, but the chair ruled it was a vote on the floor that his remarks be confined to five minutes. Rembusch said that he could not intelligently tell what he wanted to in five minutes. Rembusch, during the brief period, stirred the exhibitors by his remarks for a commercial standard and for the manufacturers to establish a basis upon which the exhibitors can do business.

Lewis J. Selznick was given the platform. Before he had hardly opened his mouth there

were cries of "how about that hundred dollar a day idea?" from all parts of the house. Selznick admitted that gave him an idea of what to talk about, and told the exhibitors that if they could not pay \$100 a day for the "best pictures in America," etc., that he would guarantee to pay them the difference between the other picture prices, should the Clara Kimball Young films fail to draw business. He said it was utterly impossible to make pictures after two weeks of the year and make each of them but that he would be perfectly satisfied if he could make eight features and have the houses play them longer at his required scale. If the exhibitors can't make money on their first contracts then he (Selznick) stood ready to have them readjusted. He said the credit given where the theatre exhibitors did not make up the hundred, would not affect the exchange in any way.

Following Selznick's remarks Delegate Levine, Brooklyn, took the floor and spoke favorably of the work accomplished by the Association committee in New York, Levine being on the committee, and the only exhibitor practically that engaged in the formation work.

Next to the surprise of Marcus Loew, who sat with the visiting delegates, President Herrington called upon him for a speech. Loew acknowledged the compliment. He recalled his earlier days of picture exhibiting in New York and of his trials and tribulations anent Sunday closings. Admitted that he was ordered out of the Mayor's office for his ingenuity in evading the Sunday closing regulations. He said that he had a secret license and that enabled him to run while the others were closed. In closing, he said, that "we must co-operate with the manufacturers" if the picture industry was to live.

As he left the platform he promised that he would ever be ready to help the League, and Sam Trigger and others yelled to him to take out an application for membership. Following him, W. E. Stephens made a few pointed remarks. The last speaker of the afternoon session was Hiram Abrams, president of the Paramount, who briefly thanked the convention for extending him the floor.

The convention transacted considerable business on Friday. A resolution that one man be named as secretary and manager of the Exposition was passed. It was decided that the exhibitors, etc., and placed under a bond of \$10,000, was tabled. Delegate McGown, Ohio, offered a resolution that a committee of five be named to take care of the constitution and by-laws to be presented at the next convention. Carried.

Sam Bullock, Ohio, moved that the League become affiliated with the National Association. Bullock (very hoarse) called for some intelligent discussion on the floor. Choyneke, Illinois, one of the states who had no exhibitors, took the matter said the members were in conference ten hours and that they were thoroughly familiar with every phase of the proposed affiliation and that the convention should repose confidence in the committee. Phillips, Wisconsin, agreed with Choyneke, and said if the convention could not repose confidence in the fifteen men who went over to the manager, then he did not care to be a member of any committee. He said that the voice of fifteen men out of twenty can be so wrong as to be overthrown. Hamburger backed up both Choyneke and Phillips, and Chairman Bullock, of the committee, replied he was satisfied. On the vote there was not a single dissenting voice. Walter Irwin was invited to the rostrum, but not yet having received the hall, the job of electing the ten directors of the Association board was taken up. When Irwin arrived he made a splendid speech, extemporaneously, but showing how well equipped Irwin is to meet any speaking emergency. He said that the time was ready to show a test of the combined influence of the industry. He said the amalgamation would unquestionably increase the membership of the League and that next year he felt sure that every state in the Union would have its delegation at the convention.

The afternoon (Friday) was devoted to more resolutions and the election of officers, the session being the longest of the afternoon meetings. There was some excitement when the convention went on record against legalized censorship, quickly, however, quieted. Bullock, Ohio, "is the infantile paralysis of the motion picture industry." When reference was made to a letter sent out by Pathe, signed by J. A. Berst, general manager, which every exhibitor said he had one, Mr. Stern, an exhibitor, but having no credentials, asked for the floor. Choyneke, Illinois, objected, and President Herrington upheld Choyneke's objection. Herrington, last night, said Stern, announcing, was said that in the committee room or outside of the convention room when a discussion was on that Stern said the League could go to h— as far as he was concerned. Phillips, Wisconsin, said that Stern had been in attendance every day and that there was absolutely no reason why he should not have applied for membership of the League. The anti-legalized censorship was unanimous.

Tugwell, California, entered a motion that a resolution be passed that the executive committee be empowered to appoint a committee of one to handle the receipts and disbursements of the convention and be accepted under a bond not to exceed \$10,000, the division of money to be made as follows: 60 per cent. to the National League and 40 per cent. to the local or state league. Carried.

When the reports of officers were heard, President Herrington said that when the next convention was held the incoming secretary was not handed the books of the former national secretary (W. R. Wilson) and that the officers for the past year found it almost impossible to start out in satisfactory way on the reconstruction of the organization.

Herrington reported that the league was better today and stronger than ever in its

history and that some effective work had been done in all sections. He referred to the theatre gross tax which is pending and said that he was of the opinion that it had been killed, but that the Motion Picture Board of Trade had again raised its head. Report carried unanimously. The balance in the treasury Jeup reported was \$875.35. When he took over the office only one dollar was turned over, the one cent being all there was in the treasury at the time. These reports were referred back to the auditing committee for final adoption.

Before the election of officers was finally held, Howard of New York, drew attention of the convention to a certain court case wherein a woman (Mrs. Rose) put up a deposit on the "Honey" Juvenile serial and, following her cancellation of the picture, the company sent it weekly anyway and in July, 1915, sued her for \$308.50. There was a court verdict for the corporation. Howard contended that if the exhibitor did not want a serial that his patrons did not like and that if the exhibitor desired to lose the first and last dollar of money that it be to the convention to back up the exhibitor in that respect. The Howard motion was carried.

President Herrington was applauded when he announced that M. E. Cory had sent in a check for \$200 to the League.

The new president (Lee Ochs) asked that the convention add two more members to the executive committee, the present number of seven not being sufficient for the work he had in mind. Granted.

On the last day of the convention the main feature was the address of William A. Brady, who came in especially from Washington, D. C., to talk to the League. Brady's remarks struck twelve. Not only was he vigorously applauded, but the League rose to its feet to thank him and gave him three rousing cheers.

Brady jumped with all fours on adverse legislation and of the present measure in Congress and urged them to take immediate action. He urged the exhibitors to demand the films that stood for "romance" and by all means stamp out the unclean pictures. He compared the last days to the old master days of the drama, and remarked that it was only right to believe that the picture industry would pass through the same channels. He urged the exhibitors to get their patrons in line for the "prettier films" and that the works of the old masters and the old writers could be far more realistically and impressively placed on the screen.

Brady scorned the advertised cry of a certain company, "To death with the program service." Brady went into graphic detail of the heavy expense of the manufacturing in providing the service and that the decrease in film product would be 300 per cent. if all the manufacturers went into the \$100 a day productions.

Brady went after the grafting picture politician and urged the League to get busy and head off the dangers that beset by adverse legislation. He told them to wire the President, Speaker Clark, Senators and Congressmen and keep on the job protesting against the measure now on tap at Washington.

Brady remained over until Sunday in order that he could advise the convention committee that desired to compile some messages to be sent to Washington.

As far as known now Chicago will get the convention next year, although the executive committee and the president will have the power to select the next place of meeting.

The Exposition held at the Coliseum has been a money-maker and the presence there of prominent film folks has done more than anything else to draw in the crowds.

Last Saturday night the Coliseum was jammed, Mary Pickford being the card and the crowd around the Paramount booth was so thick that it was impossible to keep the crowds moving so that others could get a close peep at the Pickford.

Sunday was a vitagraph day, and the attendance was big, although the intense heat and humidity kept many away. Monday was World Film Day, with Alice Brady the advertised feature. Tuesday, the last day of the Expo, found the Universal players the center of attraction.

The exhibitors sat down to a sumptuous banquet at the Hotel Sherman Monday night.

"PURITY" FEATURE BANNED.

Commissioner Bell put a quietus to the showing of "Purity," the allegorical film made by the American with Audrey Munson, the artist's model, posing in the nude. The commissioner threatened to revoke the license of the Liberty theatre where the film was slated to open Tuesday if the management went ahead with its plans, with the result the house was dark on the opening night.

In the meantime, Al Woods, who has bought the film, got his publicity department busy, the picture receiving several notices on account of the suspension. Mutual, which is releasing the picture, will probably consent to make the necessary cuts, and the picture may be exhibited before the week is over. Mutual is asking \$100 daily, with a minimum booking of two days, for the picture.

NEW YORK EXHIBITORS FACING RUIN THROUGH LOCAL EPIDEMIC

Over Two Hundred Theatres Are Closed. Committee of Seventy-five Brooklyn Exhibitors Plead With Mayor for Help. Exchanges Losing Up to \$3,000 Each, Daily. No Relief in Sight at Present.

The extraordinary situation in film circles in New York City caused by the epidemic of infantile paralysis grew more complex last week when authorities in neighboring cities began taking precautionary measure to prevent the disease from spreading to their burghs. The film exchanges which at a session decided to help the local exhibitors by granting a 25 per cent. reduction in service, were confronted by requests from the outlying exhibitors for the same concession, backed up by the threat to close if not complied with.

Monday morning a committee of 75 representing the theatres of Brooklyn paid a visit to Mayor Mitchel and placed their troubles before him. William Brandt, executive secretary of The Associated Motion Picture Exhibitors of Brooklyn, acted as spokesman and pleaded with the Mayor to have the Health Commissioner rescind the order prohibiting minors under the age of 16 from entering theatres, or in an alternative to reduce the age limit to 12 years, so that by such an order public confidence would be restored.

Brandt also stated that numerous theatres were on the verge of ruin and unless something was done the theatres of the entire city were very apt to close their doors, preferring just to pay the rental instead of incurring other liabilities.

The Mayor responded by promising that something would be done as soon as possible and requested the committee to file a written brief of their case which he desired to submit to his board of advisory physicians for their consideration. The brief was immediately filed and is now being considered.

In spite of film reductions, slashing of salaries and other economies, over two hundred theatres had closed their doors at this writing, with many wavering. Practically every theatre, with the exception of those on Broadway, had discontinued matinees and the loss sustained since the inception of the epidemic is figured as being considerable.

Early this week several of the exchanges discussed the advisability of discontinuing purchasing new releases until the entire affair blows over. Losses amongst the exchanges were reported averaging from \$3,000 down in spite of the fact that several had laid their sales forces off.

The returning delegates from Chicago found a situation bordering chaos and immediately set about assisting in framing a method of procedure to meet the situation. The regular program exchanges which release an old form of service, consisting of one, two and three-reel subjects were overwhelmed with business, exhibitors cutting their service bill by substituting regular ser-

vice for features. The general rule among feature concerns is to permit a suspension of contract until the ruling of the Health Commissioner is rescinded.

ST. PAUL EMPRESS SOLD.

St. Paul, July 19.

The Sherman-Elliott Film Co. has taken over the Empress here from the Sulivan & Considine Corporation. The transfer affects only the lease and was accomplished through the purchase of \$25,000 worth of the theatre stock, held by M. E. Oppenheimer of Spokane.

J. A. Bozeyer, original manager of the house when opened, is to return to St. Paul and will succeed Gus Greening, the present house manager.

NORMA TALMADGE RESTING.

Although her contract with Triangle at \$500 a week does not expire till Sept. 27 next, Norma Talmadge is not being called upon to make any pictures for that concern at present and she is resting at Long Beach, Long Island.

Miss Talmadge is asking \$1,000 a week for a 52 weeks' consecutive contract at the expiration of her present agreement, but thus far hasn't signed.

FITTING COSTS EXTRA.

While being fitted in the dressmaking establishment of Mme. Kahn's on West 44th street the other afternoon, Mary Pickford left her car standing on the curb outside the shop. It remained there three hours, before Mary harnessed on all the dresses the Kahn people are making for her.

When the Pickford young woman reappeared on the streets, she received a summons for violating a traffic ordinance and later received a fine of \$10, for the finish.

"Cavalry Charge" Going Abroad.

Chicago, July 19.

Lincoln J. Carter has accepted terms from a London producer for his "Cavalry Charge" effect and proposes to journey to the other side to direct its presentation in a London review.

The American rights for the affair have been sold to the Shuberts, and it is at present utilized for a finale with "The Passing Show" at the Winter Garden.

INDEFINITE RUN IN CHICAGO.

Chicago, July 19.

"Where Are My Children" opens Aug. 1 at the LaSalle for an indefinite run, succeeding "The Little Girl Next Door," now at that house.

The Tribune-We'ghele war pictures open July 22 at the Colonial.

SELZNICK MAY GET BRENON CO.

Late Wednesday the indications were that Lewis J. Selznick would effect an alliance with Herbert Brenon whereby the Herbert Brenon Film Corporation would be re-organized, the officers to be Herbert Brenon, president; Stanley Mastbaum, vice-president; Lewis J. Selznick, treasurer.

If the deal is consummated it is designed for the Brenon Corp. to make only features of the highest type, with such stars as Mary Garden, Alla Nazimova, etc. Brenon has secured Mme. Nazimova for one picture, for which he agrees to pay her \$30,000, and this photoplay is to be screened immediately, to be followed later by a big production with Mary Garden as the star. Other equally important stars are being negotiated for.

CHANGES PENDING IN MUTUAL.

There are a number of changes pending in the Mutual service. One of the most noteworthy will be the entire elimination of one of the big producers whose product of late has fallen behind the requirements of the standard that the Mutual has set. Several of the other producers in the program are apt to be given a rather severe jolt to awaken them to the fact that the Mutual Program, in the mind of President Freuler, is to contain nothing but the best in pictures that are on the market.

The Mutual is getting ready to spring a few surprises in the matter of "names" in the very near future, and the new order of star productions is to get under way in about three months. For some time past negotiations have been conducted with some of the biggest stars appearing before the camera and late reports have it that Mr. Freuler has personally signed one of the biggest "vampire" women for his American Co.

THANHOUSER-PATHE DEAL.

The Thanhouser-Pathe deal by which the producer of New Rochelle agrees to deliver 24 negatives a year to the Pathe Exchange, is on the basis of a division of the gross at the rate of 65-35. Pathe agrees to use from 40 to 50 prints.

GENE GREENE'S PICTURES.

Chicago, July 19.

The first of the Gene Greene films made by the Monarch Co. was released this week. It is entitled "Raising an Army" and is a three-reeler. In the picture Greene essays the role of an old man (55 years old) and is a departure for the singing comedian. His second film will be called "Leap Year Proposals" or "The Tortoise Shell Parlors."

FILMS FOR CHICAGO GARRICK.

Chicago, July 19.

What is scheduled to play out the summer at the Garrick? When "Nothing But the Truth" departs next Saturday, it is believed that the house will offer a film feature until the fall season. The picture in question may be "The House of Bondage" and again it may be the new Kellermann (Fox) film.

JOHNSON'S STAGE INVENTIONS.

Bernays Johnson, the St. Louis inventor, is in New York and has about closed arrangements with Charles Bird of the Shubert offices to produce his electrical and mechanical effects exclusively for the Shubert shows.

Johnson is a wireless expert and at one time supervised the crew of wireless operators under the military command of ex-President Madeiro of Mexico during one of the revolutions in that country. Johnson also invented a boat which he operates from shore by wireless connections and has co-operated with John Hays Hammond on a number of electrical inventions.

Johnson's theatrical ideas include a series of illuminated gowns carrying birds of all descriptions which are made to sing through a wireless device, the singer operating from a sound-proof room.

TWENTY "RAMONA" GO ON TOUR.

W. H. Clune, California film magnate, who produced the cinema operatic spectacle "Ramona," is authority for the statement that he and his associates will present the big production in practically every township of the United States during the next eight months.

"Ramona," playing the mammoth Auditorium in Chicago, registered an enormous hit in the western city and is continuing to pile up big gross receipts in spite of hot weather.

John J. Holland, who is in general charge of all "Ramona" tours for the Clune interests, announced while in New York early this week that no less than twenty productions will be started on tour to the principal theatres of the country between now and Oct. 1. These are to be operated from both New York and Chicago, the eastern companies to be under direction of Charles Miller, formerly of the Brady offices, and those from Chicago under direction of Fred La Monte. Prints are now being perfected at the Los Angeles plant, and orchestras and working staffs are being organized by Mr. Holland for all these tours.

In the meantime the Clune producing forces are working might and main to produce a new masterpiece in the picturization of the popular Harold Bell Wright novel "The Eyes of the World," a pretentious successor of "Ramona."

WELLS HAWKS' BIG JOB.

Wells Hawks has broken into the picture business with his appointment as the personal representative of Mary Pickford.

Mr. Hawks was selected for the position after very keen competition on the part of a number of press agents in the theatrical field.

TO ENLARGE ADE FABLES.

Essanay has decided to release their George Ade fable reels in two parts in future, lengthening them from one reels.

CHAPLIN'S NEXT RELEASE.

The title of Chaplin's next release is "One O'clock A. M."

ONE EVERY MINUTE.

San Francisco, July 19.

Albert Baccico, an employee of a local meat company, has secured a warrant for the arrest of Elizabeth Preferman, professionally known as Elizabeth Audbire, now said to be working in a Los Angeles picture studio. In securing the warrant Baccico alleged the young woman was guilty of misrepresentation.

According to his own story, he fell in love with Miss Audbire three years ago and later she consented to marry him. During the time which elapsed between her acceptance of his proposal and her announcement that she had changed her mind, Baccico avers he gave her presents representing a cash outlay of \$3,800. Furthermore, he claims that for the past year and a half he has been giving her money with which she was to purchase land, although he only stipulates this amount at \$500, which would not go very far

in buying real California land. His suit is for recovery of the presents and money he alleges to have given her while the engagement lasted.

HOBART FINISHING PLAY.

George V. Hobart is to deliver to Joseph Brooks on Aug. 1 the completed script of the new play in which Macklyn Arbuckle, Thos. Ross and Jeanne Eagles are to star next season.

Mr. Brooks in the meantime is leaving for the Thousand Islands for several weeks' rest.

Majestic Holding Over Headliner.

Chicago, July 19.

For the first time this season the Majestic is holding over an act for its second week. Nora Bayes, a big Chicago favorite, who headlined the bill last week, is again the topline.

NEWS OF THE FILM WORLD

Messrs. Friedman & Ross have secured for a feature film, Dr. Harry Haiselden, the Chicago physician who attracted considerable newspaper attention some time ago when he permitted a "detective" child to die. The doctor is to be starred in a six reel photoplay written by Jack Lait, produced by the Whartons, entitled "The Black Stork." The picture will exploit the physician's theories on eugenics, etc. In the cast will be Hamilton Revelle, Henry Bergman, Jane Fearnley. It will be ready for release Aug. 10 and will probably be state-righted.

Frank Powell, photo-play director and the president of the film producing company which bears his name, is a charter member of the Screen Club, New York's famous organization of motion picture producers and actors. To Mr. Powell belongs the honor of originating the name of this club and in recognition of this signal service has been one of the Board of Governors since the inception of the organization.

Thanhouser Co. has made arrangements for the release of two features a month on Pathé's Gold Rooster program, beginning in August. A severance of business relations with Mutual and Thanhouser was forecasted in VARIETY some weeks ago. Thanhouser announced its new policy will be one-fourth the output, but of a superior quality.

The Clara Kimball Young Corporation this week purchased the rights to "The Foolish Virgin," by Thomas Dixon, author of "The Birth of a Nation." Miss Young, who is already at work upon the screen adaptation of Robert W. Chambers' novel, "The Common Law," will begin preparation of the Dixon novel within a week or two.

While in Chicago Clara Kimball Young was the guest of the Hamilton Club and was accorded the honor of being the first woman to address its members. She has now returned to begin work on "The Common Law" at a studio in Ft. Lee pending the completion of her own studio at College Point.

The first four episodes of "The Crimson Stain Mystery," the new serial which is being produced by the Erbograp Company and will be presented by the Consolidated Film Corporation, have been completed and the first episode will be ready within the next few days for a showing to the trade.

Carlyle Blackwell is spending a fortnight's vacation in the Adirondacks. Accompanied by Clarence Harvey, he left Fort Lee, N. J., and expects to walk to Lake George in eight days. In order to do this, he will cross three mountain ranges, the Berkshires, Catskills and Adirondacks.

Jerome Beatty has been appointed publicity promoter for the Thanhouser Film Corp. He is a former newspaperman and handled "The Strange Case of Mary Page" serial for the Essanay.

Joe Kaliski has been ordered to the Boston branch of the William Fox Film Corp. He will begin his activities in the Hub next Monday. This is Kaliski's second promotion since he joined the Fox forces several months ago as a house manager.

Director Rothapfel of the Rialto cancelled the presentation of "Shell 43," scheduled for next week, on the ground the subject is unneutral, and substituted "The Marriage of Moly-O."

International has secured permission from George J. Gould to use Georgian Court, his magnificent estate at Lakewood, N. J., for a background to their fashion film feature "Beauty and the Beast."

Kitty Gordon's screen appearance in "Thals," under the supervision of William A. Brady, will be in eight reels. Emile Chautard is directing the production.

The International has appointed Theodore C. Deitrich publicity representative. Mr. Deitrich has long been connected with the editorial department of the New York American.

Before leaving for Chicago to attend the Exposition, Mary Pickford purchased a home at Larchmont, N. Y., which she will occupy for the remainder of the summer.

John Henry Goldtrap has resigned from Unity to accept the post of publicity promoter for the B. S. Moss enterprises, succeeding Arthur MacHugh.

Kolb and Dill are finishing their second feature at Santa Barbara and making ready for their third. For each feature they will portray different characters.

International has moved its offices to Seventh avenue and 49th street, where they now occupy two entire floors.

Kitty Gordon and Muriel Ostriche are working in a new World photoplay entitled "The Man She Married," directed by Emile Chautard.

George Felix has just completed two one reel comedies for Universal in California and has been offered a contract for a year.

Henry Otto is en route to California, where he will direct Harold Lockwood and May Allison, for Metro.

COAST PICTURE NEWS.

By GUY PRICE.

Thomas Melghan has gone east to join his wife, Frances Ring.

William V. Hong is trying a new stunt at Universal City. He's directing two pictures at the same time.

Lew Cody is doing "heavy" roles with the Mabel Normand company.

The new Chaplin, "The Vagabond," is packing them in at the Garrick. Every day has witnessed a long line trying to bolt through the doors.

Gretchen Lederer has lost 15 pounds in a month. Reason: golf.

Director Rice of Universal and company are at Bear Lake.

Raymond Wells is directing Henri de Vries at Universal.

Mack Sennett is in New York. So are D. W. Griffiths and Tom Ince.

Al Jennings, former train bandit and outlaw, has decided to remain here in pictures.

Doris Baker has joined the local Fox studios.

W. H. Clune's director, Donald Crisp, has started the filming of Harold Bell Wright's "The Eyes of the World."

Fred Balshover has a pet spaniel which he calls Rover. Yes, the dog is just like its master.

W. R. Wickson, who played in "The Fall of a Nation," is now with the Metro-Yorke.

NEW INCORPORATIONS.

Namnet Amusement Corporation, moving pictures, films, theatres, amusement enterprises; \$10,000; L. Friedman, H. G. Wiley, H. Harris, 31 Nassau St., N. Y.

Paul Benedek, Inc., theatrical proprietors, managers; \$5,000; G. E. Stoddard, F. Herendeen, P. Herendeen, 1482 Broadway, N. Y.

BRADY CHICAGO LION.

Chicago, July 19.

Bill Brady was the lion of the hour of the Motion Picture Exhibitors' League convention here Saturday at the Hotel Sherman and the ringing speech he made during the forenoon meeting made such a hit with the exhibitors that it passed a resolution thanking Brady and ordering the publication of the Brady speech in pamphlet form and a copy mailed to every exhibitor in the country.

Brady touched upon many subjects, along the lines of the speech he made at the committee meeting in New York recently.

In touching upon the New York condition at present wherein houses are closed because of the infantile paralysis epidemic and that the city forbade any boy or girl under 16 to attend a picture house, Brady said that ruling seemed to be all right as far as it went, but that there were no restrictions on "Ziegfeld Follies" or the Winter Garden Show, which Brady's way of thinking was just as dangerous.

Despite the intense heat the convention hall was well filled and there was quite a guest representation to hear Brady. His daughter, Alice Brady, was an interested spectator.

TRIANGLE PLAYS

Bessie Barriscale in
THE PAYMENT



A modern drama of the highest type, and by far one of the best in which Bessie Barriscale has starred, "The Payment," released July 30th, will receive more than a passing welcome.

THE SECRET OF THE SWAMP.

Major Burke.....George Hernandez
Emily Burke.....Myrtle Gonzales
Allan Waite.....Fred Church
Deacon Todd.....Frank McQuarrie
Chief Wells.....Val Paul
His Mother.....Mary De Cella
Deacon's Housekeeper.....Lule Warrenton
The Sheriff.....Jack Curtis

Bluebird is to be commended for its production of "The Secret of the Swamp," if for no other reason than an effort to present something original in the way of a photoplay plot. It was written and directed by Lynn Reynolds and excellently played and photographed throughout. A young man rents a house and farm from a skinflint deacon to put into practice his ideas of scientific farming. When he falls, the deacon dispossesses him and the excitement kills his invalid mother. The young man threatens to get revenge. He has fallen in love with a neighbor's daughter, but is too poor to declare his passion. He goes off to make a position for himself and returns on the very night the girl's father has taken a shot at the deacon for having removed the bars separating the grounds, which permitted the deacon's cows to graze in the other's cornfield. The father sees vultures hovering over a swamp on the deacon's grounds and believes they are feasting on the deacon's body. The young man is arrested for the murder, but the girl aids him to escape. The young man stands for the crime for the sake of the girl, though the father had maudlinly admitted his guilt. At this juncture the deacon drives up in a new Ford auto which he had gone to town to purchase. It develops the girl's father had hit a cow and it was the body of the animal the vultures were feasting on. It all ends happily. The story is told in serious melodramatic fashion and the denouement comes as a surprise for the spectators. Therefore we have a melodrama with a surprise comedy finish, making a good program feature. Jolo.

MARRIAGE OF MOLLY-O.

Molly-O.....Mae Marsh
Mrs. Malarkey, her mother.....Kate Bruce
Larry O'Dea.....Robert Harron
Denny McGuire.....James O'Shea
Joseph McGuire, his father.....Walter Long

Mae Marsh is the featured member of the cast appearing in this Triangle Fine Arts feature, which was written by Granville Warwick and directed by Paul Powell. It is an Irish romance, with its scenes laid in one of the small Irish rental communities where poverty reigns supreme. Molly-O is the daughter of one of the very poor families. There is

a bit of comedy at the opening of the picture, but it narrows down to the usual romantic tales of the brutal rental agent, his roystering son and the hero. The latter appears to be a poor jarvey, or hack driver, but little Molly-O prefers his attentions to those of the agent's son, and finally, when the jarvey rescues Molly-O from the clutches of the latter, the jarvey really turns out to be the young Sir Lawrence O'Dea, the landlord of the estate. The story holds nothing extraordinary, and to pad it out in one spot there are several hundred feet of visualization of a fairy tale which is rather badly done. The picture is not up to the Trangle-Fine Arts standard. Fred.

THE DECOY.

Glory Moore.....Frances Nelson
Harvey Dix.....Gladden James
Mrs. Lawrence.....Lenora Harris
Jim Danvers.....Robert W. Fraser
Milt Bannon.....Frank Beamish
"The Decoy" is a five-part Mutual Star feature, released June 29, with Frances Nelson as the star. The picture was produced by George W. Lederer from the story by Herbert Hall Winslow. The picture is above the average of Mutual features that have been released in the last month. The story is well cast and therefore its enactment is fairly clear. Glory Moore (Frances Nelson), a little country girl, comes to New York after her father's death and joins her aunt. The aunt is mixed in with a gang of gamblers and the beauty of the youngster immediately suggests that she will be able to serve as a lure for the game. The girl, however, falls in love with a sucker that has been robbed by the gang and tips him off. The complications which ensue finally cause the murder of the head of the gambling ring, the arrest of the "sucker" for the deed, his subsequent release and marriage to the girl. The picture was well produced with but a slight slip here and there in the matter of direction. But as a feature on the Mutual program, "The Decoy" should not lack for bookings. Fred.

THE SILENT BATTLE.

Tom Gallatin.....J. Warren Kerrigan
Jane Loring.....Lois Wilson
Nina Jaffray.....Maud George
Coleman Van Duyn.....Harry Carter
John Kenyon.....Ray Hanford
James Loring.....J. F. Connolly
Based on a novel of the same title by George Gibbs, Bluebird has built a feature, scenario by F. McGrew Willis, directed by Jack Conway. Story opens in the year 1855 showing the father of the hero, a heavy

drinker, so that the hero comes by his craving for liquor by inheritance. Hero is a young and brilliant lawyer. He goes to the woods to try to overcome his affliction. There he meets the daughter of a wealthy westerner. They are lost and when, exhausted by fatigue, the girl gives him a drink from a flask, he seizes the flask and drains it. Then he forgets himself and attempts to take advantage of the girl. The girl is being courted by another man and another society woman wants the hero for a husband. They are "jobbed" and the complications tending to keep them apart are continued for five reels. There is an eventual reconciliation, the hero having conquered his liquor craving and the girl is seen in his arms at the finale. Good program picture. Jolo.

THE SHADOW OF HER PAST.

The combination of the name of Lina Cavalleri and the title, "The Shadow of Her Past," should make this five-reel Pathe Gold Rooster picture play a box office attraction of some strength. The picture without a name like that of the famous grand opera prima donna in the cast, and acted as badly as this is would have but little chance, but in this case it will be the combination of star and title that will draw. Lucien Muratore, the husband of the incomparable Lina, is featured in the picture and some of the advance announcements have stated that he supervised the making of the feature. If that is the case Mons. Muratore had best stick to grand opera, for there will be little or no chance for him as a movie director. The story deals with the love and adventures of two students abroad. The girl studying music is an American and the youth who has gone in for art is evidently a foreigner. They win the highest honors in their respective branches and fall in love. In Rome, where they have gone to continue their studies the girl becomes a social favorite, and although betrothed to her fellow worker, she is blinded by the social thing. When a young Duke proposes to her she immediately forgets poor Peter the artist and plans to elope to Paris. The Duke's proposal did not, however, mean marriage, but once in Paris it was too late for the girl to back out. In Paris she is quite in the social swim, and even though she is the Duke's mistress and is generally recognized as such, she is invited to all the big affairs of the season. Peter in the meantime cannot forget and so he paints a picture of himself and the girl watching an Italian landscape. The picture is sent to Paris for the exhibition and wins the gold award. The girl sees it and as it is entitled "Don't You Remember" she naturally has to remember. The Duke noting her interest in the picture but unable to recognize her, although everyone in the audience could, tries to

buy the picture and the artist orders him out. The Duke is "insulted" and a duel follows, with Peter as the victim. Hearing he is wounded, the girl rushes to his side and nurses him and eventually a reconciliation is effected, but at the last moment, when Peter is willing to marry her, in spite of her past, she commits suicide. Now it doesn't follow that that would be the case in real life, for at least it is evident that some portions of the picture are founded on the fact of a romance in the life of one of the principals and as it is quite evident the girl did not commit suicide. The feature was evidently produced abroad. Its settings are exceedingly lavish and very well done and that can also be said of the photography, which in this particular picture has an exceedingly stereoscopic effect. But as to its direction and the acting, the least said the better. Lina Cavalleri looks as handsome as ever and wears clothes very well indeed and at one point in the picture does a very graceful dance. Mons. Muratore was at his best in the duelling scene, where his actions after being shot resembled a man in swimming and it was one of the best laughs in the picture, although not intended for comedy. Fred.

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THE TARANTULA.

This is one of the best features Vitagraph has turned out in a long, long while. It is in the first place a corking story that has everything needed to make a successful photoplay and in the second the tale is wonderfully well acted on the screen. The picture should be one of the best sellers on the V-L-S-E program for some time to come. George D. Baker wrote and directed the story and Edith Storey and Antonio Moreno are the starred players of the most excellent cast that appears. The plot is based on the fact that no matter how long the payment is deferred, the wages of sin are death, but in this case it is not the woman who pays, but the man. The story opens in a club and about two hundred and fifty feet are ground out before one can just make head or tail of the affair, but once under way the yarn holds one to the last scene. The opening shows a group of men in a club. Some young, some old and some middle-aged. One of the young ones is having an affair with a married woman and has planned to elope with her. None of the others know of the affair, but in the course of conversation the topic turns on a young man and his wild oats. Then one of the older men relates the story of his nephew, whom most of the men believed had died suddenly of heart failure. The true story, and the one that takes

up the entire action of the picture, is that the young man went to Cuba to be with his uncle, made love to and ruined a young Cuban girl of fine family, escaping the wrath of her father and lover by returning to the United States. He is married and has a family, so his uncle could not force the youth to return and marry the girl, who is turned out of the house by her father when the latter discovers that there is no way to clear her name of the dishonor she has brought upon it. The girl finally becomes a dancer in one of the theatres in Havana and in time is discovered by an American theatrical manager and brought to this country, where she works out her vengeance on the man that ruined her life by placing a tarantula into his hand while he is sleeping off the effects of too much of the cup that brims. Her vengeance completed, her lover, who has tried time and again to have her wed him, is accepted and she returns to her home and is forgiven. The picture runs through naturally and the story unfolds without forcing. In the cast in addition to Miss Storey, who plays the role of the Cuban girl, and Mr. Moreno who enacts the faithful lover, are the father of the girl, the wayward youth and his uncle, who should share the praise given to the stars, for their performances. This is a mighty good picture that will please any class of audience, from the highest to the lowest.

Fred.

THE PAYMENT.

Phyllis Page.....Bessie Barriscale
Robert Reyburn.....Charles Miller
Edith Keyburn.....Katherine Kirkwood
Dick.....William Desmond
Mr. Page.....Thomas S. Guise
Mrs. Page.....Gertrude Claire

"The Payment," with Bessie Barriscale as the star, is another of those "it's the woman who pays" stories, but in this case it is very well acted and produced with a plot and a finish that hardly any other film author other than C. Gardner Sullivan, who wrote this one, would have had the courage to pull. Our hats are off to Mr. Sullivan. He has written a film scenario for Ince (Triangle) without the final "clutch" at the finish and for that he shall go down into film history as a writer with the courage to put over something different. Had he added this tale with the usual embrace, the picture would have been just so much mush and it would have been like all of the others that have gone before. Phyllis Page (Bessie Barriscale) comes to New York from a small mill town to study art. She obtains a position in a department store and follows her career at night. One day in the store she is discovered by Robert Reyburn (Charles Miller), a wealthy idler, who is married. He is struck with the beauty of the girl and makes it his business to meet her. Then there is an agreement of "so much for so much." The girl wants to go to Europe to complete her studies, but hasn't the money. The man likes the girl and has the money. The two have an affair and the girl goes abroad. Several years later she returns successful and is taken up by society. At a social gathering she runs into her former lover and his wife. The wife takes a fancy to the little artist and invites her to her home. Later the wife's brother is brought on the scene and the wife tries to engineer a match. She is fairly successful, as the boy and the young artist both love each other, but then the question of the atonement for the wrong committed years before comes up. The husband-lover refuses to let the girl accept. She is not clean, not good enough and warns her that if she persists he will make a confession, and in the final scene the girl, even though she loves deeply, refuses the man of her heart and pays the price. The story is well told in film form and the feature is one that will interest.

Fred.

QUEEN OF THE ROSES.

LillianAdele Webber
Dowager Queen MikalisMaria Sottolana
AnitaAdele Cicogna
ManuelV. De Sanctis
PedroB. Bertini
Professor GinB. Gallina
KradamosA. Maggi
SparadosG. Topolino
Prime Minister of PortovaF. Chenier
KryR. Forzano
KroL. Sodano
Royal PageAda Musto

By the time this review appears before the public "Queen of the Roses" will undoubtedly have departed the Candler theater, where it opened on Thursday evening of last week. It is to be hoped also that the odor of garlic which permeated the auditorium on that occasion will have been removed. There was present, probably by invitation, all the Italian quick change artists, purveyors of spaghetti, etc. But even they, loyal as they are to their own, weakened in their applause long before the finish of the picture, which was in eight reels and seemed like sixteen. The picture purports to be a travesty on the Manuel-Gaby affair and was undoubtedly produced shortly

after that event. It has been peddled about New York for years and was offered to at least one dealer for \$2,000—and refused. When a dealer won't pay \$2,000 for the entire North American rights to an eight reeler, photographed by Pathe (which is in itself a guarantee) and with the added advantage of the use of the name of Leoncavallo as composer of the music to the picture, you think you can imagine how poor it must be. But you can't. It's even worse. "Queen of the Roses" is the prize failure of the season.

Jolo.

THE RIVER OF ROMANCE.

William Kissam Kellogg, alias "Sam,"
Harold Lockwood
Reginald Williams.....Lester Cuno
Henry Davidson.....Bert Busby
Stephen Witherbee.....Lee Walker
Mrs. Stephen Witherbee.....
Mrs. Mathilde Brundage
Polly Witherbee.....Lillian Halpern
Tom Witherbee.....Phil Masi
Butler.....Dan Hanlon
Rosaland Chalmers.....May Allison

A nice light summery attraction is "The River of Romance," a Metro release, produced by the Yorke Film Corp., which was written and directed by Henry Otto. The screen play was adapted from the book entitled "Sam," by E. J. Rath, and the principal scenes of the photoplay are laid in the Thousand Islands. Harold Lockwood and May Allison are the feature players of the cast, the former making an ideal hero, but Miss Allison is beginning to show signs of the passing years, especially in the role of a debutante heroine. The opening scenes are laid in New York where society is holding the last dance of the dying season preparatory to making the "getaway" for the summer season at the shore. Rosaland Chalmers (May Allison) has been the belle of the season and has had nineteen proposals during the winter. She decides to accept the invitation of friends to visit their home in the Thousand Islands. At another of the islands Wm. Kissam Kellogg is staying with his uncle. Uncle goes on a business trip and Willie Kissam has a stag party at his home. A costly vase is smashed in the course of the revelries and Bill decides to get out of the way of his returning uncle until he can earn enough to buy a new vase. He changes places with a riverman who runs a fishing and passenger launch and his first passenger is the fair Rosaland, who really knows more about running a motorboat than William. A series of complications follow and finally William, revealing his true identity, runs off with Rosaland from a dance and takes her to his uncle's home, where he is forgiven and all ends happily. The story is light and frothy and of the ideal summer fiction type. The Thousand Island scenes are especially beautiful and should prove cooling and refreshing to look at these hot summer nights.

Fred.

HIS WILD OATS.

A Ladies' Tailor.....Ford Sterling
His Wife.....Elia Haines
A Sharp Shooter.....Guy Woodward
His Wife.....Polly Moran

As a double picture carrying with it a burlesque melodrama and a comedy, "His Wild Oats" is a very poor example of a Keystone. The picture runs mostly to slapstick, but there isn't anything that is different or new, and the picture gets but one laugh in its entire 2,000 feet.

Fred.

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Mrs. Andrews, formerly Mrs. Knighton (at 65 years) Florence Oberle
Judge Andrews E. H. Calvert
John Andrews, his son Sydney Ainsworth
"According to the Code" is an Essanay (V-L-S-E) feature by Charles Nicholson, directed by E. H. Calvert. It is a fine idea with an excellent opportunity for "classy" atmosphere, big military scenes and the strongest kind of a dramatic finish, along the lines of "Madam X." But as it was worked out, it is well nigh impossible to follow the story, which is "unfolded" through the medium of double, triple and quadruple fade-outs and flashbacks until you are so bewildered you don't know anything. Southern gentleman (admirably played by Lewis S. Stone) marries a Northern girl just prior to the Civil War. A son is born. War breaks out and he is given a captaincy in the Confederate Army. During a skirmish a Northern captain is wounded and the Southerner has him brought to his home. Northerner recovers and while convalescing papers announce the death of the husband-father. Northerner takes the wife and child, marrying the woman. Boy brought up as Northerner's son. Southerner loses his fortune. Has nothing left but his pride. Runs counter to a political boss and in a squabble raises his cane to strike. It proves to be a sword cane and he is arrested charged with carrying a concealed weapon. Northerner is now a judge and his son is assistant district attorney, a protege of the politician. There we have the trial scene a veritable "prosecution X" situation, the man's own son, not knowing his father, prosecuting him, the father knowing and refusing to reveal his identity, the judge trying to protect the Southerner (who all through believed the Northerner had deliberately wronged him), the wife in court, recognizing her first husband, the politician insisting on the prosecution, finishing with the Southern gentleman falling asleep while awaiting the verdict of the jury, never to awake. Sounds very good, doesn't it? But, in spite of the fact that it is well acted, it is so poorly worked out as to show nothing but a confusing and bewildering series of scenes. The same idea is worth doing all over again. It has "the makings" of a scenario that could be screened into a sensational picture. Real scenarios are so scarce that it is a pity to see a good one go wrong in the visualizing. Jolo.

THE DARING OF DIANA.

Diana Pearson Anita Stewart
Jason Briscoe Charles Wellesley
John Briscoe Francis Morgan
Stange Anders Randolph
Fanchette Julia Swayne Gordon
Teague Joseph Donohue
Jimmy Towne Donald MacBride
Forge Lou Johnson
In producing "The Daring of Diana" Vitagraph has gone back to old time melodrama with a vengeance. Chas. L. Gaskill is the author, S. Rankin, Drew the director, and it is released Aug. 7 on the V-L-S-E program. It is not so much the story as the manner in which it is handled that makes this picture old-fashioned. As a matter of fact with a more classy production, and the crudities carefully ironed out, it would make a very good modern photoplay. The proprietor of a very influential New York newspaper is heartbroken over the death of his wife in giving birth to a son. He travels around the world and eventually finds his father. At the opening of the story the son is twenty-five years old and in complete charge of his father's newspaper in the capacity of managing editor. One day the young man receives a cablegram that his father is returning. Crooked politicians seek to gain the paper's influence at a coming election and when the son refuses to sell, the "father" is willing to treat with them. It develops the real father had been forcibly detained in Paris through the machinations of his business manager, who had come to America posing as the rich newspaper proprietor. There is a counterplot of love in which the star female reporter (Anita Stewart) unmask the villain and marries the youthful managing editor. In telling his life story to his business manager in Paris the father says: "Although the owner of a great newspaper, I idolized my wife and found the greatest joy in her company." Why the "although?" Does the author mean to infer that the ownership of a great New York daily is not compatible with conjugal felicity? Another important statement vouchsafed by the author in caption form is that "Money in the one appeal that gets a ready response." That's too momentous a subject to dispute at this time. Then they make of the female reporter one of those impossible characters that follows the politicians into the sitting room of the power salon where she overhears all the political secrets and she thereby enabled to score a big scoop for the paper. Then again how could the villain, travelling to America under the name of the big newspaper proprietor land in New York harbor and not encounter a single ship news reporter? And why wasn't the son down at the dock to meet what he supposed was his father? These things, together with several other kindred inconsistencies (such as the female reporter being assigned to cover a factory fire in the Bronx, leaves Park Row and arrives at the scene in time to witness the factory girls jumping from the windows) mar what would otherwise be a good program feature. There's small excuse for such glaring errors. Jolo.

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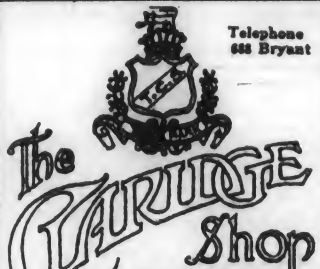
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PRESS AGENTS.

Comstock & Gest have a sequel to "Experience," written by George V. Hobart, which they are to produce next season. William Elliott will be associated with them in the management of this production. This trio will also have three companies of "Experience" on tour next season. Comstock & Gest will produce a musical version of "Sweet Kitty Bellaire" during the coming season, and Mr. Gest personally will look after the destinies of the Manhattan Opera House and make several large productions there during the coming season. The house will be opened some time in October with the Ballet Russe. In addition to the productions in which he will be interested with Mr. Gest, Ray Comstock will produce "Go To It," a musical piece, at the Princess early in the coming season. He will also be associated with Elizabeth Marbury in the management of several companies of "Very Good Eddie" and "Nobody Home," which are to tour.

"Blood Will Tell" will be the title of the new play by Otto Hauerbach, to be produced by Harry Frazer, "The Victim" having been discarded as a title because of its use in vaudeville. The cast will include Henry Kolker, who will create the principal role, Paul Everton, David Higgins, Frederick Esmelton, Donald Gallagher, Theodore Kehrwald, Henry Duffey, Will Gregory, Richard Hale, S. Hatakenaka, Nathaniel Anderson, Emily Pauline, Miriam Doyle, Margaret Porter and Florence Newark. It will have its first performance at the Savoy, Asbury Park, Monday night.

Six new productions are promised by John D. Williams for the coming season. His first will be John Drew in "Major Pendennis" and later Mr. Drew is to appear in a revival of "The Gay Lord Quex." "Zack," a comedy by Harold Brighouse, is due about Nov. 15, and "Silver-Tongued Garside," by the same author, is slated later. "Justice" will begin its second season in New York on Oct. 9, with John Barrymore and O. P. Heggie. Two other plays are promised for later in the season with these two actors in them.

Among the plans of Oliver Morosco for the coming season are the production in New York of at least three of the pieces that he has tried out in the west, "Upstairs and Down," by Frederic and Fanny Hatton, is to be seen in a New York theatre, commencing

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ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (July 24)

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A
Adler & Arline Keith's Philadelphia
Australian W Choppers Fn Fry Pk Louisville

B
Bimbos The Variety Chicago
Bowers Walters & Crooker Eagleford Texas
Brinkman & Steele Sis Variety N Y
Bruce Al Airdome Fresno Cal

C
Claudius & Scarlet Variety N Y
Conlin Ray Variety N Y
Crisps The Keith's Boston
"Consul" & "Betty" Orpheum Oakland

D
Dayton Family (12) care Tausig 104 E 14 St N Y
Devine & Williams Variety N Y

E
Ellis & Bordoni Orpheum Los Angeles

F
Fern Harry Variety N Y
Florence Ruth Variety San Francisco

G
"Girl From Milwaukee" Shea's Buffalo
Gordon Jim & Elgin Mary Variety San Fran

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
Idianos 5 Keith's Washington

J
Jordan & Doherty Variety N Y
Josefsen Iceland Olima Co Variety Chicago
Jarvis Sidney Co Keith's Washington

K
Kammerer & Howland Box 22 Rehoboth Mass
Kia-wah-ya Kathleen Variety N Y
Kelso Mr & Mrs J Keith's Boston
Kelly Geo Davis Pittsburgh

L
Lai Mon Kim Prince Variety N Y
Langdens The Variety N Y
Leon Sisters Co Keith's Boston
Leightons 3 Davis Pittsburgh

M
Major Carrick Variety N Y
McWaters & Tyson care Weber Palace Bldg
Moore & Hauger 1657 Edenside Av Louisville Ky
Murphy Thos E Dir Arthur Klein

N
Nash Florence Co Variety N Y

O
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Sept. 25. "So Long Hetty" will make its debut in the big town on Oct. 8, and "Canary Cottage," at present in Los Angeles, is due on Broadway in November.

Rehearsals were commenced Monday of the Richard Walton Tully production, "The Flame," which is to have its initial New York presentation at the Lyric theatre on Labor Day. Included in the cast are William Courtleigh, John Cope, Violet Hemming, Peggy O'Neil, Robert Gibbs, Richard Gordon, Albert Taver, cr, Byron Russell, Dean Raymond,

Helen Bell, David Fuller, George Hall, Lillian Hammond and Albert Billings.

"Please Help Emily," which is to be the starring vehicle for Ann Murdock for the coming season, is in rehearsal. The piece is to be the initial attraction of the season at the Lyceum theatre. Charles Cherry, Ferdinand Gottschalk, Jeffreys Lewis, Maude Milton, John Harwood, Kenyon Musgrave, Harry Ashford, Curtis Cooke, Viola Leach, Alice Hele and Anton Ascher will be in the cast.



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E

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C

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Lynhide Loretta
Lyman Geo N
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M
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MacGlennan Kenneth
Majestic Maud
Malle Eddie
Marcelline Mr
Marconi Max
Marley Jack
Marshall Miss E
Masculin Prince
McClay Helen
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JAMES MADISON
SUMMER ANNOUNCEMENT: Until August 1st I will do all my writing in my San Francisco office (Playhouse Building: Sutter and Sanson Streets). My New York office at 1403 Broadway will be open as usual, in charge of my secretary.

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COAST ACTS NOTICE—Mr. W. J. Douglas will be in Vancouver, B. C., July 28th; Seattle, 29th; San Francisco, 31st; Los Angeles, 2nd, 3rd and 4th; San Diego, 5th; Los Angeles, 7th and 8th; San Francisco, 9th, 10th, 11th, 12th, 13th and 14th, sailing for Australia on Aug. 15th, per S. S. Sierr.

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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Bert Cortelyou is back in town following a sojourn on the road.

Mort H. Singer returned the first of the week from a ten days' stay in New York.

The Orpheum, Lincoln, Neb., closed Saturday. It will reopen Labor Day.

H. R. Wallace and wife motored into Chicago from St. Louis last week. He manages the Grand opera house there.

C. P. Heib, manager of the Empress, St. Louis, has come to spend his vacation in Chicago.

The LaSalle musical comedy company (direction Boyle Woolfolk) will remain at the Lyric, Indianapolis, eight weeks.

Jack Bessey, who came in for the Midwest Managers' convention, remained over the week end.

A company of "Freckles" is going through southern territory under the joint direction of J. E. Williams and Barney Bunkers.

Eddie Shayne is back on his booking job following a ten days' battle with Jersey mosquitoes at Red Bank.

Marle Mallory will handle the soubrette role with George H. Bubb's new show next season.

Leon A. Berezniak has gotten out a dandy little diary and daily route book for the profession.

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS LOUIS BERNSTEIN, President

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Furnished Rooms. Running Water. Steam
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O. H. Johnstone has returned from a delightful visit with Putzy Barrett and his friends at Wolf Lake, Mich.

George Mence, who becomes a fixture in the Beehler & Jacobs agency Aug. 1, is on vacation in New York.

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Dad's Theatrical Hotel

PHILADELPHIA

It is reported that the American and Lin-
coln are reopening earlier than usual this
season, the probable date being Aug. 14.

What may be registered as the eighth won-
der of the world: Tim Keeler passed up the
American Derby last Saturday.

The Orpheum, Fargo, is being all fixed up

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5 Minutes' Walk From All Theatres

this summer for the new season. Looks like
stock will be the winter policy.

Ralph Kettering's elaborated "Which One
Shall I Marry?" opens a tour of the Inter-
national Circuit in Detroit August.

Mr. and Mrs. Paul Gourdon and Walter
Downie are week-ending at Diamond Lake.
They leave by auto at 3 p. m. Saturday and
return to Chicago Sunday night (9 o'clock).

Two attractions will hit the road next fall
under Al. Markham's direction. They will
be "Ole, The Swede Detective," and "The Girl
He Couldn't Buy."

Abe Jacobs says he isn't going to take any
vacation. He says he was lucky to have seen
part of the Preparedness Day parade which
went right by the front of the Majestic.

Percy Hammond, of the Tribune, covered
the American Derby for his paper and went
on record as saying he won as much as six
dollars on bets.

Helen Murphy, the local agentess, ran a
piece of steel through her right foot yester-
day, painfully injuring the member, but no
complications have set in.

Contracts were assigned the Edith Strick-
land modiste shop last week by W. B. Fried-
lander, Inc., whereby Miss Strickland will de-
sign and make most of the gowns for the new
shows.

The old game of "button! button! who's got
the button?" runs for the new Covent Garden.

MEYER'S
15¢
MAKE-UP

Who has the Garden? No one seems to know
although the word is passed that it will re-
open in the fall with a feature film policy.

The Chicago parks are not doing anything
to speak of, although the week ends help
measurably in making both ends meet. The
Chicago beaches are getting the crowds, par-
ticularly during the days.



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"The stars of the stage
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"I am using Albolene every day and
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nicely and does not irritate the skin."

STELLA MAYHEW

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cans. It may be had of most druggists and
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Special rates by the month.

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(Between 106th and 109th Streets)

Wednesday. Tommy's marriage is also slated to occur while he's away, Wednesday being set as the day. Tommy and the prospective Mrs. Burchill will enjoy both vacation and honeymoon up in Wisconsin.

The "Hon. Wise Bronze" company, comprising 20 colored people, start the A-B-C circuit next week, opening in Minneapolis and finishing in San Francisco where they embark for Honolulu to be gone at least twenty-four weeks.

The Affiliated has granted its office girls "vacations." Eleanor Bernard was the first to go and upon her return from a two weeks' rest Monday Sena Fetter departed for a three weeks' vacation. When Miss Fetter returns Mabel Combs will then take her trip.

Frank Clark is out for some Chris Columbus' glory. He claims to have discovered a singing phenom with a voice just suited for rags. His "find" is Rose Shaskan, but her name will be changed to Blanche Rose for stage conveniences.

Pete Mack has set the date, July 24, for his departure from Chicago. Pete has been so busy looking after the Sun Circuit, booking acts and looking over shows that he almost neglected some of his baseball inclinations this past fortnight.

The new Orpheum, at Galesburg, Ill., seating 1,500, reported one of the finest of its kind in building construction, is scheduled for its big opening Aug. 21, playing five vaudeville acts (split weekly policy) booked by Sam Tishman for the Thielien Circuit.

The extreme heat forced George Ford to quit McVicker's Monday night. Fort, late of the "Junior Review," was shoved late into the bill to do a "dancing single." Dressed heavily in a messenger boy's outfit and dancing fast and hard Ford was forced to cancel the remainder of the week.

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200 Rooms Absolutely Fireproof

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Single rooms, private bath, \$6 weekly and upwards. Parlor, bedroom and private bath, \$12 weekly and upwards.

SPECIAL ATTENTION GIVEN TO THE PROFESSION

Sam Thall returned to Chicago last week looking as though he had found the fountain of eternal youth down east. Much of his time was spent listening to the wild waves at Arverne, Long Island.

Lew Goldberg returned this week from New York where he has been spending the past six weeks. Lew made the return trip by auto, accompanied by his brother, sister and mother.

Aaron Jones made another flying trip to New York this week, expecting to return Thursday. Much of it was due to picture business that had to be transacted from the New York end.

Charles Crowl returns from a long vacation next Monday and straightway Glenn Burt hies himself away for a few weeks' rest from his booking duties on the U. B. O. floor. Crowl has been spending about three weeks on his houseboat, Damifino.

Tommy Burchill started on his vacation

Hotel Bradley

RUSH AND EAST GRAND AVE.

CHICAGO

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WALKING DISTANCE OF ALL THEATRES

ROOMS WITH BATH, \$7, \$8, \$9, \$10.50

TWO ROOM SUITE, \$14. THREE ROOM SUITE, \$21

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Four, five and six-room large, light apartments, beautifully and completely furnished for housekeeping. Telephone and all modern improvements—\$10 up. Electric Fans installed in all apartments.

Agents on premises

GEORGE KEAN AND CO.

Max Tishman, who got his theatrical office start in Chicago in the local Marinelli office, is now in New York where on last week he became stationed with the Manhattan Marinelli forces. Max is a relative of the Tishman boys in the Majestic theatre building here.

Helen R. Murphy is now an agentess. Her new office on the ninth floor of the Majestic theatre was thrown open Saturday. With Miss Murphy in her sister, Laura May Murphy, who will act as secretary. Her New York partner, John Billisburry, will be here in August. Miss Murphy expects to go to New York in October to obtain material.

The exodus from the James Matthews office since the new booking addition of the Alex. Pentages with Walter F. Keefe in the New York Loew offices has begun. Lew Cantor, who operates the Grand show, has moved into the F. M. Barnes, Inc., suite in the same building (North American). The Modkins Circuit is moving out this week, but is not quitting Chicago.

The Marlowe has closed for the summer. Its last show was given Sunday night and the house will be redecorated for the fall season by the lessees, Plough, Connors & Kaufmann. A new cooling system will be installed so that the house can attempt to play throughout all of next summer. The Marlowe when reopening in August will again offer a five-act vaudeville show booked in by the A-B-C.

American Hospital bulletin: Margi Newton, progressing; Mabel Burnell has left the hospital; Babe Thornton, improving; Madeline McDonald has left the institution; Lottie Harrolle, on the mend; John Scanlon, getting along nicely; Marie Desmond, will be operated upon shortly; Ethel Barr (Imperial tableaux company) rushed to the hospital very ill; Albert Denier, recovering.

The Bells-Plato circus, with its two expensive features, Jess Willard and Frank Gotch, came pretty close to the Chicago city limits Sunday when it played South Chicago. Business was only fair during the afternoon and the night returns were much better, but the receipts were a big disappointment. Something like \$2,000 is reported as marked up to "debit" on the S. C. engagement. The show also played Kensington last week and did not do the turnaway business anticipated.

Jim Tooney has become quite a long distance auto driver. A few hundred miles means nothing in his young auto life. But along

with Jim covering the hot, dusty roads is his wife and his mother-in-law, the latter being in the seventies but the best benzine buggy trooper one ever met. The trio reached Chicago Monday morning at 3 a. m. following a four-hundred mile ride from St. Joe by the way of Des Moines, Ia. The Tooneys left Des Moines at 6 o'clock Sunday morning. Tooney drives a Chalmers-Six. The party will make an overland auto trip east from here.

Among acts the Association has given routes for next season are: Piano and Bingham, Klass and Bernie, Follen Sisters and LeRoy, Fiddler and Shelton, Knapp and Cornelia, Kerville Family, Eggott and Lilliputians, Olive, Briscoe, Barry Girls, "Night at the Club," Brown Fletcher Trio, Maryland Singers, Lew and Mollie Hunting, Earl and Edwards, Elsie Williams and Co., Jack LaVier Merrian's Dogs, Slatkos "Midnight Rollers," "Edge of the World," "Fun on a Farm," "The Family," Medlin Waters and Townes, Harrison Brockbank and Co., Claude Golden, Adroit Brothers, Evans Lloyd and Co. and Bobby and Nelson.

Most of the Association houses in Chicago dark for the summer or running pictures will resume their regular vaudeville season Aug. 28, with one house (Windor) opening July 20. The others opening that day are the Avenue, Wilson Avenue and Kedzie, with the American and Lincoln starting about the same time or a week later. Unless the present weather, which is of the scorching kind, changes the plans of the Academy, it will run through the summer. The Hip, however, will continue right through without interruption. Some of the outside opening dates are: Aug. 7—Grand, St. Louis; 27—Orpheum, Peoria, Ill.; 31—Orpheum, Joliet; Sept. 3—Majestic, Cedar Rapids, Ia.; 4—Majestic, Bloomington, Ill.; 10—Orpheum, Quincy, Ill.; 11—Hippodrome, Alton, Ill.

As a result of word from Joe Wood, owner and manager of the "Junior Review," scheduled to have filled the headline position at McVicker's this week, that the act would continue the remainder of the season on half salary, Bert and Harry Gordon, with other principals, refused to stand for the cut and the matter has been turned over to the White Rats to handle. The act, five men and 13 girls, has been out since December. About three more weeks of time remain for it to play. The girls are reported having gotten \$20 and have accepted the half-salary decrease in order to keep working inasmuch as it



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NEXT WEEK (July 24)
GARDEN THEATRE, BALTIMORE, MD.
BOOKED SOLID

Direction of
Collins & Phillips

has been three weeks since the act worked. The review came into Chicago from the Pan time which it toured following a number of Association dates hereabouts.

AUDITORIUM (Fred Lecomte, mgr.).—"Ramona" film (fifth week).

COLONIAL (Norman Field, mgr.).—Last week of war film, "How Britain Prepared," with incoming film the Tribune war pictures (fourth week).

COHAN'S GRAND (Harry Ridings, mgr.).—"Civilization" photoplay spectacle (third week).

COLUMBIA (A. Wood, mgr.).—"World of Frolics" (Dave Marion), drawing nicely (eighth week).

CORT (U. J. Herman, mgr.).—"A Pair of Queens," still drawing profit (twelfth week).

GARRICK (J. J. Garrity, mgr.).—Signs point to closing Chicago engagement next Saturday night of "Nothing But the Truth" (seventh week).

ILLINOIS (Rolla Timponi, mgr.).—"The Fall of a Nation" picture, not drawing the big monies expected (third week).

LASALLE (Harry Earl, mgr.).—End of run of "The Little Girl Next Door" in sight with "Where Are My Children?" as its successor next month (eleventh week).

OLYMPIC (Geo. L. Warren, mgr.).—"So Long Letty" standing up well at b. o. despite arrival of terrific summer heat (twenty-first week).

PALACE (Harry Singer, mgr.).—General humidity has cut in on Palace's big business at "World of Pleasure" (ninth week).

PRINCESS (Sam Gerson, mgr.).—"Mr. Lazarus" (Henry E. Dixey) doing fairly well against the heat.

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—The vaudeville entertainment at the Majestic this week is light and airy for the most part with the bill giving satisfaction as a whole. The heat Monday was about as fierce and intense that has hit Chicago in many moons, yet the audience showed keen appreciation of the acts. It was sweltering hot even in the shade, and to show the proper spirit the Majestic management distributed fans which were used vigorously in all sections of the house. A hot weather headliner is Nora Hayes, and she bears the honors modestly. Miss Hayes topped the bill last week and got away with it in bully good shape, and Monday with the humidity bringing out the perspiration in beads Miss Hayes rose to the top line emergency this week and again proves that she is equal to the call no matter where the thermometer is fluctuating. Not in months has the voice of Miss Hayes sounded as good as it did Monday, and there seemed to be an improvement over the preceding week. Miss Hayes dressed differently than she did last

WATCH FOR ? PROCRASTINATION ?

week and while the opening outfit was not the most attractive imaginable, she sure looked fetching in a silver cloth raiment she wore, following her first appearance. The Majestic is not starting its shows as early as during the fall and appears to be getting it through just as early as during the zero months. Meredith and Snoozer opened the show. Meredith now has company for Snoozer in the shape of a white cat that is put through a few tricks. Snoozer behaved splendidly despite the heat, and the dog received close attention all the way. Lovett's Concentration was entertaining and mystifying. Acts of this calibre are not a novelty at the Majestic, yet the Lovett-Mme. Zenda and Miss Crane combination combined showmanship and skill with their turn that made the act worth while. Marie Stoddard was heard to better advantage than when last seen here and her versatile efforts were well rewarded with applause and attention. There was considerable applause when Anna Wheaton and Harry Carroll appeared. Miss Wheaton was in fine fettle while the blackhaired Carroll looked summerish and cool in white linen. Their songs went over nicely. The "Chicago" number was surefire. Mrs. Ralph Herz and Co. offered "I Wish I Knew," which was nothing more than a different way of George Rule and Mrs. Herz to introduce their dancing numbers. The talk didn't amount to much but the dances proved most effective. Particularly effective and well liked was the skating illusion with the m. p. light effect. Mrs. Herz is showing a nifty wardrobe and has the act in pretty good working shape. After Miss Hayes Alderman Francis P. Bent appeared. This is the same Bent who last year would visit the Fifth Avenue and Proctor's 125th Street (Harlem O. H.) and tell

the audiences what great headliners were coming "next week" at reduced salaries but as a favor to the Proctor audiences. Bent is talking about Mexico and his pictures were rather interesting, but not as effective if they had been taken with the m. p. camera. On a scorching hot afternoon a monotonous discourse on Mexico (a hot subject at any time) with still pictures of the old stereopticon type thrown in, isn't much of a help to a vaudeville bill. Erford's Whirling Sensation is a typical circus thriller. It has some midair teeth-flying stunts by two women and a man with any of the trio in for a few broken bones if the mechanical part of the aerial apparatus were to miss connections. Held everybody in. Closing trick most effective.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—McVicker's show Monday was like a big kite without a tail. In other words there was no balance to it when at the last minute the feature act, Joe Woods' "Junior Review," cancelled and the bookers at this point had to rush in another act and also patch up the show where sections of the review with its specialties would have carried the show along. Sam J. Curtis and his "Golf Girls," nine in all, were substituted, with George Ford, the dancing chap of the review, doing an act in "one." McVicker's show got away to a fine start and then the bottom seemed to drop out of the show. Business was splendid considering the fact that it was frightfully hot and there was little relief oozing from the lake where the breezes are manufactured for such hot weather. Without any invitation from the management the men in the audience peeled off their coats and in less time than it takes to tell it there were few men who remained seated with their coats on. It sure was hot

for theatregoing and the seats stuck closer than a brother. Payne Condon and Co., two men and a woman, did fairly well with their offering, which was entitled "Neutral." The Nelson Sisters worked hard with piano, violin and voice, but the score was not what was expected although the girls bunched a number of topical numbers effectively. Delton, Marene and Delton seemed to feel the heat, for they took their time in working up each trick. Some good stunts, and the good ones were applauded. The fourth release of the athletic serial held little interest, as the public was not apparently acquainted with the "athletes" shown in action. Gaylord and Landon in their blackfaced skit, "On and Off," gave the bill its first real comedy start. They also tried to put in some pep which the show had lacked up to this point. But real "pep" was there when Sherman, Van and Hyman swung into action and the audience hated worse than sin to let them quit the stage. Bully act for the hip. While seemingly long for a hot day the Lottie Williams sketch, "On Stony Ground," combined humor and pathos to good advantage. Miss Williams worked up the character of the hash-slinging slang-singing ham and girl dramatically, and there was considerable applause. The woman playing the sister Lucy, on looks is an improvement over some of the misses that have had the role. Act of the type that always hits 'em right at McVicker's. George Ford was all right when he was dancing. But trying to talk with his wind gone is a horse of another color. George is a dancer; not a monologist, and on dancing he should ride. That heavy messenger suit of his looked hot and made one itch to hop on the stage and yank it off of him. The boy danced his way through nicely. Sam Curtis and his girls in the sport-clothes filled up the stage and were there on looks, but otherwise the contingent seemed to be shy on entertaining ability. Curtis did his best, both with his well-known overgrown kid comedy style and his voice, but the material isn't there. Curtis carries a nice, summery drop, showing the beach point at Great Neck, L. I., but the exchange of talk about golf didn't interest the McVickerites a particle, for what they know about the game would fill a thimble. Of course there are exceptions, but the "exceptions" were few and far between Monday. The finale of the act made a nice "flash" for McVicker's where they like to see show girls deport themselves in abbreviated attire. Curtis' girls wore some peachey-looking bathing outfits and with a "cut drop" to indicate bathing beach lockers the effect was noticeable. Curtis appeared in exaggerated bathing regalia and his contrasting appearance with the girls was good for a "laugh." There is groundwork for an act, but as it stands it misses fire. Perhaps the alibi best discerned is the material. Curtis works hard and the

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girls show willingness in addition to making several complete changes, but the hot weather or something affected the audience Monday, as it did not show much sympathy. The costless men sat up straight though when these bathing girls trooped close to the footlights. GREAT NORTHERN HIPPODROME (A. H. Talbott, mgr.; agent, W. V. M. A.).—Some-where in Wisconsin there is a lonely fisherman with no thought of but the catch of the morrow, but that same fisherman can thank his lucky stars that he is up there along some refreshing lake point and not in the broiled loop district of Chicago setting through the show that was on view Monday evening at the Hip. That young man up in the Wisconsin cooling dells for twelve months out of the year books in the shows at this house, barring a few weeks he rusticates in the lake regions, isn't going to be annoyed this week by a Hip bill that comprises mostly singing, with one act reeling off grand opera in a humid heat that within the portals of the Hip even refuses to be cooled perceptibly by the electric fans which the house has running day and night for that purpose. It was heat that made an electric fan look foolish. However the audience was more to be pitied than censured. Generally an audience seeking theatrical diversion in the summer, especially when that form of amusement smacks of pop vaudeville, has no kick coming if the bill falls shy of the mark, but when you hand 'em an overdose of singing and swing in a hoghead of grand opera by a quartet that may have been singing the classical stuff when our grandies were kiddlets and needed friends at numerous stages, one doesn't know whether to curse at the weather or the show. Just to show human intelligence even in the midst of one hundred in the shade heat that audience Monday night applauded most heartily at "Faust," "Carmen" and other stretches of g. o. offered individually

and collectively. Grand opera in the open by a lot of warblers with worldwide reps may be tolerated, but when it is served inside of a theatre in midsummer with summer working at top speed then let absence make the heart grow fonder of the masters' music that so many pass up even when they can hear it on the phonographs and graphophones for nothing. LaKarola opened the Hip show. This act comprises a man and woman who offer music on brass instruments as their specialty. At the Hip the act was well received. John P. Reed is a blackfaced comedian. While he uses the same kind of burnt cork that others use, his style and material are noticeably different. Reed doesn't take a whole lot as granted for and works right along without abusing his hearers if at times they don't laugh and applaud as loudly as they do at other sections. Reed got some pretty good laughs with some of his talk. That one about being a street sweeper on a boulevard where there are mostly automobiles was a quick laughgetter. His parodies caught on nicely. Judging from the way he was received Reed was an emphatic hit Monday evening. Brown and McCormick dance and work in acrobatics to good advantage. The boys showed a willingness to work hard and the results were certain. Nice act for this house. Cahill, Clifton and Goss are not keeping abreast of the times. Act comprising two girls and a man offered a sameness of routine and a combination of songs not of the best. The act needs a better closing number and should build up to a faster finish. The Recordia grand opera outfit gave the orchestra an awful workout, kept the drum crashing for effect and fairly shook the rafters of the house with their g. o. intentions. They served up an overdose. Roach and McCurdy were the laughing hit of the show. They are not newcomers to the Hip and each time they play the house pile up laughs that

eclipse their previous engagements. Gave the bill comedy impetus it sadly needed. Strasslee's animals closed. The seals elicited close attention and the routine was applauded. (N. B.—Sir Andrew Talbott, manager of the Hip, is the lonely lucky fisherman referred to at the opening of this review.)

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EDWARD SCOTT, in charge

ORPHEUM—Fred Henderson, gen. rep.; agent, direct).—Nan Halperin proved to be the class of the bill for the current week. Moon and Morris were liked, and Leipsig puzzled the audience. The Imperial Chinese Duo opened the show. (New Acts next week.) Claire Rochester, Kramer and Morton, "Con-sul" and "Betty" and Theodore Kosloff and his ballet, all holdover acts, repeated last week's successes.

EMPRESS.—"Skiaolin' the Cat," Sid Grauman's own dancing act, headlined here (New Acts next week). Cunning and Co., good magical act. "Why Women Sin," mildly received. Musette, went fairly well. Les Keloirs, Musical Krells, Graham and Randall, and Charles Gibs, completed program. The latter named acts shared about equally in favor.

PANTAGES.—The "Ten Petticoat Min-strels," the best, with Charles Scammon as a runner up for applause honors on the strength of his comedy. Thaler's Dog and Pony Circus closed the show nicely. Mac Curtis, very

good single. Three Rianos opened the show. Elwell and Singer were enjoyed and Adolphi was in the bill, replacing Collins and Collins. CORT (Homer F. Curran, mgr.).—"Canary Cottage" (1st week). COLUMBIA (Gottlob, Marx & Co., mgrs.).—Henry Miller's company (2d week). ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic Stock. SAVOY (Homer F. Curran, mgr.).—Dark. WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players (86th week). PRINCESS (Bert Levey, lessee & mgr.; agent, Levey).—Vaudeville. HIPPODROME (Edwin A. Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Frank Keenan Wallace is filling in a couple of weeks playing characters with the Oakland Orpheum dramatic tab company.

Aviator Art Smith is expected to return from the Orient in the very near future.

After a long illness, Wallace Feenan is back at the Empress working on the floor.

Considering the nice weather which hit here about July 8, and lasted several days, the theatres did remarkably well.

The Fire Department is still fighting the application for a permit to convert the Pavilion into a skating rink.

The starring season of Monte Carter at the Wigwam closed Saturday, July 8. In drama Monte was a success.

Norman Feustler and wife are putting on dramatic sketches at the Oakland Hippodrome.

Billy Ely (formerly the Hip's manager) and Charlie Cole (former Lyric manager) are back

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SHADES OF NIGHT

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in town after a vacation at a nearby summering place.

The Salinas Dodeo, a yearly event, opened July 12, with a big crowd in attendance. The affair lasted four days, and, as usual, proved to be good pickings for the concessionaires who found open-air amusements.

Bert Levey has retaken the theatres at Santa Anna and Pasadena, which, for a time, were booked elsewhere. Bert has also made a change in his staff. Phil Fries has succeeded Rob Burn as Los Angeles representative of the Levey Circuit.

July 10, Irvine Ackerman and Sam Harris began a short vacation in the form of a motor trip to Los Angeles, where they remained three days overlooking their interests

before returning to the city via the gasoline route.

During Harvey Johnson's presence in the east, where he is attending the yearly get-together meeting of the Feist managers, the local Feist office is being handled by Monte Austin.

Al Nathan, the Chicago boy, who, some months back, started with the Graumans at the Empress as floor manager, developed so rapidly, the Graumans recently showed their appreciation. That's why Al wears a big grin these days.

"Preparedness" is the title of a pageant which Bessie Abbott Howland is planning to produce at the Greek Theatre about Aug. 4. Miss Abbott is the instructor of pageantry at

the summer school of the University of California. The forthcoming spectacle will use 2,000 men, women and children.

Mid-summer possibilities for the vaudevilian who comes to the coast this and next month consist of the following, providing the turns coming here are wanted: The W. S. V. A. is offering from 8 to 10 weeks, according to the size, cost and strength of the act; Bert Levey is giving six weeks to the acts he wants; Pantages and the Orpheum are doing a little occasional booking from this end; at present the W. V. M. A. office is inactive as far as immediate bookings are concerned. With a bigger supply of acts on hand than the local booking agents can use, it is better that the artist contemplating a trip out here secure contracts for the coast time through the eastern agents and not take

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chances of obtaining bookings after arriving, for there are lots of acts lying around waiting to grab a Sunday or splitweek date.

"Twenty Minutes at Coffee Dan's" is to be blended with the previous Sid Grauman success, "Twenty Minutes on the Barbary Coast," and sent over the one-night stand route under the title of "Midnight Frisco."

There's a row over the planned-for production of "King Lear," which is to be presented in the Greek theatre by the Players' Club. Dick Hotelling, who has attained considerable fame through his interpretation of Shakespearean roles, to have played the King, but refused when he was informed that there would be no bovel on the stage for one of the acts. Dick's version of the tragedy is said to be his own and the club's is the one used by Edwin Booth, who did not use the bovel. Such being the dispute, Dick has withdrawn from the cast, and Reginald Travers will essay the role.

About July 8, the Orpheum Circuit Corporation made application to the State to increase its capital stock from two million to two and a half million dollars.

BOSTON.

By ROBERT LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Snappy summer bill, well balanced. Sorretty and Antoinette, opened well; Young and Brown, fair; Henshaw and Aver, good; Juliette Dike, good; costumes fine; Travers and Douglas, bright; Willie Weston, excellent; Stone and Kallaz, first honors; Ward Brothers, good; Five Danias, closed strong.

BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pictures. Good.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Pictures and concert vaudeville. Excellent.

HOWDOUN (Al Somerbee, mgr.; agent, Loew).—Snappy pop well advertised. Good.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Biggest pop gross in New England.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pictures. Poor.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Fair.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop. Fair.

GORDON'S OLYMPIC (J. E. Comerford, mgr.).—Pop. Fair.

PARK (Thomas Sorroie, mgr.).—Pictures. Good.

MAJESTIC (E. D. Smith, mgr.).—"Where Are My Children?" still going strong.

Health Commissioner Francis X. Mahoney is bringing pressure to bear on the picture houses of Boston in an attempt to induce the managers to display weekly health bulletins in the form of slides to be furnished by the authorities.

BUFFALO, N. Y.

By W. B. STEPHAN.

TECK (John Olshel, mgr.).—"How Britain Prepared" twice daily to light business.

CAPIEM (Jules Micheal, mgr.).—Musical comedy stock offering this week "At Monte Carlo" going good.

SHEA'S (Henry Carr, mgr.).—Exception-

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TOURING PANTAGES CIRCUIT

Harcourt, headliner of fine bill; Maxina Jugglers, clever; Hickey and Burke, good; Valentine Fox, good; Arno and Stickney, hit; Asaki, skating well. Business good.
SUN (Harry Dixon, mgr.).—Good bill of pop vaudeville and pictures.
AIRDROME (Morris Unger, mgr.).—Miss Messick's Harmony Four, heading; Gillespie and Lockard, Martinique and Lespart, Mignon Dupree, New York Quartet and the Wilsons, acrobats, fill a fair bill here.
FAMILY (H. B. Franklin, gen. mgr.).—Pictures.
HIPPODROME (M. Shea, gen. mgr.).—Pictures.
STRAND (Harry Edel, mgr.).—Pictures.
PALACE (I. M. Mosher, mgr.).—Pictures.

The hot weather is causing a decided slump in the attendance at the theatres, but the beaches and summer resorts are paying big. Last week during the Shrine Convention all of the theatres had the poorest business in their history.

Carnival Court is having a Mardi Gras this week and are drawing big crowds.

Jules Micheal is no longer affiliated with the Regent theatre. Mrs. Clement, formerly of Boston, is performing the managerial duties at that house.

Jack McInerney is handling the concessions at the Academy.

The Maltonia Gardens have opened the roof for the summer. Reynolds and Donegan are performing on the ice at that place, assisted

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F. Barrett Carman

Still Doing His Single Monolog in Vaudeville

Laying Off for the Summer

Direction Stoker & Bierbauder

by Miss Helen Reya, juvenile skater, and the Poinciana Quartet.

LOS ANGELES.

By GUY PRICE.

Eunice Burnham leaves "Canary Cottage" in San Francisco and will return to vaudeville. Eddie Cantor is writing an act for her.

Harry James was called from the "Lettie" company in Chicago to direct the orchestra for "Canary Cottage."

Charles Ruggles motored to San Francisco Sunday.

Bob Sandberg and Jimmie Rose are laying off here.

Al Johnson, with Mrs. Johnson, are due this week for a two-weeks vacation at the beaches.

Clinton and Rooney are spending a few weeks in Hollywood.

Louise Orth and husband (William Lorraine, the director) have gone east.

NEW ORLEANS.

By O. M. SAMUEL.

SPANISH FORT (M. S. Sloan, mgr.).—Paoletti's Band and Dancers.

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The Grunewald is to have the most pretentious cabaret revue in the south the coming winter. Manager Saux, of the hostelry, is making preparations to this end already.

The great storm of last week, which hurled its fury upon the Gulf coast towns, held in its grip two of the south's leading film men, Will Guerlinger, general manager of the Fichtelberg theatres, and Eugene Pearce, head of the Josiah Pearce string. Both had narrow escapes.

The Dauphine's policy for the coming season has not been announced. Mrs. Henry Greenwall's lease on the theatre expires next month, and she has announced a disinclination to renew.

Another house whose future hangs in the balance is the Hippodrome. Rumor has it the Hip will be converted into a mammoth dancing pavilion, but there has been no definite confirmation.

Lew Rose is reported promoting a string of small time theatres to be operated in towns along the Gulf coast, to open during the summer season of 1917.

A new cooling system has just been installed at the Triangle.

ST. PAUL.

By C. J. BENHAM.

EMPRESS (Gus S. Greening, mgr.).—Wormwood's Monkeys, interesting; Howard Chase & Co., pleasers; Duncan and Holt, good; Kennedy and Krammer, please; Davis and Elmore, good; Otto Adlon and Co., good.

PRINCESS (Bert Goldman, res. mgr.).—Split week, 1st half—4 Cornallias; Dayton and McGee; Lyndon and Emerson; Cleora Miller Trio; Pictures, 2d half—Sunset Six; McPlyar & Hamilton; Rice and Newton; Ray Snow; Photoplays.

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OLIVER MOROSCO'S "CANARY COTTAGE"

STAN STANLEY vs. SUMMER

This week, boys, we're at Patay Morrison's, closing the show, and when we go off you can rest assured it is completely booked up. There is nobody can close it any tighter.

BILLY LLOYD

is testing (and other things) at Atlantic City—no v. k. Gus Britt, his partner, is letting his B. R. decay, betting on the games at the Polo Grounds. One more game and he will be compelled to borrow from that old broken-down Q. Z. Jack Waldron.

AVELING AND LLOYD

claim to have originated initial gags. Where does the old guy come in who cooked up the alphabet? Don't he get any credit? W. W.'s is theirs, and it is probably experience with the W. W.'s gave them the idea. I hope they get plenty of them. Being an A. K. myself, I'm not interested.

HERE'S WHO'LL GET YOU.

If Childs' don't, the Automat will. If Hector's won't, the Claridge grill. And if they all don't, the stalling waiters at Waldron's will get the actor's P. C. because—No matter how much you save for a rainy day, ordinary will get you in the end.

SATURDAY NIGHT NOTE.

There's a lot of guys living at Atlantic City who never saw the ocean or any other body of water.

STAN STANLEY

HOW TO GET A ROUTE.

Strike your agent for it. Strike him hard. When he comes to, speak gently, slowly and softly, saying: "Agent, I'm sorry; it was spontaneous combustion. Put this raw meat on your glass eye and when the bruise has disappeared, devour the meat. When the meat makes you ferocious, go down to the 6th floor and growl, but don't bite anybody. Just growl and purr and bow your head and say: 'Nice Mr. Blondell, nice Mr. Dempsey, nice Mr. Goldie, nice Mr. Collins, nice Mr. Hoagland. I would like to have a pretty little route for a neat little time act. Gentlemen, if you can't, Mr. Samuels or Mr. Mendort must, because I'm afraid to go down and face that sweet actor without a route.' Try it.

MAJOR DOYLE

should go down south. He hasn't been there in a long time, and tell him to inform Joe Kane I answered his letter.

PAGE MURRY FEIL, BOY.

He is somewhere between 47th street and Jerry Shee's theatre.

JOHNNY O'CONNOR

spilled Al Herman's beans. He told him some things Al was quite aware of, but not anxious to discuss. They say I'm an I Pip, but it bothers me not, as I am enjoying the best of health. The famous production comedian.

There were contracts to the right of me, more contracts to the left of me, contracts in front of me

ALL AT 600

AND THEN I AWOKE

WHO AM I? WHY,

EVELYN CUNNINGHAM

RICKARDS TOUR **Australia**

FIXED BY **MARK LEVY**

THE PEERLESS

JIM (E.N.) MAC WILLIAMS

PIANOLOG COMEDIAN

DOING HIS OWN ACT

THE ORIGINAL

JEWELL'S MANIKINS

Established 1889

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

This Week (July 17), Scollay Sq. Theatre, Boston

NOTE:—Any high class recognized artist is seed of a sketch drop me a line. I have several.

WE HAVE A NEW ACT IN PREPARATION, ENTITLED

"THE PERILS OF PRORATA"

By MOE SCHENCK

But the old act is still good for another season

WILLIS AND ROYAL

LOEW TIME

Direction **MARK LEVY**

Bert Williams

Ziegfeld "Follies of 1916" New Amsterdam Theatre

MARION MORGAN

Classic **DANCERS** Art

New Act in Preparation

BILLSBURY AND ROBISON

Pauline

THOSE CLASSY GIRLS

Booked Solid U. B. O. Personal Direction, **FRANK EVANS**

EDITH HANEY AND CO.

WIGGLING OUR WAY TO SUCCESS. OH, YOU YAKA-HULA!

Address Care **VARIETY**, New York

MANAGERS

Don't fail to see the Marvelous, Mystifying Transformation

"CREO"

July 24-26—Keith's, Greenpoint, Brooklyn

July 27-29—Keith's, Prospect, Brooklyn

Direction—**ALF. T. WILTON**



Mme. Sumiko AND CO.

Japan's dearest 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 48 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



4 MARX BROS. and CO.

In "HOME AGAIN"

Are for the Summer

LEW M. GOLDBERG

Presents

Two Musical Casads

Clarence and Mabel

In twenty minutes at "Breezy Point"

The biggest two people musical act in vaudeville



Mlle. JEAN BERZAC

Introducing

Wonderful Trained PONIES and the MULE that amuses everyone.

Direction **ALF. WILTON**

BUSTER SANTOS
and
JACQUE HAYS

In Their New Act,
"The Health Hunters"

Direction
Simon Agency




AN OLD BACHELOR
IS A TRAVELER
ON LIFE'S
RAILROAD WHO
HAS FAILED
TO MAKE
THE PROPER
CONNECTIONS

BILLY BEARD

"The Party from
the South"

Direction
PETE MACK



PLAYING

July 17-19—Lyric, Richmond
July 20-22—Academy, Norfolk.
Week July 24—Grand, Philadelphia
Week July 31—Proctor's, Newark and Eliza-
beth
Beat to Joe Brady and Bill Mahoney,
From

JIM and MARIAN HARKINS

Direction, **NORMAN JEFFERIES**

This space belongs to



RAWSON AND CLARE
But
I
am using it
OSWALD
Address me
Woodside
Kensale
Woodside, N. Y.

TRANSFIELD

SISTERS



Back in Philadelphia
Regards to Archie Nichol-
son, Trio and Jim and
Marian Harkins

NOLAN AND NOLAN

JUST JUGGLERS

Direction
Norman Jefferies



"THE PERFUME PHIENDS"

NEIMAN and KENNEDY


want you to

Supply the Missing Word

ERNIE WILLIAMS has one theatre
HARRY NESTLER has one act
TOM JONES has one (?)

Low Time. Direction **MARK LEVY**

HUGH D. McINTOSH,
CHRIS O. BROWN,
NORMAN JEFFERIES,
WALTER WEEMS.
FOUR LUCKY MEN.
ASK ANY OF THEM WHY.

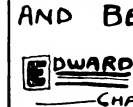


It seems everyone but us have long
routes for next season. Still we are
booked for five solid weeks in July
and August. Guess we can pick up
a week or two in the regular sea-
son.

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
VAUDEVILLE DIRECTION ALF. T. WILSON



"IS INFANTILE PARALYSIS PANTAGES?
MOE SCHENCK is en route to the THOU-
SAND ISLANDS. I hope when he arrives
there he only finds

800 OF THEM

Yours very truly,
JIMMY FLETCHER

Direction **MARK LEVY** RICKARDS
TOUR AUSTRALIA

ONE SHOW NIGHTLY
HUH? YES!
WHERE?
Ask
Ray-Monde
AUSTRALIA

CUES FOR ELECTRICIAN.
Curtain cues for finish: On the Annie trick when
magic umbrella unfolds flags of all nations, lights
out for spot-light on large U. S. flag.
2nd Cue: After 4th bow, all lights full up, so we
don't lose count on bows.
3rd Cue: When the playing of Star Spangled
Banner is over, and audience is again seated, put
on dimmers for Wilson speech so that slide may be
seen. At cue "This is my home town, I was born
here," lights full up again and keep them up until
you notice the kink in our backs from bending.

Yours riotously,
FRED (Hank) HARRY (Zeke)


FENTON & GREEN
in "Magic Pills"

P. S.—The cat is eating this week.

"A DANCER
IN
EVERY SENSE
OF THE
WORD"

Vera Sabina

Represented by
MAX GORDON



VESPO DUO

Phenomenal
Accordionist and Singer

ANGIE WEIMERS
U. B. O. TIME

PETE MACK
Submits MARTYN and FLORENCE
(Vaudeville's Best Opening Act)
Now summering at their home in
Muskegon

BREAKING RECORDS EVERYWHERE

Catherine Crawford
AND HER
Fashion
Girls

BOOKED SOLID
Direction **Arthur Pearson**



London, July 18.—(Special Cable).

FRED. DUPREZ

Arrived today and started rehearsals for
"Mr. Manhattan"

(and luggage)

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



PAUL RAHN
"Planted" at the Hotel Planters, Chicago
4th Week—Merrie Garden Revue

Hendricks and Padula
Phenomenal Pianists Stagers De Luxe

THE FAYNES
A CLASSY, FLASHY PAIR
Representative, JACK FLYNN

DOT MARSELL
Ragtime DYNAMO

ALFREDO
Address Care VARIETY, London

A PAIR OF ACES
FRANK PARISH AND PERU
A GREAT DRAWING CARD



PLAY THEM TO WIN.
Dealer—
FRANK EVANS

THE VENTRILOQUIST
WITH A PRODUCTION
ED, F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

HOLDEN AND GRAHAM

Wish to thank The Faynes for original ideas and
suggestions now employed by us in our Artistic
Versatile Novelty Act.

BEN SMITH

July 17, Keith's, Toledo
and Dayton
July 24, Johnstown and
Pittsburgh
July 31, Keith's, Indian-
apolis
Aug. 7, Temple, Detroit

Just Finished 46 Weeks on W. V. M. A.



PAUL THE FRITSCHES BERT
The Tramp and The Girl
Dir. LOUIS SPIELMAN, Palace Bldg., N. Y. C.

AN ARTIST EXPECTS
“RESULTS”
 FROM HIS AGENT

AND

“RESULTS”
 ARE OBTAINED BY

The SIMON AGENCY Inc.

THESE STANDARD ACTS WILL TELL YOU THAT IS WHAT
 WE GAVE THEM

WE CAN DO THE SAME FOR YOU

Bell and Fredo
 Benny and Woods
 Barry Girls
 Bobbe and Nelson
 Harrison Brockbank and Co.
 Burns and Kissen
 The Dohertys
 Earle and Edwards
 Ergotti and Lilliputians
 Frear, Baggot and Frear
 Geo. M. Fisher and Co.
 Girl in the Moon
 Musical Gerald
 Robbie Gordone
 Claude Golden
 Hanlon and Clifton
 Imhoff, Conn and Corinne
 Imperial Troupe
 Princess Kalama
 Kerville Family
 Bixley and Lerner
 B. D. Berg Productions
 Toots Paka
 Boudini Bros.
 Primrose Four

Bison City Four
 The Volunteers
 Creighton Bros.
 Fay, Two Coleys and Fay
 Guerro and Carmen
 Richards and Kyle
 De Leon and Davies
 Karl Emmy's Pets
 Evans and Sister
 Fanton's Athletes
 Dancing Kennedys
 Friend and Downing
 Freeman and Dunham
 Al. Fields and Co.
 Those French Girls
 The Gaudschmidts
 Royal Gascoignes
 Hanlon Bros.
 Hardeen
 Chas. F. Semon
 Steindel Bros.
 Ed. and Jack Smith
 Frank Stafford and Co.
 Trovato
 Travilla Bros. and Seal
 Harry Van Fossen
 Wood Choppers

Kartelli
 Lua and Analeka
 Lunette Sisters
 McGoods and Tate's Co.
 Neil McKinley
 E. Merian's Swiss Canines
 Medlin, Watts and Townes
 Dainty Marie
 Monarch Comedy Four
 Miss Leitzel
 Newhoff and Phelps
 Tom Nawn and Co.
 Pearl Bros. and Burns
 Shirley Sisters
 Art Browning, Mgr. "Svengali"
 Thaler's Circus
 Townsend's "Waterlilies"
 Warren and Dietrich
 Willing, Bentley and Willing
 Neal Abel
 Lou Anger
 Busch Bros.
 Dorothy Brenner
 Van and Belle
 Ching Ling Hee Troupe
 Clark and McCullough
 Carl McCullough

Coakley, Hanvey and Dunlevy
 Creole Band
 Clark and Verdi
 Corelli and Gilette
 Cook and Lorenz
 Tom Davies and Co.
 Joe De Koe Troupe
 Melnotte-Lanole Company
 Hufford and Chain
 Howard and Fields
 Mrs. Louis James
 Kenny and Hollis
 Hugo B. Koch and Co.
 Thos. F. Swift and Co.
 Maizie King
 Keno and Greene
 Bert Kenny
 Four Le Grohs
 Vera Mesereau
 Senator Francis Murphy
 Mystic Bird
 Inez McCauley and Co.
 Owen McGiveney
 The Rials
 Rawson and Clare
 Little Lord Roberts
 Santos and Hayes

Every detail incidental to our business is
 executed by a member of the firm,
 Irvin C. Simon, B. W. Cortelyou, John B.
 Simon, and your business, entrusted to
 us, is in competent hands.

John B. Simon is now in New York, care Gene
 Hughes and Jo. Paige Smith, Palace Theatre
 Building, and it is suggested to artists contem-
 plating playing in the Middle West that they
 get in touch with him.

The **SIMON AGENCY, Inc.** 1405-1406 Majestic Theatre Bldg.
 CHICAGO

Booking Only With

Western Vaudeville Mgrs.' Assn. - U. B. O. (Chicago) - Interstate - Orpheum Circuit

TEN CENTS

VARIETY

VOL. XLIII, No. 9

NEW YORK CITY, FRIDAY, JULY 28, 1916

PRICE TEN CENTS



SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS LOUIS BERNSTEIN, President

We take pleasure in announcing four of the biggest songs we have ever placed before the American public. Each and every one stands alone without an equal.

A new, decided typical type of ballad. The first fast Fox Trot ballad ever written by the boys who created "Lonesome Pine," and will now start a new type of song

"SHE IS THE SUNSHINE OF VIRGINIA"

By BALLARD MACDONALD and HARRY CARROLL

A SENSATIONAL FAST RAG

"MISSISSIPPI DAYS"

By BALLARD MACDONALD and AL PIANTADOSI

The best opening or closing number for vaudeville or shows ever turned out.

A novelty syncopated raggy ballad, one that will take your audience by storm

"I'VE LOST MY HEART IN HONOLULU"

By COBB and EDWARDS.

A beautiful high class slow Fox Trot novelty song, suitable for any act that has ever used "A Perfect Day" or "Underneath the Stars"

"ON A SUMMER NIGHT"

By JOE GOODWIN and GUS EDWARDS.

These songs are ready for release now, to be used next Fall only.

SHAPIRO, BERNSTEIN & CO.,	224 WEST 47th STREET
CHICAGO	NEW YORK CITY
Grand Opera House Bldg.	'FRISCO
	Pantages Theatre Bldg.

VARIETY

VOL. XLIII, No. 9

NEW YORK CITY, FRIDAY, JULY 28, 1916

PRICE TEN CENTS

LONDON HALLS' "PROMENADE" ABOUT DOOMED TO DISAPPEAR

**Managing Director Butt of Empire Orders It Out; Also
Censors Some of George Graves' Jokes in Empire Revue.
Strong Opposition Against Pavilion and Tivoli
Promenades May Wind Up Last of Them.
Old Continental "Institution."**

London, July 26.

The day of the balcony promenades in the London music halls is doomed, or shortly will be, from present indications. This "institution" is thoroughly European and still prevails on the continent. It flourished in the English metropolis as a relic of the old days when the bars were the main source of revenue in such places of amusement and when women never frequented such places excepting on what might be termed "slumming" expeditions, accompanied by male members of their own family.

Recently there has been a movement to suppress this "eye-sore" to conventionality and, if the truth be known, the music hall managers are no longer averse to its suppression owing to the early closing of the bars inaugurated with the beginning of the war and which will probably exist even after the conclusion of hostilities, but in a more modified form than at present.

The promenades flourished principally at the Empire, Alhambra, Oxford, Pavilion and the former Tivoli, and a similar condition existed at the Palace in the days when Col. Morton was its managing director. But times have changed and when matinees were inaugurated at the Halls there was a strong bid for "family trade."

When Oswald Stoll assumed control of the Alhambra last January the men about town were astounded to learn he had decided to do away with the promenade of the demi-monde at that house, and since then the church element, encouraged by so drastic an innovation, has busied itself with a campaign against the other music halls that shut their eyes to the institution. Of late the Puritans have directed their campaign against the Empire, and now

comes word that Managing Director Butt has ordered the illicit traffic at the Empire suppressed. In addition it is understood Mr. Butt has censored some of George Graves' jokes in the revue "We're All In It."

A strong opposition is forming against the Pavilion and Oxford Promenades and it seems to be almost a certainty that that sort of thing will be done away with entirely in London before long.

CHICAGO "JOURNAL" PANNING.

Chicago, July 26.

The inside of the "panning" given "The World of Pleasure" at the Palace by the Chicago "Journal" is that one of the big men of that paper, after supposing a pair of seats had been set aside for him at one performance, found there were no tickets waiting, and he had to pay \$8 for his two seats.

Shortly after the "Journal" termed "The World of Pleasure" every kind of a show, excepting a good one.

MORE SHOWS FOR SOLDIERS.

Chicago, July 26.

Vaudeville shows for soldiers in Texas will be arranged by L. F. Allardt, after the style of performances he has been giving for the Canadian military at Camp Hughes, near Winnipeg.

The southern shows will be put on probably at Brownsville and El Paso, Texas.

C. J. Roe has taken over the management of the Plattsburgh (N. Y.) theatre and is playing tabs and vaudeville booked by Walter J. Plimmer. During the training camp, which has been running for over two months, the house has been playing to capacity twice nightly. Next month the camp will have 15,000 men.

KEOGH COMES BACK.

William T. Keogh, the old melodrama "king," returned to "harness" Tuesday when he acquired the lease of Keith's Bronx theatre for three years.

The house will play the combination shows on the new International Circuit.

Keogh was a member of the old firm of Davis & Keogh and operated many of the "meller" houses in New York. He owns the sites of the Star theatre at 107th street and Lexington avenue, which William Fox has the lease on, and the National, Bronx, which Marcus Loew has leased.

The Bronx theatre after complete renovation will open Labor Day.

"EDDIE" HOLDING UP.

Of the musical shows in town, the one with the strongest box office draught appears to be "Very Good Eddie" at the Casino, which has been running a long time. It previously held the stage at the Princess.

Ziegfeld's "Follies" is reported having a strong play (at the Amsterdam) in the front rows of the orchestra; "Step This Way," the Lew Fields show at the Astor, is doing but fairly, and the Winter Garden attraction, "Passing Show of 1916," is getting its usual quota of early run patronage.

MOUNTFORD IN ATLANTIC CITY.

Atlantic City, July 26.

Harry Mountford and Samuel Gompers were in the audience at the Nixon theatre Monday night, to see the premiere of the Arthur Hammerstein production of "Coat-Tales" by Edward Clark.

Mr. Gompers is president of the American Federation of Labor. Others in the party were James Duncan, first vice-president; Frank Morrison, secretary, and Mr. Lennon, treasurer.

Mr. Clark is Little Chief of the White Rats Actors' Union, affiliated with the A. F. of L.

"Coat Tales" will open at the Cort, New York, July 31. It is a farce with Tom Wise and Louise Dresser in the principal roles.

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

White Rats News
will be found on
PAGE 14.

NEW KEITH THEATRES CERTAIN.

Arrangements have been completed for the commencement of construction of the two new B. F. Keith vaudeville theatres for Syracuse, N. Y. and Providence, R. I.

Building will be started upon each in the early fall.

SUIT OVER THEATRE SITE.

Edwin Rush and Lyle Andrews have instituted a suit against Margaret C. McGann, owner of 148-50-52-54 West 48th street, to compel her to carry out an agreement to lease the four lots to them for a period of 63 years.

The managers on the signing of the original agreement had filed plans to build a theatre on the location.

FIELDS SHOW AT GARRICK.

The Lew Fields musical production of "Step This Way," now at the Astor, New York, will move to the Garrick, Chicago, Aug. 21 or 28, the piece stopping its run on Broadway the week before.

Following a stay at the Chicago house, the show will go on a big city route, not extending west of Kansas City.

The former Charles Judels Italian role in the production is being temporarily played by Dick Temple, with Sam Dody rehearsing for the part.

"MADE IN PHILLY'S" RECORD.

Philadelphia, July 26.

The best week's box office receipts at Keith's theatre at any time in July during the past 14 years was the register of last week by "Made in Philly," the local revue production staged for the Keith house by Harry T. Jordan.

This is the fourth and last week of the revue. Principals and choristers in it are required for several vaudeville acts that they compose and left during the summer season to make up the Jordan hour show.

FOR HEAVEN'S SAKE!!!

Look at the top of page 28.
It's only a half page, but it sure carries some sweet language. Look now!!!

IN LONDON

London, July 15.

The daylight saving bill and seat tax have hit the kinema theatres, especially those of the poorer class, very hard. Before the war there were 5,500 picture houses of all types in the British Isles. Over 1,000 have since closed, mostly forever, as during the war many bigger theatres, some capable of seating 3,000, have joined in the competition. The growth of what are called feature and exclusive films, which can only be shown with financial success in large theatres, has had a share in shutting up the cheaper houses. The big theatres can give cheap seats and show much better programs. The seat tax means that those who formerly paid a penny and two pence for their seats now pay fifty per cent. more. An agitation has been raised to induce the Home Secretary to remit the tax on the cheaper seats, but Mr. Samuel holds out no hope that Parliament will amend the Act.

Over four years ago, an unknown author, Miss K. G. Sowerby, achieved sudden fame with a serious play entitled "Rutherford & Son," produced at the Little Theatre. Since then little has come from her pen or from her husband's, Captain John Kendall ("Dumdum" of Punch). Sir George Alexander now announces his autumn production at the St. James' will be by Miss Sowerby. It is a comedy in which he will appear, supported by Mary Glynn as leading lady.

Gerald du Maurier, in conjunction with Frank Curzon, will produce in the autumn at Wyndham's, a play by Dion Clayton Calthrop, entitled (at present) "Buy a Dream." Curzon intends on his own account to produce a play by Cyril Halward called "The Sister-in-Law."

Oscar Asche and Lily Brayton will produce at His Majesty's, in September, a Chinese drama entitled "Chow Chin Chow," written by himself.

Madge Lessing was recently fined \$10 for riding a horse in Rotten Row in a manner dangerous to the public.

IN PARIS.

Paris, July 10.

Maurice Vinot, a young actor of the Odeon theatre, Paris, before the war, was killed in an aeroplane accident while making a trial flight.

The Olympia will close July 15 for about a month, for repairs. The stage will be enlarged.

The Circus Medrano has closed for the season. The Scala, Cigale, Eldorado, Nouveau Cirque and Alhambra remain open. The latter house may run into August this year, the first time since it has been controlled by the V. T. C. C.

The building of the vaudeville theatre in the Rue Mogador, to be controlled by Walter de Frece and Alfred Butt, is going ahead, it being the intention of the promoters to open as soon as the war is terminated. E. H. Neighbour is on the ground frequently watching the rapid progress and stimulating the contractors. It will be the finest music hall on the continent.

A season of operetta is being presented by M. Combes at the Empire (Etoile Palace). The Ba-Ta-Clan and Eldorado, local concert halls, are likewise giving this class of entertainment.

A decree closing saloons throughout France, excepting Paris, at 10 p. m. has passed. For the capital the time is 10:30. The internal tax on alcohol is also to be raised. Rough on the bars!

The municipal council has granted a new concession of the theatrical advertising columns which grace the streets of Paris to Gemier (director of the Antoine theatre), Charles Debray (of Nouveau Cirque) and Duplay (of the Cluny theatre), as representing the theatre directors' syndicates. These ugly structures were formerly controlled under a charter from the city by a firm of printers. The concession expired and the managers will now do their own advertising. But the "Coffonne Moris," as they are called, are somewhat of an eyesore to visitors, although similar advertising boards are to be found in Madrid, Brussels and other large continental cities. They carry only amusement announcements.

Marthe Regnier, the French actress, recently married a South American diplomat.

Turco, a reporter on a local music hall publication, and well known to small time acts frequenting the Globe cafe, died in Paris last week.



FRANK VAN HOVEN

"THE TERRIBLE NUT," still in London, entertaining Royalty.

The income tax doesn't bother Van Hoven. He parts with his share without a murmur and says he's willing to do his part toward supporting the nation.

SHOWS IN PARIS.

Paris, July 10.

"Hotel de Libre Echange" (Renaissance); "La Charette Anglaise" (Gymnase); "Le Veilleur de Nuit" (Palais Royal); "Vierge de Lutece" (Moncey); "Loute" (Athenes); "Le Chemineau" (Ambigu); "La Mascotte" (Apollo); "Chateau de la mort lente," etc. (Grand Guignol); revues at Theatre des Varieties, Marigny, Scala, Folies Bergere, Ambassadeurs, Gaité Rochecouart, Mayol, Cigale; vaudeville at Alhambra, Nouveau Cirque; pictures at Theatre du Vaudeville, Folies Dramatique, Gaiumont Palace (Hippodrome), Casino de Paris, Cirque d'Hiver; operetta at Empire (Etoile Palace), Ba-Ta-Clan, Eldorado.

Repertoire at Comedie Française and Opera Comique.

REPAIRING REVUES.

London, July 26.

Alfred Butt and Oswald Stoll are overhauling their recent revue productions at the Empire and London opera house, respectively, supplying new comedy and reconstructing the scenes.

Albert de Courville has greatly improved "Razzle-Dazzle" at the Drury Lane and has whipped it into a financial success.

STOLL-BARD CONTRACT.

London, July 26.

Oswald Stoll has engaged Wilkie Bard for two years commencing next October, to appear in revues.

LAUDER'S REVUE SALARY.

London, July 26.

Harry Lauder has been engaged for a revue opening around Christmas, at a salary of \$2,500 a week and a percentage.

The music for the production is being written by Herman Darewski.

NEW VERSION OF "8:30."

London, July 26.

Charles B. Cochran presented a second edition of "Half Past Eight" at the Comedy July 20, introducing Mabel Russell, who scored heavily with new songs and scenes.

Business is good there.

HAWTREY'S HOLIDAY.

London, July 26.

Charles Hawtreay, appearing at the Playhouse in "Please Help Emily," has gone for a holiday and his part is being temporarily played by Marsh Allen.

MURIEL WINDOW'S SUCCESS.

London, July 26.

Muriel Window's debut as a single act at the Victoria Palace resulted in her scoring a success.

Royce of Daly's Called Over Here.

London, July 26.

Stage director Royce, late of Daly's, will go to New York for the American production of "Betty."

Dorothy Waring in "Joyland."

London, July 26.

Dorothy Waring has replaced Madge Lessing in the Hippodrome show, "Joyland."

WAITING FOR CARROLL'S WORK.

The music trades and song writers of New York are rather impatiently awaiting the arrival of the first Oliver Morosco musical comedy, "So Long, Letty," that had its words and music written by Earl Carroll. That show is due at the Shubert, New York, October 8. It had a long run at the Olympic, Chicago, last season, after a successful stay on the Coast, where Mr. Morosco produced it.

Another Morosco-Carroll show, "Canary Cottage," now in San Francisco, after opening at Los Angeles, will play Chicago, about the end of September, probably at the Garrick there. It has been very favorably received on the Coast. After the Chicago engagement "Canary Cottage" is also due for a Broadway run.

Mr. Carroll, who is comparatively a newcomer in the New York music field, is one of three well known American writers who compose the music as well as write the lyrics of songs. The other two are Geo. M. Cohan and Irving Berlin.

Chicago, July 26.

"So Long Letty" is closing its long Chicago engagement at the Olympic Saturday. The company will be taken intact to New York.

BUTT TO DO TWO FARCES.

London, July 26.

Alfred Butt has arranged with H. H. Frazee for the production in London of two farces, "A Pair of Sixes" and "A Full House."

They are to be staged some time in December.

Edgar MacGregor, who originally directed the plays in America, is to come over to mount the productions.

NATURAL WOODEN LEG.

Billy Gibson, probably the only vaudevillian who dances with the aid of an artificial leg (his own invention), has received an offer from the French government for his patent on a papier-mache limb.

The artificial member is being manufactured by a Philadelphia firm from which Gibson receives a royalty. The leg has every joint of a natural one and weighs less than three pounds.

VAN HOVEN IN TWO HALLS.

London, July 26.

Van Hoven has returned to London to play and is this week appearing at the Coliseum and the Palace (Hammersmith).

DUPREZ PLAYING.

London, July 26.

Fred Duprez is appearing at the Palladium and opens with "Mr. Manhattan" at Blackpool Aug. 7, to play the title role.

SPECS STUNG.

London, July 26.

Encouraged by the success of the Alhambra, the London Opera House made an extensive deal with the Libraries (ticket agencies) before the revue opened, with the result the ticket men burnt their fingers badly.

\$2,500 FREE CABARET SHOW POSSIBILITY THIS WINTER

One Producer Offering to Play Free Revue in Restaurant on Percentage of Gross Receipts, Based on Increase of Business. Castles-in-Air Preparing to Give Performance Containing 24 Girls, 10 Principals and Specialties.

Castles-in-the-Air, above the 44th Street theatre, will reopen about Sept. 15, under the management of Clifford C. Fischer, who also has Montmartre in the Winter Garden building. The Castles place will start off with a revue containing 24 chorus girls, 10 principals and specialties. It may be staged by Theodor Kosloff, if Kosloff returns from his western vaudeville tour in time to do so.

Eighteen thousand dollars has been ordered spent for the mountings of the one-show nightly that will probably run an hour and a half. The Castles place before has charged an admission of one dollar. What the tax, if any, is to be this next season hasn't been decided. It may compete on an admission scale with Ziegfeld's "Midnight Frolic" on the Amsterdam Roof that gets \$2 at the gate. There is a bare possibility the Castles management may decide to "give the show away" (no admission).

A large free revue production for the coming season has also been proposed by Percy Elkeles, the original cabaret show producer in this line of attractions. Hitherto Mr. Elkeles has held down his restaurant floor shows to 10 girls and three or four principals. He has an elaborate plan in mind for an extensive free revue. As Mr. Elkeles has been noticeably successful with his free revues [one of which, at Maxim's, has been running with out change for over 40 weeks], the Elkeles proposal is being seriously considered by several Broadway restaurant or hotel managements.

If New York sees a free girly show the coming season that will cost in salary list over \$2,500 a week, it is apt to make the musical show producers for the legitimate stage ponder somewhat. One of the biggest musical comedy hits in New York this season did not pay over \$2,200 a week for salaries, including the executive staff.

Elkeles is reported so positive of the chance for success with the large production, he has offered to play the free revue on percentage of the restaurant's gross receipts, based on the increase of business of the restaurant.

The gradual improvement in the free revues last winter, reaching a point where restaurants paid as high as \$250 weekly for a pair (team) of revue principals, and in single instances, from \$400 to \$600 a week for an act, brought with it the idea of a pretentious show for nothing, the latter being possible in its scheme through the local court decision recently that no theatrical license with its burdensome building re-

quirements can be demanded from a place giving a theatrical performance, when no admission is charged to see it.

ACT LOST.

Up to Wednesday the vaudeville act of George Bancroft and Octavia Broske had been lost, without a word of information regarding the couple since they left the Emery theatre, Providence, R. I., Sunday, by auto, ostensibly to report at Loew's American theatre, New York, Monday morning for rehearsal, where they were billed for the first half of this week.

Tuesday the Loew booking office, after making diligent inquiry and failing to secure any inkling of the couple's whereabouts, was informed by Miss Broske's mother she had not slept since Sunday awaiting word from her daughter.

The Loew booking office surmised an auto accident had temporarily delayed the couple, leaving them perhaps in some neighborhood where communication with New York was not convenient, but after Tuesday passed and nothing was heard, the matter assumed serious proportions.

The act started on the Loew Circuit July 10. It had previously appeared on the big time. Monday afternoon at the American, after waiting until the matinee performance was over in the hope the turn would appear, Jake Lubin (Joe Schenck's booking assistant), put on the Moratti Operatic Quintet for the evening show to fill in the vacancy.

Late Wednesday afternoon the Loew booking office was communicated with by Mr. Bancroft, who informed it a rear axle on his car had broken at Foster Centre, R. I., a place 15 miles from nowhere, without any means of communication at hand. It took a long while to locate a farmer with a horse which could tow the car to the nearest garage. Mr. Bancroft expected to reach New York Thursday in time for the act to open that day at the Bijou, Brooklyn.

CHICAGO'S "ROUND UP."

Chicago, July 26. This city will have a "Round Up" Aug. 19-27, at the Old Cubs' Baseball Park. Melville B. Raymond is behind it and has the backing of many of Chicago's best known citizens.

Among the many western ranch boys who will take part are several that will come here from "The Stampede," to be held in New York earlier in the month.

About one of the best known ropers who will compete with Be-Ho-Gray, who has been appearing in vaudeville all winter.

HIP'S PRINCIPALS REPORT.

Claudius and Scarlet have been engaged for the Hippodrome to teach banjo playing to the chorus and to also appear in the show leading several of the big banjo numbers which are to be played by an ensemble of 60 girls.

The first squad of principals for the new Hippodrome show reported for rehearsal Monday. They were Pavlowa, who returned from the Pacific Coast, Charles Ahearn and Lonard Jackman (otherwise known as "Solomon, The Great," doing an educated chimpanzee impersonation).

The new Hippodrome production also has Volant, "The Flying Piano." The act was booked by Joe Shea.

The big feature in an animal way will be George Marck's lions, which arrived a few days ago from Europe. They have been working out on the Hip stage since.

STUART-DE SOUSA TURN.

Chicago, July 26.

An event in local vaudeville history will be the premiere performances in vaudeville here next week at the Majestic of a new variety formation, May De Sousa and Leslie Stuart, who have an act of their own. The couple were booked for the engagement by H. B. Marinelli.

Miss De Sousa has attained prominence on both sides of the water and more latterly known over here as connected with "The Marriage Market."

Mr. Stuart is an English composer of successes almost as well known to millions as was his famous "Florodora."

NEW YORK QUARANTINED.

Through the raging epidemic of infantile paralysis in New York, this city is virtually quarantined from all points of the compass leading away from it.

Locally the suburban towns have placed health officers on the highways, and the officials do not permit children under 16 leaving New York to enter their towns. Search is made of all autos, and in some cases the cars are minutely examined.

Further away New York trains are inspected to see they are not carrying children under the prescribed age.

Meanwhile all theatres now open in Greater New York are feeling the effect of the disease.

The 101 Ranch wild west was reported Monday afternoon to have encountered trouble at Poughkeepsie that morning, where the authorities at first refused to allow the show to unload, through it having played around the upper end of New York late last week.

The epidemic may have a serious effect upon "The Stampede" to be held at Sheepshead Bay commencing Aug. 5. It is to give but daylight exhibitions and has been arranged at a large expense. Guy Weadick, who is promoting the stampede (a wild western array of field sports) has a reputation in the far west for handling exhibits of this sort. He has put over successful affairs of the kind on the coast and his eastern venture promised big until the infantile panic threatened it.

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

DALY'S DRAWING POWER.

While Arnold Daly has no further vaudeville engagement beyond the Palace New York stay of this week, Mr. Daly, through his booking representative, H. B. Marinelli, has offered to accept a next season's route from the United Booking Offices for the S. Jay Kaufman sketch, "Kisses," Mr. Daly is now playing as a variety turn.

The readvent of Arnold Daly into vaudeville carried more than casual interest through Daly having attained quite some prominence in moving picture serials since last playing the twice-daily. The perplexing unsolved problem whether a picture star who was a star before showing on the screen increases a box office draught by the country-wide publicity secured in film may be given a more certain angle if Mr. Daly continues to play the sketch.

At the Palace Monday, a humid day and uninviting for theatregoing, the Palace played to two big houses that could only be credited to the headliner, since no other feature approaching equal importance was on the program. Yet Arnold Daly has always had a vogue along Broadway, sufficient under any circumstances to show substantial strength on opening performances.

The test of added popularity with a film star in vaudeville could be more carefully computed in towns like Buffalo or Pittsburgh, rather than in the largest cities. It has been often claimed the picture public are content to see their favorites in shadow only, without expressing any keen desire to watch them in the flesh at an enlarged admission scale. There have been single instances of this, and especially in vaudeville have film players of quite some repute been used or found their speaking stage use in small time theatres, apparently appealing more to the easy sentiment of the customary picture house audience that liked their "hero" or "heroine" whenever and wherever seen.

Mr. Daly is reported asking \$1,500 weekly for himself, company and sketch in vaudeville. It is said the last time Daly played the varieties he received \$1,000 a week.

6 AMERICAN DANCERS REDUCED.

The Six American Dancers passed out of existence as a vaudeville specialty this week with the reorganization of the act. Next month four of the original six will introduce a new turn which will carry a theme and constructed story in addition to the dancing of the individuals. The four-act will include the Lovenberg Sisters and Simon and Thomas Neary.

The Six American Dancers were brought together several years ago by Manager Lovenberg of Keith's theatre, Providence. The act assumed a front rank in vaudeville at once. Aside from the Four Fords, it was the best-known dancing act in vaudeville.

Texas Guinan and Billy Gibson Act.

Texas Guinan will appear at the Fifth Avenue theatre in an act with Billy Gibson. The turn is consisted of songs, dances and talk with a Dodge car introduced at the finale for a business "bit."

WHITE RATS' REPRESENTATIVE DECLARES OKLA. CITY "UNFAIR"

Union Stage Hands, Musicians, Operators and Rats "Walk Out" of All Houses Excepting Metropolitan Opera House Now Being Operated by Rats. Interstate Circuit Sends Show to Lyric. Non-Union Turns Termed "Strike Breakers."

Chicago, July 26.

An "unfair" order was placed by Francis J. Gilmore, traveling representative of the White Rats Actors' Union, now at St. Louis, against all theatres in Oklahoma City late last week, excepting the Metropolitan opera house there.

All union stage hands, musicians, operators and White Rats "walked out" of the Liberty, Unique and Lyric theatres.

Saturday the Lyric was running with non-union forces, including a few acts, not White Rats, that gave the Saturday performances.

Ray Whitfield, the Chicago booking agent for the Interstate Circuit, sent the following acts to the Lyric Sunday: Oaks and Dolores, Lamont, Dr. Joy's Sanitarium, Billy Broad, Alfretta Sisters.

The Liberty, Oklahoma City, is dark. Booker Bentley of that house is now in Chicago. The Unique is a picture house.

The combined unions of Oklahoma City rented the Metropolitan opera house, giving a show there of Rats acts Saturday night, and the Rats state they will continue to operate it as long as the other local theatres remain "unfair."

Instructions have been issued by Gilmore from St. Louis, that all acts playing any house in Oklahoma City excepting the Met. will hereafter be recognized as strike breakers. The local Chicago office of the Rats is awaiting a detailed report from the Rats' deputy organizer for Oklahoma.

JOE WOOD'S SIDE.

Saying there are always a couple of sides to a story, and that the sharpest edge lies with him, Joe Wood wants recorded his version of the closing of his "Junior Review" act, just before it was to have appeared at McVicker's, Chicago.

Mr. Wood said he gave the people in the act a contract for a year, calling for 40 weeks' work within that period. Up to the time of closing, said Mr. Wood, the act had played 70 weeks.

Although holding contracts from the members expiring Aug. 31, next, Mr. Wood alleges they "walked out" on him, after he had explained that in order to bring the troupe back to New York on a playing route he had accepted McVicker's, also three other weeks on the Loew time, at about one-half of the regular salary for the turn. Mr. Wood said he did this to have the act play two weeks in New York at full salary (Kahn houses), when the new season would have opened and he could continue the turn without interruption.

Letters were written to the principals

explaining this phase of the situation and saying if they would agree to a temporary reduction in salary the act could work. The biggest cut in salary proposed by Mr. Wood was to the manager of the turn who accepted it. Chorus girls at \$20 were cut to \$15 and accepted for the three or four weeks, but the male principals, about five in all, declined to cut. Mr. Wood said the act's members held a meeting with the representatives of the White Rats in Chicago and decided they would take the act out on the commonwealth plan. After they had so decided, they informed Mr. Wood, who said he had no objection, provided his company manager travelled along to look after his property. This the principals would not agree to, and Wood said that rather than play the turn without his personal representative on the ground he closed it.

Wood denies the act was closed without notice and displays letters dated July 11 written to the act's members informing them of the circumstances to evidence they had sufficient notice. Wood paid the transportation of the chorus girls back to New York and said the principals remained in Chicago seeking engagements there, he also claiming that under the contract provision of 40 weeks out of 52 the act could have been laid off anywhere for a time within the contract's provisions, without any liability to him.

Mr. Wood charges unfair treatment of him by the artists involved, and a misstatement of facts. Wood was particularly incensed at a letter written him from the White Rats office in New York charging him with "double crossing" and owing the members money, in connection with the "Junior Review."

ASSN'S. LONG ROUTES.

Chicago, July 26.

For the first time in two years the Western Vaudeville Managers' Association is making out long routes for acts. The routing has been going on strenuously. A number of acts have already been penciled in to play from 30 to 40 weeks.

GORDON & LORD CHANGE.

Boston, July 26.

There is reported to have been a recent change in the directorate of the Gordon & Lord circuit, whereby Arthur E. Lord is to retire, Nathan H. Gordon practically taking over the business.

The concern has several vaudeville theatres in New England. The split is said to have been reached through recent troubles in the firm's house at Gloucester, Mass.

MORRIS ACTS OPEN AT PARK.

Vaudeville acts, or most of them, booked by William Morris-Jack Goldberg office for next season will open at the Park theatre on Columbus Circle. That house is receiving the especial attention of Mr. Goldberg in the bookings.

This much information was forthcoming from the Morris office this week, when it was asked whether there would be any "under cover" bookings by agents other than those who may be recognized as "Morris agents." The reply was to the above effect, with the addition that under those circumstances there could hardly be any bookings in any but the regular way.

John Cort reached New York last Friday. He is an associate of William Morris in the Morris vaudeville plans for next season. Another associate, Oliver Morosco, will reach New York Aug. 1.

The indications to date are that the Morris time will be entirely composed of road shows, each headed by a star. It is said Morris offered Eddie Foy a "blanket" contract for 35 weeks next season, but Foy is reported having closed negotiations with the Dillingham-Ziegfeld combination to appear at the Century. Mr. Foy is also reported to have communicated with the United Booking Offices, which had given him 47 weeks next season at \$1,500 and \$1,250 weekly, before he accepted the Century's offer.

INTERSTATE OPENINGS.

The opening dates of the new season for the Interstate Circuit vaudeville theatres in the south have been made.

Those booked from the New York headquarters by Celia Bloom are set as follows: August 13, Ft. Worth and Dallas; August 20, Houston; August 27, Galveston; August 28, Little Rock; August 30, San Antonio. Oklahoma City (Majestic) will be played for two days, and Wichita Falls (Tex.) one day on the way to Ft. Worth, breaking that jump. Another broken jump will be between San Antonio and Little Rock, at Austin, Texas (opening August 4), when the length of the stay will be two days.

The Chicago office of the Interstate, presided over by Ray Whitfield in the Western Vaudeville Managers' Association out there, will book five acts on a split week in about all of the larger Interstate cities.

Karl Hoblitzelle, the general manager of the Interstate, who is now in California, is expected to return east the end of August.

LEASE OF FRANCAIS.

Montreal, July 26.

The Canadian United Theatres, Limited, Co. has taken a lease on the Theatre Francais and will install a popular priced vaudeville policy at the house beginning Aug. 21. The shows will be booked through the United Booking Office.

This is the company that controls the Orpheum, Gaiety and which is to build the new Orpheum.

The present Orpheum will remain the big-time house for the coming season and will open on the same date as the Francais.

ATLANTA OPPOSITION.

Atlanta, July 26.

The Piedmont theatre opened with vaudeville (six acts) and a picture ("Gloria's Romance") Monday. The house is booked by the Associated Booking Office of Chicago (through Johnny Nash of that agency).

The Piedmont is managed by Frank Rogers and Ted Hard. It is looked upon as opposition to the Forsythe, the established vaudeville house of this city, booked through the United Booking Offices of New York.

The first bill at the Piedmont (with the picture the feature) has Kenny and La France, Geo. Morgan, Will Armstrong and Co., The De Bars and Orphens (Orpheus?) Comedy Co., with one act failing to appear (though billed, with the reason given as illness).

The house had a good attendance at its start. It is intended to pursue the present policy throughout next season.

AVE. B BACK TO VAUDEVILLE.

It is the intention of the Loew Circuit to again play vaudeville the coming season in its Avenue B theatre, that is not so far removed from Loew's Delancey Street.

The Avenue B will probably play five acts to a split week bill, with feature pictures as an additional attraction, the house having had pictures as its successful policy for some time back, though it originally opened as a pop vaudeville theatre. The Delancey Street plays straight vaudeville with minor films, using about eight acts to a bill.

Wilkes-Barre, Pa., July 26.

The Nesbitt, which tried Loew vaudeville as a summer attraction for a couple of weeks, has closed its season during the hot weather. No announcement has been made regarding the fall policy of the house.

SUBURBAN STRIKE HURTS.

Yonkers, N. Y., July 26.

The street car strike, starting here Monday and taking in Mt. Vernon, also New Rochelle, immediately was felt by the theatres of these towns.

The principal houses now open here are Proctor's and the Orpheum, both playing vaudeville. Mt. Vernon also has a Proctor's.

Monday Proctor's, Yonkers, probably dropped off about \$350 below its normal Monday (full day) receipts. The house had an all-girl bill (headlined by Josie Heather) and this pulled the business up considerably under the conditions.

The strike may go on for a month, perhaps, according to the theatrical managers, or be terminated at any time.

Keith's Portland Manager Resigns.

Portland, Me., July 26.

Harry A. Smith, manager of the local Keith theatre, has resigned, to take effect Aug. 5. He will return to his home in Cleveland.

No successor has been announced.

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

NATIONAL VAUDEVILLE ARTISTS' NEW ORGANIZATION FEATURES

Creating Insurance for Members and Pension Fund When Over 65 Years of Age. Women Given All Privileges of Membership, Including Full Use of Clubrooms. Many Committees Interlocking Ensuring Action. Permanent Officers Elected.

New features in theatre players' organizations are incorporated in the announcement made this week by the press committee of the National Vaudeville Artists, when giving out the list of permanent officers and committees elected for that recently-formed society that now claims a membership of over 2,000 members. The list of officers and members of committees appears elsewhere in this issue of VARIETY, in an advertisement published by the N. V. A.

The outstanding feature of the new organization is its announced intention to protect all members against death by an insurance of \$1,000, to be placed with one of the straight line insurance companies under a blanket agreement. The club is to pay the premiums from its surplus. The granting of a pension to player-members who reach the age of 65 and wish to avail themselves of it, is another departure.

A surplus fund is to be created through all vaudeville theatres represented by managements or circuits in the vaudeville Managers' Protective Association, giving one performance yearly, on the same day, for the benefit of the N. V. A. This is to be made an annual event through the understanding reached between the N. V. A. and the V. M. P. A. by which the managers' organization approved of the new artists' society. In addition to the annual benefit, there will be special benefits given by the theatre owners for the new club. The first of these will shortly occur, from the present plans, at either the Palace or American, New York City.

The government of the N. V. A. will be through interlocking committees, organized upon the plan of Congress. While the board of directors will be the supervising body, the subsidiary committees under the by-laws have the privilege of forcing the board of directors into action on any matter coming before it that mutually concerns the two boards, while the board of directors can also oblige a subsidiary board to act, if that should become necessary. In the compilation of the various boards, it is said members from the general membership were chosen at random in order that all classes in the full membership should have representation. The Advisory Board is the second important body of the directorate and will be called upon as its title implies.

The N. V. A. has elected to have only playing members of the variety

profession in its ranks. Managers, agents, those allied with the theatrical profession and lay people are barred from membership. All members will be active and the "variety profession" as the N. V. A. sees it, includes vaudeville, circuses and burlesque.

Women members are given full privileges of membership, use of club rooms, voting and so on. In the quarters taken as club rooms on the second, third and fourth floors of the American Theatre building, at Eighth avenue and Forty-second street, reception rooms will be set apart for the women members, where they may make appointments, meet or otherwise use the special space with privacy provided. The American theatre building rooms were secured by the N. V. A., the announcement says, after quarters on West Forty-fifth street had been tentatively agreed upon, but not closed for, through the real estate agents attempting to take advantage of the premature publication of the society's plans.

It is said the N. V. A., acting in concert with the Managers' organization, may develop a sick benefit fund for its members within a short time.

The president of the N. V. A. is Willard Mack, a noted author-actor, who has appeared on the variety stage off and on, besides having written material for it. The treasurer is May Irwin, who as a member of the Irwin Sisters was a famous vaudevillian before graduating into the starring ranks of musical comedy. Miss Irwin, from her summer home at the Thousand Islands, wired the N. V. A. upon notification of her election, "Accept the position and feel complimented at honor conferred."

It is understood Frank Fogarty, who was asked to consider the presidency of the N. V. A., imposed a condition of his acceptance that the contract form drawn by the society and which was O. K'd by the V. M. P. A., be put into general circulation among the V. M. P. Circuits, for all acts engaged. This the managers refused to accede to, stating they would only issue the N. V. A. form to its members. Mr. Fogarty has engaged with Charles Dillingham for next season and will be a member of the new production at the Hippodrome.

BERLIN'S "FOLLIES" HIT.

Tuesday night Bernard Granville in "The Follies" at the Amsterdam used one of Irving Berlin's latest songs, "Florida Among the Pines." The number went on well toward 11 and scored tremendously.

The song is restricted to "The Follies."

MOSS' FLATBUSH.

The Flatbush theatre, Brooklyn, was taken under lease Monday by B. S. Moss and will be added to the Moss vaudeville circuit, playing the customary style of split week vaudeville given by that chain.

The Flatbush was built about two years ago, by a corporation mostly composed of local men. It has played vaudeville, variously booked through the United Booking Offices and Loew offices; also pictures.

Moss will open it Sept. 2.

NEW ACTS.

Cross and Josephine have been unable to come to terms with F. Ray Comstock, who planned to star them in a new show this season. The team is preparing a new act and will open in Atlantic City Aug. 21.

Arthur Albro with a company of four opened out of town Monday in "Caught In the Act." With Albro are Gaston Mervale, Reta Zalmani and G. Lawrence.

Phyllis Neilson Terry, in Shakespearean scenes, opening Majestic, Chicago, Aug. 21. Frances Pritchard, dances, with orchestra, Palace, New York, Aug. 7 (M. S. Bentham).

Al Fields in a new act, as yet unnamed. The "Ansom Cab" will be shelved.

Flo Bert, single; Steve O'Rourke and Jimmy Gilday; Kirby and Rome (Bart McHugh).

Francis Bryan and Margaret Carmen, late of "Princess Pat." (H. B. Marinelli).

George Auger, tallest man in the world, in musical comedy turn, "Giant Fear." Three men and seven women. "The Boogy Man," a sketch by Eleanor Gates (Lewis & Gordon).

"An Ace in a Hole," B. D. Berg's new act, goes in rehearsal next week.

Johnny Cantwell and Reta Walker, "Get the Fly Stuff."

Jack Ryan (formerly Ryan and Tierney), single.

Grace Foster and Gladys Sears.

Annie Morris and Rose Miller.

Billy and Marie Hart have reunited.

MARYON VADIE.

The cover page this week has on it Mlle. Maryon Vadie, the accomplished danseuse, who is rapidly becoming the idol of the American theatregoing public, and as a dancer bids fair to rank with the most famous of European artists.

No less a critic than Archie Bell writes: "As to toe dancing, Mlle. Vadie is comparable only with Genée. In sheer artistry Vadie excels."

Amy Leslie, the celebrated Chicago writer, raves over Vadie's superb poise and intelligence, grace, abandon and expression, while O. L. Hall said: "Nothing I have ever encountered in a theatre has had more of beauty in it," and Percy Hammond called her dance "a little masterpiece of rhythmic movement."

Maryon Vadie has declined a number of tempting offers to appear abroad because she desires to aid the development of dancing in America and to prove that America can produce as great, if not greater, dancers than Europe.

OBJECTED TO POSTPONEMENT.

Chicago, July 26.

Through a misunderstanding the Wills Gilbert Co., due to open on the Pantages Circuit next week, had its time set back, whereupon the turn placed the matter in the hands of the White Rats. It was amicably adjusted and the turn opens on the time August 7, instead.

It has been customary for the local Pantages agency to set back time on acts engaged to play the circuit, the privilege working both ways when J. C. Matthews supervised the Pantages bookings. As far as known, though this is the first case of an organization taking up a matter of postponed booking.

IN AND OUT.

Enda Wallace Hopper was missing for two days last week from the cast of "The Flivver" at the Palace. Wednesday evening, just after leaving the theatre, she was attacked by a woman, who stabbed the actress twice with a hat pin. The assailant escaped.

Illness prevented Al. B. White from opening Monday at the De Kalb, Brooklyn. Nellie Monahan was substituted.

The White Sisters did not open at the Bijou, Brooklyn, Monday. Root and White took the place.

Illness prevented Mlle. Maryon Vadie from opening for her Pittsburgh-Johnstown engagement this week. Dorothy Arthur (Mrs. Edward A. Weil) replaced her.

Merian's Dogs opened Monday afternoon at Poli's, Bridgeport, Conn., after a rush call that same morning for the act.

The engagement of Aveling and Lloyd at the Palace this week brought forth a double announcement in the form of a marriage and a divorce action, "Chappie" Aveling acting as principal in the former ceremony, while his pal and partner, Al Lloyd, made a bid for legal attention through filing a suit for divorce from his wife, Mrs. Al Lloyd. Aveling and Miss Wallace were married Wednesday morning at the Little Church Around the Corner and at the precise moment of their extreme joy, Lloyd was in a Brooklyn court house craving for a divorce. Wednesday afternoon, with the marriage a practical fact, and the divorce started, both partners were accepting congratulations, among other things, (the latter almost costing them a matinee performance).

CABARET AFTER TANGUAY.

The Isleworth Hotel, Atlantic City, Wednesday wired Abe Feinberg, asking if Eva Tanguay could be secured as an attraction at its hotel.

Miss Tanguay once appeared for a week in the "Midnight Frolic" show of Flo Ziegfeld's on the Amsterdam Roof.

Erie, Pa., Playing Loew Shows.

Erie, Pa., July 26.

It's reported a booking arrangement may be effected between a local theatre and the Loew Circuit agency, through which this city will have Loew vaudeville on a week stand throughout next season.

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

ARTISTS' FORUM

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

Kansas City, Mo., July 22.
Editor **VARIETY**:

I wonder if you have any idea of the number of people not belonging to the profession who read **VARIETY**. I thought a letter from a rank outsider would perhaps be interesting, as indicating that **VARIETY** is very readable and surely worth the price to a traveling salesman in the dry goods line like myself.

I am routed from New York to Los Angeles and back. It takes a year to do the trip—a lonesome one at that. Can you then imagine with what pleasure I go to hear Frank Fogarty, even if I have already heard all his jokes often?

I never spoke to Lillian Russell in my life, and have no ambition to get acquainted, still I am always willing to pay 50 cents to see her.

What started me reading **VARIETY** I don't know, but I can tell you what holds me. I believe it is the intelligent and generally just criticisms of New Acts as they strike New York. I have seen some of these turns on their way in to the big city, and it is with great pleasure I read what your critics say about them as they try to "break in" Broadway. Your critics are very gentle, but it is proper to be kind once in a while.

Like myself, a vaudeville artist is trying to sell something, and I often fail to put my stuff "over." So I have sympathy enough for the newcomer.

To a certain extent he is no different from the average drummer, for we tell how Marshall Field or John Wanamaker "fell for our stuff."

Generally speaking, your paper gives me sufficient entertainment and enough information to intelligently hold a conversation on theatrical or moving picture subjects, if ever these matters are discussed in my presence, and to that extent I frankly admit that your journal is educational to me.

T. R. Murphy.

(Mr. Murphy's card enclosed states he represents the Reform Initial Co., 70 Fifth avenue, New York City.)

THREE FESTIVALS.

Three "Festival Vaudeville" bills have been arranged by Johnnie Collins in the United Booking Offices during the hot weather.

The first will be next week at Brighton Beach, when the Brighton theatre will play an unusually strong program. The following week, Ramona Park, Grand Rapids, will have a "Festival" with the number and quality of the customary program there increased. It will be Ramona's first "Festival."

Keith's, Atlantic City, will also shortly have a "Mid-Summer Festival

of Vaudeville." The season is in full swing at Atlantic City and the house, under Manager Anderson's direction, is doing regular business.

MARRIAGES.

Irving Hart, head usher of the Harlem opera house, to Mable Fisher, formerly the telephone operator at the theatre, July 24, in New York.

Lynd Newsum of the Park Theatre Opera Co., St. Louis, eloped last week to St. Cahres with Katherine Monaghan (dancing in the cabaret of the Belvidere Roof Garden, same city), where they married. Mrs. Newsum was formerly with the Park Opera Co.

Bernyce Morrison (last season with "Million Dollar Dolls") to Tommy Hayes (juvenile), July 12, at Indianapolis.

Lucille Becker at Elmira, N. Y., July 18, to John Leinung. The bride is a dancer with the Rorick Opera Co., now in Elmira. Her husband is a private secretary in the offices of J. P. Morgan & Co., New York.

BURLESQUE'S LINEUP.

The lineup of organized burlesque will find this coming season the Columbia Amusement Co. Circuit opening with 38 weeks, containing some split weeks, and three lay off periods of one week each.

The American Association Circuit will start with 34 weeks, two of which will be for the lay off spells.

Following the precedent of last year by the Columbia, the censoring of the shows will be done by house managers through their reports. When the house manager reports a burlesque attraction playing his theatre is not up to the standard set by the officials of the circuits, a special inspection by censors detailed from New York will be made of the performance, and its defects, whatever they may be, will be ordered repaired. If the faults are serious ones the show will be ordered off the wheel until it has been properly made over, and to prevent the closing of any theatres during that time, one of the shows then "laying off" will be impressed to fill in the time until the repairing attraction is either returned to the wheel or its substitute accepted.

This plan was first tried out last season, and pleased the burlesque executives to much better satisfaction than any censoring scheme previously tried.

GRAND, HARTFORD, OPENING.

Hartford, Conn., July 26.
Rumor had it the Grand would not open this season, but it is now reported it will open Aug. 14 with Max Spiegel's "Review."

Daniel D. Scullen is the new manager, succeeding Moe Messing.

WIFE LOVED CHORUS GIRL.

Chattanooga, Tenn., July 26.

Local papers were full of a rather unusual story last week anent the family row between George Slocum, comedian in the tabloid repertoire company which has been playing at the Majestic theatre here, and his wife, known to the stage as Dorothy Raymond. As a result of the row the couple have been barred from the Majestic, according to an edict issued by stage manager W. J. Patterson.

There is another woman in the case, but in this instance the usual order of the eternal triangle is reversed, for Slocum alleges that "Sadie," a member of the chorus, has alienated the affections of his wife. Sadie is a chorus girl with bobbed hair, who also does a clog dance specialty in the show.

Last Wednesday night Mrs. Slocum left the show and with the aid of a police patrol and a local lawyer's automobile made her escape from her husband, who the wife seemed to think was about to do "cave man stuff" because of the attachment existing between her and the chorus girl. The wife remained in hiding for several days despite the pleas of the husband for her to return to him.

BURLESQUE IN PHILLY.

Philadelphia, July 26.

There will be an ample supply of burlesque in this city this season, according to the plans of the Columbia Amusement Co. The People's theatre at Front and Cumberland streets has been added to the circuit and will pair off with the Casino, playing the Columbia shows, while the American shows will inhabit the Trocadero and Gayety.

The lease for the People's has been taken over by the Cumberland Amusement Co., and Frank Abbott has been sent over here as manager of the house. The season will open Aug. 21 with the Rose Sydel show. The routing sends it to this city from Hoboken and it goes from here to the Palace, Baltimore, so that no show will play the two local houses in succession.

Mr. Abbott has been here for the past ten days, billing the house in lavish style and getting some publicity in the papers for the opening. He reports several thousand dollars have been spent in improving the theatre. The People's played pop vaudeville under the management of F. G. Nixon-Nirdlinger as its most recent policy, but has had a whack at most everything in the amusement line. It was formerly one of the best popular-price combination houses on the circuit and was one of the two theatres used by K. & E. for their Advanced Vaudeville experiment. Just at present the Kensington district is enjoying a wave of prosperity due to the mills running steadily as a result of the war,

Corse Payton and Sketch.

After a short season in stock in various sections of the east, Corse Payton will return to vaudeville next season for a short run with a dramatic sketch in which he will assume the principal responsibilities. The skit opens at Morrison's, Rockaway.

MOTOR TRUCK SHIPPED.

Edward F. Albee, treasurer of the Motor Truck Fund for the 71st Regiment, wrote Capt. Ray Hodgdon, of Co. A, that regiment, Tuesday, the truck had been shipped that day. It's a Jeffrey truck, purchased through Harry W. Smith, representing the auto company.

The truck cost \$1,300, a reduction having been secured by Mr. Smith of \$370 on the list price. In all \$1,696.50 was subscribed toward the fund. The surplus will be used to furnish the soldiers of Capt. Hodgdon's company with such material things as he suggests.

When the National Guard was ordered out for border duty, several of the boys attached to vaudeville left with their regiments. Many were with the 71st and Capt. Hodgdon's company held five or six. Ray Hodgdon, who is a favorite in the United Booking Offices, was signaled out for especial honor through the gift of a motor truck to his company. The promoters were Harry J. Fitzgerald, Eddie Keller and Max Hart. Mr. Albee consented to act as treasurer.

Katheryn Quinn, Mr. Keller's private secretary, took care of the details, and the amount necessary was subscribed in jig time.

Those subscribing to the fund were:

E. F. Albee	Mabelle Adams
United Booking Offices	Alf Wilton
A. Paul Keith	M. A.
J. J. Murdoch	Lewis and Gordon
Max Hart	Charles Wilshin
Bernard Granville	Morris and Fell
Al. Sutherland, Inc.	Joe. Sheehan
Arthur Klein	Maurice Goodman
E. S. Keller	Jack Kennedy
"Variety"	A. J. Hopkins
E. A. Woolf	Riggs and Witche
Stoker & Blerbower	S. K. Hodgdon
Margt. Wm. Cutty	Howard and Howard
Rose & Curtis	Belle Baker
Rapt & Golder	Frank Evans
A. Frankenthal	Toby Zara
Jack Flynn	Tilford
Sam Kenny	Lightners & Alexander
Jos. Kernan	Harry Weber
John Gorman	Harry Lee
Jack and Kit De Maco	Adolph Klauber
James Plunkett	Thos. Gray
Joseph Klaw	Bert Kalmar
Calis Bros.	Harry Fitzgerald
Jno. and Mae Burke	Treat Matthews
Gertrude Vanderbilt	I. R. Samuels
Brice and King	M. S. Benham
Wm. Le Haff	P. Sexon (7at Regt.)
Nellie Revell	J. J. Malone
John C. Peebles	

NO LICENSE FOR DALY'S.

It was reported Tuesday the License Commissioner had finally refused to issue a theatrical license for Daly's theatre, if a burlesque policy was to be followed in that house.

The refusal, it was said, would probably cause the present tenants of the property to vacate. Daly's played the independent burlesque shows last season, until the house was closed by the police for permitting indecent performances.

BIRTHS.

Mrs. William Williams (Williams and Williams), July 23, a son.

WINTER GARDEN ENGAGEMENTS.

Up to date there have been reported for the next Winter Garden production McIntyre and Heath, Marillyn Miller, White and Clayton and Walter C. Kelly. The Howard Brothers (Willie and Eugene) will also be with that show.

The Shuberts are said to be in search of a "big name" woman for the feminine department.

VARIETY

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The Palace, Manchester, N. H., closed July 22 for the summer.

Hermann and Shirley closed their season at the Palace, New York, last week, leaving on a vacation.

If Al Harris (Harris and Howe) will communicate with Al Harris, VARIETY's correspondent at Hartford, Conn. (P. O. Box 542), he will receive the bank-book he has been looking for. And they say actors don't have money!

"The Bride Shop" was listed in VARIETY's Bills Next Week for July 24, as at Keith's, Atlantic City. It should have read Tombes and Wentworth, instead. They are the principals of that vaudeville production, but are doing a two-act at the seashore this week.

Bertie Ford, the wire walker, who was one of the features with Ringling Bros.' Circus since it opened the season, quit the show Saturday in Grand Forks, N. D., and returned to Chicago Monday. Ford will return to vaudeville.

Franklyn Hanna, who was to have sailed Saturday on the St. Paul, as a member of the London "Potash & Perlmutter In Society," was compelled to withdraw at almost the eleventh hour, his wife fearing to let him take the journey at this time.

Although announced Edgar Dudley, formerly of Lorraine and Dudley, would come east next season to book acts under a Loew franchise, no such franchise has been issued, and Dudley in all probability will confine his efforts to the middle west.

E. W. Chipman, for many years manager of various burlesque shows for Hurtig & Seamon and Gus Hill, has been appointed manager of the Modern theater, Providence, R. I. The theater will play the attractions on the International Circuit.

"Chin Chin" will start on tour on Labor Day, opening its season at Syracuse. The show will remain out for a season of almost 40 weeks, that much time having already been booked for the show. The cast will remain practically the same as last season.

Mr. and Mrs. Harry A. Shea, who left New York to spend a short vacation, will remain away until August 3. They found Dick Kearney's home town in New Hampshire so inviting, the major part of the recreation spell has been spent there.

The entire house staff of the Astor theatre will be moved into the Candler. No provision for the staff of the latter theatre has been made, although it is reported Mique Cohen will be with the Shuberts, either going back to the Astor or the Shubert theatre.

The discharge from bankruptcy of Oscar Hammerstein is being opposed by Odette Le Fontenay Coudert in the United States District Court. In the specifications filed she alleges the famous operatic impresario and theatre builder is "under cover" with a bank roll.

A notice has been posted in the United Booking Office which conveys to all of the agents the fact that they are to be constantly on the job, and that either they or a representative must be within reach of the office Saturdays and Sundays from 11 A. M. until 4 P. M.

Sherlock Sisters, Ann Moore, and Nat Nazarro have been placed under contract to appear with Fred Irwin's Big Show (burlesque).

Pete Mack, who left his New York office two months ago on a business trip to Chicago, will return next Tuesday.

Al. H. Wilson, in a three-act drama entitled "My Killarney Rose," will open the season Labor Day at Reading, Pa. Among the members of the cast engaged by Sidney R. Ellis are Laura Lemmers, Rose Doyle, Matty Edwards, Dolly King, William Gill, Ed. Settle, Roy Williams, Jos. Errico and Charles Adams.

The Grand, Trenton, N. J., which has been playing the Columbia Amusement Co. attractions the last three days of the week, will this season be a four day stand, playing all attractions from Wednesday to Saturday, inclusive. The control of this theatre has passed from Max Spiegel to Ben A. Levine.

Jerome Patrick, leading man for Frances Starr, had a narrow escape from either death or serious injury Sunday morning, when his automobile in which he was driving from his summer farm to New York was smashed against a fence just this side of Stamford, Conn. A few seconds later another machine came along and was wrecked at the same spot.

Rich (Shorty) McAllister, Maude Heath, Nobles and White, Julia Edwards, Harry T. Shannon, Tillie Cox, and Dotson are the principals engaged for Arthur Pearson's "Step Lively Girls," to open in Cleveland Aug. 7 on the Columbia Wheel. Jack Muldoon, formerly treasurer of the Murray Hill theatre and late manager of the Yorkville, will manage the show.

Dick Richards, for several years a member of the F. B. Haviland Music Co. staff and a composer of several hits, is in destitute circumstances, having just recovered from a series of accidents and operations that rendered him unable to continue his work. Richards is badly in need and any of his friends wishing to aid can address him in care of Ted Barron, 145 West 45th street.

An auto touring record may have been established last week by E. M. Robinson and Harry Mundorf of the United Booking Offices. They left New York July 17, traveling continuously by day until July 23 (night) covering six states, going from New York to Deal Beach, to Delaware Water Gap, to Binghamton, Saratoga, Berkshires and back to New York, around 1,100 miles, without having tire or engine trouble of any sort on the trip.

Joseph Santley was discharged from the hospital Saturday after having undergone an operation for the removal of a wisdom tooth. He will rest for several weeks before beginning rehearsals with the Raymond Hitchcock show, "Betty," under the Charles Dillingham management. There is a possibility that he will play the role which he originated in "A Pair of Queens" for several weeks for H. H. Frazee in New York before beginning rehearsals with the "Betty" production.

George L. MacFarlane is in charge of the press department of the West Farms Exposition, which opens in the Bronx next summer. The proposition was promoted by H. L. McGarvie and is to be a permanent institution. Many of the exhibits from the San Francisco and San Diego expositions will be shown as well as exhibits from a number of foreign countries. The exposition will occupy 25 acres of property, leased from the Astor Estate for 21 years.

Morris Schlesinger will control two houses in Newark this season—the Orpheum and the Shubert. The latter will be renamed the Broad Street theatre and will play both K. & E. and Shubert attractions. An effort to effect combinations for this house has been made ever since the truce between the two big booking offices was formed for out-of-town shows. The bookings for the Orpheum have not yet been decided but it looks as if the International will grab the house as a link in the new circuit.

The daughter of Ruth Howell was badly scalded last week, while her mother was playing (Ruth Howell and Co.) at Keeney's, Newark. Through an order issued in New Jersey forbidding children from New York entering that state during the infantile paralysis epidemic, Miss Howell was obliged to leave her daughter at home with a maid. While preparing a bath for the youngster, the maid left the bathroom and in some way the child got under a stream of scalding hot water. The daughter was removed to the Polyclinic Hospital, where she is recovering.

"Tom Jones had one (?) " appeared last week in VARIETY, in Nieman and Kennedy's standing advertisement on the inside back cover. The advertisement sounded as though written by Mark Levy, the agent, who represents the act. What Tom Jones, who is a well-known manager and agent, had, brought forth many questions to Mr. Levy, following the publication of the ad, any number of Mr. Jones' friends wanting to know the secret, thinking Tom had been holding out on them. Mr. Levy said his 'phone got so busy he had to take a week-end away from the office, but he imparted the information desired to those who applied early.

Nick Norton, who is summering at Mt. Clemens, is having trouble of his own, according to a letter that has been received from him. Nick rented a cottage on an island in midstream when he got to the resort. The landlord sold the property and he had to move. "Back in the town, where I am now," he continues, "the temperature averages 90 daily and the ice supply has run out. The harvest was short last year because they were relying on a new artificial ice plant which has since broke down. There hasn't been any rain for six weeks and all the green is burnt off of the trees and the dust is awful. And besides all that the town is dry Sunday."

Mrs. Mark A. Luescher, who with her press agent husband conducts a 35-acre farm at Greens Farms, Conn., is managing a benefit show at Southport (the nearest village) for the volunteer firemen of that place, on Aug. 11. The bill includes Minerva Coverdale, Ernest Ball and Maude Lambert, Sophie Bernard, Dixie Gerard, Belle Story, Toto, Nat M. Wills, Lou Anger, Charles MacNaughton, John T. Murray, Skeets Gallagher and Irene Martin. The show will be given in the fire-house hall, which seats 500. Aside from the fancy prices of admission which the summer colony will pay, they will be attacked by pretty girls who will offer for sale autographed photos.

Laddie Cliff, an English boy who came over here several years ago and under the careful tutelage of his devoted mother developed into one of the younger stars of vaudeville, has informed friends he intends returning to England during August, to enlist in the army. Young Cliff was married over here some time ago. His wife will probably accompany him to the other side. Another Englishman thinking of returning home for service is Willie Poluski. Mr. Poluski has been obliged to remain on this side to look after the business affairs of his wife, Rosie Lloyd, who held American contracts. These have been fulfilled, and Miss Lloyd expects to sail for home in September, together with her sister, Alice, and the new Lloyd-McNaughton baby girl. Alice Lloyd leaves the hospital this week and will be at her farm in Southport, Conn., until sailing.

WITH THE PRESS AGENTS

"Seven Chances" will open at the Cohan Aug. 8. In the cast will be Frank Craven, Otto Kruger, Hayward Ginn, Charles Brokate, Rowland Lee, Harry Leighton, Allan Thomas, Carroll McComas, Anne Meredith, Marion Abbott, Helen MacKeller, Florence Deshone and Alice Carroll. "Seven Chances" was originally produced about two years ago by Geo. C. Tyler under the title of "Not for Sale," with Robert Lorraine and Emily Stevens in the principal roles, later it was taken to Boston under the title of "The Chad Snatcher." When Mr. Belasco first produced it the play was known as "The Lucky Fellow," and the title was again changed for the New York opening.

The Coney Island Mardi Gras will be held at the island from Sept. 11-16, inclusive, the affair being arranged under the supervision of the Coney Island Carnival Co. A new stunt in the form of a comic and grotesque division of the parade will be introduced with prizes offered for the most novel and extreme costumes. This division will be under the management of Edward Ehrman. Walter L. James is president of the company conducting the Mardi Gras.

"Seven Chances," a three-act piece staged by David Belasco, will open at the Cohan theatre Aug. 8. It is by Rol Cooper Megrue. The cast includes Frank Craven, Otto Kruger, Hayward Ginn, Charles Brokate, Rowland Lee, Harry Leighton, Allan Thomas, Misses Carroll McComas, Anne Meredith, Marion Abbott, Helen MacKeller, Florence Deshone, Alice Carroll, Lillian Spencer, Emily Callaway and Beverly West.

The quarantine against minors from New York City in most of the outlying towns has forced the cancellation of the trout route of "Jane Clegg." Charles Crumpton and Neville Westman are playing two of the roles in the piece, and as both are children the company found difficulty in entering quarantined towns. The piece has been brought to New York and will be held for the Broadway opening some time in September.

Ralph Bunker has been engaged for the leading role in "Two Junes," a farce with music by Norman Lee Swartout, which is to open out of town early in September and is scheduled for a Broadway showing about the 15th of the month. The piece is being produced by the Broadway Producing Company of Cleveland, of which Max Paetkenheim is the managing director, is putting the piece on.

William Elliott intends to do some producing on his own account during the coming season, and three plays, all comedies, written by Fred Jackson, will find their way to the stage under his management. They are called at present "Ba Ba Blacksheep," "Contrary Mary" and "Losing Eloise."

Arthur MacHugh, who has been with B. S. Moss for the last year, left last week and is now with Arthur C. Alston doing special work in behalf of "The Girl he Couldn't Buy," which is to be sent on tour over the International Circuit with Mabelle Estelle as the star.

Lee Kugel announces that he will star Emman Dunn in the coming production of the Rachel Crothers play, "Old Lady 31," which is to be replaced into rehearsal Aug. 7. After two weeks on the road the manager hopes to bring the production into New York.

"Maggie Flinn" and "An Irish Girl's Dream" are to be the two songs sung by Blanche Ring in "Broadway and Buttermilk." Earl Carroll wrote the former and the latter is by John J. O'Brien and Rennie Cormack.

A. H. Woods is to send a company abroad Aug. 29 to present "Potash and Perlmutter in Society" in London. Lee Kolmar, Gus Yorke and Alice Martin have been engaged for the company.

"For Value Received" will be produced in New York next month with Ethel Clifton, who wrote the piece, in the leading role. It was produced at the Alcazar, San Francisco, last month.

Florenz Ziefeld is to present his wife, Billie Burke, in a new play along about the first of the year, after she has fulfilled all of her film contracts.

Chas. F. McCarthy has been reengaged by James K. Hackert for "The Melody of Youth," which is to be open at the Hollis St. theatre, Boston, on Sept. 2.

"The Belle of Burmah" is an operetta Oreste Vesselli is to produce later this season. He composed the score to the book which was furnished by Norman Swartout.

"Sleepy Theodore," a farce with music, by Max Neuf, has been secured for production in this country by Edw. F. Rush. The piece scored a successful run of two years in Berlin.

William Faversham, Henrietta Grosman and Hilda Strong are to be in the all-star production of "Getting Married," which Mr. Faversham is to produce next season.

Arthur Hopkins has placed "The Happy Ending," a comedy of "here and hereafter," into rehearsal. The piece is scheduled to open at the Shubert Aug. 21.

Alice Hageman and Will Archib have been engaged by F. Ray Comstock for important roles in "Go To It," which is to be the opening attraction of the season at the Princess.

"Betty," with Raymond Hitchcock as the star, is to open at the Globe theatre.

Jack Lemingwell is now in Chicago attending to the advance for "Fair and Warmer" which is to open there shortly.

The afternoon of Tuesday, Aug. 8, has been designated as Actors' Fund Day at the Stampede, at the Sheephead Speedway.

Walter Jones has been engaged for the Willard Mack farce, "King, Queen, Jack," which A. H. Woods is to produce.

Ben Teal has been engaged by Frederic McKay to stage "Broadway and Buttermilk," to open at the Maxine Elliott Aug. 7.

Ann Murdock will open the season at the Lyceum Aug. 14 in "Please Help Emily."

"The Brazilian Honeymoon" is scheduled to open at the 44th Street Aug. 14.

FLAME'S BIG CAST.

Although Richard Walton Tully's new drama, "The Flame," the manuscript of which is reported to have consumed part of his time for the past three years, has been in rehearsal for ten days at the Astor, the show will not open until Sept. 4, the premiere taking place at the Lyric.

While the management is reticent as to details, it appears the piece will be highly spectacular. There are six heavy sets in the production.

A cast of over 30 has been engaged, headed by John Cope, William Courtleigh and Violet Heming. There are to be numerous supers. The arrangements call for the importing of a group of musicians.

The production will not be taken out of town for the polishing process, a new wrinkle in that line being tried. Previous to the opening Labor Day, three dress rehearsals will be given at the Lyric. These will not be for the press, the invited guests coming from widely scattered groups.

Others prominent in the cast are Peggy O'Neil, Preston Paton Gibbs, Richard Gordon, Albert Tavernier, Ann Warrington, George Le Soir, Byron Russell, Bill O'Day, Dean Raymond, Maud Cooling, Augustus Post, Helen Bell.

While the play goes to a Shubert house, the latter have no interest save the booking, Mr. Tully and his general manager, James G. Peede, alone being the backers.

The Tully office will also produce Guy Bates Post in a new drama by John Hunter Booth.

"The Settlement," by Edwin Bradford, is also scheduled for production before the year is out. "The Bird of Paradise" is due for an early opening, while "The Rose of the Rancho" is listed for a London engagement.

"Playing the Game" in Oct.

"Playing the Game," tried out by the Henry B. Harris Est. about a month ago, is slated for reproduction in October.

REPEAL OF THEATRE TAX?

The return to New York late last week of Marc Klaw, Jos. L. Rhinock and Ligon Johnston, who as a committee of three represented the Theatrical Producers' Protective Association in Washington last week by appearing before a sub-committee of the Finance Committee of the Senate, composed of Senators Smith (Georgia), Kern (Indiana) and Johnson (Maine), and placed the managers' arguments for a repeal of the present war tax against the theatre, brought a report that the members of the Senate who took the matter under advisement look favorably upon the claims of the theatre men. It is believed that when they deliver their report to the main committee this week they will advise the exemption of the theatre from the imposed tax.

The Motion Picture Exhibitors' League of America, the International Alliance of Theatrical Stage Employees and the American Federation of Musicians have joined with the Managers' Assn. in an effort to secure favorable legislation.

The Senate has been looking on the theatre as a luxury and has catalogued it among such commodities for the purpose of taxation. The managerial representatives took it upon themselves to convince the senators the theatre was far from a luxury for the owner and the producers.

The producers and theatre owners hold that they are forced to pay an income tax on profits earned by theatres or productions, and that it was materially unfair to place an additional tax upon the theatre from the "luxury" standpoint.

RESIGNS AFTER 15 YEARS.

Eddie Cooke, known from coast to coast as the advance representative for "Ben Hur," and who traveled with that organization ever since the giant dramatic spectacle was first produced by Jos. Brooks and Klaw & Erlanger, has resigned from the Jos. Brooks employ. Next season will find him with another management.

It was generally conceded along Broadway for several weeks, since the announcement that this season would witness a revival of "Ben Hur" on an elaborate scale, that Eddie Cook would again be found with the attraction, for he was looked upon as an important and integral part of the production as the chariot race itself. The news of his resignation came as a big surprise to the rank and file.

SHOWS IN 'FRISCO.

San Francisco, July 26. "Canary Cottage" at the Cort, opening last week, got about \$9,000 in six performances. The management figures that the show will get about \$11,000 gross this week.

At the Columbia last week the business of the Henry Miller company dropped away off, but this week a revival of "The Great Divide" is drawing, having opened to a big house.

"Innocent" is in its second week at the Alcazar with business satisfactory.

38 WEEKS—NO LAY OFF.

When the new International Circuit of combination shows that replaces the former Stair & Havlin Circuit in legitimate circles opens Labor Day there will be 38 shows and 40 theatres working, without a lay off on the time.

Two of the weeks will be split ones, giving the two additional houses.

Philadelphia, July 26.

The International Circuit, which has a lease on the Walnut, has added the Orpheum in Germantown and the Knickerbocker, West Philadelphia, to the list of its local theatres.

The opening attractions at the three Philadelphia houses are "The Eternal Magdalen," "Treasure Island," and the Bickel and Watson show.

Chicago, July 26.

From the Rowland & Clifford offices comes confirmation that the Imperial next fall will not play vaudeville, but that the house will offer the attractions of the new International Circuit.

Several local shows, perhaps some sponsored by Rowland & Clifford, will have a preliminary season, starting Aug. 13, but Ed. Rowland says the season proper will begin the 20th or 27th. It is very likely Will Spink will be back as manager.

Rowland & Clifford are playing six acts of vaudeville Saturdays and Sundays at the Crown, but will resume its active playing season about the middle of August.

SHOWS IN CHICAGO.

Chicago, July 26.

One comedy, one musical show and a summer burlesque attraction will be the only survivors of Chicago's intense heat after this week. Saturday saw the departure of "Nothing But the Truth" (Garrick) and "A Pair of Queens" (Cort), and they will be followed this Saturday by "So Long Letty" at the Olympic.

"Mr. Lazarus" (Henry E. Dixey) will make a hard fight to last the summer, now that it has been shifted from the Princess to the Garrick. It is a small cast show, well fortified to brave the heat.

"A World of Pleasure" runs along at the Palace, although there is speculation whether the daily harangue in the Evening Journal that the show is the "vilest in the city" is going to help it. The "clean up" ordered by the Journal may make the show too tame.

Dave Marion's show at the Columbia seems to be doing business. The house claims that the returns are big notwithstanding the terrific heat which has hit the city of late.

BRADY'S SHOW OVER.

Asbury Park, July 26.

The William A. Brady production of Jules Eckert Goodman's play, "The Man Who Came Back," with Mary Nash, had satisfied the people along the coast it is over, in the theatrical sense.

The play opened down here July 20 to \$331, and closed Saturday night (July 22) to \$1,680.

SAVAGE WILL BE ACTIVE; PREDICTS RECORD SEASON

"Merry Widow" All-Star Revival and Several Dramas Among Next Season's Plans. Has Remained Quiet Two Seasons. Foresaw Picture Opposition and Quit Producing.

Lou Wiswell says that the stamp of Henry W. Savage will be more prominent in theatricals this season than for the past two years. It seems Mr. Savage noted the inroads of feature films on the show business and, being wealthy, could afford to "lay off" for a spell. But now he, with other managers, has scented "big business" in the legitimate field this season and has under way the production of several new dramas.

Mizzi Hajos opens in "Pom Pom" Aug. 28 at Hudson, N. Y., moving to Syracuse, Buffalo and then into the Illinois, Chicago, for a run. "Everywoman" opens Sept. 4 and is booked for a season in New England and Canada. Later in the year there may be an all-star revival of "The Merry Widow." "Sari" will not be sent out under the Savage banner but there is a deal on to sell the production outright.

ACTRESSES IN FREE-FOR-ALL.

Late one night last week there was a pretty bout staged between two actresses in front of a garage in West 49th street, which was later the cause of Edna Wallace Hopper failing to appear in the bill at the Palace for two performances. The victor as far as can be ascertained, and both Miss Hopper and the man accompanying her at the time seemed to be quite certain as to their identification, was Goldie Mohr, who was a famous Weber and Fields beauty, dividing the chorus line end honors with Bonnie Maginn, in the old days at the Music Hall.

It seems that Goldie, who now is, and has been for some time, the wife of Stefan Kjelsen, one of the executives of the Holbrook Motor Co., was lurking in a doorway near the garage when she noted the approach of Miss Hopper and her husband, who was keeping his car there. As little Edna was about to step in the car the attack was made and late reports said it took eight of the garage attaches to restrain the infuriated wife so that Miss Hopper and the husband could make their escape.

HAYMARKET INDEPENDENT?

Chicago, July 26.

There is a report that I. H. Herk, who has control of the Haymarket theatre here, turned it over to the Independent (Heuck) Circuit, for its shows next season.

One story is that Herk wished to play the American Association shows at the Haymarket, but could not obtain the consent of the American Circuit through the relations between Hyde & Behman, who have the Star & Garter in the same section of the city, and the Columbia Amusement Co. that books that H. & B. house.

Heuck is the representative of Herman Fehr of Milwaukee in burlesque.

Mr. Fehr is associated with the Columbia circuits, operating what is known as "the northwest" on that time.

At the Columbia Amusement Co. offices, New York, it was said no one there knew of any arrangement made by Mr. Herk regarding the Haymarket, Chicago. Last season the Haymarket played stock burlesque.

The Independent Circuit is claiming 12 houses and shows for its circuit so far. They are Union Square and Lenox, New York City; Gotham, Brooklyn; Haymarket, Chicago; People's, Cincinnati; Columbia, Indianapolis; Academy, Pittsburgh; Lyceum, Cleveland; Garden, Buffalo; Baker, Rochester; Holliday Street, Baltimore; Lyceum, Washington. The New York houses, run by Ben Kahn, are supposed to have an interchangeable stock burlesque policy that, if continued, would prevent the regular shows of the Independent Wheel from rotating into those houses.

Each Independent house will have its own show on the circuit, the houses paying the salaries and transportation of their respective companies.

McINTYRE AT THE GLOBE.

The Globe theatre will start its season Sept. 1, according to the present arrangement. The opening attraction will be Frank McIntyre in the George Broadhurst play which has been renamed "Fast, and Grow Fat," the title being a play of words on the book, "Eat, and Grow Thin."

Next Monday is the day set for the principals to report. In the cast will be Mr. McIntyre, Roy Atwell, Zilda Sears, Myles McCarthy, Frank DeShon, Margaret Irving, Vivian Rushmore, Howard Sinclair, May Vantine, Harry Oldrich.

"Fast, and Grow Fat" will be the first of the Dillingham productions of the season to get under way.

FRAZEE PIECE A HIT.

Asbury Park, July 26.

Every one of the theatrical sharps here Monday night to attend the opening of H. H. Frazee's drama "Blood Will Tell" concede he has a real hit. A. H. Woods pronounced it the best thing that he has seen in some time and congratulated Frazee on the production.

The show will be sent to Chicago before it is seen in New York.

Long Branch, July 26.

"A Delicate Situation" produced by William Harris, Jr., was shown here for the first time Monday night. Cyril Scott has the principal role.

The piece needs repairs.

CENTURY JOB BEING SETTLED.

There has been much speculation regarding who was to be named as the general press representative for the Century under the Dillingham-Zeigfeld regime. Along Broadway it was stated the managers had decided upon Sam Kingston, now with the William Fox Film Corporation. This was denied at the Dillingham offices.

The Century is looked upon by the press agent cult as another huge opportunity for one man to create a name for himself, as did Mark Luescher at the Hippodrome last season. Among those mentioned for the Century job are Percy Heath and Walter Kingsley. Kingsley, according to report, was offered the job by Flo Zeigfeld, but decided not to take it, preferring to remain with the United Booking Offices interests.

LIGHTS' SPECIAL NIGHTS.

The Lights of Freeport intend presenting a "special night" on each Wednesday from August 2 on, for the remainder of the summer.

The plan was suggested by Sam Tauber of the club, who put on an impromptu affair a couple of weeks ago that brought a crowd and much enthusiasm to the clubhouse.

The Lights in their new home by the shore have found their week-ends overflowing. To accelerate interest the mid-week festivals will be inaugurated.

On successive Wednesday evenings there will be a "Kid Party," "Barn Dance," "Professional Amateur Night," "Grand Masque Ball," and so on.

CARRILLO, MOROSCO STAR.

Los Angeles, July 26.

By a contract signed Monday, Leo Carrillo becomes attached to the Oliver Morosco playing forces, for a term of years, with Mr. Morosco having in mind a play in which Mr. Carrillo will star in an Italian role.

For immediate playing the dialectician, who has become famed for his Chinese and Italian stories, will take the French (principal comedy) role in the Hattons' new play, "Upstairs and Down," produced lately here by Morosco. It is scheduled to go on at the Cort, New York, late in September.

ED. F. REYNARD RETURNS.

Atlanta, Ga., July 26.

Ed. F. Reynard and Mlle. Bianca (Mrs. Reynard) are at the Forsythe this week, appearing together in a new act called "Before the Court," which is greatly liked by the vaudeville goers of this city.

Mr. Reynard has carried his ventriloquial producing knack into his present turn, which also allows for Mlle. Bianca to introduce her dancing specialty in the court scene.

For some while back Mr. Reynard has neglected the stage show business, giving his attention to a picture house he built in his home town, Marion, O.

REHEARSING O'DARE PIECE.

Cohan & Harris have placed "Irene O'Dare," a comedy drama by James Montgomery, in rehearsal. Allan Dinehardt and Willette Kershaw will be in the cast. Miss Kershaw replaced Florence Nash in the play.

OBITUARY.

Jacob B. Doblin, one of the best known tailors in New York, and known to all members of the theatrical profession, died July 23 at his home in Sea Gate (Coney Island) of pneumonia, aged about 55. He was a brother of Charles Dickinson, the actor, and financed a number of theatrical ventures. Some time ago he laid claim to the royalties on "Potash & Perlmutter," claiming he purchased the piece in the form of a sketch from Charles Klein, who collaborated with Montague Glass on the stage version.

Vivian Rogers died July 19. She was being removed from the sanitarium at Woodbury, Conn., to her home in New York, when she fell asleep in the motor car and never awoke. The deceased had been in "It Pays to Advertise" last.

The father of Maud Ryan (Inness and Ryan) died July 22 at the age of 65. Within a year Miss Ryan lost a sister and a brother also. She is at the family home, 14 St. Albans street, Toronto, Can.



Harold Rehill, 35, who understudied Donald Brian in "The Merry Widow," died July 19 in the Allegheny Hospital, Pittsburgh. He was a nephew of T. F. Kirk, Sr., and a cousin of Tom Kirk, manager of the Nixon, Pittsburgh.

Willard T. Barton, who wrote many of the lyrics during the vogue of the Hoyt plays, died in San Francisco, July 15. Death was caused by paralysis. The deceased is survived by two sons. He was 67 years old.

The daughter of Joe Caits (Caits Brothers) died last week in Philadelphia, after an attack of infantile paralysis.

The mother of Nonette died July 19 of complications, at her home, 605 West 141st street, New York.

The mother of Harry Weston (Canfield and Weston) died July 25 at the Mt. Sinai Hospital, New York.

The father of Tommy Dugan (Dugan & Raymond) died July 22 in Philadelphia.

NEW THEATRES POSTPONED.

It's more than likely it will be some weeks or months yet before the new theatres proposed by B. S. Moss at Broadway and 181st street, and Marcus Loew on West 125th street, will get under construction.

The high cost of building materials is the main factor in the delay. There is small chance either theatre will be in readiness to open before Labor Day, 1917.

NEW ACTS NEXT WEEK

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

Montgomery and Perry, Royal.
"Miss Inquisitive," Royal.

Arnold Daly and Co. (5).

"Kisses" (Comedy).

26 Mins.; Full Stage (Special Set).
Palace.

S. Jay Kaufman's one-act play, "Kisses," in the hands of almost any other actor known to the American stage, would probably be ridiculously inadequate as a vaudeville vehicle. But Mr. Daly is what might be termed a "freak" actor and "Kisses" is a "freak" sketch. The psychology, or moral, or premise, is all wrong; but it's a good vaudeville stunt—for Daly—and should go over the entire big time route, once. The plot contends that a clever man can make foolish women do anything he wants them to, with the self-same man rendered "hors de combat" by a sweet, womanly woman. The stage is set in a black cyclorama, and from the dialog you are supposed to visualize it as a conservatory, off a dancing room, it matters not where. A young man is seated smoking. Enter "A Modern Young Man" (Mr. Daly). They fall to discussing conceit as applied to individuals. There are such flashes of "philosophy" or "repartee" in the dialog as "Conceit is the assumption of a quality that one does not possess." The upshot is a wager of \$100 to go to the Belgian Fund that the "Modern Young Man," given 15 minutes alone with each, can make four women kiss him without his asking. The lights go out and rise immediately to indicate a lapse of time and in turn he enters with, first, a very young girl; second, a strenuous girl, and, third, a rather old girl. Up to that time he is winning easily. For the fourth victim he enters with the sister of the man with whom he made the wager. He falls in love with her, confesses the plot, her brother enters, she upbraids both, the "Modern Young Man" pays her brother the wager saying he is through with feminine "affairs," that he will wait for her for his remaining days; girl takes the money for the American Red Cross, kisses the "Modern Young Man" and declares she's his'n. The whole thing is "Schnitzleresque" and suggests the Austrian writer's "Affairs of Anatol." It was well received by the audience Monday night. *Jolo.*

Tyrone Trio.

Wire Act.

6 Mins.; Full Stage.

American Roof.

A good combination of people on the tight wire, the act making its strongest appeal through the work of one of the members, who seems to be a "nut on the wire." There are two girls and a man. The girls should look to their under-dressing. Plain bloomers of the type now effected are not good to look upon when displayed so freely. *Fred.*

Imperial Chinese Trio.

Vocalists and Instrumentalists.

15 Mins.; In Two (Special Set).

Orpheum, San Francisco (July 16).

Enough novelty right from the start to arouse interest, and enough merit to the turn to make it acceptable. The stage is set in Chinese scenery that looks very good from the front. There's a piano and a lad in Chinese costume who knows how to play it. Tang Cheong, whom the program says "is the world's greatest Celestial baritone soloist," makes his entrance, as does a Chinese maiden (her wig suggests a man), who plays the violin well. The baritone sings while accompanied. The repertoire includes operatic and popular numbers. The violinist plays a solo and gets away with it, as does the pianist when he plays rag. Later the trio indulge in a few bars of vocal harmony, which would never be missed if cut out. With the violinist and singer pirouetting about the stage the other member remains at the piano and the act closes. The combination runs from rag to opera. The boy's singing is by far the best of the turn, which earned liberal applause, opening the show. The combination, as Chinese acts go, is out of the ordinary. The audience seemed to think it quite a novelty to see a Mongolian in costume playing rag on the piano and doing it very easily. They

Casson and Earl,

Songs and Dances.

20 Mins.; Two

Harlem Opera House.

A boy and girl team that can easily be developed into a real big-time offering. Just now there is lacking the proper selection of songs and the staging of the turn. The boy and the girl are clever, have voices, and that their act is not in the proper shape should be all too apparent to them, for they open big and close big, but the center flops considerably. "You're A Dog Gone Dangerous Girl" started the act off very big. Then because the girl has a pretty voice and can sing "The Last Rose of Summer" it had to go in. It doesn't belong, no matter how prettily she sings it. Other numbers are all out of the running and should be replaced with something else. "I've Got a Sweet Tooth," "Good Old Days Back Home" and "Hello, Hawaii," the latter used for an encore, were the regulars and their reception should be enough to let the team know what is wanted. If some one was to frame a vehicle for this team and include popular numbers in it the act should go a long way on the bigger time. The girl looks pretty, sings well and works hard; the boy is just a trifle too familiar in his style. *Fred.*

The World Dancers (12).

Terpsichorean.

30 Mins.; Full Stage (Special Drops).
Palace.

May Tully has assembled a formidable and original array of dancers for a "stepping" turn that is sure of a favorable reception in any vaudeville house in the world. The only handicap would seem to be the expense of carrying so many hoofers of quality. It is supposed to depict the evolution of the dance. A dainty miss in the character of Terpsichore comes before the curtains and in a little versification and ballet dancing announces the idea and introduces the various artists in the order of their appearance. Her name is June Roberts, sweet and attractive. Then appears James Templeton as a prehistoric barbarian made up as the God of War, with long hair, protruding teeth and a huge club. His contribution is a combination of acrobatics and dancing. Next appears Doris Lloyd in oriental garb, visualizing "The Flesh Pots of Egypt," with a good sensuous dance. This, in turn, is succeeded by Jay Stowitz, assisted by Moskovina and Mae Jennings, announced as "The Classic Grecian Age," to denote the age of simplicity. The fourth is "The Cossack," interpreted by Charles Adler in a wild Russian dance, which brought down the house. The Renaissance period followed, handled by Bert Crossman and Lucille, offering a dainty Minuet. Ethiopia next occupied the stage in the person of Frank Goldie, blacked up, doing a soft-shoe turn. "The Age of Syncopation" served to introduce Emilie Lea and Tom Dingle with their effective loose dancing specialty and high kicking. For the "eighth period" the dancers of the various ages become acquainted with Syncopation, and the Hawaiian craze and join with Lea and Dingle in a fast ensemble finish. It is an excellent idea for elaboration as a production number for some Broadway spectacular show and is ideal vaudeville material. *Jolo.*

Quinn and Lafferty.

Songs and Dances.

12 Mins.; One.

Fifth Avenue.

Over in Philadelphia they say this young Mr. Quinn is a good ball player. When the Philadelphia bunch wants to beat the New Yorkers on the diamond they get Quinn to pitch. A good ball player may even be excused for bad singing, but Quinn doesn't do so much of that in this two-act with Miss Lafferty. The girl's best contribution is a toe dance, that she sings up too, and it sounds as though she is alleging an imitation of Pavlova will be executed. After Quinn does his single dance, there is a song about "Goodness help the poor boob in the morning." That song is supposed to have several laughing points in its lyrics, but they may have changed the lyric since heard previously. For a finish is a Chaplin bit, concluding with a rough exit after a little bare-back slap sticking by the boy. It's almost a pity to pronounce this a small time turn, because on the big time Quinn would have more opportunity to keep his pitching arm in condition. *Steve.*

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, 1916.

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 (Joa. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER, SEAR & CO. CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HELMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alos)	MICHIGAN VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris O. Brown)		

all change costumes often enough to interest the women, and the costumes are elaborate. A few weeks back, however, it tried out when an act was out of the bill for a performance and this same turn died. At that time they had an impossible lady (?) violinist, which has been disposed of and replaced by one who earned good applause for the finger technique displayed in handling a hard solo. *Scott.*

Owen and Campbell.

Songs and Talk.

12 Mins.; One.

American Roof.

Boy and girl team that will just about fit on the small time, but it will be through their personalities rather than what they are doing. The boy at some time or another must have been an imitator of Cohan or with a Cohan show for he has a lot of little Geo. M. tricks. The girl, while pleasant to look at and working nicely, is rather shy on voice. Both do a little stepping that serves well. They open with "Down In Nashville" and later in the act offer "Do What Your Dad Did." "The Old Fashioned Waltz" came along late. The talk throughout is rather ordinary in all ways. *Fred.*

"Don't Lose Your Nerve" (3).

Comedy Drama.

15 Mins.; One.

City.

"Don't Lose Your Nerve" is a bright little sketch with sufficient action throughout its entire running to make the hardest pay attention. It is action from the start to the finish, and for a three people skit is about the best the small time has seen in some time. Although the playing of the stenographer at times does not show well alongside of the other two men, she nevertheless holds up well enough, especially during a supposed fight off stage. The young fellow looking for a job gave an almost perfect performance, and during his talk with the grouchy boss drew applause for his clever acting. However, the main part of the sketch rests upon the shoulders of the boss, who is supposed to have been born with a grouch. He is a middle-aged man, looking the role, and in talk reminds one of the typical kind so often heard about. While the theme runs well enough it is a side issue when compared to its playing. This sketch is bound to get them.

"The Land of the Pyramids" (8).
Musical Comedy Girl-Act.
21 Mins.; One and Full Stage (Special Drop and Set).
Fifth Avenue.

The two male principals and six choristers had just stepped into a parlor, right next door to the Sphinx, somewhere in Egypt, when one of the men said to the other: "Let's leave for home and stop off tomorrow in Honolulu." Of course, that had to be a music cue, for even Doc Steiner never travelled as fast as from the Pyramids to Hawaii over night, but beating the speed limit as this group did could not allow the girls to change into native Hawaiian costumes, so they did the medley of Hula stuff to the air of "Yaka Hula" in their semi-Harem dresses. Did they do a Hula dance? Indeed they did not. They just kept right on doing the Oriental right angle stuff with their hands. The turn opened in "one," in front of the Sphinx that had a curtained opening in its stony side, probably leading to the desert, or perhaps full stage. The girls started off by singing "Sweet Cider Time" and then drifted into "Siam." It looked like a Feast act then, but the melodies switched into "At Your Service, Girls," and "The Same Sweet Girl" with "Yaka Hula" pulling along at the finish, letting it be known by those it was just another girl act singing published popular songs. The two men didn't seem to matter so much. One was a singer, the other did quite ordinary palming with playing cards and told some old jokes. Then they both did the duelling bit, where "but one pistol is loaded." That was even older. The chorus girls, all the six of them, averaged fairly on looks. One became a number leader for a little while, and while none wore many changes of costume, what wardrobe they did have looked new and nice. The act wasn't built for the big time. On the small time where it must go those easy audiences will probably laugh at the comedian, like the tenor singing and admire the girls, so that's enough. But whoever put on this turn might better add one Hawaiian costume and make the finish a regular Hula dance. That will give it a real finale. *Stmo.*

Giurman and Newell.
Dancing and Bar Act.
12 Mins.; One and Full Stage.
58th Street.

These two men are to be commended for having attempted to present their act in an unconventional manner. The same applies to their material. They enter as a straight and a "nut," then go into solo dancing with a new line of stepping that earns healthy approval. This consumes just half of their time, after which they make up as Chinamen and do a fine routine on the horizontal bars, many of the tricks being either new or done in a way that appears so, which is just as good. With a little quickening and the interpolation of additional comedy material, both in talk and "business" they would be able to hold down closing spot on a two-a-day program. *Jolo.*

King and Harvey.
Songs.
15 Mins.; One.
Fifth Avenue.

A tenor singer at the piano and a baritone for the straight singing. But the blonde tenor isn't crazy about his singing voice. He'd rather make comedy with it, and he does, in falsetto and as a girl singing a high noted number, whilst the tenor also gets in on a comedy bit with the baritone at the finish, in an operatic medley that sounded too familiar in arrangement and idea to be of any real value. At the actual finale, that of a couple of country bumpkins singing a simple song, there was more comedy. The baritone seems to possess a trained voice that he displayed to quite some advantage in "Turn Back the Universe" (Ernie Ball's latest ballad). The baritone was nearer bass in it. Their comedy finish and the nance or falsetto business of the pianist won out a large reward for the turn. They stopped the show so completely it could not go on until they returned for a bow, when the baritone added a speech. He said: "Ladies and gentlemen; I am requested by the management to say that if you like this show, when you go home, please knock on your neighbor's door and tell them about it. If you don't like the show, don't knock." Since the baritone appears to have memory sufficient to recall this "curtain speech" others have made the same use of, he might as well be informed about another that could go with the operatic medley. It is: "We will now sing a song entitled 'When Greek meets Greek, they start a restaurant.'" If this memorizing thing is going to become so universal, *VARIETY* had better open up again its "Released" department. King and Harvey look good enough to get the "No. 2" spot on the big bills for a trial, or perhaps the opening after the intermission spot. While the Fifth Avenue audience (especially up stairs) was wildly enthusiastic, they were too much so to be classed as a big-time line. *Stmo.*

Moratti Opera Co. (5).
Operatic Vocalists.
16 Mins.; Full.
American Roof.

A mixed quintet, three women and two men, in operatic selections very well sung. The act closed the first half of the show at the American Roof and scored the first real applause of the evening. At the opening the five are grouped about a piano and hum a bit of a Hawaiian waltz and go from that into a concerted number, following it immediately with another. Then a duet between soprano and baritone that gets over nicely. A tenor solo, the "Lament" from "Pagliacci," is next to the final number and evidently sung by the Moratti member of the company. It scored exceedingly well with the Monday night crowd. Another number by the entire company sent the act away with a number of curtains. At present the repertoire might be strengthened a bit and the act will then be ready for bigger time. The soprano and the tenor stand out particularly.

PALACE.

The large and sweltering audience at the Palace Monday night was an indication of the drawing powers of Arnold Daly in vaudeville—in New York at least, for there is nothing else on the bill that should attract so much of a crowd in July, unless it be the reputation of the theatre for always giving the best to be found in the way of vaudeville entertainment. There was no combination of both. At any rate there they were, fanning themselves furiously and exhibiting no signs of apathy when it came time to applaud. Every turn on the program received a fair share of demonstrative approval.

Conductor Daab opened at 8.10 with the briefest kind of an overture, followed by a Pathe News Weekly. Mallia and Bart started the regular show with a very violent patriotic novelty that earned laughs and applause. The Conlin and Steele trio was second with smart crossfire, stepping, slapstick and Conlin's piano eccentricities, also favorably received by an audience that was just about becoming seated. White and Cavanagh, now in their sixth consecutive week at the Palace, were applauded when their number was backed up by a pair of plaudits for each of the five dances they offered.

Avelling and Lloyd, with their smart patter, delivered with southern dialect, toyed with the audience, planting their laughs effectively. May Tully's big dancing act, "The World Dancers" (New Acts), closed the first half. The house was glad of the intermission, as the constant applauding proved somewhat of a strain. Almost immediately they fled out in search of the free lemonade.

They were not given much time for they had to rush back to greet Maude Lambert and Ernest Ball, reunited for one week only. They proved themselves as popular as ever and had no cause to complain over the hearty welcome accorded them. Mr. Ball divided his single's to enable Miss Lambert to make costume changes and acted as his wife's accompanist. At the conclusion they had to return and do one more song and still another was demanded until the lights were turned off, to make way for Arnold Daly and Co. in S. Jay Kaufman's playlet, "Kisses" (New Acts). This sketch originally appeared in the "Smart Set" under the title of "Channing," and it is said Lou Tellegen wanted it for vaudeville, but what it was submitted to E. F. Albee as a Tellegen vehicle he is understood to have vetoed the proposition and to have suggested Arnold Daly. If this be so, it was a very wise observation.

To Williams and Wolfus belong the greatest credit for following so big a bill at the Palace and "cleaning up" with their non-sensicalities. Herbert Williams was handicapped by having Connie Steele turn up ahead of them, with Conlin doing his comedy piano specialty, but apparently that did not detract from the manner in which the two-act was received. Coming immediately after the Arnold Daly playlet it is an exemplification of the sharp contrasts in a vaudeville bill. It seems odd that an audience that so favorably accepted the Daly sketch could immediately thereafter enjoy the wit so absurd turns as Williams and Wolfus'. But there it was, and you can't go back of the returns. Jack Wyatt and his Scotch Lads and Lassies, in kilts and tartans, sang, danced and played the bagpipes and made a fitting closing act to a show that entertained from start to finish. *Jolo.*

AMERICAN ROOF.

There wasn't much of a gathering on the roof Monday night. The show ran along in the first part without a ripple until the act closing the intermission appeared. In the second half of the opening turn got away rather badly, but the final three acts sent the bill over like wildfire and left a pleasing impression.

Following the overture Kariton and Klifford with their palming offering opened, won a weak applause. Owen and Campbell (New Acts) held the second spot without registering any great impression. Leon and Adeline Sisters, with the juggling and attempts at comedy, did nothing. In missing tricks they showed consistent form. Jim Reynolds with several songs and some talk managed to get a laugh here and there and finally forced his way to an encore with "He's Got a Bungalow."

Closing the first part the Moratti Opera Company (New Acts) (filling in place of Bancroft and Bronke), scored the first impression of the evening.

Lealie Thurston with her xylophone was the opener in the second section and gave up in disgust after battling with the orchestra throughout the time that she was on. The players in the pit had no idea of what they should do to follow the artist. Wm. Grew, Gwendolyn Pates and Co. in "Sollitaire" (New Acts) scored nicely and then came the real hit of the show in Golet, Harris and Morey, with songs. They held the stage for 17 minutes and cleaned up so thoroughly it looked as though the closing act would never be able to get on. Then the Tyrone Trio (New Acts) a wire act, closed the show strongly. A Keystone with Patty Arbuckle completed the bill. *Fred.*

58TH STREET.

Business wasn't so good at Proctor's 58th Street Tuesday evening, the superabundance of caloric that permeated the circumambient atmosphere having, necessarily, a deterrent effect upon those theatre-ward inclined. But heat may come and heat may go, reinforced by rain or other inclement weather conditions, and the Proctor houses run merrily on—and so do the "critics." Giurman and Newell (New Acts), whose turn was a distinct departure from the

regular routine of acts of that class. Coming as they did, at the close of a bill as familiar as the rise and fall of the tide, they looked especially good.

The first act was Sylvester, a magician billed as a "comedy trickster." He essays "nut" patter with his tricks which consist of sleight of hand, card tricks, a ball that answers questions and the pitcher from which he pours colored liquid. But Mr. Sylvester indulges in too much "Yiddish" for comedy, and Tuesday evening it did not seem to be accepted as funny by the audience. Tierney and Franklin, man and woman dancers, open "one" with song and stepping. "Oh Pardon Me, But I Would Like to Dance With You," and then go to full stage.

Santos and Smith, two men, banjoists, first in lavender lounge suits and later in white flannels, playing old-fashioned banjoing and follow it with modern synopation, one doing a little stepping. The act is full of ginger for a turn of that kind. James Francis Sullivan and Co. scored strongly with their nonsensical absurdity. Sullivan is using the old gag about the 28th street car being asked to come back the same street and the one about the conductor getting his money mixed up with the company's. But when you take a lady with you—a dyed-in-the-wool New Yorker and she laughs at them, there would seem to be no necessity for substituting more original material. Sullivan is a very funny low comedian and with the right kind of material should be a contender for big time honors.

Bronte and Aldwell, man and woman, have a novel singing act in "one" with a special drop. Both have pleasing voices and were very much liked by the audience. Their turn is capable of elaboration by the addition of more "smart" crossfire. They handle themselves well, having excellent stage appearance. A Keystone and a Vogue comedy filled out the remainder of the bill. *Jolo.*

HAMILTON.

The Gliding O'Mearas commenced the applause thing right from the start, probably gathering more in that position than any turn that has ever opened the show at the house. Three dances were done, the opening one being a nicely arranged affair set to waltz time, with a fast trot following, and a whirlwind finish that clamped down the cover of success. Louise Mayo went next with a weak repertoire of songs, and while she featured a bit in the running, still enough was gained to make her presence felt. Miss Mayo's best number was "They Call It Dixieland." She just about held on to the pace set by the Gliding O'Mearas.

The following sketch, "What Happened to Ruth," put the show at a pitch where it was impossible to lower during the remainder of the evening. A weekly serial broke in at this time, followed by Silver and Duval, an entertaining couple with some familiar run "gags" coupled with some new ones, all of which got over. The girl looked very neat, and helped the act considerably in that way, also feeding well. They confine their efforts solely to talk, the greater portion being framed in a way that is bound to pass. The musical finish came in right.

George McFadden and his Irish songs were next, he finally doing more singing than talking, although all of his present "gags" can be called the latest on the market. McFadden, however, makes a dandy appearance, and finds little trouble framing a turn for the smaller house where he should be kept working constantly. He was recalled a number of times, and just about scored the bit of the evening. The Ruth Howell Trio of acrobats closed the show successfully, going through a routine with snap and action.

HARLEM OPERA HOUSE.

Nothing seems to be able to stop the Harlem opera house from packing them in. Tuesday night the house got a break in the weather as far as dampness was concerned, but it was sweltering hot and muggy. The theatre was jammed from the orchestra door to the roof. Six acts, an illustrated song or two, a two-reel Keystone comedy and a five-reel Triangle feature made up the program. The show ran from eight until ten when the feature went on and filled out until after eleven. The program won much approval from those in front.

Casson and Earl (New Acts) and Loney Haskell stood out as the bits of the show. The former offering holds class, but is badly arranged at present. Haskell made them laugh, even when he tried to be serious, so Loney must be funny.

Con Almond, assisted by a poodle, billed as "Comany," opened the show. Almond's dancing was the feature, his opening number got over and his bathing burlesque brought laughs. The polar scenes in pictures led up nicely to the Polar Bear dance which is used to close. The act got over very well. Pat and Peggy Houlton (New Acts) held the second spot and fared nicely.

Brooklyn Comedy Four, with the quartet of stereotyped characters including the "hance," Irish, legit, and straight, were a laughing hit. They opened with "Give Little Credit to Your Dad," and followed it with "Sweet Cider Time" and "I'm Going Back to Oregon," closing with a medley and filling in the balance of the time with the usual comedy. The boys work as though they were long on burlesque training.

The Keystone and the illustrated songs split the bill here. Of the latter "He's Got a Bungalow" went over to the best advantage. Casson and Earl and Haskell followed in that order and the Clairmont Brothers with their revolving ladder novelty closed the vaudeville section. "The Eye of the Night" was the Triangle five-reeler that finished off the bill. *Fred.*

To the Vaudeville Artists

CHAPTER 5

Much more could be said and written about the contract known as the National Vagrants' Association's contract, but it is of too technical and too legal a nature to be sufficiently interesting.

Sufficient to say as a contract this document is as funny as the Association which fathered it, and as unfair to the actors as any of the other dealings of the U. B. O. with the artists of this country.

Sufficient has been said to prove that this contract is another vain promise and just one more in the long list of attempts (happily this time unsuccessful) to deceive, to mislead the actors with but one object in view, the entire subjugation of vaudeville to the interests of Mr. E. F. Albee.

In the discussion of this contract I have sought to put the managers outside the U. B. O. on their guard, and I do not think that now these managers will issue this contract, in fact several (supposed to be members of the V. M. P. A.) HAVE ASSURED ME THEY WILL NOT.

I have shown the actors what this contract really means, what its real intent and purpose is, and more especially has the analysis of this document **AROUSED THOSE ARTISTS WHO HAVE EVER APPEARED IN MOTION PICTURES.**

But, while we all appreciate and understand the hollowness and hypocrisy of this instrument we must not be led away from the other abuses practiced by the United Booking Offices.

We must not forget the \$250 paid back (as well as the 10% commission) out of \$1,000 salary.

We must not forget that on an average it costs the actor one-third of what he earns to obtain the work.

The profession and myself would highly appreciate an article from Mr. Albee explaining this.

There may be reasons for it, and, if the funds of V. M. P. A. and N. V. A. are exhausted, we shall be more than willing to pay the costs of a full page in "Variety" for Mr. Albee to explain and defend (if possible) what appears to us to be extortion.

Further, I am sure that the managers outside the Keith interests are also interested in the reasons why they have to pay actors 33 1/3% more than the actor really gets. TELL US ABOUT THIS, MR. ALBEE, and never mind about complimenting and praising the work and actions of your President (Mr. Mudge) of the W. R. A. U. way back in 1907!

We must not forget that it is now practically impossible for an actor to invest his money in a new idea or a new act, so as to obtain reasonable and adequate return. We must not forget that initiative and originality are stifled and ruined.

We should like to know the reason of this, TELL US ABOUT THAT, MR. ALBEE!!!

We must not forget that the majority of actors are compelled to show their act for five or six weeks for mere expenses and sometimes not even that.

We must not forget Union Hill, Camden, Yonkers, Hoboken, Fifth Avenue, etc., etc.

Why should these all be tryout places? TELL US ABOUT THESE THEATRES, MR. ALBEE!

Explain to us why when the public pay to come in the actors shouldn't be paid for drawing them in, and also devote a paragraph to the Colonial theatre, and explain why you don't pay actors there, and above all, **EXPLAIN AT GREAT LENGTH THE POWER BEHIND YOU THAT ENABLES YOU TO DO ALL THIS!!**

At the same time you might tell the actors why it is that at the Palace (which Mr. Beck built) and of which for some reason you are so proud that acts work there at a cut salary.

Also please explain out of a twenty-two weeks' contract, which I saw yesterday, that the regular salary is only paid by Mr. Shea at Buffalo and Toronto, Mr. Moore of Rochester and Detroit, **where there are only twelve shows a week**, while all the Keith houses, including the Palace **where there are fourteen shows a week**, are to be played approximately at a **CUT OF FROM TWENTY-FIVE TO FIFTY PER CENT.**

Mr. Albee's reasons for this would be interesting to Messrs. Moore & Shea as well as to the actors, and **I invite Mr. Albee once more to tell us all about it!**

When the growth of these organizations began to alarm Mr. Albee and his employees, and just before the birth of the National Vagrants Association (familarly known as the "Vags") the United Booking Office issued a statement to the effect that there were certain abuses in vaudeville, that undoubtedly evils had crept in, that there was much in vaudeville that could be remedied, and promised that these abuses should be ended and would be quickly removed, and that they would soon show the way in which this could be accomplished.

We have waited patiently for some move in that direction, and the only thing that has been done is the publication of this so-called contract(?).

Nothing else has been said or done **so we are perfectly justified in stating that these abuses and evils STILL REMAIN.**

If the United Booking Office will not help to better conditions (and it is not reasonable to assume or believe that they intend or ever did intend to remedy the condition which brings four or five men an annual income of \$8,000,000.00 [eight million dollars] a year), someone must at least attempt to wipe out these abuses and these evils.

And who is better fitted for it **than the men and women who suffer from it, THE ACTORS AND ACTRESSES OF THIS COUNTRY?** The managers and actors pay this \$8,000,000.00 a year out of their own pockets.

It is hopeless to expect the managers to fight Mr. Albee, for they are more afraid of him than the actors are. **THEREFORE, THE BURDEN RESTS UPON THE ACTORS AND ACTRESSES OF THIS COUNTRY.**

The majority of the artists know this, and have formed themselves into an organization for that purpose, and have adopted certain plans and methods whereby and with which they believe that their rights may be secured and vaudeville made better for everybody.

Directly our intention was made plain, directly we acquired strength, Mr. Albee knew as well as I did that we were going to be successful.

Mr. Albee knew that his control of the manager, agent and actor was soon to vanish and that the actors would control (as they have a right to do) their own means of living, and **therefore, Mr. Albee immediately proceeded to try to smash the Actors' Organizations.**

His first step was to induce certain spineless, weak-kneed and bloodless actors to write articles against this organization. **THAT FAILED.**

His next step was to form a dual organization of a few more unknown actors and to please them made them all officers. He held forth this organization ("The Vags") as the real solution of the difficulty; in other words, "The White Rats are all right in what they demand, but I will not give it to the White Rats, I will give it to this new organization."

Now Mr. Albee is a great organizer as far as managers go, **but he is not a success as an organizer of actors**, for his second attempt to wreck the White Rats with his own actors' organization failed as it was foredoomed to fail.

Becoming more alarmed, and as a last resource, he himself gallantly, but desperately, and as a forlorn hope, rushed into print **with a full page appeal to the actors of this country.**

Could anything be more significant of Mr. Albee's defeat than that?

The once silent, once quiet, Czar of the vaudeville business appealing for sympathy, support and help through the medium of a page advertisement signed by himself.

What happened to that article the readers of this series know, and if you want to know what more will happen to it, I suggest you get next week's issue.

HARRY MOUNTFORD.

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BILLS NEXT WEEK (JULY 31)

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 Office—W. V. A., Western Vaudeville Managers' Association (Chicago), "P." Pantages Circuit—Loew, Marcus Loew Circuit—Inter, Interstate Circuit (booking through W. V. M. A.), "Sun." Sun Circuit—M., James C. Matthews (Chicago). Most 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)
Ray Colac
White & Cavanagh
Howard & Clark
Dooley & Rugel
Rettler Bros
(Three to fill)
ROYAL (bu)
Wiemers & Burke
Adeline Francis
Bell & Fieda
F Nordstrom Co
Montgomery & Perry
"Miss Inquisitive"
5TH AV (ubo)
1st half
Clairmont Bros
O'Neill & Gallagher
Nina Morris Co
Gibson & Guinan
Soldier Boy
Adler & Arline
HARLEM O H (ubo)
Billy & Dolly Dwyne
Narcissa Co
Middle & Spellmeyer
King & Harvey
The Schmiedtans
2d half
Ed Hennigan
Tyler & Grollis
Barry & McCormick
Will Oakland Co
Ruth Budd
PROCTOR'S 58TH
Warner & Corbett
Hess & Hyde
Joe Parsons
"Wife Won't Let Me"
Thornton & Corlew
Three Emersons
2d half
O'Neill Sisters
Countess Nardini
De Lisle & Ruth
"Women"
Joie Heather Co
Dare Devil Misses
PROCTOR'S 125TH
O'Neill Sisters
Countess Nardini
De Lisle & Ruth
"Women"
Joie Heather Co
Dare Devil Misses
McGeever & Doyle
Hess & Hyde
Odon
"Wife Won't Let Me"
Dannely & Dorothy
Three Emersons
AMERICAN (loew)
Ripley & Condon
Herbert Ashley Co
Daniels & Conrad
Lulji Bros
Lambert & Frederick
Garden Wall
Willie Smith
Evelyn & Dolly
(Two to fill)
LINCOLN (loew)
Nip & Tuck
Wood & Mandeville
Demarest & Collette
Andy Lewis Co
Brady & Mahoney
Leona Guerny
2d half
Lopez & Lopez
Shirley Sisters
Henry Fry
Paul Decker Co
Jubilee Four
1000 Sisters
7TH AVE (loew)
Henry Fry
Frank Rae Co
Jubilee Four
"Futuristic Phantasy"
(Two to fill)
2d half
Nip & Tuck
Beatrice Lambert
Hippodrome Four
Zelaya
(Two to fill)
GREELEY SQ (loew)
Murphy & Barry
C Stewart & Cyril
Willie Smith
Paul Decker Co
Moore O & Cormack
Evelyn & Dolly
(One to fill)
2d half
Cooper & Ricardo
B Sherman & Branigan
Eleanor Sherman
McIntosh Maids
Andy Lewis Co
Chas Relilly Co
Anaki
(One to fill)
DELANEY (loew)
Archie Nicholson 3

Shirley Sisters
"Don't Lose Nerve"
Al B White
Alice de Garmo
(Two to fill)
2d half
Murphy & Barry
Adonis & Don
C Stewart & Cyril
Brady & Mahoney
Chas Deland Co
Clark & Girard
(Two to fill)
NATIONAL (loew)
Marshall & Welton
Duffy & Montague
Arthur Geary
Lou Beugs Co
Kilkenny Four
D Frisco & Hambro
2d half
Alice DeGarmo
Owen & Campbell
Wilbur Sweetman
Ripley & Condon
Moore O & Cormack
"Futuristic Phantasy"
BOULEVARD (loew)
Ryan & Ryan
Stone & Clark
"Never Again"
Allie White
Adonis & Dog
2d half
Judge & Gail
Johnson & Deane
"What Man Needs"
Q Harris & Morey
Leona Guerny
ORPHEUM (loew)
Owen & Campbell
Namba Bros
Mills & Lockwood
Eleanor Sherman
Chas Deland Co
Nell McKinley
Four Charles
(One to fill)
2d half
Havelocks
"Never Again"
Arthur Geary
Bankoff & Broshi
Demarest & Collette
Herbert Ashley Co
Lockhardt Bros
(One to fill)
Brighton Beach
BRIGHTON (ubo)
Flying Henrys
Caltes Bros
J E Bernard Co
Van & Schenck
Bonita & Hearn
Tempest & Sunshine
Morton & Moore
Belle Baker
Emerson & Baldwin
Harellt Family
Coney Island
HENDERSON (ubo)
3 Stewart Sisters
Abbott & White
Wolfe & Stewart
Willie Solar
Jarvis & Dare
Cook & Lorence
Andrew Mack
(One to fill)
Rockaway Beach
MORRISON'S (ubo)
Elvera Sisters
Corse Payton Co
M Montgomery
Fritzi Scheff
Gael Sisters
Brooklyn
PROSPECT (ubo)
Barry McCormack Co
Dunbar's Darkies
Plesko & Bingham
Falke & Maxson
2d half
John O'Malley
Lyall & Higgins
Will & Winter
(Others to fill)
BIJOU (loew)
Lexey & O'Connor
Hippodrome Four
Garden Wall
Arthur Lipson
Havelocks & Broshi
ST JAMES (loew)
Juggling DeLisle
Greenley & Drayton
Burke & Broderick
(Two to fill)
2d half
Alberto
Wood & Mandeville
Lyrica
Frank Rae Co
Stone & Clear
De Frisco & Hambro
(One to fill)
DeKALB (loew)
Wilbur Sweetman
"Nolay Students"
Clark & Girard
Tasmanian Trio
(Two to fill)
2d half
Hessie Harvey Co
John Neff Girl

Archie Lipson
Fred C Hagan
Namba Bros
(One to fill)
PALACE (loew)
Judge & Gail
Beatrice Lambert
Fred C Hagan Co
Wm Embs
G Harris & Morey
2d half
Lexey & O'Connor
Mills & Lockwood
"Nolay Students"
Imogen Comer
Archie Nicholson 3

Albany, N. Y.
PROCTOR'S
Tierney & Franklyn
Billy Kenny
Evelyn May Co
Brooke & Aldwell
Gurum & Newell
2d half
Cabaret Dogs
Brunelle & Stevens
C & A Latham
Juliette Clara
"How It Happened"

Atlanta
FORSTNEY (ubo)
Orli & Dolly
Bogart & Nelson
These 5 Girls
Fields & Halliday
5 Demons
(Two to fill)
Chicago
MAJESTIC (orph)
M De Sousa & L S
Norton & Nicholson
Kathleen Clifford
Sylvia Long Co
Savoy & Brennan
Chung Wha 4

Butte, Mont.
EMPERESS (abc&ah)
Five Belmonts
"Joy Riders"
J & G O'Meara
Edward Zoeller 3
White & Zoeller

Calgary
PANTAGES (m)
Kartell
"Society Buds"
Claudia Coleman
Welch Mealy & M
Creole Band

Edmonton, Can.
PANTAGES (m)
Will & Kemp
Browning & Dean
Bernard & Tracey
Woolfolk's Jr Polies
R Fielding Co

Fall River, Mass.
BIJOU (loew)
Gordon Maids
Hanlon & Clifton
Leonard & Willard
Kramerer & Howland
(One to fill)
2d half
Balzer Sisters
Lillian Doherty
Tate's Motoring
Russell & Valke
B & S Conrad

Grand Rapids
ROMONA PK (ubo)
The Gaudschmidt
Brown & Spencer
Tom Edwards Co
The Langdons
Arthur Deagon
Ballot Classics

Gt. Falls, Mont.
SKYDOME (wva)
Adele Jason
O'Neal & Walmesley
Ronaldas Trio
2d half
Great Mars
Taylor & Arnold

Los Angeles
PANTAGES (m)
8 Rianos
Chas F Semon
"Petticoat Minstrels"
Mae Curtis
Thaler's Circus
Elwell & Kenyon
Louisville
FN FR PK (orph)
(Sunday Opening)
Henshaw & Avery
Famous Newsomes
Jan Rubin
Sarabot & Grohs
Diane D'Aubrey
Minneapolis
PALACE (wva)
Sigabee's Dogs
Morris Golden
Four Milanos
(Two to fill)
UNIQUE (abc & ah)
Irene Kay
Chas A Loder Co
Dooley & Nelson
Singing Four
Spissells & Mack
M. Vernon, N. Y.
PROCTOR'S
Maestro Co
Pay & Bentley
Arthur Sullivan Co
Charles Irwin
"Land of Pyramids"
2d half
Warner & Corbett
Zeno & Mandell
"Prosperity"
Joe Parsons
F Kerns & Meehan
New Haven, Conn.
POLI'S (ubo)
B & E Adams
Josephine Lenhardt
Foster Mann Co
Young & Brown
Jack O'Brien
Marion's Dogs
2d half
Montrose & Sardell
Milo Belden Co
Ota Gygi
Northlane & Ward
BIJOU (ubo)
Gertie Falls

Manhattan
PROCTOR'S
Arthur Sullivan Co
Charles Irwin
"Land of Pyramids"
2d half
Warner & Corbett
Zeno & Mandell
"Prosperity"
Joe Parsons
F Kerns & Meehan
New Haven, Conn.
POLI'S (ubo)
B & E Adams
Josephine Lenhardt
Foster Mann Co
Young & Brown
Jack O'Brien
Marion's Dogs
2d half
Montrose & Sardell
Milo Belden Co
Ota Gygi
Northlane & Ward
BIJOU (ubo)
Gertie Falls

Portland, Ore.
PANTAGES (m)
"Earl & Girls"
Dale & Archer
Amor's Birds
Nayon Sisters
Grace De Winters
Betty Brown
Hill (abc & ah)
Leona Heggi
M Hayes & Mosher
Brown & Bristol
"Paid in Full"
McCloud & Carp
Providence, R. I.
EMERY (loew)
Balzer Sisters
Gray & Manville
Tate's Motoring
(Two to fill)
2d half
Lawrence & Hurl Falls
"Youth"
Krammer & Howland
Aureno
(One to fill)

Richmond, Va.
BIJOU (ubo)
(Norfolk Split)
1st half
Witt & Winter
Emil Suber
Walsh Lynch Co
Hudler Stein & P
Girl from Kokome

Sacramento
EMPERESS (abc & ah)
Los Kellers
Musical Krelles
"College Girl Frolics"
Chas Gibbs
The Mozarts

St. Louis
FRST PK (orph)
(Sunday Opening)
Roches Monkeys
McCarthy & Faye
Burns & Kissen
Spencer & Wagner
Joie O'Meara
EMPERESS (wva)
Great Mars
Geo Yeomans
Marble Gems
Nehoff & Phelps
Strassler's Animals
2d half
Stross & Becker
Sidney Payne Co
Paden & Reed
Three Lordens

St. Paul
PRINCES (wva)
Richard Walley Co
Santucci
Powder & Chapman
2d half
Hanley Girls
Frank Juhas
Pashay & White
Pekin Zouaves
EMPERESS (abc & ah)
Arnold & Florence
Lloyd Sabine
Jack Levy Girls
The Randalls
Four Rubes

Salt Lake
PANTAGES (m)
3 Melvins
"New Leader"
Clark & Chappelle
Kerville Family
Clark & Hamilton

San Diego
PANTAGES (m)
Hanlon & Hanlon
Sully Family
Harry Jolson
Haviland & Thornton
Fiddes & Swaines
Weber's Philands

San Francisco
(Sunday Opening)
PANTAGES (m)
Al Golden T.
Brown Fletcher 3
Mable Harper Co
Storm & Marston
Rose & Ellis
EMPERESS (abc & ah)
"Which Shall I Marry"
Sain Hume & Thomas
Dink Monkeys
King Bros

Schenectady, N. Y.
PROCTOR'S
Brunelle & Stevens
J F Sullivan Co
Tabor & Green
Rose & Moon
2d half
Hendricks & Padula
Elks Four
Arthur Sullivan Co
"Caught in Jam"
Erna Antoni 3

Seattle
PANTAGES (m)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirkham Sisters
HIP (abc&ah)
Majestic Musical 4
Howard De Loris
Rath Bros
Porter White Co

Spokane
PANTAGES (m)
(Sunday Opening)
Von Cello
Alice Hamilton
Maley & Woods
L Anderson Co
Woolfolk's Co
HIP (abc&ah)
Williams & Watkins
Rawson & Clare
Low Hawkins
Tun Chin Troupe

Syracuse, N. Y.
TEMPLE (ubo)
Kittner Taylor & McR
Hendrix & Padula
Karl
M Samuels Co
Kolb & Harland
Erna Antoni 3
2d half
Rose & Moon
Joe Parsons
Evelyn May Co
Taylor & Green
J F Sullivan Co

Tacoma
PANTAGES (m)
"The Elopers"
Dickinson & Deagon
Will Morris
Davett & Duval
Lazar & Dale

Toledo
KEITH'S (ubo)
(Dayton Split)
1st half
Low Fitzhugh
Alice Cole
Van & Carrie Avery
Hazel & Alada
Klein Bros
4 Roses

Toronto
ST LOEW
Nelson Sisters
Wm Morrow Co
Sallie Fields
Rucker & Winfred
Hal Crane Co
(Two to fill)

Troy, N. Y.
PROCTOR'S
Cabaret Dogs
Revan & Flint
"How It Happened"
Elks Comedy 4
Five Immigrants
2d half
Tierney & Franklin
Billy Kenny
Maurice Samuels Co
Brooke & Aldwell
Gurum & Newell

Vancouver, B. C.
PANTAGES (m)
Green & Parker
Ed Lobbell Co
Cameron & O'Connor
"Brides of Desert"
Models De Luxe

Victoria, B. C.
PANTAGES (m)
Geo N Brown
"Midnight Follies"
Silver & North
Haley Sisters
Wm De Hollis Co
Washington
KEITH'S (ubo)
Booth & Leander
Harry Rose
Local Sketch
Toombs & Wentworth
Alberna Rath Co
Una Clayton Co
The Volunteers
4 Readings

Winnipeg
PANTAGES (m)
Phil La Tosca
Gerard & Clark
Slacks' Rollickers
Bush & Sharpe
Mme H De Serris Co

Yonkers, N. Y.
PROCTOR'S
Odon
Maude Ryan
"Prosperity"
Zeno & Mandell
Kerns & Meehan
2d half
DeVries Troupe
Thornton & Corlew
Harvey Sampson Co
Charles Irwin
"Land of Pyramids"

Paris
ALHAMBRA
Leslie Bros
Hamlin & Mack
Colle de Losse
Jean & Jolie
Gondina Midgate
Fred Aero Trio
Sus Valroger
Kellow
Privia & Deep
Gabriel Lord
Hadj Ben Ali Jonaif
(One to fill)

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Jerome & Carson
Kerr & Weston
Mr & Mrs J Kelso
3 Steindel Bros
Clark & Verdi
Houdini
McKay & Ardine
Bellocir Bros
Birmingham, Ala.
LYRIC (ubo)
(Full Week)
Schode & Mulvey
Margaret Calvert
John Sparks Co
V & E Stanton
Mercedes

Boston
KEITH'S (ubo)
Wentworth V & T
McGinness Bros
Rudinoft
Dyer Faye Co
Riggs & Witche
Halligan & Sykes
Laura Hope Crews Co
Ben Deely Co
The Weavers
ORPHEUM (loew)
Gold & Seal
Lillian Doherty
"Youth"
Russell Volkes
Lawrence & Hurl Falls
(One to fill)
2d half
Leonard & Willard
Jim Reynolds
Juggling DeLisle
Greenley & Drayton
Burke & Broderick
ST JAMES (loew)
Juggling DeLisle
Greenley & Drayton
Burke & Broderick
(Two to fill)
2d half
Gray & Manville
Borden & Marx
Hanlon & Clifton
(Two to fill)
Bridgeport, Conn.
POLI'S (ubo)
Montrose & Sardell
Tom Haverly Co
Ota Gygi
Northlane & Ward
Porodose

"Honor Thy Children"
Lunette Sisters
Friscoe
McVICKERS (loew)
Three Princess
Ryan & Riggs
"Final Arbitr"
Spiegel & Dunn
Sandy Shaw
Little Caruso

Cincinnati
KEITH'S (ubo)
(Sunday Opening)
Pope & Uno
Smith & Farmer
Cycling McNutts
Fred Roberts
Musical Germans

Cleveland
HIP (ubo)
Ogden & Benson
Fogg & White
Hong Kong Mysteries
8 Natalie Sisters
Cartwell & Morris
"Prince Charles"

MILES (loew)
Town Revue
Valerie Vox
Vespo Duo
Jas Grady Co
Sherman Van & Hy
Phun Phinda

Dayton, O.
KEITH'S (ubo)
(Toledo Split)
2d half
Sylphide Sisters
Yates & Wheeler
Brown & Jackson
Victoria 4
Vivian & Arsenian

Detroit
TEMPLE (ubo)
Nat Willis
Raskin's Russians
Duffy & Lorens
3 Leightons
Yates & Wheeler
Adaple's Animals
Girl From Milwaukee
The Lelands
ORPHEUM (loew)
Hickey & Burke
Lottie Williams Co
Kathryn McConnell
Leach LaQuinnan
(Two to fill)

(81-1)
Anaconda 2
Butte 3-7
PANTAGES (m)
Garcinetti Bros
Haines & Wells
"The Getaway"
Lucier 3
Beaumont & Arnold
Perkinoff & Rose
Strassler's Animals

Hartford, Conn.
PALACE (ubo)
Miller & Miller
Morrissey & Vera
T & C Breton
5 Antwerp Girls
4 Rubes
Bognany Tr
2d half
R & E Adams
Josephine Lenhardt
Hert Melrose
Belmont & Harl
Moore Gardner & R

Indianapolis
KEITH'S (ubo)
(Sunday Opening)
Scott & Marice
Louis Granat
Walters & Walters
Anderson & Goines
Wilson & McNally

Jamestown, N. Y.
CELEBRON PK (ubo)
Saona & Co
Jubilee 4
J R Gordon Co
Dave Ferguson
Lamb's Manikins

Jersey City
KEITH'S (ubo)
1st half
Edwin Arden Co
The Astaires
Loney Haskell
Will Oakland Co

Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq Pitts-
burgh split)
1st half
Paul Gordon
Kane & Kraus
Kenneth Casey
Imperial Troupe
(One to fill)

Louisville
FN FR PK (orph)
(Sunday Opening)
Henshaw & Avery
Famous Newsomes
Jan Rubin
Sarabot & Grohs
Diane D'Aubrey

Manhattan
PROCTOR'S
Arthur Sullivan Co
Charles Irwin
"Land of Pyramids"
2d half
Warner & Corbett
Zeno & Mandell
"Prosperity"
Joe Parsons
F Kerns & Meehan
New Haven, Conn.
POLI'S (ubo)
B & E Adams
Josephine Lenhardt
Foster Mann Co
Young & Brown
Jack O'Brien
Marion's Dogs
2d half
Montrose & Sardell
Milo Belden Co
Ota Gygi
Northlane & Ward
BIJOU (ubo)
Gertie Falls

Portland, Ore.
PANTAGES (m)
"Earl & Girls"
Dale & Archer
Amor's Birds
Nayon Sisters
Grace De Winters
Betty Brown
Hill (abc & ah)
Leona Heggi
M Hayes & Mosher
Brown & Bristol
"Paid in Full"
McCloud & Carp
Providence, R. I.
EMERY (loew)
Balzer Sisters
Gray & Manville
Tate's Motoring
(Two to fill)
2d half
Lawrence & Hurl Falls
"Youth"
Krammer & Howland
Aureno
(One to fill)

Richmond, Va.
BIJOU (ubo)
(Norfolk Split)
1st half
Witt & Winter
Emil Suber
Walsh Lynch Co
Hudler Stein & P
Girl from Kokome

Sacramento
EMPERESS (abc & ah)
Los Kellers
Musical Krelles
"College Girl Frolics"
Chas Gibbs
The Mozarts

St. Louis
FRST PK (orph)
(Sunday Opening)
Roches Monkeys
McCarthy & Faye
Burns & Kissen
Spencer & Wagner
Joie O'Meara
EMPERESS (wva)
Great Mars
Geo Yeomans
Marble Gems
Nehoff & Phelps
Strassler's Animals
2d half
Stross & Becker
Sidney Payne Co
Paden & Reed
Three Lordens

St. Paul
PRINCES (wva)
Richard Walley Co
Santucci
Powder & Chapman
2d half
Hanley Girls
Frank Juhas
Pashay & White
Pekin Zouaves
EMPERESS (abc & ah)
Arnold & Florence
Lloyd Sabine
Jack Levy Girls
The Randalls
Four Rubes

Salt Lake
PANTAGES (m)
3 Melvins
"New Leader"
Clark & Chappelle
Kerville Family
Clark & Hamilton

San Diego
PANTAGES (m)
Hanlon & Hanlon
Sully Family
Harry Jolson
Haviland & Thornton
Fiddes & Swaines
Weber's Philands

San Francisco
(Sunday Opening)
PANTAGES (m)
Al Golden T.
Brown Fletcher 3
Mable Harper Co
Storm & Marston
Rose & Ellis
EMPERESS (abc & ah)
"Which Shall I Marry"
Sain Hume & Thomas
Dink Monkeys
King Bros

Schenectady, N. Y.
PROCTOR'S
Brunelle & Stevens
J F Sullivan Co
Tabor & Green
Rose & Moon
2d half
Hendricks & Padula
Elks Four
Arthur Sullivan Co
"Caught in Jam"
Erna Antoni 3

Seattle
PANTAGES (m)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirkham Sisters
HIP (abc&ah)
Majestic Musical 4
Howard De Loris
Rath Bros
Porter White Co

Spokane
PANTAGES (m)
(Sunday Opening)
Von Cello
Alice Hamilton
Maley & Woods
L Anderson Co
Woolfolk's Co
HIP (abc&ah)
Williams & Watkins
Rawson & Clare
Low Hawkins
Tun Chin Troupe

Syracuse, N. Y.
TEMPLE (ubo)
Kittner Taylor & McR
Hendrix & Padula
Karl
M Samuels Co
Kolb & Harland
Erna Antoni 3
2d half
Rose & Moon
Joe Parsons
Evelyn May Co
Taylor & Green
J F Sullivan Co

Tacoma
PANTAGES (m)
"The Elopers"
Dickinson & Deagon
Will Morris
Davett & Duval
Lazar & Dale

Toledo
KEITH'S (ubo)
(Dayton Split)
1st half
Low Fitzhugh
Alice Cole
Van & Carrie Avery
Hazel & Alada
Klein Bros
4 Roses

Toronto
ST LOEW
Nelson Sisters
Wm Morrow Co
Sallie Fields
Rucker & Winfred
Hal Crane Co
(Two to fill)

Troy, N. Y.
PROCTOR'S
Cabaret Dogs
Revan & Flint
"How It Happened"
Elks Comedy 4
Five Immigrants
2d half
Tierney & Franklin
Billy Kenny
Maurice Samuels Co
Brooke & Aldwell
Gurum & Newell

Vancouver, B. C.
PANTAGES (m)
Green & Parker
Ed Lobbell Co
Cameron & O'Connor
"Brides of Desert"
Models De Luxe

Victoria, B. C.
PANTAGES (m)
Geo N Brown
"Midnight Follies"
Silver & North
Haley Sisters
Wm De Hollis Co
Washington
KEITH'S (ubo)
Booth & Leander
Harry Rose
Local Sketch
Toombs & Wentworth
Alberna Rath Co
Una Clayton Co
The Volunteers
4 Readings

Winnipeg
PANTAGES (m)
Phil La Tosca
Gerard & Clark
Slacks' Rollickers
Bush & Sharpe
Mme H De Serris Co

Yonkers, N. Y.
PROCTOR'S
Odon
Maude Ryan
"Prosperity"
Zeno & Mandell
Kerns & Meehan
2d half
DeVries Troupe
Thornton & Corlew
Harvey Sampson Co
Charles Irwin
"Land of Pyramids"

Paris
ALHAMBRA
Leslie Bros
Hamlin & Mack
Colle de Losse
Jean & Jolie
Gondina Midgate
Fred Aero Trio
Sus Valroger
Kellow
Privia & Deep
Gabriel Lord
Hadj Ben Ali Jonaif
(One to fill)

Notice to the Members of the National Vaudeville Artists, Inc.

Following is a list of the officers for the ensuing term:

President, WILLARD MACK
Treasurer, MAY IRWIN
Secretary, HENRY CHESTERFIELD

1st Vice-Pres., HUGH HERBERT
2nd Vice-Pres., BOB ALBRIGHT
3rd Vice-Pres., OSCAR LORRAINE
4th Vice-Pres., GEO. MCKAY

BOARD OF DIRECTORS

Ahearn, Chas.
Carroll, Harry
Demar, Grace
Edwards, Gus
Hallen, Fred
Hughes, Mrs. Gene
McKay, Geo.
Samuels, Ray

Young, April
Albright, Bob
Carson, James B.
Devoy, Emmet
Elinore, Kate
Haskell, Loney
Leonard, Eddie
Wakefield, Willa H.

Welch, Ben
Anger, Lou
Chesterfield, H.
Fitzgibbon, B.
Herbert, Hugh
Lorraine, O.
Mack, Willard
Wyatt, Jack

ADVISORY BOARD

Irwin, May
Foy, Eddie
Russell, Lillian
Weber, Joe
Fields, Lew
Dockstader, Lew
Franklin, Irene
McIntyre, James
Nash, Julia
Clayton, Bessie
Lean, Cecil
Green, Burton
(13 more members to be added).

MEMBERSHIP BOARD

Wakefield, Willa H.
Herbert, Hugh
Leonard, Eddie
O'Neill, Doc.
Chesterfield, Henry

FINANCE BOARD

Anger, Lou
Bergman, Henry
Hopkins, Monroe
Russell, Mabel
Emmett, J. K.

PENSION BOARD

Chip, Sam
Hall, Lou
Nowlin, Dave
Oakland, Will
Carlisle, Grace

LEGISLATION BOARD

Bent, Hon. J. Francis
Sheen, Frank
Carr, Eddie
Norcross, Hale
Wakefield, Willa H.

LIFE INSURANCE BOARD

Lorraine, Oscar
Frabito, Frank
Lynn, Ed
Grew, Wm. A.
Fisher, Eleanor

BOARD FOR PROTECTION OF MATERIAL

Haskell, Loney
Morton, Ed
Lamont, Bert
Burns, Wm.
(1 more member to be added)

ARBITRATION BOARD

Chesterfield, Henry
Herbert, Hugh
Albright, Bob
Young, April
Montgomery, Marshall

ENTERTAINMENT BOARD

Leonard, Eddie
Stanley, Stan
Moore, Geo.
Welch, Ben
Clayton, Una

TREASURY BOARD

Irwin, May
Wyatt, Jack
Wenrich, Percy
Oakland, Will
Travers, Noel

BOARD FOR RELIEF

Morton, Clara
O'Neill, Doc.
Romer, Jules
Cook, Joe
Dooley, Jas. Frances

Copies of the By-Laws and Regulations will be printed and one mailed to each member.

The By-Laws call for a Board of Directors, consisting of twenty-five and also an Advisory Board of twenty-five.

On all special boards there have been selected one or two members who are not on the Board of Directors. This has been done so that the rank and file of the order will be thoroughly familiar with what is going on at all times, and not to have the business of the Order operated by a chosen few behind closed doors.

The new club rooms will be completed at an early date and open for the use of the members. The second, third and fourth floors of the American Theatre Building, 42nd Street, are now being remodeled for that purpose. Special reception rooms will be arranged for the ladies.

After reading the above list of names who are to guide the destiny of the new organization, it must be apparent to all conservative artists, that the NATIONAL VAUDEVILLE ARTISTS, INC., stands for the advancement and protection of vaudeville and to establish a more harmonious and friendly condition between the artist and manager.

Application for Membership

NATIONAL VAUDEVILLE ARTISTS, Inc.

TEMPORARY OFFICE
ROOM No. 417, 1493 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

NOTE: To those whose applications have already been sent in but have not been acted upon by the Membership Committee, whose duty it is to investigate every application, they wish to state that the Membership Board will give their earliest attention to the accumulated applications (and there are hundreds of such applications) in the course of a few days, and will advise them of their acceptance or rejection, as the case may be.

BAN AGAINST FEATURE FILM BY THE CATHOLIC CHURCH

"The Power of the Cross" Causing Unusual Stir Among Catholics. A. M. Kennedy, Who Wrote and Will Produce Picture, Threatened With Ex-Communication if Feature Is Shown. Priests Frank in Their Condemnation.

"The Power of the Cross," a seven part feature picture to be arranged, directed and produced by Aubrey M. Kennedy and scheduled for a Broadway opening early in September, under the combined management of Kennedy, Ben Atwell and Joe Conoly, is causing an unusual split among Catholic organizations and clergy in the east, and according to current advices every effort will be made by the latter to prevent its presentation.

The story was grouped solely by Kennedy, who spent several years in St. Mary's College, Dayton, O., preparing for the priesthood, and because of his early Catholic education the production is expected to be perfect in detail in so far as its connection with the Church is concerned. The theme deals with the life experiences of a young curate who was engrossed in a serious love affair prior to his ordination. The girl is brought into the picture when she comes to him in the confessional and dramatically admits her love and life desires for her confessor, unaware that he is on the other side of the confessional screen. The priest, recognizing the girl, refuses to give her Absolution, but as Penance orders her to pray in the chapel until dawn. During the night he returns to the church and the climax is staged before the Blessed Sacrament and shows an extremely sacrilegious scene, considered from a Catholic viewpoint.

According to Kennedy, he has explained his intention and the details of the production to several priests, among them Mgr. Lavelle of St. Patrick's Cathedral, and while they have been frank in their condemnation of his idea he nevertheless proposes to go through with it. Kennedy claims he has been threatened with excommunication from the Church by Mgr. Lavelle if the picture is ever staged, and he looks forward to some strong interference by the Church authorities when his production is complete.

Kennedy left for Canada this week to spend a short vacation at his home and upon his return to New York he will perfect the business details of the affair and leave at once for California to direct the venture. At the present time no arrangements have been completed for the initial showing of "The Power of the Cross," but it is understood negotiations are under way for a Broadway theatre with the possibility of a month's run, after which the picture will be generally released throughout the country.

The promoters of "The Power of the Cross" may experience considerable opposition from unexpected quarters in

the exploitation of the picture. It will be recalled that David W. Griffith ran afoul of the Anti-Defamation League, a powerful Jewish society, in his filming of "The Mother and The Law," and that David Belasco's legitimate production of "Marie-Odile" met with disapproval in some Catholic quarters.

BILLING ROOF'S LATE SHOW.

The experiment of keeping open the New York Roof (Marcus Loew) with pictures until 1 o'clock in the morning, has satisfied the Loew people the business is there.

The late show on the Roof has been well billed throughout the city, 100 28-sheets spreading the information of the midnight film performance.

Designed in the first instance to catch the overflow of the New York theatre below, which also plays a film program (changing daily), the Roof above soon commenced to attract rather a good sized crowd from somewhere, between 11 and 12 at night. After midnight but little patronage strays on to the Roof. During the busy hour of the night many of the patrons are show people who have had no other time during the day to witness a picture.

REICHENBACH MAY RESIGN

Throughout the first part of the current week it was repeatedly stated that Harry Reichenbach, publicity promoter for the World Film, had—or would—tender his resignation in the immediate future, to accept a similar post with the Gustave Frohman Co., of which William L. Sherrill is president and executive head. The rumor went on to say that Reichenbach would accept a smaller salary with the Frohman Co., but was to receive a block of stock in the corporation which bid fair to yield him a much larger sum at the end of the year, in dividends.

Reichenbach declined to discuss the matter—a most unusual procedure on the part of one ordinarily so verbally prolific.

ROTHAPFEL TO TOUR AGAIN.

S. L. Rothapfel, managing director of the Rialto theatre, will make another cross country trip in September for the Mutual Film Corporation. As a result of his trip last spring the Mutual signed up new business to the extent of several hundred thousand dollars. This trip will cover the same territory as his previous one and Rothapfel will deliver addresses to the exhibitors. He will be accompanied by a member of the Mutual press department.

SANGER'S OPEN LETTER.

The open letter to the picture trade, published by Eugene B. Sanger on behalf of his film corporation (the Sanger Picture Plays) in the theatrical trade papers recently, hit off a number of truths concerning past and present-day picture making, that Mr. Sanger told through authorities quoted by him he had uttered some years ago, when the screen was not in an advanced stage.

From reports about, Mr. Sanger's letter was devoured with much interest among those that study the picture business. He has now printed it in book form.

The trend of Mr. Sanger's remarks was that the application of showmanship knowledge, experience and instinct was necessary to the successful picture; in other words, that picture making as practiced in the beginning of the feature film could not be conducted on wild or headless lines.

When Mr. Sanger first espoused the showman-picture, his theories were not accepted by the principal picture makers of those days, some of whom have since passed away from the film realm through their persistency in ignoring the handwriting Mr. Sanger then so clearly indicated. His wide speaking stage experience would have impressed itself upon an ordinary mind, since Sanger declined several big picture propositions years ago because he would not tilt his ideas along those that he considered were erroneous ones of the manufacturers.

Mr. Sanger's open letter was instructive reading for picture men, since it contained the crux of what is now conceded to be the basis of all good pictures, the Sanger plan being to bend the best energy upon the direction of a properly selected scenario.

METRO WANTS ANITA STEWART?

The Vitagraph star, Anita Stewart, has but five more months to complete her Vita contract, and she is reported in receipt of offers for film services following the expiration.

The leader in the offers is said to be Metro, which has proposed Miss Stewart engage with it, at \$1,500 weekly. She is now said to receive \$1,000 a week from the Vitagraph, and is holding out for better inducements than have so far presented themselves.

FLOOD OF YOUNG PICTURES.

Coincident with the release of the first Selznick-Clara Kimball Young picture, "The Common Law," World Film will release two new Young pictures, "Dark Silence" and "The Story of Susan" (to be renamed), besides reissuing nine other Young subjects.

Vitagraph is also contemplating the reissue of a great many Young subjects in the regular General Film service in the near future, so that the market will be flooded with Young pictures as was the case of Chaplin and Pickford when three manufacturers were releasing new and old subjects of the pair and every theatre from those on Broadway to the smallest Nickleodeon were showing them.

ANOTHER CINCINNATI BLOW-OFF.

Cincinnati, July 26.

Another of Cincinnati's "mushroom" motion picture manufacturing companies has been plucked before it ripened. The latest to go up the time-honored "spout" is the Veritas Photoplay Company, which filed a voluntary bankruptcy petition in the United States Court several days ago, with liabilities of \$21,795 and assets of \$37.80 in cash; the copyright of a photoplay, "The Eleventh Commandment" (value unknown); an automobile valued at several hundred dollars; a camera, films and an open account for \$11,355 against John von Rittberg, of New York, director of the concern.

When he came to Cincinnati, Rittberg represented that he had been an actor and director with the Selig Company. He put on "The Eleventh Commandment" for the Veritas people. It was supposed to have been made in New York, but was never presented before the public.

A. E. Burkhardt, president of the Veritas Company, has a claim against it for \$3,225. Other creditors are: E. Guggenheim, \$3,500; Oscar Omken, \$3,500; A. Vogeler, \$3,500, and Attorneys Philip and Stanley Roettinger, \$3,500 for legal services. The other creditors were directors of the concern and, including Burkhardt, are Cincinnati business men. Another director was John Steele, chief deputy State fire marshal, who is also a scenario writer. William Carter did the publicity for the concern.

The recent sponge throwing of the Highland Film Corporation, another local mushroom, and the closing of the Five A. Studio, a film school, leaves Cincinnati barren of picture producers.

The only film concern left here is the Cincinnati Motion Picture Company, owned by one Clarence Runey. It has a small studio and Runey sometimes goes out with a camera, as he is supposed to represent some picture news weeklies.

Cincinnati now affords an excellent opportunity for a live picture man who understands the business and can have pictures taken in focus.

FILM PRESS MEN ORGANIZE.

At a luncheon held in the Claridge Wednesday preliminary steps were taken for the organization of the "Associated Motion Picture Advertisers," composed of the heads of the publicity and advertising departments of 27 film concerns. Arthur James of Metro was elected president, and E. Lanning Masters, of V-L-S-E, Secretary. General council composed of Chas. C. Moier, Paramount; Harry Reichenbach, World Film Corp.; C. Richard Schayer, Lewis Selznick Enterprises; S. M. Spedon, Vitagraph; Carl H. Pierce, Morosco, and Paul Gulick, Universal was elected to serve until the general election, which will be held after the papers of incorporation are received.

The purpose of the organization is to foster the interests of the motion picture advertisers.

NO RELIEF FOR FILM HOUSES MITCHEL DISCLAIMING POWER

Mayor Mitchel Rules He Has No Jurisdiction. Health and License Commissioners Refuse to Alter Orders. Dr. Flexner States Some Precautions Unnecessary.

The situation created in the motion picture business by the infantile paralysis epidemic in New York City and vicinity continued acute this week, with little hope of relief until the end of the summer. Brooklyn, which has been the worst sufferer, found over half its theatres closed, while others are reported as barely holding out. Manhattan and Bronx, while afflicted, have not suffered to the extent Brooklyn has, although many houses closed in addition to those already suspended. No hope is being held out by the officials of the Board of Health for the early rescinding of the order restricting minors under the age of 16 from entering the theatres, although Commissioner Emerson is quoted as saying he would consider withdrawing the embargo about Aug. 1.

Exhibitors early this week were discussing the advisability of making a test case in the event the Commissioner does not withdraw the order on that date, pointing out that theatres in districts where there are no cases are suffering just as much as those in infested districts, and argue the health authorities should have made the order applicable in certain zones. They also argue the picture theatres have been materially hurt because they have been singled out exclusively for this order, while the ball parks, seaside resorts, playgrounds, steamboats and other places of amusement have been going on the same as usual.

After a long conference that took place last Monday between a committee that represented the Motion Picture Exhibitors of Greater New York and Health Commissioner Emerson and Commissioner of Licenses George H. Bell, at which Commissioner Emerson flatly refused to in any way alter his order regarding the admission of children in the theatres, the committee decided to make a request of the daily newspapers that they handle the issue of infantile paralysis in a sane manner instead of causing a general panic throughout the city in the handling of the daily stories. Their contention is that a great deal of money is expended for advertising in the papers by them and that through the articles printed in the newspapers they have sustained considerable financial losses.

Dr. Abraham Flexner of the Rockefeller Institute was present at the meeting and stated that there was no cause for any alarm and that the precautions taken by the city officials along certain lines were unnecessary. Commissioner Bell suggested that the city be split up into zones and in those where there is no trace of the plague the children be admitted into the theatres. But Commissioner Emerson refused to listen to this propo-

sition and insisted that the order "barring" children be rigidly enforced.

The committees that represented the exhibitors were headed by Lew Blumenthal of Manhattan; President Whitman of the Bronx local, and William Brandt of Brooklyn. J. Robert Rubin, their counsel, was also present.

On Wednesday, William Brandt, secretary of the Brooklyn Exhibitors' Association, received a letter from Mayor Mitchel, in reply to the Brooklyn contingent's protest alleging discrimination, in which the mayor declared he had no jurisdiction in the matter of rescinding the Health Department's embargo on moving picture houses and that the committee's contention that if picture houses are barred from admitting children so also should ball parks, seaside resorts, etc., was not a proper view to take, for the reason that a very small percentage of children attended ball games and the barring of children from resorts was not feasible.

GIVING AUTOS AWAY.

Claiming the greatest publicity campaign for a motion picture serial ever inaugurated, the Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen-episode serial produced by the Erbgograph Co., announces that it will give away thirteen high-powered six-cylinder automobiles in connection with the presentation of the serial.

Arrangements have been made with newspapers all over the country to sponsor the contest and this fact insures "The Crimson Stain Mystery" such a tremendous volume of productive publicity as no serial picture has ever enjoyed.

The contest consists of the submission of the best idea for a five reel feature based on the characters, mysteries and situations in "The Crimson Stain Mystery." The United States will be sub-divided into thirteen zones and the best idea submitted from each zone will win an automobile.

DICK SCHAYER MARRIES.

As the result of a ten-day romance, E. Richard Schayer, press representative for the Clara Kimball Young Picture Corporation, and Ethel Cecilia Temple, daughter of a wealthy real estate man, were married last Saturday in the office of the Marriage License Bureau.

Schayer was formerly with "The World," and "The Herald," and served as a war correspondent for the Wheeler Syndicate. He was also with the British Army in France for a year during the present war. He and Miss Temple first met at Long Beach two years ago, but did not see each other again until about ten days ago.

PICTURE ACTRESS SUED.

As a result of an early morning raid recently, Dorothy Green, a picture actress with the International Film Service, in private life Mrs. Pomerantz, is defendant in a divorce proceeding instituted by her husband, a non-professional. Manny Chappelle, a wine agent, is defendant in a suit by the same plaintiff, for alienation of affections.

An attempt by attorneys for all parties involved has been made to suppress the details. They admit papers have been served, but not yet filed in the County Clerk's office. The attorneys state that the affair is of no concern to the public and at the present time believe that an amicable adjustment can be made of the matter.

Word had been conveyed to Pomerantz that his wife was seen along Broadway quite frequently in the company of the wine agent, and also that she had been entertaining him at her apartment. The husband, through his lawyers, arranged for several private detectives to break into her apartments when Chappelle might be there. One night recently the husband and the detectives broke in. It is stated a physical encounter took place between Pomerantz and Chappelle, and a few days later papers were served on Mrs. Pomerantz; also Chappelle. House, Grossman & Vorhaus represent the husband. Nathan Vidaver is Mrs. Pomerantz's attorney.

MOSS' STATE RIGHTS PLAN.

The plan of the B. S. Moss picture-making concern to state right its releases has been mapped out. The Moss features will be released once monthly, for a year, with the state right buyer purchasing the entire output for that time, at a uniform price for the particular territory he secures.

The state right buyer in turn will arrange with exhibitors within the state or states for the exhibition privilege upon all of the Moss features, the exhibitor probably taking the full 12 releases for the first year also. The first four monthly releases have already been completed by the Moss people.

Several of the western state rights have been disposed of by Moss. East of Illinois the Moss establishment is reserving considerable territory for its own exhibition purposes. Jones, Linick & Schaeffer of Chicago have taken Illinois.

Moss has made several saleable features in the past and these were disposed of by him through state rights sales. It suggested a state right service at stated periods.

J. W. BINDER IS BACK.

J. W. Binder, erstwhile executive secretary of the defunct Board of Trade, returned from England last week and will take an active part in the campaign of President Wilson for reelection.

McKinney With Selznick.

J. A. McKinney, for several years one of the directors of the Universal, is now the general representative to Lewis J. Selznick.

NATIONAL ASSN. MEETING.

A meeting of the newly-organized "National Association of Motion Picture Industries," the successor to the "Board of Trade," was held at the Astor Hotel, Tuesday, and the following committees elected from their respective classes: Producers—Adolph Zuker, Famous Players; J. S. Blackton, Vitagraph; Carl Laemmle, Universal; Wm. Brady, World Film; William L. Sherrill, Frohman Producing Co. Distributors—P. Powers, Universal; Chas. Abrahams, Independent; Richard A. Rowland, Metro; Edward A. McManus, International; W. W. Irwin, V-L-S-E. Accessory—E. S. Porter, Simplex; J. E. Brulatuer, Eastman; Don Bell, Machinery; Mr. Walter Moore, Miner Litho., Misc.; Arthur James, Metro; Stephen Bush, M. P. News; Paul Gulick, Universal; J. M. Beecroft and Wid Gunning.

An executive committee of ten exhibitors had been appointed at the convention in Chicago consisting of Messrs. Tom Furness, Lou Blumenthal, S. Bullock, S. Trigger, L. Levine, F. Herrington, J. Tugwell, F. Rembusch, J. Phillips and S. Choynski to represent the exhibitors in the new body, and will meet the newly-elected representatives of the other classes at a meeting to be held at the Astor on Aug. 16, for the purpose of organizing the executive board and defining the policy.

Upon motion of Mr. Brady a committee of five were appointed to confer with the publicity men present, regarding the retaining of a high-class publicity man to handle the war tax and infantile paralysis situations. Walter W. Irwin was temporary chairman and deserves commendation for the manner in which he conducted the meeting.

FIRE DEPT'S. NEW ORDER.

Owners of theatres seating over 600 were in receipt of an order from the fire department last week asking for the installation of automatic fire alarms connecting with fire headquarters. In addition to the installation it also provided for plans and specifications in duplicate to be filed with the Bureau of Fire Prevention.

Many exhibitors who have taken big theatres are complaining against the order as being unfair and have taken the matter up with Captain Waldron, chief of the bureau. In each instance they were allowed thirty days in which to comply with the order, suspension of license being the penalty for failure to respond to the order. A great many picture showmen are seriously affected by the infantile paralysis situation and it is considered doubtful if they have the financial means to comply with the ordinance. Later in the week the fire department granted a stay, providing proprietors made an affidavit they would not permit more than 600 people in the theatre at one time.

Winnie Sheehan Returning

W. S. Sheehan, general manager of the Fox Film Corporation, accompanied by his bride (nee Kay Laurell), will sail for America to-morrow from Liverpool.

NEWS OF THE FILM WORLD

With the summer's end approaching and arrangements going forward for the beginning of the fall and autumn season, William A. Brady announces definitely the forthcoming releasing program of the organization of which he is directing ahead. Aug. 21, a Maurice Tournier production, "The Rail Rider," will inaugurate the new season, and House Peters will be the featured player, supported by the typical Brady cast. Aug. 28, the first all-star Brady-Made picture, with Holbrook Blinn, Ethel Clayton, Gerda Holmes, Emmett Corrigan, Montagu Love and Dion Titheradge, will be offered in a production by Harry O'Neill, called "Husband and Wife." Sept. 4, Gail Kane will make her appearance in Frank Powell's production of "The Other Sister," in which Miss Kane plays her first dual role. Sept. 11, another all-star cast, containing E. K. Lincoln, June Elvidge and Frances Nelson, will be featured in a sensational production, "The Almighty Dollar." Robert Warwick, in "Friday the 13th," a production created under the direction of Emile Chautard, will be the unit on the program, on Sept. 18. On Sept. 25, running out the month in a vivid dramatic concoction, entitled "The Scorching Way," will be seen Ethel Clayton, Irving Cummings and Madge Evans. The week of Oct. 2 is left open, insofar as title and star is concerned, but on Oct. 9 a two star document with House Peters and Gail Kane, named "The Velvet Paw," will precede Alice Brady in her next picture, "Her Majesty." Following Miss Brady will come Robert Warwick again with Gail Kane playing opposite him in a picturization of Clyde Fitch's tale of the famous historical episode, "Nathan Hale," which will be entitled "The Heart of a Hero," and which is now in the course of construc-

tion in the New England locales made famous by the Revolutionary period. On Oct. 30, the end of the second month of the autumn season, Kitty Gordon and Muriel Ostriche will be seen in a co-starring vehicle, entitled "The Man She Married."

Bert Adler, assistant to Herbert Blache, is recalling his publicity stunts of days gone by through "jimmying" into the only two metropolitan papers that don't feature movie news. A controversy in The Globe, Saturday, between Mr. Blache and Mr. Sherwin, The Globe's dramatic critic (who is "down" on the picture manufacturers) netted three solid columns and a novel photographic interview with Gertrude McCoy covered two complete pages in the Sunday magazine of The Sun.

S. G. Sladdin, who has been appointed publicity director for the Consolidated Film Corporation, which is preparing to present "The Crimson Stain Mystery" in which Maurice Costello is starred, supported by Ethel Grandin, has been identified with many big motion picture propositions. The present campaign, as being mapped out by Mr. Sladdin, will be a national one, conducted on the biggest lines possible. Several thousand newspapers will print the novelization, including the New York Evening World.

At the suggestion of William Randolph Hearst, International has arranged for a serial photoplay, under the title of "Beatrice Fairfax." Grace Darling will impersonate the celebrated woman's confidante on the screen. Throughout the various episodes Harry Fox will impersonate "Jimmy Barton," a reporter of the Evening Journal. Each episode will

be a complete story, presenting some thrilling incident suggested by letters that come to Beatrice Fairfax.

The regular annual meeting of the managers of the Metro Exchange will take place at Atlantic City the week beginning Aug. 10. There will be a three days' business conference at which President Richard A. Rowland, Arthur James and other officials of the organization will address the men. The last part of the week will be devoted to the entertainment of the managers.

William J. Sweeney, who has been elected as National Secretary of the Motion Picture Exhibitors' League of America, was paid a higher tribute than any other exhibitor at the recent film convention. When Sweeney was nominated for the secretaryship one state after another, through delegates, seconded Sweeney's nomination and paid a wonderful tribute to the man's personality.

La Verne Barber, director of the Kimberly Film Co. of Cleveland, is in New York with a company headed by Marguerite Snow and James Cruise, taking scenes at Ellis Island and other nearby locations for a forthcoming release, entitled "Rose Red and White." Jack Gill, a former Chicago and New York newspaper photographer, is doing the camera work.

For the third time "Hell to Pay Austin" has been canceled as the dramatic feature of the Rialto program. It was announced for next week, but Tuesday sign palaters were busy obligating all reference to Bessie Love and Wilfred Lucas' promised masterpiece. Obviously Managing Director Rothapel has no faith in the drawing power of "Hell to Pay" stuff in July.

Billie West, who first discovered possibilities in a Charles Chaplin impersonation and who played vaudeville with a Chaplin skit for the past three years, is in pictures doing the principal comedy parts in a series to be called Billy West Comedies. The Select Film Co. is behind the venture. West's character is a reproduction of Chaplin's.

Romaine Fielding, formerly of the Selig players, has returned to vaudeville after doing picture work for ten years. Mr. Fielding opened on the Pantages Circuit at Winnipeg, July 25. For his return to the speaking stage he is using a sketch named "The Heart of a Man."

"War Brides," an elaboration of the playlet in which Mme. Nasimova appeared in vaudeville, is to be the vehicle in which she is to make her debut before the motion picture camera. The feature will be made by the Herbert Brenon Film Corp. under the personal direction of Mr. Brenon.

John C. Flynn, publicity promoter for the Lasky Co., instead of returning from the Chicago convention went to California, combining business with pleasure. The trip will partake somewhat in the nature of a vacation, during which time he will spend a few days at the California studios.

The Casino theatre at Narragansett Pier, R. I., built by John H. Hannan, the millionaire show man at a cost of \$100,000, opens Aug. 7 as a picture house, under the management of Leon Kelmer, who was manager of the New England "Birth of a Nation" Co.

"The Drummer Boy of Shilo" is to be a big feature turned out by the Mutual for a special release. George Wilson is to direct the picture and is gathering a special cast for the production. Kenneth Hale is to be featured in the picture.

Arthur Werner, a former New York policeman and recently divorced from Julia Morosini, a daughter of the late Giovanni Morosini, a millionaire Italian banker, purchased the New Jersey state rights for Tom Ince's photo-production "Civilization."

The new \$30,000 theaters at Westbrook, Me., to replace the Star there, has been started. A local contractor is building. The Star's shows have been moved next door, to an upstairs house owned by the same company.

The title of "literary advisor" has been conferred upon Wells Hawkes by Mary Pickford. Hawkes maintains his office adjoining Miss Pickford's dressing rooms at the Famous Player's studio.

Virginia Hudson, a former special writer on the New York dailies, and lately of the Thanhouser scenario department, has joined the scenario forces of the Fox Film Corporation.

Arrangements have been completed between the National Drama Corporation and Roy Chandler, head of the Chandler enterprises in South America, to present two productions of "The Fall of a Nation" in that territory.

Instead of starting for the Pacific Coast, as originally planned, Roscoe Arbuckle and his company are working on a new picture here in the east.

Lillian Concord, formerly of "The Red Widow" Co., has been engaged to make some feature pictures for Universal. She has joined the coast colony at Hollywood, Cal.

Douglas Fairbanks has turned author and completed a volume entitled "The Road to Happiness via Health" which is to be published in Chicago.

Randolph Bartlett, New York representative of the Photo Play Magazine, is handling the publicity for the Herbert Brenon enterprises.

"Hulda From Holland" is the latest Pickford which is to be released by the Famous Players.

"The Victory of Conscience" is the first of the photoplays which Lou Tellegen has completed this season.

Jean Southern has been released by the International and is now under contract with the Arrow Film Corp. for a new serial.

Frederick Truesdale has been signed for an engagement of forty weeks in pictures by the Gotham Film Co.

Pathe will put out in August a fashion film produced under the direction of Miss Florence Rose, a well known fashion writer.

NEW INCORPORATIONS.

Famous Players-Lasky Corp., Milbrook, acquire stock of Famous Players Film Co., a Maine corporation, and the Jesse L. Lasky Feature Play Co., Inc., a New York corporation, 125,000 shares, no par value, to carry on business with \$625,000 (tax paid, \$6,250); A. Zukor and Jesse L. Lasky, 488 Fifth avenue, New York.

Little Players of America, Inc., motion picture films, cameras, projectors, theatrical properties, exhibitions, \$100,000; H. S. Hechelder, C. D. Harris, H. W. Harwell, 130 West Forty-sixth street, New York City.

Atlantic Theatre Co., Hoboken, to conduct a motion picture theatre and other theatrical enterprises, \$125,000; Frank G. Hall, George A. Enright, Harry T. Hall, Hoboken.

Schoenback Amusement Co., Inc., Brooklyn, theatricals of every sort, \$25,000; S. Silbergist, J. Leventhal, H. Schoenback, 507 Barney street, Brooklyn, N. Y.

Globe Costume Co., Inc., renting theatrical costumes, theatrical brokers, agency, \$10,000; E. Odierno, M. A. Verdi, G. J. Gindici, 556 West 180th street, New York City.

Arthur Pearson, Inc., managers, proprietors, theatres, \$5,000; C. Crawford, J. F. Muldoon, E. G. Harrison, 118 West Fifty-seventh street, New York City.

C. W. Daniels Amusement Co., Inc., Brooklyn, theatricals, amusements, \$5,000; J. L. Sullivan, O. S. Bowling, C. W. Daniels, 1638 East Eighth street, Brooklyn, N. Y.

Endlessograph Manufacturing Co., Irvington, manufacture and sell moving pictures and moving picture projection machines, \$125,000; Mayk Melnyk, Irvington; Paul O. Rudyk, Edmonton, Can.; Waldemir J. Siemnowicz, Chicago.

Spiral Wheel Amusement Co., Inc., amusement devices, \$15,000; J. E. Alexander, A. W. Cramer, C. M. Riedell, 135 Hutton street, Jersey City, N. J.

Cartoon Film Service, Inc., moving picture films, animated cartoons, \$10,000; M. E. O'Brien, L. E. Lisner, W. B. Robinson, Glenwood, Great Neck, L. I.

Patch Gets "Civilization."

Pittsburgh, July 26.

William Moore Patch will present "Civilization" at the Pitt theatre here for an indefinite run commencing Sept. 16. "The Birth of a Nation" ran at that house for several months last season.

TRIANGLE PLAYS

Mae Marsh and Robert Harron in
"THE MARRIAGE of MOLLY-O"



A quaint drama with the imagery, the fantasy and the characteristics of the Irish people strongly exemplified, Mae Marsh and Robert Harron in "The Marriage of Molly-O" will delight all Triangle followers.

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THE INFANTILE PARALYSIS PANIC
(FROM THE NEW YORK EVENING JOURNAL)

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There is absolutely no real cause for panic.
We have had much worse epidemics of
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Keep cool, be cheerful, let not fear enter
the mind.

There must be no panic.
There is no reason for one.

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WITH
THEDA BARA
as **CIGARETTE**
THE DAUGHTER OF THE REGIMENT
A TRULY MARVELOUS PHOTO SPECTACLE

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who gave us "Underneath the Stars."

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By DEMPSEY, BURKE and BURTNETT

"WELCOME HONEY TO YOUR OLD PLANTATION HOME"

ALBERT GUMBLE and JACK YELLEN
composers of "Circus Day in Dixie."

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By the boys who wrote "Tulip Time in Holland"
RICHARD WHITING and DAVE RADFORD.

They Made It Twice as Nice as Paradise

"AND THEY CALL IT DIXIELAND"

Another wonderful song by WHITING and EGAN

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By the writers of "Sweetest Girl in Monterey"
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"UNDERNEATH THE STARS"

FLETA JAN BROWN and HERBERT SPENCER

"YOU'LL ALWAYS BE THE SAME SWEET BABY TO ME"

By the famous writer of "Baby" songs
SEYMOUR BROWN

"THEY DIDN'T BELIEVE ME"

By KERN and REYNOLDS

"ON LAKE CHAMPLAIN"

A New Ballad by ALBERT GUMBLE and ALFRED BRYAN.

"MEMORIES"

By VAN ALSTYNE and KAHN

"MY DREAMY CHINA LADY"

KAHN and VAN ALSTYNE

"YOU'LL FIND A LITTLE BIT OF IRELAND EVERYWHERE"

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SALLY IN OUR ALLEY.

Sally McGill Muriel Ostriche
Paul Taylor Carlisle Blackwell
Mr. McGill Pat Foy
Mrs. McGill Mrs. Foy
Ben Walter D. Greene
Isabel Jean Shelby

"Sally in Our Alley," a Peerless (World) feature, was directed by Travers Vale and stars Carlisle Blackwell and Muriel Ostriche. Miss Ostriche is no longer the cute little ingenue of a year or two ago, having grown perceptibly plumper. She isn't pretty enough for straight leads and will have to be assigned to character leads in order to get the best results before the camera. In "Sally in Our Alley" she has the role of a factory girl which she handles effectively, but for the reason mentioned here, fails to score when she dons expensive habillaments. Factory girl is loved by the foreman, but his affection is not returned. Wealthy woman takes girl to the country to look after a bunch of slum kiddies. Woman's niece is angling for the heart of a wealthy young man in her set, who, however, falls in love with the factory girl and in the end gets her. It is asking one to overlook much when you see the factory girl garbed in the society, girl's clothes and the society girl is several inches taller and built along different lines (or curves). Then you are shown the foreman of a cheap factory proposing to the girl and his promising to buy for her a home in the country worth not less than \$10,000. The foreman is a young man and his life's earnings up to that time would probably not aggregate such a sum. On the whole, the story is a fair one for general program usage, the production and direction good, and the picture will give satisfaction in most photoplay houses. *Jolo.*

STRANDED.

H. Ulysses Watts De Wolfe Hopper
Stoner, the manager Carl Stockdale
The Hotel Proprietor Frank Bennett
His Mother Loyola O'Connor
The Girl Beaulieu Love

This De Wolf Hopper picture (Triangle-Fine Arts) is well worth while. It is entitled "Stranded," and in it Mr. Hopper has not tried for comedy effects, nor has he taken all of the big scenes. Who would have thought that a man could be so good and yet so bad! For that is really the manner in which most of the De Wolf Hopper releases in the past have impressed. The general outline of the plot suggests that basic plot of "Polly of the Circus," but in this case instead of a circus being used it is a wild-cattling troupe of variety artists. Hopper as H. Ulysses Watts, a broken down "legit," joins out with the show, which comprises a sister team, a couple

of blackface comers, a trapeze performer and a manager. This little trapeze artist is played by Beaulieu Love and she shares the honors of the picture with the star. The heavy is the manager of the show, who absconds with \$7.40 which is the company's share in one town. Left stranded, the rest of the troupe manage to get back into town, but the little trapeze girl because of a broken arm is held in the small town and the old "legit" refuses to desert her. In another town close by, a church is to give a performance of "Roméo and Juliet" and the old actor goes there, poses as a dramatic teacher from one of the colleges and an authority on Shakespeare and obtains the job of coaching the amateurs. The girl accompanies him and is introduced as his daughter. She and the son of the owner of the hotel fall in love and are about to be married when the manager who decamped appears on the scene, threatens to expose every one and in the row that follows the old legit is shot. He hides his wound, however, until after the ceremony is performed and then drops dead. Mr. Hopper's bid for popularity in a sympathetic role will find favor in the eyes of a great many picture followers. *Fred.*

DUST.

Marion Moore Winifred Greenwood
Frank Kenyon Franklin Ritchie
John Moore Harry von Meter
Mrs. Moore Louise Lester
Mina Margaret Nichols

"Dust," a five part Mutual Masterpicture De Luxe Edition, produced by the American Film Co., with Winifred Greenwood and Franklin Ritchie as the stars. The production was directed by Edward Sloman, who has turned out a feature that is somewhat ahead of the usual Masterpicture releases, even though he was handicapped by a story that contained no extraordinary big punch, and his lady star was carrying a little too much weight for age to have her score. The story is the old one of capital and labor and the constant strife between the two. Frank Kenyon (Franklin Ritchie), a young author, in love with Marion Moore (Winifred Greenwood), is writing a book on factory conditions. In the course of his investigations he comes across the deplorable conditions existing in a factory owned by his sweetheart's father. In trying to have the conditions remedied he breaks with the girl. Finally he manages to be elected to the state senate and has a law passed bearing on factory conditions. Marion's father makes a tour of inspection of his properties to see how cheaply he can come within the letter of the law and is trapped when the building catches on fire and loses his life. Marion finally awakened by the fact that those who

obtain their dollars through the tollers must have some consideration for them, devotes herself to a number of charities and she and the author are later reconciled. It is a good picture of its type. *Fred.*

COMMON GROUND.

The Kid Marie Doro
Judge Evans Thomas Melghan
James Mordant Theodore Roberts
Doris Mordant Mary Meredith
Burke Horace B. Carpenter
Mrs. Dupont Florence Smythe
Housekeeper Mrs. Lewis McCord
Jones Dr. Kaller

The Laaky people have a happy faculty of taking an otherwise commonplace scenario and making a feature of consequence of it. This is the case with "Common Ground," by Marion Fairfax, directed by William C. De Mille, with Marie Doro starred. A judge in a night court in New York is bent on unearthing "the man higher up," who happens to be the father of the girl he is engaged to marry. He is "framed up" by the politicians and compelled to resign, his fiancée breaks the engagement and he marries a little shop girl whom he befriended and who loves him. Commonplace enough, but not so in its unfolding with Miss Doro as the intense little factory girl, with Theodore Roberts as the unscrupulous politician (he always has a character study to offer), with the excellent direction and lighting and so on. "Common Ground" is quite all right. *Jolo.*

LOVE'S LARIAT.

"Sky High" Harry Carey
"Skeeters" Neal Hart
Allan Landers William Quinn
Gouldie Le Croix Olive Fuller Golden

"Love's Lariat" is one of those Harry Carey western cowpuncher pictures heretofore screened in two reels. This one is a Bluebird five-reeler and has no more "body" than those produced in the past in two. The remainder is mere padding. It was written by George Marshall and W. B. Pearson, directed by Mr. Marshall and the star, Cowboy suddenly inherits a fortune from a deceased uncle on condition that he makes his home in the east. His cousin "frames" him with a vaudeville actress, telling the woman to break his heart so he will go back west and he (cousin) will then get the inheritance. Woman agrees but falls in love with cowboy. When everything comes out right and his cowboy friends find him clasp the girl in his arms, one of them exclaims: "Hell, he's ruined," and starts back home. Most of the padding is rough comedy and a not too discriminating audience might enjoy it sufficiently not to note it. In that event there would be little fault to find with "Love's Lariat" as a good program feature. *Jolo.*

THE DEVIL'S NEEDLE.

David White, a famous artist, Tully Marshall
Rene, his model Norma Talmadge
Wynne Mortimer Marguerite Marsh
Wm. Mortimer, her father F. A. Turner
Hugh Gordon, his junior partner Howard Gays

Frits, janitor of the studio John Brennan
Buck, a dope Paul Le Blanc

"The Devil's Needle" in this Triangle-Fine Arts five-reeler is a hypodermic. It's a very commonplace story and picture in these modern days, at least of picture making. The drug story has been so often sheeted there is nothing left for it, unless the Fine Arts plan is to keep on drilling against the evil effect of drugs. About the only matter of moment in this film is that it causes two of the characters to renounce the drug habit, one, a girl (Norma Talmadge) very simply by exercising her will power (on a caption) and the other (Tully Marshall) by doing hard farm work in a field. If it's true that hard manual labor will kill the taste for drugs, Chester Withely and Roy Somerville, who wrote this story, deserve to have a niche in the film discovery hall. Mr. Withely directed the film. Everything in and about it is tame. The single chance for box office excitement was to have the posing in the artist's studio run to the censorship edge, but it never even got beyond a Methodist balance. An artist is induced by his model to take an injection of probably morphine. He starts downward in the good old way, but before getting a good start, notices the daughter of a wealthy attorney, said daughter then being engaged to a young man in her father's office. After a year the artist attempts to have his wife try the drug, then he leaves the house, returning to the model for some of the dope, the artist by this time being broke (although he seemed to have various habitations, once on a poor looking street, then again in a white stone edifice). The model, however, had reformed, but she bought the artist some of the drug, gave him a short lecture and the janitor of his flat took him into the country, where he was probably boarded for the work he did, as nothing developed in the film showing any sudden accession of wealth by the artist. It ended in the same old way, in this case very old, almost as old in pictures as this drug thing is. Once upon a time they used drug film as specials in the vice frenzy that nearly put pictures out of business. For the Fine Arts to revive it was to pull what must only be classed as a bad boy.



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presents

**ALICE
BRADY**

in
"Miss Petticoats"
A picturization of the novel
by DWIGHT TILTON
Directed by HARLEY KNOLES

May 24	Edna Wallace Hopper as Frank Sheridan	Part of a Day
May 31	Edna Wallace Hopper as Frank Sheridan	Part of a Day
May 31	Edna Wallace Hopper as Frank Sheridan	Part of a Day
May 22	Alice Brady	La Bohème
May 29	Mollie King	What Happened at 22
June 5	Edith Clayton	A Woman's Way
June 12	Edna Wallace Hopper as Frank Sheridan	Part of a Day
June 19	Alice Brady	La Bohème
June 26	Francis Nelson	What Happened at 22
July 3	Klay Gordon	The Crucial Test
July 10	Holbrook Blinn	The Weakness of Man
July 17	Carlisle Blackwell	Sally in Our Alley
July 24	Quail Kane	Paying the Price

COMING

Aug. 7 Ethel Clayton A Woman's Way
Carlisle Blackwell

From every angle a wonderful picture

MAY 6TH 1916
I.O.U.

DEPENDABLE
PICTURES

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Wm. A. Brady

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Some Route:

Aug. 7—Hippodrome, Chicago
14—Avenue and Madison, Chicago
21—Rockford and Lincoln, Chicago
27—Elkhart and Kokomo

Sept. 3—Fort Wayne and Lafayette
10—Battle Creek and Kalamazoo
17—Saginaw and Bay City
24—Lansing and Flint

Oct. 1—Jackson and Ann Arbor
8—Muskegon and American, Chicago
16—Empress St. Louis, Mo. & E. St. Louis
23—Terre Haute and Evansville
30—Bloomington and Peoria

Nov. 6—Galesburg and Aurora
13—Windsor and Davenport
19—Cedar Rapids and Waterloo
24—Sioux City and Omaha

Dec. 4—Minneapolis
11—Milwaukee and Kedsie, Chicago
18—Open and Danville
24—Decatur and Champaign

Jan. 1—Springfield and Alton
8—Grand, St. Louis, Mo.
15—Quincy and St. Joe
22—Topeka and Kansas City, Mo.
29—Springfield and Joplin
Feb. 4—Wichita and Tulsa
11—Muskegon and Oklahoma City
18—Fort Worth and Dallas
25—Waco and San Antonio
Mar. 4—Marshall and Shreveport

Thanks to JOHNNY SIMON and GENE HUGHES.

SHELL 43.

William Berner.....H. B. Warner
Adrienne von Altman.....Enid Markey
English Spy.....Jack Gilbert
Lieut. Frans Hollen.....George Fisher
Helen von Altman.....Margaret Thompson
Baroness von Altman.....Louise Brownell
German Secret Service Agent.....J. P. Lockney
German Commander.....Charles K. French

A Triangle-Ince feature, dated for release Aug. 13. The title comes from the order of an English spy within the German lines, phoning an order in the last scene for the English to shell Pitt 43. That is done and the English spy is destroyed. He had previously killed three Germans who were in the Pitt to obtain undisturbed possession of the phone. The story is a mythical tale of secret service warfare, with the spy (H. B. Warner) as the principal figure. He goes within German and English military headquarters with equal freedom, posing as a war correspondent for a Chicago paper and carrying a badge of authority from the German Bureau of Intelligence. Accomplishing his purpose of aiding the English and outmaneuvering the Germans during a battle the spy inspired on both sides, the spy takes his death according to the orders of his chief, which were thrown upon the screen as a caption. The picture is full of war action. The scheming of espionage is

mildly seen through the spy's movements, but the greater interest is in the general war surroundings and the military equipment. Much of this is made to appear very realistic. The picture starts with action and that is quite well held to. There are battle and mob scenes. The battle scenes may have been culled from other features, but the mobs are a part of this film. Mr. Warner carries his character in a forceful way, even taking a tinge of the love thread and sending it over. Enid Markey is featured with Mr. Warner, but her importance in the feature does not warrant it. Minor roles are rather nicely played, though the characterizations of the Germans and English do not ring true at all, besides which all of the women are afflicted with an over abundance of makeup, particularly Margaret Thompson, who also had to become a mother at a moment's notice, displaying a three months' old baby the next morning as evidence. C. Gardner Sullivan wrote the story and Reginald Barker directed it. The direction should be given the most credit, for the film sustains interest, reaching a critical point once or twice. Were it not that the story itself is open to much technical criticism on detail "Shell 43" would have made a mighty absorbing screen tale. As it is, it is highly interesting because of its military side, only, but that will be enough to satisfy the most hardened of Triangle's audiences.

Time.

Harry Watson, Jr.

"MUSTY SUFFER" (IN PICTURES ONLY)

(George Kleine Studio)

LOUIS MYLL, Director

RIALTO
THE TEMPLE OF THE MOTION PICTURE

H. B. WARNER in "SHELL 43"
and new Keystone Comedy

VIRGINIA NORDEN

STARRING
BALBOA AMUSEMENT CORP.
CALIFORNIA

THE FOLLY OF REVENGE.

It is with great pleasure that we introduce Warren E. Lyle, without doubt the only rival that Corse Payton has in the wide world, but Mr. Payton has one solace, that Mr. Lyle will undoubtedly remain the best bad actor of the screen and never try to "cop" Mr. Payton's title which applies only to the speaking stage. Mr. Lyle won the undisputed championship for out and out rotten acting in a five-reel feature turned out by the Nola Feature Picture Corp., entitled "The Folly of Revenge," which is the champion bad boy of the film world up to the present day. In reviewing pictures one is apt to see a great many bad features, but "The Folly of Revenge"

without doubt is the worst that has been screened. In the first place the acting cast is bad, the story is bad, the direction is bad and then to cap the climax the titles and subtitles are so bad that they are laughable. In one instance the hero of the picture, according to a sub, sets out "to wreck vengeance" on the heavy who wronged him years before. From a general view it would seem as though the picture had been produced by some wealthy amateur, who had the screen bug and for just that reason several thousand feet of good film had to suffer. It looks as though the story was written with New Orleans in mind as the locale of the tale, the name of the producing company further substantiating that. There is an original plot to the story and then for good measure there are about four or five other sub plots added. In the end all that one gets out of this melodramatic feature is a laugh at the thought that anyone would be foolish enough to book it after they had once seen it. Last week during an afternoon showing at the New York theater numbers of people refused to sit through the picture and openly condemned it on leaving the theatre. "The Folly of Revenge" is the champion worst feature of the year. Fred.



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ADDRESS DEPARTMENT

Where Players May Be Located
NEXT WEEK (July 31)

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
"Act Beautiful" Keith's Boston
Albright & Rudolfo Orpheum San Francisco

Brinkman & Steele Sis Variety N Y
Bruce Al Airdome Fresno Cal

B
Bimbos The Variety Chicago
Bowers Walters & Crooker Eagleford Texas

C
Claudius & Scarlet Variety N Y
Clayton Co Una Keith's Washington
Conlin Ray Variety N Y
Crews Laura H Keith's Boston

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"Good Bye, Good Luck, God Bless You"

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AND GIVE ME YESTERDAY"

is a worthy successor. That's some claim, but we are ready to substantiate it. Ask Chief Capoulican.

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The writers of "MY LITTLE DREAM GIRL," "MY SWEET ADAIR" and "SHADES OF NIGHT" have just completed a new, startling, sure-fire sensation—

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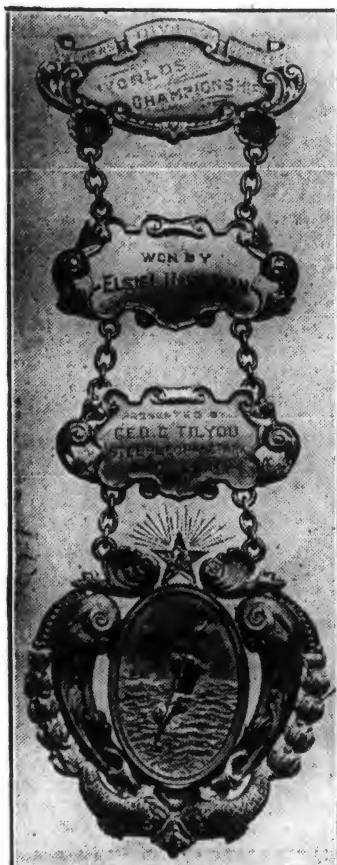
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Dayton Family (12) care Taugis 104 E 14 St N Y
Devine & Williams Variety N Y

E
Edwards Tom Sohmer Pk Grand Rapids
Ellis & Bordoni Orpheum Los Angeles
Erroll Leon Co Keith's Philadelphia

F
Fern Harry Variety N Y
Florence Ruth Variety San Francisco

G
"Girl from Milwaukee" Temple Detroit
Gordon Jim & Elgin Mary Variety San Fran

H
Hagens 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
Imperial Tr Davis Pittsburgh

J
Jordan & Doherty Variety N Y
Josefson Iceland Glimma Co Variety Chicago

K
Kammerer & Howland Box 22 Rehoboth Mass
Kelly Geo Shea's Buffalo
Kia-wah-ya Kathleen Variety N Y
Kosloff & Ballet Orpheum Los Angeles

L
Lai Mon Kim Prince Variety N Y
Langdons The Variety N Y
Leightons 3 Temple Detroit
Lelands The Temple Detroit

M
Major Carrick Variety N Y
McWaters & Tyson care Weber Palace Bldg
Moore & Haager 1657 Edenside Av Louisville Ky
Murphy Thos E Dir Arthur Klein

N
Newsomes En Fry Pk Louisville

O
Onri & Dolly Forsythe Atlanta
Orr Chas Friars Club N Y

P
Paka Toots Co Keith's Philadelphia

R
Reilly Charlie Variety San Francisco
Rochester Claire Orpheum Los Angeles
Rudinoff Keith's Boston

S
Simpson Fannie & Dean Earl Variety N Y
Stanley Aileen Variety N Y
St Elmo Carletta Variety N Y

T
Thurber & Madison care M. S. Bentham
Tighe Harry and Babette Variety N Y
Toombes & Wentworth Keith's Washington
Towne Fenimore Cooper Bway Theatre Bldg N Y

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

W
Wills Nat Temple Detroit
Williams & Wolfus Sohmer Pk Grand Rapids

IN MEMORIAM

of "Chappie" Aveling

who passed away from happiness July 26 at the Little Church Around the Corner. May God have mercy on his life and soul. No more good times. (I know, I've been there)

His Pal and Partner
AL LLOYD

Birthe

Mrs. Al Lloyd

(of the South) gave freedom to a brand new little boy this week, at the County Courthouse, Brooklyn, N. Y., whom she will name Al, Jr., IN LIBERTY there sure is good times—(Just a divorce notice)

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This is a typical Joe Morris march ballad that will make a hit in any spot in your act.

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New, but startling.

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A laugh getter for single or double act.

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Joe Hollander's NOVELTY Ragtime Song

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Armstrong Will H
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Astor Edith
Atkins Jack

B

Bands Mr
Barned Edw
Barnes Fred J
Barney (C)
Bauhn Jacque
Baxter Mr & Mrs
Beck Ed
Berlin Lalo (C)
Borden Ed
Boyle Jack (C)
Bradford Suzette

Britton Betty
Brown Ada
Brown Chas
Bruce Madge B
Bruce (C)
Burnett R G
Byal & Early (C)

C

Carlton Albert
Carter O D
Cates Band
Chapman Jessie (C)
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Crine & Adam (C)
Cumming F (S)
Curran Helene F
Curtis Lloyd B

Eley Dan
Elson Arthur
Emmett J K
Equillo Alfred (P)
"Eva" (P)
Evelyn Fay (C)

F

Fairman & Archer (C)
Farley Jack
Felix & Hope
Fell Mrs
Fields Harry
Fields Imogene
Fields Jean
File Lois

D

Dammerel Geo (C)
Darcy Mrs Harry
Davis Hal
Davis Marguerite
Davis Warren (C)
DeGray Sisters (C)
Delmore & Moore (C)
DeVore Leslie (C)
De Winters Grace
Dickins Sunny
Doll Alice (C)
Donnelly Dolly
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Foley Jimmie
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Fowler Brenda
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Franklin H (C)
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G

Gardner H M
Gardner Oscar
Gascolgne Royal
Gay Salina
Gears Flying (C)
George Edwin
Girard Harry
Givens Gertha
Gomes Trio

E

Edwards Hazel
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Do What Your Mother Did

(I'LL DO THE SAME AS YOUR DAD)



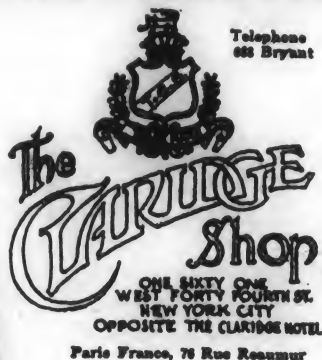
WORDS BY
WILL DILLON

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Miss Carus' startling weight reduction will ever be a matter of surprise and concern. Just now she is greatly aiding her general appearance with three extremely pretty gowns, each looking to have been made with the particular view in mind to further accentuate Miss Carus' slimness. If that was the scheme it has succeeded admirably and Miss Carus should send her dressmaker a bouquet every performance.

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Changed from Opening the Show to "No. 6" after
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A vote of thanks to Nora Bayes—She says: "Snoozer is a real artist and it is a pleasure to follow him."

Temple Theatre, Detroit, This Week (July 24)

Direction, MORRIS & FEIL

Goolman Ed (C)
Gordon Lew
Graham Dorothy
Grannon Dorothy Miss
I (P)
Gray Bee Ho
Gray Norma
Grosse Genevieve
Gunther Jack
H
Hall Florence
Hall Willie (C)
Haney Emmett
Hanson Herbert (C)
Hardick Helen
Hardy Billie
Harmont Sallie (C)
Harris Chas
Hartel Harold
Hart Hazel
Hays Dot (C)
Hastehurst R C
Hastleton Jim
Headen R F (C)
Heath Mabel (C)
Height Lola
Hermann Anna
Herron Bertie
Hines Harry

Hobson Florence (C)
Hoffman Frances
Hoover Gladys
Hoover Mary
Howell Mildred
Hudson Lillian (C)
Hunt Elizabeth
I
Ingersoll Flor (C)
Inza Robella
Irmee Eld (C)
Ira Lillian (C)
Irwin Flo
J
Jardon Dorothy
Jarrett Mrs
Jarrett Guy E
Jeffries Florence
Johnson Dabs (C)
Johnson Mr E
Johnson & Fowler (C)
Jordan Bob (C)
Junker Miss D E
K
Kall David (C)
Kantor Leo M
Karlton & Kilford
Kaufman Gladys (C)

Kas Tom (C)
Keller S (C)
Keltons Thero
Kenna Charles
Kennedy Harold
Kennedy Mrs Thos
Kerr Edna
Kerwin Peggy (C)
King, Frang G
Kingsley Dorothy
Kirk Ethel (C)

L
La Bick Joe

La Crosse Leo
Leland C H
Le Roy & Hall
Leslie Ottili (C)
Leslie Stella (C)
Levy Bert
Lindsay Tom (C)
Linn Ben
Lloyd Bessie
Lloyd Ray
Lobdell Mildred
Lorraine Evelyn
Ludwig B E
Lusby Pauline

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Laursen Benny
Lawler Isabella
Lawson N (C)
Leach Hannah

M
MacClennan Kenneth
McColgan Madge (C)
Mack Charlie
Mack Denny
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Marion Mr
Martin Irene
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McIntyre The
McNeill F A (C)
Mellar & De Paula
Milo (C)
Mitchell (C)
Mitchell Ada
Mitchell Jack
Moffett F
Monohans Bill (C)
Moran Hazel
Morre Ada
Mortimer Lottie
Morton James J
Moylan Larry (P)
Mullally Dan
Mumford Eddie
Murphy Tom (C)

N
Nattians Mrs
Natty & Miller (C)
Newcombe Miss
Newsome Harry H
Newton Billy
Newton James
Nibble Victor
Nichols Sisters (C)
Norris Mrs C I
Norton Ruby

O
O'Meara G (C)
O'Neill Doc (P)
O'Neill Emma
Owen Garry

P
Page Ruth (C)
Paul & Pauline
Paulette Louise

Pelliter Dora (C)
Pierpont Ellise (C)
Polk Jack (C)
Powers Freeman
Preston Bobby

Q
Quinlan Dan
R
Rannirez Frank (C)
Rappel Alther (C)
Ratcliff Ed J
Ray Conlin
Rayfield Dolly
Raymond Babette
Readick F (C)
Regat & Bender
Reynolds E E
Rigby Arthur (C)
Rignold Mrs W
Roberts Fred
Robinson W (C)
Romeroes Five
Rose Amelia (C)
Rother Florence
Royal Jack
Rudd Joseph A
Rudolph Henry G
Russell Flo (C)
Russell Georgia

S
Sandford Jules J
Sawyer Joan
Schreck Geo
Seaton Billie
Sharron Ernest A
Shayne Albert H
Shelley Hazel
Shriner Joe
S K & Reeves
Smith Billy (C)

Smith Madison W
Snyder Frances (C)
Spencer Mrs C (P)
Spencer & Williams
Stewart Cal
Stib Hazel
Stib Hazel (C)
Stone Beth
Stuart Austen
Stuart Sibyl
Summers Cecil B
Swisher G & S
Symons J

T
Taylor Mr & Mrs B
(P)
Taylor & Fablan
Temple Bob (P)
Temple Luella
"Texico"
Thorn Caesar
Tilton Lucile
Tidi Van (C)
Transfield Florrie (C)
Tully May
Tyson Lena

V
Van Cantfort Daley
Vofes Harry
Vresay W M (C)

W
Waldeen Jack
Walker Annette

Wallace Mildred
Wallace Ruby
Walsh Charley
Wandas Billy (C)
Wandas Mr & Mrs B
Warren & Conley
Washington Betty
Weber Jack
Well Lillian (P)
Welly Max (P)
Welsberg Frank (C)
West Augusta
West Toy
Western Billy (C)
Weston & Leon
Whitley Minty
Whitely Carl
Williams Bill
Williams Floyd
Williams George
Williams May
Willis Gus
Wilson Billy (P)
Witsei Chas
Wood Ollie B (P)
Woods Harry
Wood Milt (C)
Wright & Davis
Wyer Forest G

Y
Young Harry
Young Nat

Z
Zimmerman Willie

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IT HAS THE WALLOP!

When we told you we had a song which kept our piano rooms so busy that a half dozen headliners had to sit and wait their turn, we presume you thought we were "joshing." Not so, the fact is, the rush has not stopped yet!

It requires something of unusual value to create such a condition and then to keep it up! It had to be something—

"FULL OF PEP!" SURE-FIRE!

Something the audience would think as much of as you did! In a word **SENSATIONAL!!**

A SURE-FIRE WALLOP IN EVERY LINE

and a **DOUBLE VERSION THAT HAPPENS TO BE JUST AS GOOD AS THE SINGLE.**

A song that more big feature acts are featuring than any song on the market!! A song with a new idea and the **PUNCH!**

"YOU'RE A DOG-GONE DANGEROUS GIRL"

LYRIC BY
GRANT CLARKE

MUSIC BY
JIMMY MONACO

OF ALL THE RECORD BREAKING SONGS WE HAVE EVER HAD, "DANGEROUS GIRL" IS THE TOP-NOTCHER. And that's saying something when you consider the wonderful songs we have had and now have.

AND TO YOU GIRLS, don't forget that we have a special female version that is a knock-out!

THIS IS THE SONG THAT THE BIGGEST NEWSPAPERS IN THE BIGGEST COUNTRY IN THE WORLD ARE MAKING A SPECIAL FEATURE OF.

Get it while it's hot!! Go to it!—and get the "gravy" out of it!

THE PUBLIC WANT IT! GIVE IT TO THEM!!

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THE GREATEST SONG WE HAVE EVER PUBLISHED

Refrain.



Give me your smile. The love-light in your eyes,

THE FEATURE BALLAD

THE SUNSHINE OF YOUR SMILE

THE FOLLOWING KEYS AND ARRANGEMENTS
OF THE SONG ARE NOW READY

NY 1 in D NY 2 in E^b NY 3 in F NY 4 in G

VIOLIN OR CELLO OBLIGATO PUBLISHED FOR ALL KEYS

DUET (High and Low Voices, in G).....

DUET (Mezzo and Low Voices, in F).....

TRIO (Tenor, Baritone and Bass).....

TRIO (Soprano, 1st and 2nd Contraltos).....

CORNET SOLO with ORCHESTRAL

ACCOMP. in F.....

ORCHESTRAL ACCOMP. for VOICE

in D, F or G.....

MALE QUARTETTE (Octave).....

MIXED QUARTETTE (Octave).....

PIANO SOLO.....

WALTZ.....

— REFRAIN —

Give me your smile, The love-light in your eyes,
Life could not hold A fairer Paradise!
Give me the right To love you all the while,
My world forever, The sunshine of your smile.

Published by **T. B. HARMS & FRANCIS, DAY & HUNTER**, 62 West 45th St., New York City

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Pat Liddle is in town. Pat has been east.

D. L. Schwarz went to Diamond Lake this week for a vacation.

Willy M. Passport spent the week-end in Chicago.

J. A. Hale has leased the Auditorium,

Clarksville, Ia., and will install a new policy this fall.

Art. Randolph, of the McVicker stage forces, has gone on a vacation.

Sam Wise has severed connections with the Carman Minstrel act.

Fox Reilly is working his show all summer.

W. W. Wilson's "The Movie Man" starts its road traveling at Burlington, Ia., Sept. 2.

The three-year-old daughter of Clayton and Lennie is ill with measles. Fred Lowenthal, who has been up at Sault Ste. Marie for the past week, returned to Chicago Saturday.

Nat Moore, formerly treasurer of the Haymarket, is now taking care of the Columbia boxoffice.

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With a record that no other writer of popular songs has ever equaled, Harry Von Tilzer has earned the right to think of it. I have given you so many hits that it would probably be true to say that I have devoted the greater part of my life to writing popular songs. I have written over 1,000 songs, and I have never run out of new themes that are up to the minute. I have written songs that have been hits for some of the best to goodness hits without the aid of the Harry Von Tilzer songs that are a year ahead of the rest.

"There's Someone More Lonesome Than You"

Lyric by JACK KENNEDY Music by HARRY VON TILZER

"ON THE SOUTH ISLE"

Lyric by JACK KENNEDY Music by HARRY VON TILZER

"BRUTUS, CAESAR, ANTHONY LEE"

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"BABETTE"

(SHE ALWAYS DID THE MINUET)

Lyric by STANLEY KRAMER Music by HARRY VON TILZER

"YOU WERE JUST MADE TO ORDER FOR ME"

Lyric by JACK KENNEDY Music by HARRY VON TILZER

"HONEST INJUN"

Lyric by JACK KENNEDY Music by HARRY VON TILZER

"WITH HIS HANDS IN HIS POCKETS AND HIS POCKETS IN HIS PANTS"

Lyric by JACK KENNEDY Music by HARRY VON TILZER

"I'VE FOUND SOMEONE TO CHASE THE BLUES AWAY"

Lyric by JACK KENNEDY Music by HARRY VON TILZER

"I SENT MY WIFE TO THE THOUSAND ISLES"

Lyric by JACK KENNEDY Music by HARRY VON TILZER

"ON THE HOKO-MOKO ISLE YOU'LL ALWAYS BE THE SAME SWEET GIRL"

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COAST ACTS NOTICE—Mr. W. J. Douglas will be in Vancouver, B. C., July 28th; Seattle, 29th; San Francisco, 31st; Los Angeles, 2nd, 3rd and 4th; San Diego, 5th; Los Angeles, 7th and 8th; San Francisco, 9th, 10th, 11th, 12th, 13th and 14th, sailing for Australia on Aug. 15th, per S. S. Sierr.

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J. H. ALOZ

Orpheum Theatre Bldg., Montreal, Canada

Walter Downie is on his vacation. He has gone to Diamond Lake where Paul Gordon is also vacationing.

Hank Allardt returned Sunday from Detroit and is telling the boys about the races at the Wheel track.

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"BREAK THE NEWS TO MOTHER"
"WHEN DID YOU WRITE TO MOTHER LAST"

The man who put "Home" in ballads:

"DON'T YOU WISH YOU WERE BACK HOME AGAIN"
"WHAT IS HOME WITHOUT LOVE"

The man who put "Heart" in ballads:

"I'M WEARING MY HEART AWAY FOR YOU"
"I'VE A LONGING IN MY HEART FOR YOU, LOUISE"

The man who put "Love" in ballads:

"WITHOUT YOUR LOVE, AH! LET ME DIE"
"DREAMING, LOVE, OF YOU"
"WOULD YOU CARE"

The man who put "Story" in ballads:

"FOR OLD TIMES' SAKE"
"JUST BEHIND THE TIMES"
"KISS AND LET'S MAKE UP"
"THERE'LL COME A TIME"
"AFTER THE BALL"

The man who put "State" in ballads:

"MID THE GREEN FIELDS OF VIRGINIA"
"IN THE HILLS OF OLD CAROLINA"

Each season, new, original ideas in the Song line are published by Mr. Harris and his staff of famous writers. This season, the wonder year of all.

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JOS. E. HOWARD'S TWO WONDERFUL SONG SUCCESSES:

"Love Me Little, Love Me Long"

Music by JOS. E. HOWARD

Lyrics by FRANK FOGARTY

"In The Evening Time"

Words and Music by JOS. E. HOWARD

Both of the above songs are being featured daily by Mr. Howard and Miss Ethelyn Clark in every Vaudeville house throughout the United States, with tremendous success.

"COME BACK"

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Ballad Par Excellence—The title speaks for itself, and wedded to Mr. Harris' famous music, needs no further recommendation.

"THE STORY OF A SOUL"

Music by CHAS. K. HARRIS

Lyrics by LEO WOOD

This is one of the most wonderful and original Child-Story songs written in many years and will undoubtedly be the Child-Song sensation of the coming season.

"Songs of Yesterday"

By CHAS. K. HARRIS

Owing to the universal demand for the songs of by-gone days, Mr. Harris has consented to write for the profession this number. He has compiled a number of his old-time melodies into a singable song suitable for any stage:—Concert, Vaudeville, Cabaret or Minstrels. This song contains excerpts of the following famous song hits:

"WOULD YOU CARE"
"I'M WEARING MY HEART AWAY FOR YOU"
"I LOVE HER JUST THE SAME"
"ALWAYS IN THE WAY"
"ONE NIGHT IN JUNE"
"THERE'LL COME A TIME"
"SOMEWHERE"
"MID THE GREEN FIELDS OF VIRGINIA"
"WHILE THE DANCE GOES ON"
"FALLEN BY THE WAYSIDE"
"BREAK THE NEWS TO MOTHER"
"AFTER THE BALL"

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"All I Want Is A Cottage, Some Roses and You"

By CHAS. K. HARRIS

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(SINCE I'VE BEEN HOME)

By JOSEPHINE E. VAIL

The coming sensational song hit of the year. Also sung by Al Herman and Dooley & Sayles. The only syncopated ballad ever written and will undoubtedly be the sensation of the musical world. Watch this song grow.

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The Emerson Boat show is closing within the fortnight. Eastwood Harrison heads the show.

The Windsor is being repainted and re-decorated. Some new scenery will also be installed. The house opens Aug. 26.

The new opera house, Muscoda, Wis., will open Sept. 16 with "The Shepherd of the Hills."

Nell Kelley (Three Kelley Sisters) is confined to Columbus Hospital with appendicitis. Her condition is reported as favorable.

The Orpheum, Racine, is to play vaudeville the first half of the week and road shows the fast half, according to plans in

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the Allardt offices.

(Charles Shapiro of the Association floor has taken up golf. His hardest task is to find someone to get up early enough Sundays to play with him.)

The "All-Girl Revue" starts out Aug. 31, although its regular season is not expected

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to begin later, as all of the tabs will go through a two weeks' preliminary trial.

Print George left Chicago for Kansas City Tuesday night. George will visit various western points in the interests of the Association.

Fred World, general manager of Ringling Circus, came into Chicago off the road Monday to transact some local business for the show.

The Gayety, Minneapolis, opens July 20. Manager Koenig has arranged for some preliminary attractions prior to the regular season of burlesque.

Lew Rose's comedy company has finished an engagement at the Majestic, El Paso, and has moved into the Coliseum, Phoenix, Ariz., for the remainder of the summer.

The cast of Torcat, the rooster trainer, against English's, Indianapolis, and the U. B. O. at this point, has been satisfactorily adjusted out of court.

Babe Thornton has left the American Hospital considerably improved in health. She will remain in Chicago for some time with her sister.

The Western Vaudeville Managers' Association is in receipt of a letter from the Supreme Film Co. asking that it get the new Milwaukee house for the "Civilization" film spectacle.

"Peck's Bad Boy" is going out again next season. Announcement is made that Charles

W. Benner will send the piece on tour through the southwest and west, with Lew Herman doing the lead.

Eddie Burke and Adele Jeanette have signed with E. P. Churchill to support Leo Greenwood in the new tab, "The Blow Out." Miss Jeanette is having new wardrobe made by Edith Strickland.

When the Lyric, Marion, Ind., inaugurates its vaudeville season Sept. 4 with U. B. O. bookings from this point the house will be managed by Ora Parks, who has handled various houses throughout Ohio and Indiana.

OPENING NOTICE OF NEW STORE 2 COLUMBUS CIRCLE ANNOUNCED NEXT WEEK

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upwards. Parlor, bedroom and private
bath, \$12 weekly and upwards.
SPECIAL ATTENTION GIVEN TO THE
PROFESSION

Harry Fields, who has been playing the
principal male role in the American Produc-
tions Company's act, "September Morn-
ing," closed with the turn Sunday night at the Mil-
ler theatre, Cleveland, O.

The Commonwealth Transfer Company,
claiming that Steve Juhassow owed it \$225
storage, attached the act of Walter Baker,
illusionist, when it played the Hip recently
and the storage claim was finally adjusted.

Harry Spingold is stealing some of Mort
Singer's stuff when it comes to riding the
Twentieth Century between here and New
York. Spingold hopped the fast flyer again
Saturday and went to Manhattan for a three-
weeks' stay.

The Lyric, Indianapolis, has made a change
in policy commencing this week, playing full
week vaudeville shows there instead of the
Boyle Woolfolk Musical Stock which has been
there for some time. The "Association" han-
dles the booking end.

Low Cantor, who assumes charge of the
Sam Baerwitz office this week, in addition to
booking the Grand, is getting the following
acts ready for the fall season: "The Office
Girls," "What For?" and Dixie Harris and
her Boys.

Art Angell and Frank DeVore gave their
new act a preliminary fling in one of the out-
lying houses Saturday and Sunday. In it
Angell does an old soldier while DeVore
handles the "straight." The company in-
cludes a woman who does the sweetheart of
the "straight."

S. E. Wilhart, owner and manager of the
Jefferson, Springfield, Mo., is in Chicago this
week and accompanied his visit with an an-
nouncement his new Princess theatre in
Springfield, seating 1,200, would open Sept. 3
with attractions supplied by the Western Vau-
deville Managers' Association.

Mrs. Hal Goodwin, general manager of the
Northwestern Association booking agency,
came down to Chicago last week to combine
business with pleasure. Mrs. Goodwin is a
died-in-the-wool baseball fan and she was
in her greatest delight watching the Cubs and
Giants play.

E. Claude Mills, whose headquarters are in
Oklahoma City, has gone on the road through
the southwest in the interests of the Inter-
state Circuit. When Mills has finished his
trip he is expected to have some new houses
which will be added to the list to be booked
by Ray Whitfield next season.

Frank Francis, who lives in Chicago, was
in Aurora, Ill., and his actions resulted in
the police arresting him on a charge of "at-
tempted burglary." Francis enlisted the ser-
vices of Attorney Leon A. Berezniak (Chicago)
who went to Aurora and interceded in Fran-
cis' behalf to the extent that the charge was
changed to disorderly conduct. Francis later
obtained his liberty and has returned to
Chicago.

The first acts given routes out of the newly
opened Helen R. Murphy office are: Victoria
Four, Moore, O'Brien and McCormick, Arthur

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Complete Housekeeping Equipments. Telephone and Elevator Service.

Gerry, Kubelik, and Rogers and Brockway.
Miss Murphy, despite an accident and a birth-
day last week, has made a good start. On
her birthday Miss Murphy's most prized gift
was a bracelet watch. Miss Murphy has al-
most recovered from the effects of the injury
to her foot.

The new "Vanity Fair" tab (Boyle Wool-
folk), with Jack Trainor featured, opens Sept.
3 in Kenosha, Wis. Woolfolk has signed Ed-
die Allen, and he will be assigned the Ray-
mond Faine role in the "Six Little Wives"

ANNOUNCEMENT OF SPECIAL EVENTS

"THE LIGHTS"

Club House, Freeport, L. I.

Wed., Aug. 2nd—Barn Dance (no biled shirts)

Wed., Aug. 9th—Prof. Amateur Night (a scream)

Wed., Aug. 16th—Kid Party (we'll play kid games)

Wed., Aug. 23rd—Grand Masque Ball (for prizes)

Wed., Aug. 30th—Freeport Night (open house to all Freeport resi-
dents)

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Saturday and Sunday table d'hôte dinner—5 to 9 P. M.—\$1.00

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tab. The show opens Aug. 24 in Gary. Paine will be given the feature role in a new tab by Woolfolk entitled "What Do You Sell?" which will open about the first of October. Other Woolfolk tabs will open after the others have gotten under way.

Harry Munns has some legal business to attend to down east. Harry is not much on traveling only when necessity demands, but he has an idea he can kill two birds with one stone this time. He took along his bathing suit when starting for New York July 20 and may play hide and seek with some of those

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terrible sharks the west is reading about in the papers. Harry will go to Boston, Toronto and Baltimore on business, but New York will be for pleasure only.

Francis Gilmore, the traveling representative of the White Rats, upon the return to Chicago of Joseph Birnes, the middle-west representative, left last week for St. Louis where he will have charge of the Rats' office while Representative Sergeant goes up to Kansas City and adjacent territory in the interests of the Rats. Birnes did some tall scouting while on his trip and is reported having placed four houses on the "closed shop" list. The names of the four will not be divulged until later.

The Family Department of the W. V. M. A. plans its busiest season next year and the fall will find Walter Downie's books pretty crowded. Some of Downie's houses are closed for the summer while others are continuing without interruption. The Academy is to keep open all summer as business is too good to warrant shutting down. The Gaiety, South Chicago, is not using any vaudeville at present.

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ent, but is using pictures. It will resume its shows in the fall under its former management. The Orpheum, Hammond, is dark but reopens the middle of August. The Airdome, Sterling, Ill., is reported as doing well. It plays "three splits" from the Downie books.

House managers from all sections mingled with Chicago booking agents last week. W. Lebloux (Empress), Omaha, was here. His house is open all summer. Joe Erber (Erber's), East St. Louis, dropped in and predicted big things for next fall. Lawrence Solarlo (Orpheum), Sioux Falls, S. D., looking prosperous; Cy Jacobs (Globe), Kansas City, was also around. E. J. Grubel, president of the Electric Theatre Company, Kansas City, Kan., who has financial interests in five theatres out his way, and his legal representative, Jacob Carlyle, were here for a conference with Mort H. Singer. James Walker, head of the Walker Theatre Co., came in from Winnipeg with glowing accounts of the past season through his Canadian circuit. W. F. Kelly (Temple), Ironwood, Mich., was here the latter part of the week.

Fox Lake is fast building up a summer theatrical colony. Among those vacationing at the lake at present are: Harry Russell, Max Backman, Willard Sims, Mr. and Mrs. Billy Williams, Billy Schubert and Herbert Moore.

William J. Douglass (Bill) is on his way home again to Australia. He has had a most eventful trip, his first to the States, and in all the cities visited, particularly New York and Chicago, Douglass was hospitably received. He left here Sunday afternoon for the Coast thoroughly impressed with his trip. Douglass was to make his first stop in Des Moines Monday. He will sail from Frisco Aug. 15 on the Sierra for Australia. Douglass likes New York and Chicago. He is inclined to the belief the most central point for vaudeville commercialization is New York. A few weeks ago Douglass left New York and Variety printed Roy D. Murphy would likely be shifted from Chicago to New York. Mr. Douglass will take the matter up with the Fuller people upon his arriving home.

AUDITORIUM (Fred Lecomte, mgr.).—"Ramona" leaves Saturday (sixth week).
COLONIAL (Norman Field, mgr.).—Trib-

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one German war pictures, doing capacity (first week).

COHAN'S GRAND (Harry Riddings, mgr.).—"Civilization" (film), drawing profitably, despite heat (fourth week).

COLUMBIA (E. H. Wood, mgr.).—"World of Follies" (Dave Marlon), reporting good business (ninth week).

GARRICK (J. J. Garrity, mgr.).—"Mr. Lazarus" (Henry E. Dixey) moved over this week from the Princess.

LA SALLE (Harry Earl, mgr.).—"The Little Girl Next Door" doing fairly (12th week).

PALACE (Harry Singer, mgr.).—"World of Pleasure," unexpected press booming in journal attack against "nudeness" (10th week).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—With the thermometer flirting with 90, the Majestic show struggled along bravely, almost flopping at times, but at the finish pulling up enough to be called an entertaining bill. Grace Lee and Reino Davis were selected as the attractions. Due to the dropping out of the Kaufman Bros., the bill was switched around for the afternoon performance. This made Henry and Adelaide, a neat dancing act, the opener. The boy and girl amuse, the girl mostly with the costumes and the boy with a disarming dance. Norton and La Tiska were next, the familiar offering coming in for its share of appreciation. The mechanical doll effect is worked nicely, though the comedy is passe. "Petitcats" repeated its former success in this city. The skit has two new girls in it since last seen around here. Carl McCullough got the early hit of the bill. The

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LOUISE ORTH

says:

**"Pat Rooney
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Comedian
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Imitating single proved a likable act. Reine Davis with a wealth of good material which the program states was written for her by William B. Friedlander was on next and had quite a hard time of it. This probably was due to the fact that the show before lacked the proper comedy to get the audience in a mood for her offering. However, she managed to get them at the finish with a Chinese number. Tom Edwards, the English ventriloquist, now assisted by Alice Melville, failed to please, Miss Melville saying the act from disaster with a "dummy" done through the audience. Edwards has done a much better act than the one he is now presenting. The baby business isn't nice. Miss La Rue was placed next to closing and lived up to her popularity in this house. Her splendid voice and smart dressing came as a pleasing climax to a rather dull entertainment. Leo Zarrell and Co. closed the show.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent, W. V. M. A.).—Although the Hippodrome is undergoing alterations and the interior of the auditorium looks anything but comfy, the house is running right along without interruption. Business continues satisfactory. Gordon Brothers, who arrived in Chicago recently with "The Junior Revue" (which failed to appear at McVicker's last week), made their initial bow to the western fans at the Great Northern Hippodrome where they made the most decided hit of any act on the bill Monday night. Next to closing they were compelled to respond to two encores, and then the house was not satisfied. They give a very good imitation of Gene and Willie Howard, but do not follow the line of work of these two boys too closely. They have a good line of talk, and their songs are interesting. Their big surprise was in an eccentric dance in one of their encores, which took the house by storm. Marble Gems opened and went very well. The act consists of posing by two shapely women. The National City Four did not register. Four men came on in hot stuff evening dress and warbled indifferently. They tried to inject comedy, but couldn't. Three Lilliputs, seen in this house but a short time ago, have made some changes in the act. They went over neatly. Norton and Allen, two girls, sang, danced and talked. One made a neat impression when she donned men's attire, and the act won applause. Gallarini Four were the second best bet in the night

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bill. It is a popular act, with brass, string and wood instruments to vary the program. Gordon Brothers next, still found a place of their own, and are due to make good on big time, if they keep up the gait they have now struck. Willie Brothers, a perch act, closed the show and made a most interesting number.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Theo. Kosloff and his ballet are held over at the Orpheum for the third week and still scoring strongly. The hits of the new acts for the current week are Alex Carr and Co. in "April Showers" and Nan Halperin, who is in her second week at the house. One of the surprises was Jim and Betty Morgan in songs of their own, who stopped the show in the third spot. G. Aldo Randegger, the Italian pianist, opened, and Martinetti and Sylvester closed. The balance of the bill comprised the holdover acts, Moon and Morris, Leipzig and the Imperial Chinese Trio.

EMPRESS.—"Birth Control," a sketch based on the subject that the title indicates, was well received. Baron De Malesserne, a

Frenchman direct from the trenches (New Acts Next Week); Mr. and Mrs. Barney Oilmore in "Love at First Sight" proved excellent. The Tom Brown Minstrels were the closing act of the show, while the Krenka Brothers held the opening position. Eastman and Moore, Henry Lotella, Jennings and Dohrman and Charles Bartholmew were all very good.

PANTAGES.—The La Scala Sextet proved to be the class of the bill at this house and are strong enough for a spot in any show. The comedy hit of the program went to Harry Breen, who had them laughing all the way. Charles Mason in "Who's Who" got a number of laughs. The Venetian Four proved themselves capable instrumentalists. The Five Florimonds opened the bill, and Johnson, Howard and Lizzetto were the closers. Buster and Bulley, a colored team, were the added starters. An episode of the "Iron Claw" filled out the show.

CORT (Homer F. Curran, mgr.).—"Canary Cottage" (second week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Henry Miller's company (third 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 (Edwin A. Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Irene Moore is doing cabaret work at a nearby summer resort.

Monte Carter plans to stay on the coast this coming season.

July 17 Adele Blood opened successfully as leading woman at the Alcazar.

Bob Brady, Pantages' local press representative, spent last week in Portland, Ore.

Al Nanthan, who officiates in many capacities at the Empress, is entertaining his brother, Mort, of Los Angeles.

Walter Anthony, Chronicle's dramatic editor, has been engaged to write the program notes for the Philharmonic Orchestra's forth coming concerts.

Sid Grauman is planning a still larger and more elaborate production than he has heretofore made. This will make the fourth tab Sid has turned out this season.

J. J. Cluxton is another manager who has taken to producing. Jack's latest this time is a large Hawaiian dancing tab which got over big at its Los Angeles premiere.

Last week such a warm streak of weather hit here that most of the residents made for the many nearby beaches, which, with an exception or two, was felt at all the theatres.

35

JAMES J. MORTON

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The local branch of the American Federation of Musicians celebrated its yearly outing at Shell Mound Park July 20. Prior to going to the park there were two parades to advertise the event. One in Oakland and one here.

All of the members of the local theatrical

colony seem to be in the best of health. At least there are no reports of professionals being ill. And since the hot weather forced many theatres to close in the east the colony has grown with professionals who like summering here.

Instead of using men as ushers at the Empress any more, girls attired in neat gray

E. G. WOOD

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Talent for Portola Louvre, San Francisco

dresses now show the patrons to their seats. The change was made July 19 as an experiment.

The business men of San Anselmo (Cal.), situated across the bay back of Oakland, laid aside their business duties to become thespians on the night of July 21. "Mrs. Temple's Telegram" was the play, followed by a vaudeville show composed of professional turns booked from here by local agents.

The Players' Club, composed of amateurs and semi-professionals, is laying plans to have a theatre of its own next season. If the plans materialize the Players' theatre will be on the same plans as the Bandbox theatre of New York City. Several moneyed people are reported to have promised financial support towards establishing such a playhouse.

Oakland is to have another theatre, now in construction. According to report, it will be devoted to the exhibition of film. A man named Vanstrom is having the house erected on San Pablo avenue in the 1700 block. The seating capacity is stipulated at 2,000. As matters now stand Oakland is pretty well theatred.

It has come to light that Nan Nure, a stage favorite here back in the 70's, lies in the San Francisco Hospital. Her condition is reported to be so serious that she is not expected to live. From what can be learned of her case she is penniless. Her ailment is given as a general breakdown. No relatives can be found.

July 16 the Victory, San Jose (Cal.), closed to the public as the result of the action

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ON BROADWAY

To play prima donna role in
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WATCH FOR PROCRASTINATION

The Coming Sensation

taken by the stage hands who went on strike. The Redmond Stock Company was playing there and still had three weeks more when the strike occurred. The stage hands claim the management was two weeks behind in salaries. Later the trouble was reported to have been settled.

A report reached here that John Gega, animal trainer, was recently injured by a bear which he was trying to tame in Hoquiam (Wash.). Gega, it seems, had three bears in his barn and went out to feed the animals. Immediately the oldest one (three-year-old black bear), although chained, knocked the trainer down and inflicted such injuries that Gega had to be taken to the hospital for treatment.

Jim Hathaway of the Pals' Club has been arrested by one Robert Shapiro, alleging assault. Hathaway denies the charges, swearing he only led Shapiro to the elevator and told him

to go. Shapiro, so it is said, attended a Pals' jinks and insulted a member's wife. Hathaway told him to get out. Shapiro left, but, so he declares, was followed out by several members who gave him a beating, hence his charges against Hathaway.

Despite the many announcements made early last spring by the promoters, that Palm Beach (across the bay in Alameda) would be complete and surpass all local beach amusement places by June 1, the place is still unfinished and in all probability will not be completed this summer. There is a "Jester's Palace, Shooting Games stand, Casino Dance Hall, Safety Racer and Swimming Tank" about finished, but the rest of the things planned for have not materialized, and will not until the present financial tangle is straightened out. From all accounts many promises of payment were exchanged between the contractor and promoters, but very little money. So, at length, when the building contractor found out that he could not pay his laborers on the promoters' promises the contractor stopped work on the structures. Recently L. A. Thompson is said to have journeyed from Los Angeles and looked at the unfinished place, after which he made a sort of a proposition to take it over, but those who had something to say about it, tried to impose such impossible terms that Mr. Thompson, so the story goes, withdrew his offer.

BOSTON.

By LENA LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Good summer bill, with Morton and Moore unexpectedly topping. Alberto Rouget opened with well timed table and chair act; Herron and Arnsman, fair; The Crisps, good; Harry Rose, hit; Kelso and Leighton, usual; Helen Ware and Co. in "Justified," featured; Belle Story, good; Leon Slaters, closed strong.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Pictures and concert vaudeville. Fair.

BIOU (Harry Gustin, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Small time. Fair.

PARK (Thomas Sforzo, mgr.).—Pictures. Good.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Good.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Fair.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pop. Poor.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).—Pop. Fair.

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ONE OF THE PIN FEATHERS

IN

OLIVER MOROSCO'S "CANARY COTTAGE"

GORDON'S OLYMPIA (J. E. Comerford, mgr.).—Pop. Fair.

MAJESTIC (E. D. Smith, mgr.).—"Where Are My Children?" still doing a whale of a business due to the sentence of a millionaire's son to three years in jail for publishing birth control information and also to the recent death of an abortion victim.

The local season will open early with the Wilbur's booking of "Very Good Eddie" for Aug. 14.

It is generally reported locally the Shuberts will have the controlling hand in the affairs of the Plymouth for the coming season, with a possibility of Fred E. Wright continuing as manager of this house and the Park Square.

LOS ANGELES.

By GUY PRICE.

Al Sturges, of the Hip, also has deduced the high cost of gasoline, and has purchased a motor vehicle.

Wenzel Kaps, once a well known artist, died at his home in Santa Monica. He leaves a widow, three sons and two daughters.

Bob Yeat went to San Francisco to escort Maude Fulton and "The Brat" company back to this city.

Marry Heetayer will play a special engagement with Henry Miller in San Francisco.

Robert Fargo is promoting the outdoor spectacle, "The Siege of Los Angeles."

The police stopped the Pals (No. 2) from dancing at its last session on the ground that a city ordinance forbids dancing in downtown cafes. The Pals now meet at the Bristol, but soon will have their own clubrooms.

NEW ORLEANS.

By O. M. SAMUEL.

SPANISH FORT (M. S. Sloan, mgr.).—Paolotti's Band and Dancers.

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

ALAMO (Will Guerlinger, mgr.).—Vaudeville.

The Alamo is to offer musical stock, beginning Sunday. Jimmie Brown will produce, with Cliff Winehill and Guy McCormick as principal comedians.

Arthur Hill is singing at the Cosmopolitan.

W. Rea Boazman, long an agent in New Orleans, is to try broader fields, leaving here shortly to locate in Chicago. Boazman was New Orleans' first agent and through the years has maintained a reputation for honesty and clean business dealing.

The first breath of the approaching theatrical season was wafted with the appearance on the local boulevards of C. D. Peruchl and Mabel Gypzene, pivotal parts of the Peruchl-Gypzene Stock Company. Having taken stock of stock as discoursed, currently, from the artistic and financial angle, the twain will continue in the somewhat picturesque picture field.

Cool weather, that is, cool weather for New Orleans in July, has helped the local picture places considerably.

Arthur B. Leopold has returned from a vacation spent in eastern cities.

Tom Campbell returns to New Orleans during the middle of August to prepare for the opening of the Tulane and Crescent theatres. The Crescent starts its season Aug. 27 with "When It Strikes Home." The Tulane is scheduled to open Sept. 3, opening attraction not announced.

ST. LOUIS.

By REE.

Excessive and continuous sweltering weather has considerably crippled things theatrically in St. Louis. Many of the downtown theatres in addition to vaudeville houses have closed and will remain so until the middle

of August. Open air theatres, however, are thriving throughout the various residential districts of the city.

Much to the surprise of those best acquainted with downtown theatricals, the Columbia, with a feature policy, has done remarkably well. The Grand opera house, with film and eight acts, will reopen with Western Vaudeville Assn. bookings the middle of August. Likewise the Royal and American theatres will reopen with Triangle programs. The Empress has enjoyed good business and is offering its patrons exceptionally good bills.

At the Park, which house, despite the weather, is enjoying good business, "The Firefly" is the week's attraction, and being well presented was thoroughly enjoyed. Roger Gray has again joined the cast, which includes Billy Kent, Merle Hartwell, Carl Hayden, Sarah Edwards and Dolly Castles.

The Olympic, famous to theatregoers of two generations ago, has been condemned for theatrical purposes. The Klaw & Erlanger lease, under which the house was operated, will expire in September. It has been announced that the Garrick will be operated by this syndicate under an arrangement with the Shuberts.

The Illinois hunting season for squirrels opens Aug. 1.

NOTICE FOR EUROPE

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JAMES J. MORTON

MANAGERS—NOTICE

Our billing at Keith's Prospect Theatre, Brooklyn, last half this week (July 24)

Keith's Latest Novelty

"CREO"

showing the formation of the human body, part by part, will feature. Closing the show—see it yourself.

Direction—**ALF. T. WILTON**

**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. B. O.

Direction, **H. B. Marinelli**

THE JOY FIENDS

DAVE

GERTIE

NOWLIN and ST. CLAIR

BOOKING THROUGH

ROSE & CURTIS PALACE THEATRE BLDG.
NEW YORK

BILLY GRADY presents

Major KEALAKAI

AND HIS

Royal Hawaiians, including Princess Uluwehi, the only Hawaiian dancer on the American stage. Opening in September to tour all U. B. O. theatres.

Now Playing Bloomington Co-operative Chautauqua Association. Time through. Illinois, Ohio and Indiana—July 12 to Sept. 12

LORO GOOCH Presents
Chicago, Ill.

THAT VERSATILE NUT

GEO. NAGEL ASSISTED BY EVELYN GREY

Presenting THE NUTTIEST OF ALL NUT ACTS, introducing singing, dancing, whistling, juggling and tumbling. A laugh a second and a whirlwind finish.

WORK IN "ONE"

Address Pontiac Hotel, 52nd Street and Broadway, New York City

**4 MARX BROS. and CO.**

In "HOME AGAIN"

Are for the Summer

LEW M. GOLDBERG

Presents

Two Musical Casads

Clarence and Mabel

In twenty minutes at "Breezy Point"

The biggest two people musical act in Vaudeville

**Mlle. JEAN BERZAC**

Introducing

Wonderful Trained PONIES and the MULE that amuses everyone.

Direction **ALF. WILTON**

Suggestion for strong finish: Get Pres. Wilson to take bows with you; but don't accept time in Berlin.

AUSTRALIA CONQUERED
By **EVELYN CUNNINGHAM**

A STUDY IN DAINTINESS

Town after town fall, unable to resist her personality charges.

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 1889

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**

Bert Williams

Ziegfeld "Follies of 1916" New Amsterdam Theatre

MARION MORGAN

Classic **DANCERS** Art

New Act in Preparation

Ada BILLSBURY AND ROBISON Pauline

IN BITS OF MUSICAL COMEDY

Next Week (July 31)
Boston

Personal Direction, **FRANK EVANS**

PAUL THE FRITSCHES BERT

The Tramp and The Girl

Dir. **LOUIS SPIELMAN**, Palace Bldg., N. Y. C.

BOOKED SOLID

RUCKER AND WINFRED

WORLD'S GREATEST EBONY RUCED ENTERTAINERS

NOW PLAYING
LOWE CIRCUIT

DIRECTION **TOM JONES**

F. Barrett Carman

THE POLITE ENTERTAINER

Wishes New Material for this coming season. Anyone having monolog material for sale kindly write me. 178 Fifth Avenue, New York.

Direction **Stoker & Bierbauder**



BUSTER SANTOS and JACQUE HAYS

In Their New Act, "The Health Hunters"

Direction Simon Agency

TRANSFIELD



SISTERS

WHY LAY OFF?

This week we are playing Mountain Park, Holyoke, Mass. Living at a farm house, fishing and swimming every day. Also enjoying the scenery while driving our car. Doing two shows a day and getting paid for it.

McINTOSH AND HIS MUSICAL MAIDS

THEATRICAL DON'TS.

Don't come to rehearsal at 8 A. M. to beat the other act with a published song. They wired the leader two days ago.
Don't whistle in the dressing-room unless you have a sure-fire act or blue parodies.
Don't three-sheet after you flop. Walk up the alley streets.
Don't work your sure-fire comedy bits if Mack Bennett is in the house.
Don't follow Bud Fisher's drawings unless you want to see your pet gas cartooned.
Don't believe all you hear of actors. Others read the papers also.
Don't fail your real salary—get it.

FRED (Hank) HARRY (Zuke)

FENTON & GREEN in "Magic Pills"

P. S.—We are still "feeding the kitty"



BREAKING RECORDS EVERYWHERE

Catherine Crawford AND HER Fashion Girls

BOOKED SOLID

Direction Arthur Pearson

TIME WILL TELL

THE INGREDIENTS OF ANY ACT

FRANK PARISH AND PERU AS FOLLOWS

ABILITY & PERSONALITY—50%
MATERIAL & EQUIPMENT—25%
WARDROBE—10%
METHOD OF PRESENTATION—15%

The Above Analysis is the Result of many years' Findings

DIRECTION—FRANK



The Picture House Manager was dying. Just a few feet to the end of life's reel. You could see the change in his FEATURES as a FILM covered his eyes and his spirit was RELEASED.

BILLY BEARD

"The Party from the South"
Direction PETE MACK



This week we are at Wildwood swimming and looking for sharks, "but not pool sharks." Best wishes to Skipper and Kastrup. Jim Harkins, kindly let the Swede know who broke the boat.

NOLAN AND NOLAN

Direction JUST JUGGLERS
Norman Jefferies Booked Solid

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 ALF. T. WILSON

FRED. DUPREZ

during his second and third week of rehearsals in

"MR. MANHATTAN"

is adding to the gaiety of the nation at the Palladium.

Communications: Daws S. S. Agency, 17 Green St., London.

THE VENTRILOQUIST WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

HOLDEN AND GRAHAM

ARTISTIC VERSATILE NOVELTY ACT



HOWARD LANGFORD

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

PETE MACK

Submits MARTYN and FLORENCE (Vaudeville's Best Opening Act)
Now summering at their home in Muskegon

Last week, while playing Richmond and Norfolk, Sid Friendly and Vic Kan taught me how to play Rummy. After that it should be no trouble to lose my coming season's salary.
Ed. Note—Next week Stan Stanley, Philadelphia's popular author, will be the editor of this space.

JIM and MARIAN HARKINS

Direction, NORMAN JEFFERIES

We Apologize, Tom. No Hard Feeling?

SAY!

Drop that Wet Paper,
Put away your Merange.
We don't Need the American Flag.
To go over with a BANG.

Hokumly Yours,

NEIMAN and KENNEDY
JASBO JUNCTION

SHARKS BEWARE!

Because

N. T. Granlund, one of Singer's Tallest Midgots, left Saturday Afternoon, armed with a bent pin, darned cotton, some bread crumbs and a canoe.

The Globe Trotter.

JIMMY FLETCHER

Direction Mark Levy
Sailing for Africa soon.

VESPO DUO

Phenomenal
Accordianist and Singer

ANGIE WEIMERS

U. B. O. TIME

PAUL RAHN

"Planted" at the Hotel Planters, Chicago

51st Week—Merrie Garden Revue

LEX GOLDBERG

SHOOTING US AROUND THE U.B.O. AND W.V.M.A. TIME.



ELECTRICAL VENUS GO SHOOTING SENSATION
WE MAKE E'M LAUGH AND TALK WHAT WE SAY WE DO WE DO DO.

This space belongs to



RAWSON AND CLARE

But I

am using it

OSWALD

Address me
Woodside Kennels
Woodside, N. Y.



HUGH D. McINTOSH,
CHRIS O. BROWN,
NORMAN JEFFERIES,
WALTER WEEMS.

FOUR LUCKY MEN.

ASK ANY OF THEM WHY.

Ray-Monde

Is "She" a He or Is "He" a She?

Headlining Successfully
IN AUSTRALIA

Hendricks and Padula

Phenomenal Pianists Singers De Luxe

THE FAYNES

A CLASSY, FLASHY PAIR
Representative, JACK FLYNN

DOT MARSELL

Ragtime DYNAMO

ALFREDO

Address Care VARIETY, London



BEN SMITH

July 24, Johnston and Pittsburgh

July 31, Keith's, Indianapolis

Aug. 7, Temple, Detroit

Just Finished 46 Weeks on W. V. M. A.

Electrical Venus

After playing five consecutive weeks for Max Thorek at the American Hospital, are now spending a few weeks

At Rye Beach, Conn.

BOOKED SOLID
Lew Goldberg, Agent

FRANK FOGARTY

The Dublin Minstrel

Now under the management of CHARLES DILLINGHAM

Through the energy of JOE STANDISH

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