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VARIETY

VOL. XLIV, No. 1

NEW YORK CITY, FRIDAY, SEPTEMBER 1, 1916

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VARIETY

VOL. XLIV, No. 1

NEW YORK CITY, FRIDAY, SEPTEMBER 1, 1916

PRICE TEN CENTS

MANAGERS WORRIED OVER STRIKE TYING UP SHOWS

Several Big Producers Having Shows Opening in Big Towns For a Run Are Getting Their Companies Away This Week. Fear For the One Stand Attractions. The Companies Now on Tour May Be Marooned If Lockout Is Ordered.

If the projected railroad strike becomes effective on Monday morning it will prove disastrous to theatricals just on the eve of what is predicted to be the best season in many years. While newspaper reports have been talking about freight tie-ups, the fact that passenger traffic will be seriously crippled, if not entirely stopped in many sections, was not mentioned. But such appears to be so if the strike really occurs. Controlling the employees are the four brotherhoods, the central body of organizations of engineers, firemen, conductors and trainmen, and as these are the men who actually operate passenger trains, a strike means that all kinds of traffic will either cease or schedules will be badly disarranged. Indicating that passenger service (and that actually concerns theatrical activity) will be discontinued was the announcement Wednesday of the Southern Pacific, which instructed all ticket agents by wire to warn passengers that unless they reached their destinations by Sunday night to expect "vexatious delays." It was expected at the time of going to press that the eastern roads would give out a similar warning.

On Wednesday both vaudeville and legitimate managers were concerned over the movement of acts and plays in case the strike occurs. William B. Lindsay, the eastern passenger agent of the Lehigh Valley road, who handles the movements for the U. B. O., Loew, Orpheum and Pantages Circuits, as well as many company movements, and who is considered an expert in that line, declared he had advised the various offices to have all acts reach their destination for next week not later

than Sunday night. On his advice five of the International shows due to open on Monday were routed out of the city on Thursday.

The Loew office arranged to send off all acts which are playing east this week and booked for out of town stands next week on Saturday night, and thus next week's bills will be ensured. If the strike occurs three complete shows on the Pantages time will be tied up in Winnipeg. It is planned to have the same bills remain in other cities on that time for a second week. The acts will be requested to stand a small cut for that week.

Railroad men declare that when the brotherhoods were in consultation with President Wilson on Aug. 14 a secret order was sent out calling the strike for Sept. 4 at 7 a. m. and trains in transit at that time will be pulled to the nearest junction and abandoned. It is for that reason that Mr. Lindsay and other passenger agents have advised managers to have their movements completed by Sunday night. In that way shows will be given next week, but after that there can only be conjecture as to travel.

Sam Scribner, general manager of the Columbia Amusement Company, said that the strike would affect over 4,500 persons connected with the various burlesque shows and 150 cars used for transporting scenery. He has given orders to move all shows now out, on Sunday and in every case to reach their destination before 7 a. m. on Monday. In the event of passenger traffic becoming so crippled as to prevent the movement of shows next week, he has planned to have the companies so

(Continued on Page 13.)

BIG TIME SPLITS.

The big time houses now open in New York and at the beach are partaking somewhat of the flavor of "splits," due to the necessity of acts closing before the completion of a full week in order to make jumps. Last week Tombes and Wentworth closed on Thursday at the Palace in order to open in Des Moines; Morton and Glass played but four days at the Palace; Doyle and Dixon closed Saturday at Brighton to make Detroit; McKay and Ardine close Saturday at Rockaway to make Milwaukee, and Sophie Tucker will only remain four days at Brighton next week.

GOUDRON TEN PERCENTING.

Chicago, Aug. 30.
It is almost a foregone conclusion that Paul Goudron, who joined the booking staff of the Western Vaudeville Managers' Association two years ago, will become a booking agent on the "ten per cent." basis. Goudron has been granted a franchise to book on the Association floor and will also be granted a similar privilege on the United Booking Office floor.

Paul Goudron for some time past has been routing the "Association" houses of the northwest, but since the recent booking affiliation with the Ackerman and Harris houses on the coast the western road shows have been lined up by Harry Miller, who recently returned from California, where he had charge of the "Association" offices in San Francisco.

For the past week Goudron has been attached to the St. Louis office, but has not been doing any direct booking since his return. Pending an arrangement for a booking assignment Goudron learned he could obtain an agents' franchise and this week was seriously thinking of becoming a "ten percenter."

MICHELENA ROAD SHOW.

Vera Michelena is to top her own vaudeville road show, to go out under the direction of William Morris. This is the first big name feature that has been mentioned outside of Eva Tanquary which is to travel over the new Morris circuit.

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

INTERSTATE SPLITTING

The Interstate Circuit is arranging for the establishment of a separate collection agency of its own to handle all commissions due the outside booking men for placing attractions on the southern circuit, with the usual percentage fee deducted for the operating expenses of the collection company.

Up to last season the Interstate was booked entirely from Chicago, but last year Karl Hoblitzelle moved the circuit's booking headquarters to New York, completing a booking arrangement with the Orpheum circuit with Celia Bloom supervising the Interstate shows. Up to date the Interstate has allowed the agents the full commission, collecting the amount without charge. The new organization will be known as the Excelsior Collection Agency and will have its headquarters outside the Palace building.

PHILA. AGENTS LICENSED.

Philadelphia, Aug. 30.
Theatrical and musical agents of this city have been notified that the Department of Labor and Industry will compel them to pay a license fee. Heretofore a license has not been collected from these agents, but the department has started a crusade against those who have been violating the law by not paying a fee.

KREISLER WRITING OPERETTA.

Fritz Kreisler, the noted violinist, is completing the writing of an operetta which is intended for a starring vehicle for Christie MacDonald, who is to return to the stage the coming season. Herr Kreisler originally started on the score of the piece intending it for Eleanor Painter, but negotiations for production fell through and Miss MacDonald immediately contracted for the work, which she is to present herself in. Miss MacDonald owned a piece of "Sweethearts," the last production in which she appeared.

Be sure to get VARIETY of Sept. 22.
HARRY MOUNTFORD.

IN LONDON

London, August 18.

The Hudson Trio, one of the best musical turns, have broken up. Elgar Hudson, who recently married an officer home from the front, has joined Madame Golda, who frequently deputized for Olga Hudson. This new combination, known as the "Golda Quartet," is a capital turn. The old firm continuing under the style of Olga, Elgar and Eli Hudson presented a new act at the Victoria Palace last week.

Eugene Stratton, who is recovering from a serious illness, is anxious to get into harness again, but it is doubtful if the much-talked-of minstrel show with Eugene as the "star" will materialize.

Strange to relate, although the role of Mr. Manhattan in the musical play of that name was written round Raymond Hitchcock and few could see a successor in the part, we have now seen three Mr. Manhattans and all excellent in their individual ways. Robert Emmet Keane is making a great success in the role at the Prince of Wales, while the performance of Fred Duprez at the dress rehearsal before starting on tour made one forget both his predecessors.

Mary Garden, the well known opera singer, is taking a holiday in the Highlands of Scotland and living the open-air life. An ardent horsewoman, she spends most of her time in the saddle. She will be heard again at the Paris Opera House shortly.

Sir Thomas Beecham's season of grand opera at the Aldwych, which recently came to a close with a brilliant performance of Mozart's "Il Seraglio," has proved a success. In spite of war-time difficulties, an English opera company has given a season of thirty-six weeks of opera straight off, which is a record. Sir Thomas intends to continue in the autumn.

A season of promenade concerts will be given at the Queen's Hall, commencing on Aug. 26, under the direction of Sir Henry Wood. Many important artists have been engaged and a long list of novelties promised.

Sept. 12 is the date fixed by Mr. Frederick Harrison for the production of "Mr. Jubilee Drax" at the Haymarket theatre. It is the work of Walter Hackett and Horace Annesley Vachell and is a play of adventure in four acts.

As Albert De Courville failed to exercise his option to continue his tenancy of Drury Lane theatre with "Razzle Dazzle" at a rent of \$3,500 per week, Arthur Collins has decided to produce a drama early in September. The play selected was written by the late Cecil Raleigh and Henry Hamilton two years ago for production during the autumn season of 1914, but in consequence of the war its production was postponed until more settled times.

The cast of the new Hippodrome revue, "Flying Colors," will include Harry Tate, Bertram Wallis, Dorothy Waring and Gaby Deslys, with J. W. Wilson, who has recently returned from Spain in search of local color, as producer. One of the most attractive features of "Flying Colors" will be a scene illustrating one of Captain Bairnsfather's most famous cartoons of the war, in which Corporal B. Macdonald Hastings will collaborate.

Sir Frank and Lady Benson left recently for France to take over a rest camp near Belford for French soldiers.

McKAY REPORTED KILLED.

A report reached New York this week that Jock McKay, the Scotch comedian, was killed in a recent battle between English and German troops. McKay joined the colors some time ago and no word had been received from him up to the time of his reported death.

TERRY FILM SHOWN.

London, Aug. 30.

The Ideal Film Co. gave a private showing of Ellen Terry in "Her Greatest Performance" Aug. 25. It has fine dramatic qualities and is to be adapted for the legitimate stage. The film is to be released Jan. 22.

"ROMANCE" GOING WELL.

London, Aug. 30.

Doris Keane and Owen Nares have returned to the cast of "Romance" at the Lyric after an extended holiday. Business continues good with the piece.

"THE ROTTERS" SHIFTED.

London, Aug. 30.

"The Rotters" is now at the Strand, transferred from the Garrick on Monday, and is doing nicely.



VAN HOVEN.

It was six years ago this summer I landed in New York with forty bucks. I paid six weeks' room rent in advance and every morning I had coffee and, for lunch, some buttermilk and sandwiches, and supper I had five cents' worth of bananas, and dear friends, I got thin all over. I certainly put on the old tear number in that little room many and many a night, and now it gives me the jims to think of it. Eight weeks on forty bucks, and you know a buck at its best isn't anything wonderful.

WISE VAN HOVEN.

London, Aug. 30.

About two months ago Van Hoven was booked at a suburban hall for \$600, with an option for a return date at the same price. The remainder of the bill was very bad, and when the management wanted him back Van insisted the rest of the program should cost not less than \$1,400. The house agreed, but on arriving he found a very inferior show once more. Van declined to go on unless his contract was altered to read \$750, and finally got it.

BASIL HALLAM KILLED.

London, Aug. 30.

Capt. Basil Hallam, London's popular juvenile, has been killed at the front. He joined the flying corps and was in a captive balloon when it broke away, nearing the enemy's lines. He attempted to descend in a parachute, which failed to open.

Basil Hallam was the best-known singing juvenile in London. While successful in a greater or lesser degree for a number of years, his biggest stride to popularity was his rendition of the "Gilbert, the Filbert" song. He played opposite to Elsie Janis at the Palace during her long run there, at which time it was strongly rumored they would marry.

"RAZZLE DAZZLE" MOVES.

London, Aug. 30.

"Razzle Dazzle," moved from the Drury Lane to the Empire, has proved a pronounced success at the latter place. Albert de Courville has a contract for the Empire for twelve weeks, with an option of nine months, which will probably be taken up.

KNOWLES ILL.

London, Aug. 30.

R. G. Knowles is ill with laryngitis and was unable to open at the Palladium Monday. His affliction was contracted in Liverpool when he was entertaining wounded soldiers.

BOURCHIER PLAYING.

London, Aug. 30.

Arthur Bouchier has commenced his tour of Moss Empires, opening at Leeds with a condensed version of "The Arm of the Law," supported by Miss Kyrle Bellew.

GRAVES WOUNDED.

London, Aug. 30.

George Graves received a gunshot wound in the face while shooting with Sir Thomas Dewar in Scotland, but was not seriously injured.

"HIGH JINKS" A HIT.

London, Aug. 30.

"High Jinks" was produced at the Adelphi Aug. 24, and its success is certain. It is a good story, has brilliant music and is well mounted with a strong cast.

PROMENADE CONCERTS LIKED.

London, Aug. 30.

A season of promenade concerts opened at Queen's Hall Aug. 24 to a packed house.

Be sure to get VARIETY of Sept. 22.
HARRY MOUNTFORD.

STROLLERS NOT DIVIDED.

Chicago, Aug. 30.

Despite stories to the contrary, there is no danger of any factional differences in the Strollers that in any way will disrupt its membership. The Strollers have had a little internal dissension through the officials laying down the law on Henry Meyers, who has been inactive for a long time, and forbidding certain members from playing politics for obvious reasons on the floor of the club. But the Strollers as a whole have entered denial that there is any likelihood of the club splitting into two factions. The VARIETY representative at this point interviewed Robert B. Sherman, president, who declared that the Strollers were in splendid shape, was having harmony at its meetings and that the club was planning for an active winter season. Several Strollers have remarked that the recent Meyers episode is a closed chapter as far as they are concerned. Anyway, they declare, there is no truth in the report that the Strollers is divided into factions.

FURNISHING VARIETY CLUB.

The organizers of the recently formed Variety Club, a society established by several of the more prominent members of the Comedy Club, have furnished up the two floors leased from Mark Arons at the Palace Annex building, utilizing the furniture that once adorned the club rooms of the Comedy Club. The furniture was in storage, but was released by James J. Morton and Gus Dreyer, who are supervising the preliminary work of establishing the Variety Club.

The charter of the new club has been procured and during the next few days arrangements will be made to enroll a limited number of members, after which an election of officers will be held.

CLAYTON'S DANCER INJURED.

Angelus Aarogonus, the Spanish dancer imported by Bessie Clayton for her new routine, will not appear with the act for the next several weeks, having sustained a broken leg Sunday night while going through a final rehearsal. The act was scheduled to play the Majestic, Chicago, this week, but owing to the accident was forced to cancel. Another dancer will be engaged for the part pending the recovery or Aarogonus.

FISHER OUT OF CASTLES.

Clifford C. Fisher has sold out his interest in Castles in the Air on top of the 44th Street theatre. This occurred almost simultaneously with his acquisition of the entire stock of Montmartre, in which he has heretofore held 51 per cent. He will devote his entire time to the Montmartre enterprise.

The Shuberts will personally conduct the Castles in the Air show and have appointed Edward Temple to direct the forthcoming production, which will be a burlesque on "Carmen."

ENGLISH SHOW FAILS.

"A Little Bit of Fluff" is due to blow back to Britain as suddenly as it appeared. The show won weak notices upon its Saturday night opening, and on Monday tickets were placed with the cut rate agencies.

MANAGERS MAKE TWO REQUESTS FOR CONFERENCES TO END FIGHT

Strikers Say They Refused Advances of the Theatre Operators. Managers Were Prepared to Make Concessions To the W. R. A. U., Giving Union Acts the Preference. Tulsa Situation Unchanged.

By Carl L. Shannon.

Oklahoma City, Aug. 30.

(Special Report to VARIETY.)

Members of the Oklahoma City Theatrical Managers' Association, against whom the strike of Union stage hands, musicians, operators and White Rats, now in its seventh week, is directed, since August 23, have, according to the strikers, issued two requests for a conference with a view to restoring harmony. Both were refused.

The managers were prepared to make a concession which would give White Rat acts preference over all others, the strikers say, a proposition which couldn't be considered because of its impracticability. Upon only one condition will the strikers grant a conference, according to Francis Gilmore, chief deputy traveling organizer of the Rats, that being when the managers are prepared to concede the demands for a closed house. At this time the managers are unwilling to make such a concession, and, as their attitude in this particular promises to undergo little change in the immediate future, prospects for settlement of the controversy now are as remote as they were three weeks ago.

The forces of the Rats were augmented this week by the addition of every member of Burton's Comedians, a tent show which arrived last Saturday. Upon being apprised of conditions here those of the Burton aggregation who already were not members of the Union, unhesitatingly joined the ranks, since when they have extensively advertised the action and are enjoying capacity business.

Only four White Rat acts arrived in Oklahoma City last Sunday for the first half, all of which had been booked into the Metropolitan, the union vaudeville theatre. The Lyric opened the first half with a four-act bill, all singles, while the Liberty began its second week of musical "Tab." The Folly, unable to secure vaudeville of any kind, has gone back to pictures with greatly reduced patronage.

Although the managers declare they are highly satisfied with their present business the strikers say this is improbable as accurate tabulation by pickets show poor attendance.

The Metropolitan for the first half, played a strong bill of double acts which has been drawing big at all performances. The strikers announce they will provide amusement in the future of a quality which seldom has been seen here.

From the standpoint of the police, the week was uneventful. No more arrests have been made and only one case is now pending, that in county court, against a striker who is accused

of pointing fire arms. The defendant in this case is out on bond and no date has been set for the trial.

Although a serious cutting affray in which a non union stage hand was the victim took place following a performance at the Lyric Theatre one night last week, failure of the wounded man to identify any one of the strikers, all of whom were taken before him in the hospital, convinced the police the strikers were not identified with the attack, and no arrests were made. At the beginning the strikers were admonished against violence and those in charge of the strike are convinced the rule has been observed. The strikers declare the attack was another effort to place them and their cause in a false light before the public and that the assault was committed by thugs who were engaged for that explicit purpose and unknown to organized labor. The victim of the assault was severely cut on the face and body.

The situation in Tulsa is unchanged. Activity of the strikers against the unfair houses continues and there are indications that all theatres with the exception of Wonderland, the union house, are suffering for lack of patronage. The Oklahoma Federation of Labor, which held its annual convention in Tulsa last week, before adjournment adopted a resolution condemning the action of all city officials identified with the fining of two strikers who, while on picket duty in front of an "unfair" theatre, were arrested on complaint of the management on charges of disturbing the peace.

The arrests were the fourth to be made in Tulsa since the strike was carried to that city.

Tulsa managers are experiencing difficulty in securing their acts as the strikers thus far have been successful in pulling out several acts billed into the Broadway and Empress theatres and taking them to the Wonderland. Many non-union acts which have reached Tulsa during the past ten days have joined the Rats upon being apprised of conditions.

Oklahoma City and fourteen other cities of the southwest will be included in a new vaudeville circuit. Charles Hodkins, the Chicago theatrical agent, heads the organization, which will handle union acts exclusively. Hodkins' circuit booked the Liberty theatre here until the strike was declared. Joplin, Muskogee, Sapulpa, Okmulgee, Tulsa, Dallas, Fort Worth, Waco, San Antonio, Galveston, Shreveport, New Orleans and other cities already belong to the circuit and negotiations now are under way which are expected to include the lead-

ing towns of Mississippi, Louisiana, Tennessee and Alabama.

It was reported this week that the manager of the Majestic, one of the exclusive motion picture houses of this city, had made the strikers a tempting proposition to lease his house for an indefinite period. The business of the Majestic has suffered considerably since the calling of the strike. During a meeting of the strikers to be held later this week it is the intention to give the proposition due consideration and it is not improbable that the Majestic will become a union house within the next ten days.

Chicago, Aug. 30.

Advices received locally from Oklahoma City state things are quiet in the strike zone here, with both theatre managers and strikers declaring conditions were coming their way.

The Met is still running its shows with Rats and arrangements were made last week for most of the show there to go intact to Dallas for an independent manager, with another Texas town also asking for the booking right to the Met bills. The Met and the Dreamland in Oklahoma City are the only theatres at present that are regarded as fair to unionism. The Lyric booker (Ray Whitfield) claims that the Oklahoma City house is getting a full show and that a full bill opened there Sunday.

At the last minute the Friedlander Inc. tab, "The Night Clerk" company, which reported at the depot ready to go to Oklahoma City last Friday, was notified that the O. C. engagement was off and that the company would go to St. Louis instead.

Another act of violence was reported from Oklahoma City, but all of the unions here have washed their hands of the affair and even the victim, J. C. McKenzie, aged 17 years, a non-union stage hand at the Liberty, told the police that union men did not commit the assault and that he would be able to identify his assailants. Early the morning of Aug. 24 McKenzie was walking through the alley leading to the Liberty in O. C. when he was set upon by two men and so severely beaten that he was removed to Emergency Hospital. Several strike pickets, including Robert F. Shumaker, special representative of the New York Call, were taken before McKenzie, who declared they were not his assailants. McKenzie had a two-inch gash on the side of his cheek. His condition is not serious.

Each of the theatre unions involved in the strike, with F. J. Gilmore signing for the Rats, issued a public statement deploring the McKenzie act and denied any charge of violence, saying that they (the unions) were conducting the strike with clean hands and would come out of it with clean hands, that they stood ready at all times to denounce any tactics employed by outsiders during the strike. This was published in the O. C. papers and signed by the heads of the unions.

Cora Youngblood Corson, who has been largely active in assisting the unions, left town with her musical act

to play the Grand, St. Louis, opening there Sunday. Miss Corson accepted bookings from "Association" emissaries and left O. C. with the ultimate purpose of fulfilling her engagement.

It is reported at the local White Rats' offices that Aaron Jones (Jones-Linick-Schaefer) has taken a hand in the O. C. strike by offering assistance to Claude Humphreys and letting the latter have several acts for Oklahoma bookings. The Rats are keeping close tab on Jones' movements and reporting accordingly.

Chicago, Aug. 30.

With the Hammond Beach Inn declared "unfair" by organized labor all entertainers and performers working the Inn who are members of the Rats are expected to stay away from the place until the union conditions are settled.

All the waiters, cooks, bartenders and bus boys went on a "strike." They ask the union scale and an observance of the union contract.

Harry Kavanaugh, who runs the place in conjunction with the Woodlawn Cafe (63d and Cottage Grove avenue), paid the waiters \$7 per week before the strike, while the union scale is \$10. Kavanaugh's head waiter is charged with having forced waiters to pay him \$2 a week to work at the Inn, leaving them \$5 for their weekly wage.

Non-union barkeeps from the Woodlawn Cafe were brought to the Inn, while the unions charge the management with obtaining negro strikebreakers from Chicago's "black belt" to work at the Inn. The unions say Kavanaugh pays his Woodlawn Cafe waiters (Chicago) 50 cents a day.

The Inn, of course, is in Indiana, but the union contract, which has been placed on file in the office of the Hammond chief of police, specially states that under no consideration is the public to be "gypped" nor the headwaiters permitted to "rob their waiters."

The Inn for several seasons has been offering cabaret entertainments with acts supplied by Morris Silver, of the club department of the W. V. M. A. The Rats will pull out all union entertainers accepting contracts for the Inn.

St. Louis, Aug. 30.

The Grand theatre carries a nine act program this week, headed by Cora Youngblood Corson. Heretofore the house has played a five-act bill, but it was thought the White Rats would pull the union members from the bill because of the presence of an alleged strike breaker on the list. No action was taken by the organization, however, and the house played the entire bill.

MORRISON'S CLOSING.

Morrison's theatre, Rockaway, will close its regular season next Monday (Labor Day) remaining open for the holiday to catch the one day's receipts. An entire show has been booked for the single day stand with nothing to follow for the balance of the week.

Don't fail to get VARIETY of Sept. 22.
JAMES WILLIAM FITZ PATRICK
International President, W. R. A. U. & A. A.

NEW ACTS

Irene Timmins is to be featured by May Tully and Rosalie Muckenfuss in a new sketch, entitled "Shrapnel," by Jerome N. Wilson. Thos. H. Ince recently bought the picture rights to this sketch.

Charles B. Maddock is producing, in association with B. A. Rolfe, a big vaudeville act carrying 20 people, entitled "The Boys of 1917." As its title signifies, the act is a military one.

Mabel Hamilton (formerly Clark and Hamilton) and Henry Marshall (formerly Marshall and Fitzgerald) in a new double act.

Guy Coombs and Anna Nillson, supported by Herbert Standing, Jr., in a new playlet by Jerome N. Wilson, entitled "Decency."

Mrs. Gene Hughes in "Clothes," a new Edgar Allen Woolf act, four people.

Mose Moore (formerly Ross and Moore) has joined Bob Matthews, the pair doing "In Dreamland."

Mona (violiniste) now at the Wintergarden in a new act entitled "A Little Bit of Everything."

Nat S. Jerome in "Next Please," a character comedy sketch, supported by Gertrude Walthers and Jerry Donovan.

Clara Morton, assisted by Frank Shean, "Toyshop," by Blanche Merrill. Willie Weston, "The Hunter," by Blanche Merrill.

Whiting and Burt, in an act by Edgar Allan Woolf.

George Leonard and Chesleigh Sisters in "Going Up."

"America's Sons (4) and Daughter" featuring Walter Levering.

McWaters and Tyson in "Oh, How Sweet of You," by Jack Stern.

Harry Ladell in a musical revue entitled "Hotel Frolica." 10 people.

Gertrude Coghlan in a sketch called "Wanted, a Boy."

Andy Rice in a new monologue by Aaron Hoffman.

Edna Munsey, late of "The Little Cafe," in a vaudeville single.

Maud Muller will start as a single next week.

Elsa Ryan in "Peg for Short" opens in Pittsburgh next week.

Mark Hart and Jack Sullivan have formed a partnership.

Harvey R. Brooks and Sophia Wilson in "Parking" by John W. Dyer.

Edwin Keough and Co., in a playlet, entitled "Ambition."

SOUTHERN HOUSES AFFILIATING.

Following the success attained at the Piedmont theatre here with a small time vaudeville policy, several house managers in adjacent cities have arranged to co-operate on a booking plan in order to guarantee desirable acts sufficient time to make the initial jump worth while.

The managers of the Piedmont, Atlanta; Majestic, Birmingham; Empire, Montgomery; Macon theatre, Macon; Grand, Columbus; Grand, Knoxville, and Majestic, Chattanooga, have accepted booking franchises from John

Nash of the Affiliated Booking Corporation of Chicago, and will play the acts on a road show basis, each town carrying the shows a half week. Heretofore the houses booked independently and found it somewhat difficult to persuade acts to make the journey south on speculation.

The Greenwood Agency in Atlanta will co-operate with the Affiliated Agency and look after disappointments for the new string.

Another for Washington.

Louis C. Fosse, former manager of the Poli theatre in Washington, is promoting a local company to finance the construction of a new vaudeville theatre which, when built, if built, will secure its booking from an independent source.

Fosse has taken options on three different sites in Washington and those interested in the project will journey to that city this week to decide on the location. The same financial combination contemplate the erection of vaudeville theatres in Richmond, Norfolk and Baltimore.

GREELY SHIFTING.

Portland, Me., Aug. 30.

James W. Greely has resigned as manager of the New Portland theatre, which he assumed the management of last January to become manager of the Jefferson, the legit. house in this city. The Jefferson has been closed since the trolley strike last July, when a policy of two-a-day vaudeville booked from Loew's office failed to draw enough patronage to warrant its continuance.

Manager Greely will book road attractions and vaudeville and picture features when road shows are not obtainable. The house will open next Monday.

He has also secured a lease of the Music Hall, the vaudeville house at Lewiston, Me., to become effective Nov. 13.

James E. Moore, manager of the old Portland theatre and former manager of several other houses in this city, has been appointed manager of the New Portland, to succeed Greely.

O'BRIEN INSPECTING CIRCUIT.

Frank O'Brien, booking manager for the Wilmer-Vincent circuit of theatres, is making week-end trips around the string of towns represented on his books, looking over both the shows and theatres. O'Brien manages to make one or two towns weekly.

Friedlander Going East.

Chicago, Aug. 30.

William Friedlander, the local tabloid producer, will leave here for New York the latter part of the week to arrange eastern bookings for his string of productions. "Naughty Princess," the last Friedlander "tab" produced here opened at Kankakee Thursday night.

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JAMES WILLIAM FITZ PATRICK
International President, W. R. A. U. & A. A. A.

KEITH MANAGERS SHIFTED.

Several changes have been made in the managerial staffs of the Keith theatres in the middle west with only one change in the New York houses. H. A. Daniels will come to the Orpheum, Brooklyn, from the Hip in Cleveland, succeeding Frank Girard, who will not be associated with the Keith interests this season. John F. Royal will be shifted from Cincinnati to Cleveland, succeeding Daniels there. C. R. Eggleston, who managed the Allegheny theatre, Philadelphia, last season, will have charge of Keith's theatre in Indianapolis, and Ned Hastings will move over to Cincinnati from Indianapolis. J. L. Weed goes from Louisville to Dayton, O. Noone has been selected as head for the Louisville position.

SUNDAY CONCERTS COMING.

The first Sunday concert for the new season will be staged at the Bronx theatre next Sunday, booked through the Feiber and Shea office by Dick Kearney. The Columbia Sunday shows begin the following week.

Jack Goldberg will supply the Sunday vaudeville shows at the Standard theatre on upper Broadway, the first one being scheduled for the last Sunday in September. Goldberg will also supervise the Sunday concerts at Daly's theatre. The International circuit shows will play Daly's the other six days.

Hurtig & Seamon's theatre on 125th street will inaugurate its regular Sunday concert season next Sunday, under the supervision of Harry Seamon. The Harlem house will be booked by Billy Delaney of the United Booking Offices this season. Last season the shows were supplied by M. S. Epstein.

The Winter Garden will be supplied with its Sunday shows this season by Harry Shea, the first show being booked there by Shea for Sept. 11.

FEIST OFFICE CHANGES.

With the promotion of Cliff Odoms, who moves over to the New York office of the Feist Music Co., where he will succeed the late Dick Winternitz as general sales manager of the firm, Leo Feist ordered the transfer of Fred Ager from St. Louis to Philadelphia. The new man engaged to fill Ager's position in St. Louis is Joe Fuchs, a prominent musical director in that city. Fuchs for the past six years has been in charge of the music department of Kreske's 5 and 10 cent store.

K. P. C. ACTIVE.

Chicago, Aug. 30.

The Kaufman-Plough-Connors circuit of Chicago houses is still getting its acts from the Affiliated and the heads of the circuit say there is every reason to believe that the booking relations will continue indefinitely.

Their Calumet, South Chicago, playing five acts on the split-week policy, resumed its regular reason today, playing a full A-B-C show. Harry Kaufman's Liberty theatre resumed vaudeville activities last week, playing four acts and pictures. The Marlowe, another K-P-C house playing Affiliated acts, opens its season Sept. 2.

TANGUAY SHOW OPENING.

The date for the initial opening of the Eva Tanguay road show has been definitely set by William Morris for Sept. 20, the first stand being at the Wieting Opera House in Utica, N. Y. Two shows will be played there, with Syracuse following for a single day stand, after which the combination will journey west to the coast. No decision has been reached in reference to the admission price, but it will be either \$1.50 or \$2 high for the entire tour.

The Tanguay show will carry eight acts in all and will travel in a special car. In addition to her repertoire of numbers Miss Tanguay will show the West her version of Salome. For this particular "bit" Morris has engaged a cast comprising a King and Queen. Charles Ross will play the role of King.

Although the cyclonic comedienne has only signed for a ten week tour, Morris has procured options on dates that would carry the organization through to the coast and back east via the south for a season of more than 20 weeks, each stand being for either one, two or three days.

The five reel feature picture recently taken by Miss Tanguay and labeled "Energetic Eva" will not be released as announced, Miss Tanguay having decided the picture was not quite up to the Tanguay standard, although she has received offers for state rights that approach the quarter million figure. Miss Tanguay has never been seen on the screen and the picture was naturally in big demand because of the tremendous amount of publicity given its principal in sections where she has never been seen personally.

HIP UNLOADS EARLY.

On Monday, at noon, it was claimed at the Hippodrome that the entire house was sold out for the opening (last night). The sale had opened three hours before that. By Monday at six o'clock it was further claimed that in addition to the opening show there was a \$10,000 advance sale.

The "specs" were on hand early and invested liberally, and it is pointed out that the large advance by them came as a result of the immense success of last season. Last year the ticket brokers were wary of buying heavily before the opening.

By Wednesday night the advance sale reached \$22,000, indicating about \$5,000 per day after the opening of the sale. Last year's advance sale on the first day amounted to but \$2,400.

TINNEY BUILDING THEATRE.

Frank Tinney has paid \$13,000 for a plot of ground at Freeport, L. I., on which he proposes to erect a theatre at a cost of \$75,000. While the house will be equipped to play legitimate attractions, Tinney proposes to open it as a cinema.

KITTY GORDON IN VAUDE.

Kitty Gordon has accepted a sketch from Oliver White called "Sit Still," and will probably return to vaudeville within the next few weeks. The skit carries a cast of two.

AMERICAN BURLESQUE CIRCUIT WILL COMPEL "CLEAN SHOWS"

**The Board of Directors is to be Asked to Vote on a Proposition
Compelling House Managers to Post a Forfeit not to
Let the Shows Roughen Up in Their Towns.
"Cooch" Dancers to be Banned for All Time.**

The American Burlesque Circuit is to follow in the steps of the Columbia Wheel and will take measures this season to compel clean burlesque in the houses where the shows routed by that circuit appear. To achieve this end there will be a meeting of the Board of Directors of the circuit within the next week, at which it will be recommended by the circuit's general manager, George Peck, that all of the house managers associated in the chain be compelled to post a forfeit at the headquarters of the American Wheel as a bond of good faith to obey the order for "clean burlesque" which has been issued by the circuit heads, under pain of loss of the forfeit.

The reason for the suggestion of this more or less drastic step is the fact that several of the house managers of theatres along the line have requested the traveling managers to "spice-up" for their towns and go the limit.

In a few cities on the circuit the managers of the local houses felt that their patrons are not getting their money's worth unless the shows reek with smut and vulgarity and have a "cooch" dancer as an added attraction. The heads of the circuit feel that the clean show is the only manner in which to build up a desirable clientele for their houses and the managers of the traveling attractions have all been informed of that and have all done their utmost to keep their shows free from the slightest tinge of vulgarity. But the house managers in several towns are shortsighted and want the big box-office return immediately and are not willing to await the ultimate big return that will accrue from the playing of clean shows as a steady attraction.

One house manager told the show manager to "go ahead and rough it up. They won't know it in New York," but the New York office is being constantly informed of the manner in which the shows are being given out of town. In another case an agent was asked by the local manager to share on a "cooch" dancer as an added attraction, and the agent on wiring New York was informed not to share.

At the offices of the Circuit it was stated this week that the heads can easily keep the shows in line, but the house managers are a source of annoyance. The violation of the "clean show" agreement by house managers will at first bring a warning and the second offense will cause the franchise to be revoked.

One way that has been discovered to eventually eliminate the "cooch" dancer is to prohibit the shows ordering any paper for the added attraction or to feature it on the program or in

the advertising and the dancers will fade out.

In the very near future about two additional weeks are to be added to the circuit and in all probability some of the one nighters now on the route that have failed to show returns will be dropped.

CLIPPER CHANGES HANDS.

According to a current report, not confirmed, but generally believed, the New York Clipper, the oldest theatrical trade paper in America, has passed from the control of the Frank Queen Publishing Co., and commencing with the issue of Sept. 13 will be published by an individual. Because of the absence of Albert J. Borie, the editor of the Clipper, no definite information on the sale could be learned, but a member of the present staff informed a VARIETY representative that the remaining employees had been notified that after Sept. 9 the Frank Queen Co. would not be responsible for salaries or other obligations.

The identity of the new owner could not be established, but it is understood the paper will be taken over by the father of Jack Edwards. Edwards has had charge of the music department of the Clipper for the past several years. This probably means that Edwards, Jr., will succeed Mr. Borie as the executive manager of the publication. It is also understood that with the change of ownership, the Clipper will enlarge its size, running a four-column sheet similar to VARIETY. It was rumored that Leo Feist, the music publisher, was financially interested in the publication, and in all probability the backer of Edwards.

Several weeks ago it was understood that W. H. Donaldson had been negotiating for the purchase of the Clipper with a view to consolidating that paper with the Billboard, which is now published in Cincinnati by Donaldson. It was said at that time that an offer made by Donaldson had been refused by the Clipper people.

Another change in trade journals is contained in the withdrawal of Frederick Schrader, who was president and editor of the Dramatic Mirror Publishing Co., and the appointment of Lynde Denig as his successor. Denig was formerly editor of the Motion Picture News. Mr. Schrader will continue his weekly dramatic news letter to out-of-town papers, but as yet has made no connections with any other trade paper. This practically means that the Mirror will confine its activity to the motion picture field in the future.

Be sure to get VARIETY of Sept. 22.
HARRY MOUNTFORD.

WINTER GARDEN ARRANGEMENTS.

The new show at the Winter Garden is due to open coincident with the Century, which has its first night early in October. The book of the new Garden show is from Harold Atteridge and the music will come from several composers, as usual. The cast will run to heavyweights, there being already engaged Tom Lewis, George Monroe and Walter C. Kelly. Harry Fisher was also listed, but it seems he has withdrawn from the footlights. Kelly will play several weeks out of town in vaudeville, opening in Buffalo on Monday.

The minstrel first part that was scheduled as the big scene of the new show has been dropped by the Shuberts, because of the fact that a similar idea is being used at the Hippodrome for the opening of the show. The Shuberts decided to drop the minstrel idea this week. In its stead they have been casting about for a novelty idea that will still include the utilizing of the number of burnt cork artists and negro dialect comedians that they have under contract.

One of the ideas advanced is to stage a tidewater (black belt) court room scene, which has been the background of Kelly's stories. Kelly would enter as the judge, clean out the room and proceed to hold court.

HURTIG'S CAR STOLEN.

Joe Hurtig is minus one 1916 model Buick car! It all came about last Friday when Joe left town to visit one of his shows and entrusted the car to his chauffeur. After leaving Hurtig at the depot, the chauffeur drove the car to 83d street, between Broadway and Amsterdam avenue, on an errand. When the chauffeur had completed his errand and returned to the street, he found his car missing. He made inquiries and learned that shoes were stolen from a car that stood in front and also that stood in back of his car. The matter was reported to the police, and they are investigating.

The car was insured.

HARRY STROUSE TO MARRY.

Harry Strouse, owner of several burlesque shows on the American Burlesque Circuit, has announced his engagement to Ray Hurtig, daughter of Sam Hurtig, manager of the Apollo theatre, 125th street, and a niece of Joe Louis and Jules Hurtig, of Hurtig & Seamon. The wedding will take place at the Hotel Astor, Oct. 10. Miss Hurtig is a non-professional.

Prize for Best Monday.

Mike Joyce manager of the Star theatre, Brooklyn, is offering a cash prize of \$50 to the burlesque agent that will get the best Monday opening this season at the house. Sammy Clark, of the Pat White show, holds the record at present.

Michigan City on Wheel.

Michigan City, Ind., will be included in the American Circuit until September 25, after which the shows will return to South Bend, Ind., for that day of the week.

POLICE RESUME ACTIVITIES.

A second wholesale distribution of summonses by the police of the West 47th street station was made around the corner of 47th street and Broadway this week, the charges being a violation of the ordinance prohibiting the obstruction of sidewalks. Among those served was William Wolpin, part owner of Wolpin's restaurant, located on the corner. Wolpin was handed a summons while standing in front of his place of business.

The police activity is the result of a number of complaints, said to have been lodged by business men in the neighborhood who object to the professionals gathering in groups around the corners. While the law covers the entire city, the police have confined their work to the corner of 47th street, the one spot where artists find it necessary to congregate for business purposes.

A petition is being prepared for circulation carrying an appeal to the Mayor to either cancel the police order or make it universal, taking in the space covered by bulletin boards, etc., where one generally has to fight his way through on the sidewalk proper in order to make any progress.

Some twenty summonses were also served upon the crowd that congregated about the Leavitt Building on West 46th street, comprising mostly extra people in search of employment in pictures.

MANCHESTER LOCATED.

Bob Manchester, the burlesque producer who recently disappeared while his show was in rehearsal, has applied to Pacific Lodge 233, F. & A. M., of New York for admission to the Masonic Home. At the time of his disappearance it was said that Manchester would apply to either the Masonic or Elks' home for admission. It was learned that Manchester, after leaving New York, visited relatives in Syracuse and Cleveland, and that at the present time he is staying with friends in Buffalo until arrangements can be made for his admission into the home.

LYRIC CHANGES HANDS.

New Orleans, Aug. 30.
"Diamond Rube" Chisolm has purchased the Lyric theatre outright, and will open the house with stock burlesque Sept. 24. Ten thousand dollars will be expended in putting the theatre in first class condition. Mr. Chisolm made the amount of the Lyric's purchase price by turning over an option he held on some oil lands in the Caddo field near Shreveport.

B. & B. TAKES DENVER RECORD.

Denver, Aug. 30.
Barnum & Bailey played here twice last Wednesday to the biggest circus crowds in Denver's history, in spite of Sells-Floto's record business earlier this month. Estimates of the crowds run up to 20,000 at each performance, about 4,000 people sitting on the track each time. Thousands were turned away during the day. Estimates of the business go as high as \$25,000 for the two shows.

CABARETS

The Broadway cabaret belt taking on a new lease of life with the advent of the cooler weather and the arrival of the out-of-town buyers in the Big City, a list of what music is being utilized to guide their steps on the dance floor might be appropriate. Ban-Joe Wallace has handed out the following list as the selections being most popular in the Broadway trotteries: **ONE STEPS:** "Girls If You Ever Get Married" (Harms); "Uncle Tom" (Harms); "Honkey Tonkey" (B'way Pub. Co.); "Shades of Night" (Stern); "Army Blues" (Stern); "They Call it Dixieland" (Remick); "Hoke Moke Isle" (H. Von Tilzer); "When Uncle Sammy Leads the Band" (H. Von Tilzer); "On the South Sea Isles" (H. Von Tilzer); "He's Got a Bungalow" (Granville). **FOX TROTS:** "Bachelor Days" (Harms); "Left Her on the Beach at Honolulu" (Harms); "Pickin' 'Em Up and Settin' 'Em Down" (Harms); "Hesitation Blues" (Smith Pub. Co.); "Army Blues" (Stern); "My Own Iona" (Stern); "Pretty Baby" (Remick); "Yacka Hula" (W. B. & S.); "Twilight" (W. B. & S.); "Honeysuckle Blues" (W. B. & S.); "Bantam Steps" (Shapiro); "Kansas City Blues" (Jenkins Co.); "Cradle Rock" (Feist); "St. Louis Blues" (Handy Pace Co.). **WALTZES:** "La Confession" (Stern); Pierott and Pierotte" (Stern); "Auf Weidersehn" (Schirmer); "Sunshine of Your Smile" (Harms); "Somewhere a Voice Is Calling" (Harms); "Romany" (Shapiro).

Frisco, the Chicago youngster who is credited with the originality of the "Walkin' the Dog" dance, and who is now at a Coney Island cabaret, has arranged to open a dancing school in New York for the winter months, where he will teach the "Dog" to aspiring dancers. Frisco will divide his time between his school and a Broadway restaurant, having accepted a contract for one of the cabarets along the boardwalk. The school idea was suggested by Johnnie Dundee, the boxer, who took several lessons from Frisco and finally mastered the "Dog" steps.

Reisenweber's at Brighton Beach closed last night with the Hawaiian Ball. It was an unusually early date for a shutdown, as most resorts will wait until after Labor Day. The undecided matter of a Mardi Gras probably had something to do with it. Eddie Pidgeon, who has been in charge, left this morning for a vacation.

Le Chateau, at Milford, Conn., is to have a ten-piece dance orchestra furnished by Ban-Joe Wallace, when it opens tomorrow night. The place is a new dance temple that has just been built at a cost of \$36,000. A new dance orchestra will be placed at the Van Cortland Hotel by Wallace also.

Fleischman's (Bronx), will enlarge its show Sept. 15 to 14 people, which will include 6 chorus girls and 8 prin-

cipals. The show at present consists of Hickey and Norman, Babe Smith, Lillian Neilson, Patsy Bennett and Prof. Sherman.

Marceline, the clown, is negotiating with a San Francisco cabaret for an indefinite engagement as a side attraction in the restaurant. Marceline, if the contract goes through, will simply walk around the tables in his clown make-up.

Cabaret Engagements — Creighton Sisters (Parisian), Miss Jennie Remont (Perry's, C. I.); Baldwin and La Pierre (Greeley Hotel), Newark; Rose Lee and Irwin Gluck as an extra attraction (Alimo, 125th street).

Edna Maze, soubrette with the "College Girls" last season, is dancing with Ed. Morton at the Marlborough cabaret. They are to be featured in the next review at that hostelry, which starts October 15.

Billie Sullivan of the Nankin Gardens, Newark, and Billie Newkirk of the Garden returned to Broadway this week after a month at Sag Harbor, L. I.

Perry Park Inn, Brooklyn, will start its winter season with a new show composed of 6 girls and 4 men and a six-piece orchestra, Sept. 4.

"Splash Me, 1916" will continue at the Shelbourne until the end of September.

Park Way Inn, 110th street and Fifth avenue, will open Sept. 6 with a show of 8 people and a 4 piece orchestra.

"HONORING" STRIKE BREAKERS.

Orders have been issued to all branches of the White Rats Actors' Union from the executive offices in New York that at all organization meetings the chairman shall call off the names of those acts who have disobeyed the strike orders and worked as strike breakers and that during the time the names are read the room shall be in total darkness.

The names were called off at the regular meeting in the club rooms this week with all lights in the building extinguished.

ACTORS TABOO HOTEL.

Philadelphia, Aug. 30.

Thirteen members of the profession walked out of the Continental Hotel here last week after one of their party claimed he had been insulted by a negro bellboy, the hotel management sustaining the boy when appealed to for redress. The acts were Aveling and Lloyd, Willie Solar, Roy Harrah, Maude Ryan, Elliott and Mullen, and the Colonial Sextette.

Those who were stopping at the house immediately checked out after the management refused to accord them any satisfaction for the insult, and went to other hotels.

TROUBLE IN BIRMINGHAM.

Birmingham, Ala., Aug. 30.

The Colonial theatre here opened Monday with a heavily advertised vaudeville bill booked through the Affiliated Booking Corporation of Chicago. The policy was originally scheduled to be four shows daily with five acts playing the house on the split-week basis. The opening bill carried Bill Rapoli, Dixon's Models, Atroude Trio, McCune and Grant, and Gordon and Wallin, all members of the White Rats.

A meeting was held by the members of the program immediately upon their arrival, after which they notified the management they would not give more than three performances daily. The acts gained their point without any trouble or interruption to the opening show.

After communicating with the booking offices in Chicago, the Colonial manager received a wire from John Nash, booking manager of the Affiliated, advising him that all acts must do the four shows or accept a pro rata salary for three. After threatening to install pictures and promising to only pay for the number of shows given on Monday and Tuesday, the members of the bill compromised and agreed to play four shows on Wednesday, being paid for the face value of their contract.

According to a statement made by the house manager, it is doubtful if a vaudeville policy will pay on a three-show-a-day plan because of the limited capacity of the house.

LIGHTS CLOSES OCT. 1.

The Lights will close its door Oct. 1 till May 1, and when it reopens next May there will be a number of improvements designed for the comfort and amusement of its members. Next season the bathing beach and tennis courts will have been completed and an abundance of shrubbery planted.

The plan for raising \$30,000 by a bond issue may be altered to a \$15,000 issue, leaving the builders' mortgage of \$11,000 stand.

Another benefit tour, taking in only the larger cities in the east is also contemplated.

TORONTO EXHIBITION OPENS.

Toronto, Aug. 30.

The Canadian National Exhibition, held annually on the exhibition grounds in this city, was formally opened last Monday by Sir George Perry and will run until Sept. 11. The feature spectacle for the current year is called "The Federation of the Empire" and carries 1,200 performers with 10 massed bands. Model Zeppelins, Woolwich torpedoes and other German war devices are on exhibition and seem to corral more than ordinary interest.

HEADLINER SHOT.

Chicago, Aug. 30.

A heated argument over the "headline position" at a jitney house at 1009 South Halsted street Sunday night resulted in Alfred Silvetto, Chicagoan, being shot by Alfonso Vilo, Buffaloan, and removed to the County Hospital, where his condition was reported Monday as serious. Vilo took to his heels and eluded the police.

IN AND OUT.

Morris and Allen and Anna Chandler left the Royal Monday night, the former team being replaced by Bert Fitzgibbons and the latter by the Novelty Minstrels, who are also at the Harlem O. H.

Blossom Seeley was to have held over at the Fifth Avenue the first half of this week, but owing to the fact that she caught a slight cold on Sunday she was forced to retire from the bill. Truly Shattuck and Marta Golden and Paul McCarthy and Elsie Faye were added to the show in her stead.

BALABAN BUYING.

Chicago, Aug. 30.

There was a big real estate deal on the South Side last week that involved the building of a \$275,000 theatre and which when completed, according to present plans, will be the largest and finest theatre outside the Loop.

Barney and Abe J. Balaban, of the General Feature Film Co., and Sam Katz, of the Amalgamated Theatre Corp., have purchased property on 12th street from Abe Pink for a consideration of \$30,000 and 50 feet of land from David Rolnick for \$37,000.

Architects C. W. & George Rapp have completed the new theatre plans which will have a building to cost \$275,000, including the stores and theatre, the playhouse to have a seating capacity of 2,800.

LA PETITE MERCEDES.

Excellent likenesses of the youngest premier danseuse in vaudeville, LaPetite Mercedes, adorn the front page this week. LaPetite Mercedes, who is a Chicago girl by birth, is playing her first engagement in the west, having a long route booked by Harry Spingold. LaPetite Mercedes has everything in her favor, being young, shapely and possessing the natural requisites of a high class, artistic dancer. Her toe dancing is considered marvelous and she maintains the toe equilibrium with great ease and grace. Her technique is flawless; the young danseuse executing every movement superbly and showing wonderful poise and accomplishment. When the director of the Chicago Grand Opera Company sought an understudy for its leading ballet dancer little Mercedes was the unanimous choice. Expert dancers of the west proclaimed her the finest exponent of classic terpsichore they had seen in years. LaPetite Mercedes is still in her teens, but has studied dancing of several masters who predict a great professional career for the little lady. When she became understudy to Rosini Galli, of the Chicago Grand Opera Company, she displayed such artistic and natural proficiency that the opera management forecasted a dancing success that would land her on the top line of the country's greatest dancers' list.

PICTURE STAR IN VAUDEVILLE.

Anna Nilsson, who was the star of Pathe's serial, "Who's Guilty," is to make her debut in vaudeville shortly in a sketch by Jerome N. Wilson, entitled "Decency." This is the Miss Nilsson's initial appearance on the speaking stage. She will be supported by Guy Coombs and Herbert Standing, Jr.

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George Morley has been placed in the box office at the Hip.

Nat Goodwin has been routed over the Orpheum Circuit in his monolog.

Grace Merritt is taking "Some Baby" on tour. She will star in the farce.

Lubowska has been engaged for the Century Roof, which opens the first week in October.

Hellen Evily has been signed by the Shuberts to play Vickey in "Hobson's Choice."

Alice Gale has forsaken the legitimate and is entering vaudeville in a Blanche Merrill sketch called "Babies."

Arthur Greiner has arrived from Chicago for an extended visit and is being entertained by Walter Kingsley.

Through an error last week the Ethel Kirk advertisement should have read Ethel (single) Kirk.

Ray Cox has arrived in London, where she is to appear in the new London Hippodrome Revue which William J. Wilson is staging.

Albert Leoni, son of Harry Leoni, has been appointed assistant treasurer of the Gayety theatre, Washington, D. C.

Harry L. Newman, general sales manager of the Waterson, Berlin and Snyder Music firm, leaves on an extended trip to the coast this week.

Nat Wills will continue in vaudeville until October, at which time last year's Hippodrome show, "Hip, Hip Hooray" goes on tour.

Robert D. Jewell of Jennings, Jewell and Barlowe is seriously ill in El Paso, Tex. Jewell is in the Wiley Sanitarium there.

Jack Stern, formerly with the Broadway Music Publishing Co., opened offices, booking in conjunction with Roehm and Richards.

Sam Bernard opens Monday in Columbus, then goes to Cleveland, playing the two weeks in vaudeville before rehearsing for the new Century show.

Robert Hillard may be seen in vaudeville the coming season, having submitted for booking a new playlet entitled "Adrift."

F. Ray Comstock applied for insurance policies amounting to \$200,000 on seven of his companies as protection against a railroad strike.

A stag party composed of the employees of the United Booking Office is being selected by J. J. Murdock, who will take them for a spin on his yacht within the next week.

George E. Reed, last heard of as a member of the Hazel Kirk Trio, is requested to communicate with his mother at 204 Johnston avenue, Pittsburgh, Pa.

The Dave Clark Association has definitely decided on Oct. 18 as the date for its first annual "racket." The affair will be staged at the New Amsterdam Hall on West 44th street.

Phyllis Neilson Terry opens Monday in Memphis for a tour of the Orpheum Circuit. Her act will consist of "Alice Ben Bolt" and the Mad Scene from "Romeo and Juliet."

Mabelle Estelle makes her debut in "The Girl He Couldn't Buy," by Sumner Nichols, on Monday, in Camden, N. J. The company goes over the International.

O. E. Wee, of Wee and Lambert, has formed a partnership with Edwin F. Reilly, and will enter the producing business. One play has been accepted, also a novel for dramatization.

Lucien Bonheur is to manage the Francais, which the Shuberts are erecting on West 45th street. It is not generally known that Rosa Bonheur, the famous painter of animals, is his sister.

Arthur Hammerstein's number two company of "Katinka," which is booked for the Coast, will have its initial performance at the Majestic theatre, Jersey City, tonight (Friday).

Sam Shannon has placed Lillian Lee, formerly of the "Follies," with "The Two James," which Max Felkenhauer will open at the Broad Street Theatre, Phila., shortly. Miss Lee will have the feminine lead.

"The Girl, the Moon and Broadway" is the title of a musical comedy that Wash. Martin, a former burlesque producer, will launch on the one-nighters Sept. 15. Frank Mackey will play the stellar role in the production and will have a supporting company of thirty people.

While Babcock, the loop the loop specialist, was performing his stunt at Dominion Park, Montreal, last week, he miscalculated his jump and was hurled thirty feet in the air, his machine going in the opposite direction. He sprained his left shoulder, but otherwise was unhurt.

The City theatre, Perth Amboy, just completed, will inaugurate its initial vaudeville policy tomorrow, using four acts semi-weekly booked through the Family Department of the U. B. O. The house seats about 1,000.

Augusta Lang, prima donna, and Rice & Frene, acrobats, are to leave the cast of "Rag Dolls in Ragland," at the Empire theatre, Philadelphia, next Saturday evening. Several other changes in the cast are contemplated.

Hilda Bertie will be the leading woman with Quinn and Mitchell in "The Funny Mr. Dooley" on the International Circuit this season. The show opens Monday at the Knickerbocker, Philadelphia.

Several of the Southern house managers operating houses in the South booked by the United Booking Offices convened in New York last week, arranging for bookings for the coming season.

N. T. Granlund, the press agent of the Loew Circuit, is vacationing by taking a motor trip (in his own car) to his farm, which is located at New-castle, Me., about sixty miles north of Portland.

Frank Wakefield and Jack Howard, formerly with Hurtig & Seamon attractions, have joined together to do an act in vaudeville entitled "The Sidewalks of New York." The act will open in Brooklyn on Monday.

Will Rogers is one of the men who play polo without wearing a padded helmet. Last Sunday at Freeport a ball struck by Frank Tinney collided with Rogers' skull, raising a lump on his forehead the size of an egg.

James J. Morton extinguished a small fire that threatened to spread into a damaging blaze last Saturday night while visiting a friend in the King James Hotel. Morton was painfully burned in the right hand, but otherwise was uninjured.

Arthur Blondell, of the United Booking Offices (Family Department), has added the Palace, Hazelton, Pa., the City, Perth Amboy, N. J., and the Lyric, Frostburg, Ky., to his books. The three houses will play a four-act show on the split week plan.

James J. Corbett is playing a couple of weeks of U. B. O. time with his famous Man in the Brown Derby monolog before starting rehearsals in "Hit the Trail Holliday," in which he is to appear under the management of Cohan and Harris.

Arthur Hopkins was alone in the production of "The Happy Ending" which closed on Saturday, after one week's showing. His investment was well over \$30,000. It is said that whatever chance the piece had was killed by the early season opening and its attendant warm weather. Had the show been held for a November showing it might have gotten across.

Harry Tenney, who has been with the New York office of Jos. Stern & Co. since L. Wolfe Gilbert assumed charge of the professional department of that firm, has been selected to supervise the professional department of the firm's Chicago office.

Charles Collier has been engaged to play the role of Arnold Macy in the company that is to support Eugenie Blair in "The Eternal Magdalen," under the management of Lee Harrison, this season. The company opens in Washington next week.

Jack Allen, brother of Edgar Allen, has been appointed assistant to Walter Plimmer and will have charge of the cabaret department of the U. S. Vaudeville Agency. Allen will also assist Plimmer in the booking of the Majestic theatre, Perth Amboy, and the Plainfield theatre, Plainfield.

On Sunday morning last, just before noon, fire gutted the business offices and stock-room of Waterson, Berlin & Snyder who use the upper floor of a building on 48th street, west of Broadway. The Apeda studios, directly beneath, suffered considerable damage, water spoiling a large quantity of finished photographs.

Counihan & Shannon and Walter Plimmer have obtained the lease of a theatre in course of construction at Keansburg, N. J. The house is being erected on Laurel avenue, will seat 1,500 persons and cost about \$100,000. It will be ready for occupancy about July 1. Road shows and vaudeville will be the attractions presented. The house is being built by Perth Amboy capitalists.

While with a party of friends deep-sea fishing off Brighton Beach, Raymond Wylie was using a very beautiful rod, given him by Mayor Frank of Ogdensburg, N. Y., during a moment when his attention was diverted from the sport, a large codfish gave the rod such a yank that it slipped out of Wylie's grasp and disappeared with the fish.

Harry Tighe says that he is going to place a new gag in his act every week and eliminate a weak one. In such fashion he will have constructed a new act, gag by gag as it were. He explains that he will do this by subscribing to the Cleveland "Plain Dealer," the Cincinnati "Enquirer" and other papers that might have bright stuff, just like "all the other bright actors do."

A New York vaudeville agent was commissioned some time ago by an actor to secure from a prominent legitimate manager the right to play a condensed version of a former Broadway success. When approached by the agent, the manager said the actor could have the rights for nothing; whereupon the agent set the price at \$250, pocketing same and charging the actor \$50 for putting over the deal. The actor appealed to the courts and the agent has asked for time to "make good." He has been granted but a few days to return the \$250.

WITH THE PRESS AGENTS

There will be two managers of local houses this season of the name of Walter Sanford. The one who claims the seniority right to that name as a theatrical manager will be the manager of Daly's, which is to play shows of the International Circuit this season. He is the same Walter Sanford who in the past acted as manager and lessee of Niblo's Garden, the Old Star theatre, and the Star and Empire theatres in Brooklyn when they were dramatic houses. The "other" Walter Sanford will manage the Manhattan Opera House for Morris Gest, he having been brought east from Kansas City, where he managed a theatre for the Shuberts.

Ben Linn has signed a three year contract with Oliver Morosco, and is to open with "So Long Letty," which is due in New York on Oct. 9. The show opens nearby on Sept. 25. Previous plans of legitimate producers included many openings to take place on Monday (Labor Day). But the fever for early showings caused every date to be set ahead, the result being the re-opening of Leo Ditrichstein in "The Great Lover," at the C. & H. Theatre has the holiday date alone.

"The Hour of Temptation" is the title of a new melodrama which is to inaugurate the popular priced season at Daly's theatre next Monday. The piece is a new production in three acts and a prolog by Lee Morrison, who dramatized "Three Weeks" and "My Lady's Garter." The cast of the production includes Eleanor Montell, William Morris, Anthony Burger, Roma Lowrie, Ellen Morris, John Martin, Marguerite Von Keese and C. B. Ross.

John Cort produced a new operetta in Philadelphia at the Broad Street theatre last Monday night. The piece is entitled "Flora Bella" and Lina Abarbanell appears in the title role. The cast also includes Lawrence Morris, Charles Purcell, Adolph Link, H. Weldon, Robert O'Connor, Gilbert Clayton, Muriel Hudson, Juliette Lippe, and Kate Stout. Following the Philadelphia engagement the piece will be brought to New York.

The Aborns are to produce grand opera at a dollar top price in New York later this season. They are sending a company on tour for the early part of the season to play Washington, Baltimore, Brooklyn, Boston, Buffalo, Chicago, Kansas City, St. Louis, Cincinnati and Pittsburgh, coming into New York in January sometime at a theatre that has not as yet been selected.

There are three companies rehearsing Chas. Sumner's "The Natural Law" for the coming season. The first, under the management of John Cort, opens at Birmingham, Ala., next Monday. The second company opened last Monday at Hoopston, Ill., and will play one nighters to the coast. The third company will play the eastern one nighters.

T. Daniel Frawley and William H. Currie are associated in the June Amusement Co., Inc., the initial production of which will be "The Right Little Girl," a comedy in three acts, by Mrs. Charles Doremus and Leonidas Westervelt. June Keith has been engaged for the principal role in the play which will be produced out of town in October.

E. H. Southern is rapidly getting into the Mme. Bernhardt class in the matter of farewell tours. The famous Shakespearean actor is announcing that he will make a second farewell tour of twenty weeks, the coming season, presenting repertoire. The tour will open in October sometime.

O. E. Wee and Edwin F. Relly have formed a partnership and will enter the producing field. They have in readiness a dramatization of a well known novel which they will produce shortly. They are also arranging to install a stock company in one of the up-state theatres.

Robert Campbell has acquired from Herbert Jay of London the exclusive American and Canadian rights of the Great London success, "Tiger's Cub," which play has been running in London at the Queen's theatre for nearly a year past, with Miss Madge Titheradge as the star.

Rehearsals began Monday for Arthur Hopkins' comedy, "Good Gracious Annabelle," by Clara Kummer. The show will have its New York premier in October. Hopkins will later in the season produce another of Miss Kummer's comedies.

There was a dress rehearsal of "The Man Who Came Back" at the Playhouse last night and Jules Eckert Goodman, the author, and William A. Brady, the producer, were both sufficiently recovered from the effects of their motor accident last Sunday to attend.

C. P. Grencker is ahead of the Al Jolson show which opened at the Nixon, Atlantic City, on Monday. Formerly Mr. Grencker confined his efforts to press-agenting the Winter Garden shows.

The Messrs. Dillingham and Zeigfeld announced this week that Elsie Janis would be one of the leading features of "The Century

Girl" at the Century, which is due to open about Oct. 2.

James Hebron sailed for England and France on the Baltic yesterday with a commission to write a number of stories in the war zone. He will remain abroad about three months.

Dorothy South has been engaged for the prima donna title role in "Princess Pat" under the John Cort management for the coming season.

Anna Nichols has completed a play to be called "Guilt" which Chas. Bernhardt Brown will cast and which Augustus Pitou will produce in October.

Helen Tyler is producing the O'Higgins-Ford comedy, "Mr. Lazarus," in which Henry E. Dixey is starring and which opens at the Shubert on Monday.

Grace Merritt has decided to return to the stage and will make her reappearance in "Some Baby," which is to be sent on tour under the direction of Fred Hayward.

The Shubert production of "The Little Shepherd of The Kingdom Come" is due to open in Boston next week and will be brought to New York later in the season.

Margaret Anglin began rehearsal in "Caroline" last Tuesday. Her tour this season will be under the direction of the Froham Company.

John Drew returned to town Monday to begin rehearsals of "Major Pendennis," which is to open the first week in October.

Edwin Nicander and Edna May Oliver have joined the cast of the Max Marcin play, "Are You My Wife?"

Lee Harrison is sending Eugene Blair over the International as the star of "The Eternal Magdalene."

The Standard opens its season on Monday night with "Princess Pat" as the initial attraction.

"Hush" is the title of the initial production of the season at the Little theatre by Winthrop Ames. The opening is set for Oct. 2.

"The Silent Witness" moved from the Longacre to the Fulton theatre on Monday night.

Maude Hanford has replaced Ethel Grey Terry in "Yankee Doodle Dick."

The Cort theatre opens its season Monday with "The Princess Pat."

Clarence Harvey was added to the cast of "The Girl From Brazil" this week.

Arthur H. Sheldon is to be business manager at Daly's.

"Fast And Grow Fat," the new George Broadhurst farce, opens tonight at the Globe.

PRESS OPINIONS.

"Somebody's Luggage."

A farce in three acts by Mark Sawn from the story by F. J. Randall, produced by the Shuberts at the 48th Street Theatre, Aug. 23, 1916.

Judging by the lack of interest toward the close of the performance, "Somebody's Luggage" will hardly do.—Herald.

In the whole category of farces, native or imported, it would be hard to find one more lacking in ingenuity, cleverness, real humor or any of the other qualities that honestly provoke the merriment of an audience than "Somebody's Luggage."—World.

An elusive something in the voice, rapid speech, gestures, manner—at a dozen points, in the method, with all the vivacity, alertness, and unexpected pauses—would keep reminding you of "Erstwhile Susan." There was no escaping it. It had an uncanny fascination. This in itself may afford you entertainment. Or if you would relish a entire evening of Jimmie Powers in happy vein, go to see "Somebody's Luggage" at the Forty-eighth Street. Otherwise, stay away.—Times.

"A PAIR OF QUEENS."

A farce in three acts by Otto Hauerbach, A. Seymour Brown and Harry Lewis. Produced by H. H. Frazee at the Longacre, Aug. 20, 1916.

Much of the order of "A Full House" and, after its almost mirthless first act, just about as amusing is the rip-roaring farce which was swiftly, loudly and competently played for the first time in New York last evening at the Longacre theatre. It is "A Pair of Queens," a new play in three acts by as many authors.—Times.

However much it may have lacked the sustained spontaneity which perhaps is the supreme test of a really good farce, "A Pair of Queens," which was first performed last night at the Longacre theatre, at least has the merit of pursuing its devious way along fairly independent lines.—World.

REMODELING MANHATTAN O. H.

Morris Gest is remodeling and redecorating the Manhattan Opera House, getting it ready for its opening early in October. Mr. Gest estimates that the work will entail an expenditure of \$35,000. The entire house is being laid with carpets, Gimbel Brothers having contracted to supply same for \$10,000. It is necessary to remove every seat in the orchestra and balcony floor to relay the carpeting. Special attention has been made for the comfort of the artists and the dressing rooms are being completely overhauled and fitted up with the latest modern equipment. The house opens with the Russian Ballet Russe, which begins rehearsals on the arrival of the troupe—due here on Sept. 15. The house opens on Oct. 9.

On Sept. 10 the first "Manhattan Sunday Night" popular musical concert will be held under the direction of the Managing & Producing Co., which has Theodore H. Bauer as its head. Leo Ornstein will be the soloist and Chevalier Oscar Spircus will conduct the orchestra of 70 pieces. Alexander Kahn will manage the concerts.

The Ballet Russe will remain three weeks, followed in by "Ben Hur," which will be presented by George Tyler and K. & E. David Belasco's revival of "The Music Master," with David Warfield, will succeed "Ben Hur," and after the holidays the Aborn Opera Company (English) will go in for an indefinite stay.

BIG OPERATIC SEASON.

Not in many seasons has there been so much activity in the operatic field, not only here but throughout the country. The west is slated for a plentitude of opera. This is evidenced by the reorganization of the Chicago Grand Opera Co. and the forming of a coast organization which L. E. Behymer, of Los Angeles, is working on. The latter sponsored an opera company at the coast three years ago.

There is also talk of a new grand opera troupe to split the season between Cincinnati, Cleveland and Detroit and the names of wealthy persons in those cities are mentioned as the backers. The plan calls for a two weeks' run in each of the three cities, to be repeated two or more times, a month being guaranteed in each place. Other cities in the central west are included in the tentative plans and bookings are said to be in course of making. J. R. Saville, a former newspaper man, but who lately has been managing Yvonne de Treville and other concert stars, has been in town for some time in the interests of the central western group of backers, but announces that nothing is definite.

"THE DEFECTIVE" AT POWERS.

Chicago, Aug. 30.

That brand new play, "The Defective," which Dr. Harry Moore, Oak Park, Ill., wrote on the eugenics problem and recently was tried out at the Elks' Club in Oak Park by professionals, has been booked for a regular legitimate fling at Powers', starting next Monday. The Bennett Dramatic Exchange supplied the cast.

MANAGERIAL SHIFTS.

John B. Fitzpatrick, formerly manager of the Hippodrome, takes charge of the Shubert theatre, Kansas City, Walter Sanford, who has been managing that house, having been appointed by Morris Gest to take care of the Manhattan opera house. Frank O. Miller, who has been managing the Manhattan, has been moved to Chicago, where he will be in charge of the "Chicago," the new name of the American Music Hall, a Shubert house.

The Shubert theatre, St. Louis, has been renamed the "Jefferson" and will play both K. & E. and Shubert attractions. The Olympic, the old K. & E. house there, has passed to pictures and vaudeville. Dearth of attractions has kept one or the other dark for considerable periods during the last two seasons. Melville Stoltz remains as manager of the Jefferson, and Mique Cohen leaves on Sunday to act as house treasurer and look after K. & E. interests.

OLCOTT WITH C. AND H.

Chauncey Olcott will be under the management of Cohan & Harris this season, after a year of inactivity due to the failure of the star to procure a proper vehicle. Mr. Olcott's new show is as yet unnamed. Peggy Wood has been engaged as his leading lady.

Cohan & Harris are making ready three additional new plays, all listed for a fall opening. They are "Speed Up" by Owen Davis, "The Road to Destiny" by Channing Pollock and "I Love the Ladies" by Emile Nyitray and John Richards. These, with the other new plays already announced and the road shows now out or in rehearsal, will make for one of the busiest seasons since the firm began producing.

The opening date for "The Cohan Revue of 1916-17" has been set for Christmas Eve, the same as last year. Kathleen Clifford, who is playing in "A Pair of Queens," will probably leave that show for Rida Johnson Young's "Buried Treasure," one of the new Cohan & Harris plays, as she has been engaged to play the lead.

CUT RATE SEASON LOOKS BIG.

The indications the first two weeks of the theatrical season point strongly to the fact that this is to be one of the biggest years in the "cut rate" ticket game. Monday and Tuesday night of the current week brought a clean up for the cut rate brokers the demand for seats being larger than the supply.

On Wednesday there were listed at the Joe Leblang agency tickets for Jimmie Powers in "Sombodys Luggage," "A Pair of Queens" (second night), "The Silent Witness," "A Bit of Fluff," "Broadway and Buttermilk," "Sybil" at the Empire and "Please Help Emily" at the Lyceum.

There were balcony and gallery seats to be had for the opening on Wednesday night of "The Girl from Brazil" at the 44th Street, the Shuberts having evidently passed up the time honored custom of "papering" the upper portions of the house to sell them at a discount.

DELMONICO'S TO BE LOCATED ON VANDERBILT PLAZA SITE

Famous Rendezvous of the Social Elite, Feeling Loss of Patronage, Decides to Move Further North. Vanderbilt and Charles Murphy Said To Be Interested Financially. Most Expensive Restaurant Site in the World.

Delmonico's, the most famous of all American restaurants, is to move once more.

This statement, while not planet-whirling in its importance, marks another era in the progress of the metropolis.

A corporation has been formed comprising the heirs of the late Charles Delmonico, Charles F. Murphy, who has a large financial interest in the present Delmonico corporation, and Cornelius Vanderbilt. The purpose of the company is to take over the Cornelius Vanderbilt home on Fifth avenue, 57th to 58th street, and establish there the Delmonico restaurant and banquet rooms, remodeling the mansion, but retaining the gardens surrounding it, on the lines of Claridge's in London.

The proposed site for a restaurant exclusively is probably the most expensive ever utilized for that purpose. It is planned to cater to the most exclusive set only, which patronage has been slipping away from the famous restaurant, being divided between the Ritz, Sherry's, the Plaza, etc., the latter place enjoying the bulk of the best Hebrew patronage, which in the past was confined almost entirely to Delmonico's.

The Vanderbilt site, which is held in the name of Mrs. Cornelius Vanderbilt, utilized for a restaurant only would probably be the most expensive one in the world. Other than Charles M. Schwab's, it is the only private residence in New York City occupying an entire block, which, while not so large as the Schwab block on Riverside Drive, is probably worth considerably more per square foot.

SHOWS IN CHICAGO.

Chicago, Aug. 30.

The legits are doing business. This takes them all in. With a drop in the mercury the box office returns went skylarking at all the legitimate houses. Inasmuch as the regular season isn't considered started until Labor Day, the shows now in full blast are mighty glad they didn't wait until Labor Day to get started.

"The Cohan Revue 1916," now at the Cohan Grand, is sure to stay until long after the snow flies. Business is at the capacity mark and indications point to an unusually profitable run for weeks indefinite. The critics praised the revue to the skies and with the folks talking about the show on the street the receipts are sure to stay at the high water mark.

"Fair and Warmer" is turning the profit trick at the Cort, where the top is \$2 instead of the former price of

\$1.50. With business up and the two-dollar thing prevalent one can figure that the show is doing business.

The Lew Fields show is going splendidly at the Garrick and the business is on the right side of the ledger.

"Margery Daw" opened at the Princess Sunday night and the critics did not enthuse over the show. Percy Hammond (Tribune) let the show down lightly. The Loop brokers say the show is "cold" as far as their demand for tickets is concerned.

"Common Clay" (John Mason) had a sell-out on its Chicago premiere at the Olympic Monday night. The sign-post points to a prosperous run.

Two other legitimate theaters get going next Sunday and Monday, respectively. Mitzi in "Pom Pom" opens at the Illinois Sept. 2, while Powers' theatre opens Sept. 4 with Dr. Harry Moore's new play on eugenics.

SHOWS IN 'FRISCO.

San Francisco, Aug. 30.

"Canary Cottage," now in its seventh week at the Cort, is still pulling big business.

At the Columbia Ruth Chatterton in her second week in "Come Out of the Kitchen" is the attraction for the eighth week of the Henry Miller company here. This is the play in which this star is to appear in the East this season under the joint management of Klaw & Erlanger and Henry Miller.

"Johnny. Get Your Gun" is the title of a new play which is being presented by the stock company at the Alcazar with Louis Rennison as the star.

SAN DIEGO MOROSCO'S DOG.

San Diego, Cal., Aug. 30.

Oliver Morosco has made a promise to San Diego that he will permit it to be the "dog" for all tryouts of productions he makes on the coast in the future. He tried out "Canary Cottage" here this season.

MOROSCO PLAY CORT SEPT. 25.

"Up Stairs and Down," with "a typical Morosco cast," is due to open at the Cort theatre on Sept. 25. The play was tried out in Los Angeles early this year and was pronounced a hit by the west coast critics.

Another play that is due in New York shortly is "Mr. Lazarus," with Henry F. Dixie, which is to come into the Shubert theatre.

Broadhurst Piece Follows Powers.

"Rich Man, Poor Man" by George Broadhurst is scheduled to go into the 48th St. theatre, following Jimmie Powers in "Somebody's Luggage" at that house. The opening date will be about Oct. 1.

PHILLY SEASON ON.

Philadelphia, Aug. 30.

The season of 1916-17 was opened this week with the presentation of the operetta "Flora Bella," at the Broad. The piece was given by a distinguished cast of light opera favorites headed by Lina Abarbanell. The music is catchy and the operetta handsomely staged and costumed. There was a well-filled house on hand to start the new season off in a satisfactory manner, and "Flora Bella" was liberally treated by the public and press.

"Experience" was scheduled to open the season at the Adelphi on Thursday evening, that performance being restricted to the clergy and city officials as guests of the management. "Robinson Crusoe, Jr." will open the Lyric season next Monday and "Little Miss Springtime" will be the initial attraction at the Forrest.

The Walnut will open its season next Monday with "Madame Spy," written by Lee Morrison and Harry Clay Blaney and featuring Herbert Clifton, the female impersonator, who recently appeared in vaudeville. "Little Peggy O'Moore" is announced as the opening attraction at the Orpheum.

ANOTHER WOODS SHOW OPENS.

Long Branch, Aug. 30.

"King, Queen, Jack," the Willard Mack play, produced by A. H. Woods, opened here on Monday night. The general opinion is that the show is destined to achieve success in New York. One of the features of the opening that was most notable was the absence of the author and it is generally understood there is a rift in the lute of friendship between he and the producer.

Mr. Mack expected to stage his own play and the fact that Mr. Woods did not call on him to perform that service was an early indication that all was not well between writer and manager.

MOLLY McINTYRE OPENS.

Toronto, Aug. 30.

Molly McIntyre made her debut here at the Grand Opera House on Monday night in "Silent Sue," under the management of F. C. Whitney. The piece is a three-act comedy drama from the pen of Eugene Magnus. She is supported by an English company.

DILLINGHAM WANTS TATE.

London, Aug. 30.

Charles Dillingham has been burning up the cables between the States and London baiting his wires with tempting offers to Harry Tate, the comedian, to make an American appearance. The net outlook is, however, that Tate is under contract to Albert de Courville and will remain here under that management.

GETTING GLASS PIECE READY.

William A. Brady has made plans to place a new comedy by Montague Glass and Jules Eckert Goodman into rehearsal some time next month. The piece is as yet unnamed, but is said to be of the "Potash and Perlmutter" order although the two principal characters will not bear these names.

Don't fail to get VARIETY of Sept. 22. JAMES WILLIAM FITZ PATRICK International President, W. R. A. U. & A. A. A.

HILL'S LITTLE JOURNEYS.

Gus Hill returned to New York Wednesday morning after a week out of the city visiting the opening of his shows in adjacent towns. Usually a calm, cool individual, he grew quite enthusiastic in recounting his experiences in search of shelter.

Among the towns where his attractions opened were Waterbury, Hackensack, Elizabeth, Wilmington and Chester. In not one of these was he able, he claims, to secure a bed, even on a billiard table, at any price. Mr. Hill attributes this condition to the country's prosperity and his contention is backed up by his statements of receipts, all of them big. "Old Man Hill" doesn't kid himself very often.

PREPARING HELD REVUE.

The Anna Held Revue, which is due at the Casino in November, begins rehearsals within two weeks. Harry B. Smith and Jos. Herbert are doing the book; Matt Woodward, the lyrics; and Gus Edwards and Helen Trix are writing the music.

"Very Good, Eddie," now at the Casino, continues a good draw, and its producers have no date set for withdrawal. Should "Eddie" continue to do business, it will probably be moved to another theatre when the Held show is ready.

TO REVIVE "THE ELOPERS."

Chicago, Aug. 30.

Frederick Herendeen, whose musical comedy, "Yvette," made a one-night stand out of New York, is here and about to revive "The Elopers," a musical offering that he staged several years ago. Herbert Corthell and Lillian Herelein are to be featured with the show.

FOLLIES RECORD.

The "Follies," which takes to the road two weeks from Monday, will probably not have William Rock and Frances White in the cast. It is said because of Miss White's popularity on the roof, Mr. Ziegfeld asked the pair to remain for the new "Frolic." The "Follies" have been at the New Amsterdam for fourteen weeks, a new record for the New York run. Last year's season was thirteen weeks. It is

RUSH PRODUCING "WAKE UP."

Ed Rush is to do another new play as soon as his "When the Rooster Crows" starts out. It will be called "Wake Up" and is a German adaptation, having been revised by Richard Carle.

"GO TO IT" FOR PRINCESS.

"Go to It," the Cross and Josephine piece, will open at Buffalo on Sept. 12. It remains out for three weeks and comes into the Princess.

Nancy Boyer's Company Opens.

Newark, O., Aug. 30.

"The Little Lady from Lonesome Town" opened here on Aug. 22 with Nancy Boyer as the star. The piece was written by George M. Rosener, who is associated with George J. Wetzel in the management. The company started on a tour of the International Circuit this week.

BILLS NEXT WEEK (SEPTEMBER 4)

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; "M. P." Pacific Circuit; "L. W." Lincoln Circuit; "I. T." Interstate Circuit (booking through W. V. M. A.); "S. C." Sun Circuit; "M. J." 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)
Mayhew & Taylor
Edie Leonard Co
"Husbands"
2d half
Mabel Russell
Willie Weston
Don Fong Que & Haw
Gaudschmidt
Adelaide & Hughes
ROYAL (ubo)
White & Cavanaugh
Jack Kennedy Co
DePree & Dupree
Creightons & Belmont
Shoen & Mayne
Wentworth Vesta & T
PROCTOR'S 125TH
Raymond Wilbert
Jenks & Allen
Grace St Clair Co
Shayne & Barry
Mahoney Bros & D
G Harvards
2d half
Asaki Co
Mumford & Thompson
American Comedy 4
4 Hottoms
PROCTOR'S 125TH
Asaki Co
Mumford & Thompson
M Courtney Co
Kilkenny 4
"Married Ladies Club"
(One to fill)
4 Hottoms
2d half
Maximilian's Dogs
Armstrong & Strauss
Grace St Clair Co
Noodles Fagen
Moore Gardner & R
Bert Wheeler Co
AMERICAN (loew)
Lexey & O'Connor
Kingsbury & Munson
M Albright & Mack
Ramsdell Duo
Corcoran & Mack
"6 Peaches & Pair"
Senator Murphy
Aerial Belmonts
(One to fill)
2d half
Curry & Graham
Bell & Caron
Morgan & Stewart
Old Soldier Fiddlers
Nellie Monahan
Ethel Mae Hall Co
Geo Armstrong
(Two to fill)
LINCOLN (loew)
Oberon's Cockatoos
The Lowrys
Tracy & Vincent
Robt O'Connor Co
Smith & Kaufman
J & B Gleason
2d half
Murphy & Barry
Chas Reilly
Gordon Eldred Co
Brown Comedy 4
Orange Packers
TTII AV (loew)
Murphy & Barry
Bogart & Nichols
Dave Thubury
"What Molly Knew"
Adonis & Dog
(One to fill)
2d half
Rogers & Wood
Bunco & Woods
Kamerc & Howland
"Honor the Mayor"
Senator Murphy
J & B Gleason
BOULEVARD (loew)
Lew Hoffman
LaVelle & LaVelle
"Between Trains"
W Dolan & Frazer
(One to fill)
2d half
Bogart & Nichols
Fred C Hagan Co
Fields & Halliday
5 Lycium Girls
(One to fill)
GREILEY (loew)
Orange Packers
Kamerc & Howland
Louise Kent Co
Tom Mahoney
Evelyn & Dolly
(Two to fill)
2d half
Aerial Belmonts
The Reynolds
Ward & Wilson
Louise May
John O'Malley
Harold Solman Co
(One to fill)
NATIONAL (loew)
McDermott & Wallace
Tracy & Vincent
Delmore & Moore
Tom Mahoney
Evelyn & Dolly
Henry Horton Co
John F O'Malley
Hector's Dogs
(One to fill)
2d half
The Lowrys
Juliet Wood Co
Gray & Granville
Smith & Kaufman
Chinese Entertainers
(One to fill)
DELANEY (loew)
Holden & Graham
Gray & Granville
Gordon Eldred Co
Kubanoft
Rendition & Grant
(Three to fill)
2d half
Arno & Stickney
Leonard & Willard
Ford & Leslie
Andrew Kelly
"6 Peaches & Pair"
Mint & Wertz
(Two to fill)
ORPHEUM (loew)
Curry & Graham
LaTroy Bros
Jas J Johns
Morgan & Stewart
Old Soldier Fiddlers
Belle Oliver
Nelson
(One to fill)
2d half
Lexey & O'Connor
Rendition & Grant
Bessie Leonard
Miss Hamlet
Kubanoft
Ramsdell Duo
(Two to fill)
Brighton Beach
BRIGHTON (ubo)
3 Hobs
Ethel Hopkins
Lew Barry
Harry Fern Co
Halligan & Sykes
Sophie Tucker Co
Chuck Sale
Clairmont Cros
(One to fill)
Brooklyn
BUSHWICK (ubo)
Howard & Clark
Isabelle D'Armond Co
Donzillo Sisters
Clark & Verdi
J C Nugent Co
Laurie & Bronson
Follies D'Amour
Musical Johnstons
Booth & Leander
BIJOU (loew)
Warner & Corbett
5 Lycium Girls
Wm Ebs Co
"Honor the Mayor"
Brown Comedy 4
Bessie Leonard
(One to fill)
2d half
Holden & Graham
Sidney & Townley
"What Molly Knew"
Marie Russell
Daniels & Conrad
Ada & Co
(One to fill)
DEKALB (loew)
Morlarty Sisters
Louise Mayo
Juliet Wood Co
Geo Armstrong
Helen Smith Co
Chinese Entertainer
2d half
Tojetti & Bennett
Philbrick & DeVoe
Belle Oliver
Robert O'Connor Co
Troy Trio
(One to fill)
PALACE (loew)
Jewett & Rose
Arno & Stickney
Leonard & Willard
Marie Russell
Bell & Caron
2d half
Lew Hoffman
Thornton & Corlew
Helen Smith Co
Jas J Johns
Novelty 4
FULTON (loew)
Rogers & Wood
Philbrick & DeVoe
The Reynolds
Ward & Long
Novelty 4
(One to fill)
2d half
Oberon's Cockatoos
McDermott & Wallace
Tracy & Vincent
Delmore & Moore
Tom Mahoney
Evelyn & Dolly
WARWICK (loew)
Winchester & Claire
"The Pardon"
Anthony & Mack
(One to fill)
2d half
Louis Anker Co
Henry Frey
Whirl of Song & D
(One to fill)
Albany, N. Y.
PROCTOR'S
4 Charles
Wayne & Dwight
Chas Rogers Co
Dorothy Brenner
Anthony & Mack
Mausdania Co
2d half
Reno
Hess & Hyde
Barrett & Opp
Lewis & Taylor
"Devil Servant & M"
Fletcher & Stewart
Atlanta
PIEDMONT (abc)
Anita Trio
Anita Osgood
Dunlay & Merrill
Kinkaid Kitties
Atlanta
FORSYTHE (ubo)
Josie O'Meers
DeLeon & Davis
Una Clayton Co
Wilson & McNally
Vanderbilt & Moore
Honey Boy Minstrels
3 Hottoms
Kelley City, N. J.
KL. CITY'S (ubo)
Nip & Tuck
F & L Bruck
Chas L. Fletcher
Mosson Bros
Windsor McKay
Harry Berezford Co
Ray Samuels
Bellocclair Bros
Austin
MAJESTIC (inter)
1st half
Aerial Macks
Saxo Sextet
Hickman Bros Co
Marie Fitzgibbons
Mercedes
Cantwell & Walker
Galletti's Monkeys
Baltimore
MARYLAND (ubo)
Fricko
Harris & Manion
Gibson & Gulnan
Margaret Calbert
Norton & Nicholson
Brown & Spencer
McIntyre & Heath
Geo W Rosner
Pipifax & Paolo
HIP (loew)
Alberto
Smith & West
Lawlor & Daughters
Lillian Doherty
Lottie Williams Co
Adams & Gihl
(One to fill)
Birmingham, Ala.
COLONIAL (abc)
The Gregorys
King & Friend
(Three to fill)
2d half
Anita Osgood
Anita Trio
(Three to fill)
LYRIC (ubo)
(Nashville Split)
1st half
Savona Co
Elkins Fay & E
"Mayor & Manicure"
Klein Bros
Prince Charles
Boston
KEITH'S (ubo)
Antrim & Vale
Moore & Haager
3 Leighton
Eva Taylor Co
Sen Halperin
Cronin's Merry Men
(Two to fill)
ORPHEUM (loew)
Parise Duo
Dolce Sisters
Dona Cooper Co
Owen & Campbell
"Around the World"
Arthur Garry
(One to fill)
2d half
Valava & Brazil Nuts
Archie Nicholson 3
Lambert & Fredericks
"Telephone Tangle"
Stone & Clear
Sorelli & Antoinette
(One to fill)
ST JAMES (loew)
Lambert & Fredericks
"Never Again"
Stone & Clear
"Telephone Tangle"
(One to fill)
2d half
Meehan & Pond
Owen & Campbell
Dona Cooper Co
Billy McDermott
Dorothy Sothern 3
Bridgeport, Conn.
POLY (ubo)
Burdella Paterson
Dona Roberts
"Woman"
G Harris & Morey
Bouding Gordons
2d half
Four Maxims
Eddie Janis
Albert White Co
Alexander & Scott
Great Leon Co
PLAZA (ubo)
The Olds
Western & Claire
Maud Yam
Princeton Five
2d half
Hadley Sisters
Hippodrome Four
Artronz & Ade
"Peter & His Pals"
Calgary
PANTAGES (m)
Renee Farnham
Ward & Faye
Darrell & Conway
Herbert Lloyd
Chinko
Minnie Kaufman
Cedar Rapids
MAJESTIC (wva)
Connelly Sisters
Chas Orlott
Klutings Novelty
(Two to fill)
2d half
Lavine & Inman
Bisset & Scott
Benny & Woods
Jas J Cullen
Kerville Family
Champaign, Ill.
ORPHEUM (wva)
N & S Kellogg
Graham Hazard
Carmen Minstrels
Earl & Edwards
"Edge of the World"
2d half
Cavanna Duo
Caltes Bros
Thos P Jackson Co
Izola
(One to fill)
Chattanooga
MAJESTIC (ubo)
Florette
Val & Ernie Stanton
Williams & Segal
Clara Howard
5 Nowatts
2d half
Adelaide Boothby Co
Huron & Arnsman
Bert Earl
Sylvester & Vance
3 Kramers
Chicago
PALACE (orph)
Morgan Dancers
Jack Wilson Co
Harry Green Co
Piller & Douglas
Nonette
Page Mack & Mack
Bert Hanlon
McRae & Clegg
KEDZIE (wva)
Leroy & Mabel Hart
Misses Nelson
"Case for Sherlock"
2d half
Marie Russell
Evans Lloyd Co
Bobby & Nelson
Ernest Evans Co
WINDSOR (wva)
Lavine & Inman
Bessie La Court
Evans Lloyd Co
Bobby & Nelson
2d half
Wilton Sisters
Royal Gascolines
(Three to fill)
WILSON (wva)
Marie Russell
Clayton & Lennie
(Three to fill)
2d half
Misses Nelson
Klutings Novelty
(Three to fill)
Denver
ORPHEUM
Alex Carr Co
G Aldo Randegger
J & B Morgan
Rockwell & Wood
Marmoretti & Sylvester
Sabina & Bronner
(One to fill)
Des Moines
ORPHEUM (loew)
(Open Sun Mat)
Ward Bros
"Consul" & "Betty"
Lydia Barry
Stettner & Benz
Girl In Moon
Detroit
TEMPLE (ubo)
Hendricks-Grossman
Doyle & Dixon
Wood & Wyde
Harry B Lester
Fanton's Athletic's
De Pace Opera Co
Young & Brown
Cycling Brunettes
ORPHEUM (m)
Burke & Brodrick
Chas De Land Co
Imogene Connor
Pereira Sextet
W Melville & Phillips
Primrose Minstrels
MILES (abc)
Kaufman & Lillian
Carroll Keating & Fay
Harmony Four
(Three to fill)
Duluth
ORPHEUM
Chap & Marble
Orth & Dooley
Alex McPayden
Dorlet & Schofield
Claire Vincent Co
Sherman & Utry
Nederveld's Baboons
GRAND (wva)
Musical Story
Mimie Four
Fairman & Furman
Pickard Seals
Elma Dreon
Godfrey & Henderson
(Three to fill)
2d half
Leo & Mae Jackson
Clayton & Lennie
(Three to fill)
LINCOLN (wva)
Arko & Virginia
"On the Veranda"
Fiddler & Shelton
Lamont Cowboys
(One to fill)
2d half
Brooks & Loretta
Lorraine & Dunn
(Three to fill)
AMERICAN (wva)
Brooks & Loretta
Adele Jason
Chas Howard Co
Paul Kleist Co
2d half
"6 Little Wives"
McVICKER'S (m)
Landry Bros
Cohen & Young
Barry & Wolford
"Fascinating Flirts"
Bob Hall
Winston's Seals
Cleveland
HIP (ubo)
Niblo's Birds
Lew Wells
Walters & Walters
Cadets De Gascoline
"Everybody"
Hufford & Chain
Dewitt Young & Sis
MILES (m)
Jordan & Zeno
Norton & Noble
Rucker & Winfield
Great Howard
Empire Comedy 4
"Day at Ocean Bch"
Dallas
MAJESTIC (inter)
Four Roses
Silver & Duval
Reid Williams Co
McShayne & Hathaway
Stone & Kalliz
Al Shayne
Breen Family
Davenport, Ia.
COLUMBIA (wva)
Cummins & Seahan
Permaine
John T Doyle Co
Baby Helen
McMonery & Perry
Dainty Marie
Grand Rapids, Mich.
RAMONA PK (ubo)
Guzman 3
Mildred Richardson
Marie & Billy Hart
Stuart Barnes
Scott Lads & Lassies
Great Falls, Mont.
(4-5)
(Anaconda & Butte
7-11)
PANTAGES (m)
Thos Barrios
Crawford & Broderick
N Nestor & Sweth
Mme Jomelli
Great Lester
Hartford, Conn.
POLY (ubo)
Queenie Duedina
Claude Saner
Wm Marrow Co
Will Ward Girls
Doris Lester Trio
Paul Le Van & Dobbs
2d half
Gold & Seal
Oakland Sisters
Barry McCormick Co
Warren & Conley
Five Kitamurs
Hoboken, N. J.
LYRIC (loew)
1st half
F Bunce & Doods
Jack Symonds
(Three to fill)
Houston
MAJESTIC (inter)
Nolan & Nolan
Guss & Kitcher
Howard & White
Betty Bond
Albertina Rasch
Webb & Burns
Great Lutz
Janeville, Wis.
APOLLO (abc)
Montrose & Allen
Oulga & Nickerson
Hooy & Bellow
Mitchell & Mitchell
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sp Pitta-
burgh Split)
1st half
Blanch Sloan
Cook & Robert
M Samuels Co
Grant Gardner
"At the Club"
Kannas City
ORPHEUM
Kosloff's Ballet
"Cranberries"
L Thonati
Ruth Budd
W Barlow & Willing
Beeman & Anderson
Bonita & Hearn
Knoxville, Tenn.
GRAND (abc)
Anderson Sisters
Gordon & Wally
Strout Trio
Kapoli
2d half
The Gregorys
King & Friend
(Three to fill)
Lincoln
ORPHEUM
Ellis & Bordini
Donovan & Lee
Albright & Rodolf
Pay Coleys & Fay
Moon & Morris
McLallen & Carvon
Wilfred Clarke Co
Little Rock, Ark.
MAJESTIC (inter)
The Larneds
B & B Wheeler
Bert Fitzgibbons
(Two to fill)
2d half
Aerial Macks
Saxo Sextet
Hickman Bros Co
Cantwell & Walker
Mercedes
Los Angeles
ORPHEUM
Nora Bayes
Lew Madden Co
Houdini Bros
Harry Holman Co
Sylvia Loyal Co
"Petticoats"
Spencer & Williams
Leo Zarrell 3
PANTAGES (m)
"The Elopers"
Dickinson & Deagon
Will Morris
Davit & Duval
Layart & Dale
Lowell, Mass.
KEITH'S (ubo)
Barnou's Ponies
Rillabury & Robinson
Douglas Hunt Co
"Girl in Gown Shop"
Al Herman
Norvelles
Parish & Peru
Memphis
ORPHEUM
P Nelson Terry
Dianne D'Aubrey
Jan Rubin
Milton & DeLong Sis
Stallie & Ferrall
"Acoustic Cleaners"
Rice Elmer & Tom
Minneapolis
MAJESTIC (orph)
Sarah Padden Co
McKav & Ardine
Andy Rice
Maryland Singers
Ralph Connors
Demarest & Collette
F & A Astaires
Bert Levy
Minneapolis
ORPHEUM
(Open Sun Mat)
"Bride Shop"
Ernest Ball
Maud Lambert
Bernard & Seath
DeWitt B & Torrence
Raymond Bain Co
Frank Carmen
GRAND (wva)
Australian Walter
Marion & Willard
Jack Polk
Sterline Highlanders
"NUTS" (abc)
Freen Co
Sam Rowley
Lee & Bennett
The De Bares
2d half
Joe Kennedy
La Mont & Gills
"Ten Dark Knights"
(Two to fill)
Nashville, Tenn.
PRINCESS (ubo)
(Birmingham Split)
1st half
Joe Towle
Swan & Swan
De Bares Sisters
3 Strindels
Newark
MAJESTIC (loew)
Troy Trio
Moore & Gardner
Andrew Kelly
Miss Hamlet
Nellie Monahan
Daniels & Conrad
2d half
Jewett & Rose
Jack Symonds
LaVelle & LaVelle
Louise Kent Co
Corcoran & Mack
Hector's Dogs
New Haven, Conn.
POLY (ubo)
Four Maxims
Oakland Sisters
Albert White Co
Alexander & Scott
Great Leon Co
2d half
Western & Clare
The Olds
Donald Roberts
"Woman"
G Harris & Morey
Bouding Gordons
(Continued on page 25.)
BIJOU (ubo)
Anthony & Adele
Hippodrome Four
Warren & Conley
Five Kitamurs
2d half
Paul Leran & Dobbs
Sam Mahaby Co
Hyland & Dale
Princeton Five
New Orleans
ORPHEUM
Bankoff & Gille Co
Arthur Deagon
Smith & Austin
Denise & Bald
Emerson & Baldwin
Spencer & Wager
International Girl
New Rochelle, N. Y.
LOEW
Largay & Snee
Fred C Hagan Co
Lew Cooper
2d half
Warner & Corbett
Wm Ebs Co
Ward & Long
Norfolk, Va.
ACADEMY (ubo)
(Richmond Split)
1st half
"Fashion Adame"
Adair & Adelphi
Thos Swift Co
Felix Adler
The Rials
Oakland
ORPHEUM
(Open Sun Mat)
Duffy & Lorenz
Cooper & Smith
Du For Boys
O & A Paradoski
PANTAGES (m)
Glen N Brown
"Midnight Follies"
Silver & North
4 Staley Sisters
Wm De Hollis Co
Alexandria
Ogden, Utah
PANTAGES (m)
(7-9)
Al Golem Troupe
Brown Fletcher 3
Mable Harper Co
Storm & Marston
Rose & Ellis
Davis & Davis
Omaha
ORPHEUM
(Open Sun Mat)
Kitamurs Maps
Homer Miles Co
Leipzig
E Burrows Fontaine
Claire Rochester
The Brightons
Werner Amoros Tr
Philadelphia
KEITH'S (ubo)
Howard & Scott
Eddie Lodger
Mardo & Hunter
Fox & Ward
E Willy Zimmerman
Neal Segal & F
Flying Kellers
DAVIS (ubo)
Herbert's Dogs
Kerr & Weston
Burley & Burley
Carlisle & Bomer
Jas J Corbett
Elsa Ryan Co
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
W S Harvey
Yalto Duo
Hallen & Fuller
Roland Weaves Co
(One to fill)
Portland, Ore.
PANTAGES (m)
Von Cello
Alice Hamilton
Miley & Woods
Leonard Anderson Co
Woodfolk's My Home
Providence, R. I.
EMERY (loew)
Dorothy Sothern 3
Valaya & Brazil Nuts
Billy McDermott
Sorelli & Antoinette
(One to fill)
2d half
Brown & Jackson
Don Mullaly Co
"Around the World"
(Three to fill)
Reading, Pa.
MAJESTIC (ubo)
The Schmitten
Walter Milton Co
Ed Dellung
Crawford's Girls
(One to fill)
2d half
Gaston Palmer
Crawford Girls
O'Rourke & Gilden
(Two to fill)

HOTEL CECIL

150 St. Nich. Ave. Low Rates. Transients Taken.

SUPERS CALL MASS MEETING AND ARRANGE FOR A CHARTER

Will Be Offshoot of White Rats and Affiliate With A. F. of L. Committee To Be Appointed to Confer With Film Manufacturers and Try to Book Direct.

Through the agitation caused by the treatment of extra people employed for motion picture work at the hands of agents or contractors, Hugh Frayne, general organizer of the A. F. of L., and Harry Mountford of the White Rats, have held several conferences with leaders of the extras and arranged for the granting of a charter to an organization, which is tentatively formed and will be known as the Motion Picture Extra People's Association of Greater New York, Local 30, White Rats Actors Union of America. The following were elected temporary officers: J. Stern, president; Jack Snyder, vice president; Fred Von Stange, secretary; Allen Law, treasurer.

These people will hold office until tonight (Friday), when a general mass meeting will be held in Bryant Hall and permanent officers will be elected. Those who will address the meeting are Frayne, Mountford, Lewis J. Selznick and other prominent film manufacturers.

During the past week things were in a chaotic state about the offices of the agents and contractors, who are greatly perturbed over the steps the supers desire to take. Word was conveyed to them from these offices that any of them that joined the organization need expect no work through the offices.

A representative of William A. Sheer was in front of the Leavitt building all week telling the supers there was no possibility of an organization and that they should keep away from the union agitators or they would be blacklisted.

Last Friday a woman known as Little Bear of 87 Van Dam street was about 46th street engaging extras to play Indian "characters" in a Fox picture at Fort Lee. She did this without any authorization or sanction from the Fox concern and as a result she had more than 100 people at the 130th street ferry that morning. Word was conveyed to the Fox offices and a representative was sent up and after explaining to the supers that no commission had been given the woman to hire them, reimbursed them for their carfares. This woman when engaging the people told them she would pay \$2.50 a day and when they completed work on this picture would take them to the coast for six months and pay them \$4 a day and expenses.

The Fox concern is one of the few producers which hires its people direct instead of through contractors and consequently was very much upset when it heard of the transaction. It was learned that a man named Parker, who is said to be a super captain for

a contractor, assisted the woman in her work.

Endeavors have been made on the part of the supers to find the legal status of the agents and contractors and to ascertain these facts they called on Commissioner of Licenses George H. Bell. He informed them there was no provision for these people in the city charter as far as his department was concerned and therefore would be powerless to assist them.

The majority of the manufacturers seem to be in accord with the movement and William A. Brady, of the World Film Corp., J. S. Blackton, of Vitagraph, Lewis J. Selznick, W. L. Sherrill, Frohman Film Corp., informed Stern, who represented the supers that they would be glad to employ the men direct, as they were paying a good price for all extras and believed that it would do away with a great evil in the industry.

It was learned that directors at studios were powerless to hire supers direct, and though they may accept them they would have to obtain their employment from the agencies. Just such an incident happened a week ago when word was conveyed from the Rolfe studio that twenty men were wanted for a retake of a scene. The men applied to the director and he informed them they could work, providing that they accepted the employment through Ben Weiss, an agent, who was providing the supers for all their productions.

B. A. Rolfe, president of the Rolfe Picture Corp., when seen by a VARIETY representative, stated that all of the supers under the \$5 a day scale were hired through Weiss, the reason being that he found getting the people in this way saved them a great deal of trouble at the studio and at the same time they were able to get better types of character through the agency than if they hired direct. Mr. Rolfe further stated that if any people had complaints against treatment by Weiss he would be glad to have them call upon him. As to the fee that Weiss is said to have exacted from the people, Mr. Rolfe stated that he understood that the agent was getting fifty cents on each \$2.50 super, and believes that he is entitled to that amount.

After the formal organization tonight committees will be appointed to meet with the various producers and devise a means of transacting business with the organization direct, as temporary officers will be obtained for the booking of the supers. A matter that will be taken up will be that provision to be made by the producers for people injured while working in a picture.

At a meeting held at the White Rats Tuesday it was unanimously decided to help the organization in every manner possible.

OBITUARY.

James J. Lowry, of the burlesque producing firm of Butler, Jacobs, Moynahan & Lowry, died at the Brooklyn Hospital Saturday, August 26. Although Mr. Lowry had been ill for some time and an operation for cancer had been decided upon, heart failure was the immediate cause of death. Funeral services were held at the Lowry home in Richmond Hill, Long Island, at four o'clock, Sunday afternoon, 27, and interment was made in the Lutheran Cemetery at noon Monday. Both services were largely attended and there were many beautiful floral offerings, among them an elaborate piece from the Columbia Amusement Company. For many years Mr. Lowry had been active in the affairs of the Empire Circuit, both as performer and as manager, but in recent years he was associated with the Columbia and the American circuits.

Alphonse Althoff, a German artist, was found dead in his dressing room at the Bedford theatre, Brooklyn, last Thursday shortly after playing his first

In memory of
BABY VIVienne
(IRVING McDONALD)
18-months-old daughter of
Mr. and Mrs. Jimmie McDonald
(Leola Kenny)
who died August 24, 1916

performance with a new musical single. Althoff's family were without funds and the funeral arrangements were looked after by Willy Zimmermann and Eddie De Noyer.

James McLaughlin, who for years was special officer at Shea's theatre, Toronto, died suddenly from heart

IN MEMORY OF
Paul Armstrong
Who died August 30th, 1915
FROM HIS FRIENDS

trouble Aug. 27. For the past two years McLaughlin managed a picture house in Toronto.

Alex. Higinbotham, master of stage mechanics at the Metropolitan O. H., was drowned last week while bathing off of Fort Slocom in Long Island Sound.

William M. Marshall, a picture operator of Buffalo, was drowned Aug. 24 while swimming at Woodlawn, N. Y. He was 20 years of age.

George W. Milliard, manager of the Collingwood O. H., Poughkeepsie, died last week.

FILM CO. WANTS WARFIELD.

The Frohman Amusement Corporation recently offered David Warfield one hundred thousand dollars to play in "The Music Master." Philip Klein, son of Charles Klein, the author, was also communicated with. As yet nothing tangible has resulted. Mr. Sherrill, head of the Frohman Company, however, is anticipating hopefully.

STRIKE WORRIES MANAGERS.

(Continued from Page 3.)

stalled, give a second week show with the performance changed as much as possible.

Legitimate managers will not immediately feel the effect of the projected strike, as heavily as the vaudeville and burlesque group, because comparatively few shows have gone out. The Shuberts are sending "The Blue Paradise" to Chicago today (Friday) to ensure the opening of the run on Monday. The show, was not scheduled to leave until Saturday. "A Pair of Silk Stockings" also got away today for Toronto. All other companies will be held here pending a settlement. Cohan and Harris have nothing leaving the city immediately. Neither has K & E, but they have a number of shows scattered throughout the country due to open Monday. A. H. Woods has "King, Queen, Jack" moving from Asbury Park to Buffalo, and "Potash and Perlmutter in Society" opening at Atlantic City. Both shifts should be accomplished in time.

However, it is certain that passenger traffic will not cease altogether in spite of the brotherhood's orders becoming effective. This can be seen from the fact that not all railroaders are members of the brotherhoods and that the older employees who will soon be eligible to pension will hardly walk out with the others. In addition, each road has a goodly number on the reserve list and these men will be called back to service. George Flatow, in the publicity department of the Pennsylvania road, explained that there were 5,000 men eligible for pension now on the road and that an additional 5,000 were already pensioned off. This road has already paid out \$13,000,000 in pensions. Mr. Lindsay was also certain that the Lehigh would run trains and believed that but 20 per cent. of the men were in sympathy with the strike movement. Both claimed their roads would attempt to run according to schedule, but neither was sure that service would not be impaired.

Transportation of shows by motor lorries is being figured on now for jumps to nearby stands and vaudeville managers in New England are investigating the possibility of acts making jumps via trolley.

News of preparations to forestall the brotherhood are filtering in from all sections of the country. In St. Louis vaudeville managers are anticipating the strike by prevailing upon acts to stay in the city next week and in quite a few instances acts have been held over.

Chicago, Aug. 30.

Theatrical agents here appear to be unconcerned over the possibility of a railroad strike and believe that passenger service will be unhampered. They are continuing routing for the W. V. M. A., the U. B. O. and Doyle theatres and in case of a complete tie-up motor cars will be pressed into service so that acts can reach nearby towns.

Toronto, Aug. 30.

"A Pair of Silk Stockings" will arrive here ahead of time for Monday opening, because of the threatened railroad strike.

Facts Versus Fiction

"Fiction." "Check for \$1776, being receipts of the Palace Theatre, New York, Friday night, was sent to the N. V. A.—Daily Press."

"Fact."—The receipts were about \$1200.

It would never do to let it be published to the world that this tremendous (?) benefit (?) to this Organization only got \$1200 at the Palace Theatre, New York, so the agents were assessed Five, Ten and Fifteen Dollars' worth of tickets to make up the \$1776, so as to make a good showing. So it costs the Palace Theatre \$1200 and the agents \$576 because the U. B. O. formed a new Organization.

Notice that the amount of the check from the American has not been published. Probably because Marcus Loew does not know how to make it up to a decent figure. He can't tax the agents. It was a very poor house at the American in spite of the fact that in all the delicatessen stores of the neighborhood tickets like these were given away:

"This ticket and 10c. will admit you to the Benefit of the National Vagrants' Association."

Well, that is the finish of the Vagrants' Association. Let it rest in peace. R. I. P.

I was thinking of an appropriate motto for its tombstone and the best one I could think of was "Here lies the N. V. A." But that is not much good, because anyone passing it would say, "That's nothing—it always did."

A real conversation:—

Agent—"I have booked you up at ——. I know the manager will 'gyp' you, but I will make it all right."

Actor—"I would not play for that man for anything."

Agent—"That's all right. I know he will 'gyp' you; but you want \$75 for the three days, don't you?"

Actor—"Yes."

Agent—"Well, I'll make the contract out for \$100. Then the manager will cut you \$25, because he's out to cut acts. He thinks that shows he is a manager, and then you will still be getting the \$75."

Actor—"I would not give that manager a chance for \$750. I will not go." And he didn't. Nice manager—nice agent.

I knew there was an affinity between "Don't send your laundry out" and some of the actors who are scabbing and blacklegging in Oklahoma City.

One actor called them to me, "The Dirty Linen Brigade," and on looking up the records of these persons, I find that one of them, whose name is listed in our file of strike-breakers, stayed at the Club here and ran away owing \$175 for washing.

Evidently some of these people never get their linen washed unless at the expense of somebody else.

Perhaps after this polite reminder, he will send us along the \$175.

The Folly Theatre, Oklahoma City, has been turned from a vaudeville theatre into a 5c. picture show.

How these managers score victories every moment!!

Cannot understand why the Vaudeville Managers' Protective Association doesn't send down some of the Committee of the N. V. A. instead of letting this poor manager have to turn his theatre into a netherworld.

But if the Vagrants could only draw \$1200 at the Palace Theatre, probably they would not draw as much at the picture show.

The name of the theatre referred to is a good description of the managers' state of mind and the price of admission—the measure of his soul.

The Mills of God

(Weldon Atherstone, an actor, was found murdered in the yard of a flat building in the suburbs of London last night. Up to the present no trace of the perpetrator has been found. The cause of his death was a bullet wound through the head. The size of the wound indicates that it was fired from a revolver.)

—London "Daily Mail," August, 1910.

In the misnamed "good old days of old," it was the custom, after anyone had been convicted of treason, for the executioner, after having decapitated the criminal, to seize the severed head by the hairs and holding it up to the awe-stricken crowd, declare in a loud voice, "THUS PERISH ALL TRAITORS."

Those days, thank Heaven, have gone, but occasionally strange coincidences arise, which lead one to believe that treachery and treason to ones fellow-man and to ones fellow-workman is still punished in an even more ghastly form by inscrutable Fate.

In the early part of 1907, the Variety Artists' Federation of England declared a strike against certain of the vaudeville theatres in London. The members responded to the call with alacrity and courage, and it was impossible for the managers to obtain any vaudeville acts to appear upon their stage. They fell back upon the unemployed in the legitimate profession, each and every one of whom at that time was carrying a sketch in his pocket, anxious to obtain a footing upon "the halls."

One theatre, known as the Euston Music Hall, was completely closed the first night, but the management, after a great deal of hustling, managed to arrange for one or two sketches (?) to appear on the succeeding night, and the theatre was again opened.

Public sympathy was with the striking artist, and very few troubled the box office. The few who did enter the theatre went more for the purpose of "guying" and to see the fun than to enjoy the show. At this particular music hall, the Euston, one night a sketch appeared, and when the leading lady and the heavy man appeared, the audience, such as it was, commenced to hiss and whistle so unmercifully that neither of them could be heard. They struggled for about five minutes to obtain a hearing, but all to no avail. Finally, the manager and owner of the sketch appeared upon the stage, and in a brief speech appealed to the audience, saying he trusted that their British spirit, fair play, would be strong enough to listen to the lady, even if they would not listen to the man. His appeal failed, and he left the stage amidst more noise than did his leading lady and the villain.

Whether this sketch appeared again or not, I do not know, but the villain of the piece was Weldon Atherstone, the actor referred to in the clipping which heads this article, **THE LEADING LADY WAS BELLE ELMORE, and THE MANAGER WAS DR. CRIPPEN.**

Belle Elmore was murdered by Crippen, and Crippen was afterwards hanged by the Public Executioner.

Another act which black legged and scabbed in England was a troupe of performing elephants, which their manager marched from vaudeville theatre to vaudeville theatre to try to fill the places of the striking acts.

Three years passed, and one day, in a suburb near London, the proprietor of this act was loading his elephants into a box car, when one of his elephants leaned up against him as he was passing a stone wall, and crushed him to death.

In 1901, the White Rats Actors' Union of America went on strike, and one or two actors tried to help the managers by working. It was useless labor, for the White Rats won the strike—BUT WHAT HAPPENED TO THE MEN WHO DID WORK?

One was obliged to leave the country, and was an outcast for years.

"Though the mills of the Gods grind slowly,
Yet they grind exceeding small;
Though with patience stands He waiting,
With exactness grinds He all."

Another man kept on working; his partner deserted him. He got another partner; that partner deserted him—AND, WITHIN THE LAST YEAR, HE CAME TO THIS ORGANIZATION TO BORROW MONEY TO KEEP HIMSELF FROM STARVATION.

The White Rats had another strike in Chicago in 1911, and one act made themselves notorious by refusing to obey orders.

We prevented this act from working until they had apologized to this Organization and to the Profession, and had paid a big fine, when this Organization pardoned it.

This is not five years ago, and yet the proprietor of that act is now a hopeless paralytic cripple, begging on the streets for his living, while the woman in the act is earning a precarious living.

If nothing more were needed to point this moral, an incident which occurred last Thursday will suffice.

On the Wednesday of last week, I wrote these words: "Next week I will tell the story of the traitors in the strike in Great Britain." This matter was in print Thursday morning, so that it is easily seen that my mind had been already decided on the subject of this week's article.

Now, on Thursday night, a man who had not worked for many years was making his re-appearance, AND AT THE CONCLUSION OF HIS PERFORMANCE HE DROPPED DEAD ON THE STAGE.

This man was a strike-breaker in the German Actors' strike some years ago. He had changed his name, very few people knew it, but, on the first day he again appeared, HE DROPPED DEAD.

WHILE ALL BLACKLEGS OR SCAMPERS ARE NOT PUNISHED IN THIS WAY, YET, IN MY OPINION, THERE IS NO NAME TOO VILE, NO EPITHET TOO DEGRADING, FOR THE MAN OR WOMAN WHO WILL FIGHT AGAINST HIS OR HER FELLOW-LABORERS BY AIDING MANAGERS TO CONTINUE A SYSTEM OF INJUSTICE, FRAUD AND TYRANNY.

I could, if space would permit, give many more instances to prove that treason and treachery never pay, but surely these are enough.

The Actors' Organizations had nothing whatever to do with the deaths of these men, but it does seem as if some strange fatality follows them in after life.

Ridicule, Scorn, Contempt and Disgust is their reward in the minds of managers, agents and their fellow actors.

Poverty and Disgrace is their living portion. MURDER, MYSTERIOUS, DOGS THEIR FOOT-STEPS.

SUDDEN DEATH PURSUES THEM WITH UNRELENTING FEET, AND THE SHADOW OF THE HANGMAN'S NOOSE IS EVER OVER THEM.

No one knows, no one can foretell what will be the fate of the strike-breakers in Oklahoma, but, judging from history and past experience, which is the basis of all true judgment, the future looks dark.

To avoid any chance of the "Mills of God" to avoid the bad opinion of ones fellow actors, to avoid a dishonored death, to avoid being classed with the Carevs, the Crippens, the Judas Iscariots, the Benedict Arnolds, is easy.

SIMPLY REFUSE TO ACCEPT CONTRACTS FOR OKLAHOMA CITY AND TULSA.

HARRY MOUNTFORD.

To All Concerned in the Operation of Vaudeville and Le- gitimate Theatres

Managers and agents are hereby advised that if they book or play the following acts they do so at their own risk:

AL HARVEY & COMPANY
(Dr. Joy's Sanitarium)

HAGER & GOODWIN

E. E. CLIVE & COMPANY

CHUCK HAAS

GOMEZ
(Colored Singer and Dancer)

HARTMAN & VERADY
(Hungarian Dancers)

ROYAL GASCOYNE
(Of "The Gascoynes")

DUNEDIN DUO

ONETTA

Members of the White Rats and A. A. A. and members of the Musicians' Union and the I. A. T. S. E., to avoid trouble with these acts and actors, are requested NOT TO ASSOCIATE WITH THEM, TO HAVE NOTHING TO DO WITH THEM, AND NOT EVEN TO TALK TO THEM, until they have purged their offenses against Organized Labor.

We are sure that the decent actors and actresses who are not members will not want to be on terms of equality with these people.

Let them live in silence, until—(?)

HARRY MOUNTFORD,
International Executive.

Chicago, Ill., August 24, 1916.

Mr. Chas. Sorenson of the "Quaker City Quartette" wants it understood that the "Quaker Comedy Four" who played the unfair Lyric Theatre, Oklahoma City, Okla., August 13th to 16th, are not the original Quaker City Quartette, although they are using his act the "Singing Blacksmiths."

JOE. BIRMES.

\$16 There is only one more **\$16**
month for this!

W
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Six months' dues—so the dues till October 1st are \$1, the initiation fee, \$15.

Therefore, to become in good standing for either man or woman in these Organizations, at the present costs \$16.

I think (I say "I think" because the International Board has not fully decided yet on this point) that on October 1st it will cost you \$25.

October 1st, I think it will be... \$25.00
From now till October 1st..... 16.00
An application in times saves... 9.00

W
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\$25 ————— **\$25**

STATE OF OKLAHOMA

August 22, 1916.

INTERNATIONAL ORDER NO. 4

Members of the W. R. A. U. or its affiliated Organizations MUST NOT ACCEPT CONTRACTS OR APPEAR UPON THE STAGE OF ANY THEATRE IN OKLAHOMA CITY, with the exception of the Metropolitan Theatre, from this date until further orders.

Nor must members ACCEPT CONTRACTS, NOR APPEAR UPON THE STAGES OF THE EMPRESS THEATRE OR BROADWAY THEATRE, TULSA, OKLA., until further orders.

Harry Mountford.

International Executive.

Facts Versus Fiction

One of the papers says there is a personal grievance between E. E. Clive and myself. I never saw him, met him or even heard of him, till he acted as a strike-breaker. Then he went to Chicago, found he could not work there, and then went back and worked again in Oklahoma City.

The managers at the Grand Theatre, St. Louis, expected us to close the theatre, so they had nine acts and pictures booked this week; but instead of that we allowed the show to continue, so the manager had the pleasure of playing and paying all these acts, and furthermore, giving the audience a bill of nine acts and pictures, so that next week they are bound to be disappointed if he doesn't put on the same number.

For the information of Mr. Snopoul and his friends and all who are assisting him in the fight, I'll let them into a secret. We always try to do the unexpected.

Last November I had an appointment to get an actor's salary, in the Western Vaudeville Managers' Association office, in the Majestic Theatre Building in Chicago. When I was shown in, I was aghast at the way the actors were treated. They were herded against a rail, crammed in and shouted at and were treated worse than the stockmen treat the cattle when they drive them into the stock yards, and I thought to myself, some day we'll stop this.

Now the agents come out, put their arms around the actor's waist and ask him to have a drink, ask him out to lunch, put him in a taxi and say, "Now won't you go to Oklahoma City?"

And the actor, who has no sense, no brains, no memory and no loyalty, falls for it. He forgets the time he had to stand outside that rail in the Majestic Theatre Building, when the agents would not speak to him, would not look at him and used to bowl him out, and because the agents now flatter him and jolly him, some few are willing to fight other actors.

A telephone tragedy:—One actor, a member of this Organization, was taken out by an agent in Chicago, and then told that the Rats were his enemy and that the agents were his friends, and he then tore up his card and was put on the train and sent to Oklahoma.

His wife appeared in the city soon afterwards looking for him and was known to have come up to our office to inquire about him. She had just left when the phone rang and a voice said: "Is this Mrs. —?" Joe Birnes and his stenographer were in the office and recognizing the voice, the lady stenographer was put on at the end of the phone and the other voice said, "This is Mr. Humphreys, Mrs. —."

Now don't be worried about your husband; he's all right. He is getting plenty of money down there and if you want any money, just come over here and I'll give you as much money as you want. Now, don't say anything about it. Let him alone, come over here and I'll take care of you and give you money and look after you well."

The answer was given that the lady would think about it and the conversation ended.

I would suggest to Mr. Humphreys that he be more careful the next time he is talking over the phone, as I am sure it will not amuse him to know that he was talking to the Rats' stenographer.

But the moral of this is, can actors at other times, imagine agents being interested in the pecuniary and financial welfare of the wives they leave behind them?

Does it not all show that it is to the agents' advantage to win this fight?

Query—Is anything to the advantage of the Chicago agents an advantage to the actor?

Does it not prove that we are on the right side, that we are fighting for the actor, when that Chicago gang is fighting against us? H. M.

NEW ACTS NEXT WEEK

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

"The Four Husbands" (Tab), Palace.
Mabel Russell, Palace.

"The Age of Reason" (6).

Comedy Sketch.

22 Mins.; Interior (Special Set).

Palace.

Another of the sketches originally presented by the Washington Square Players. Like most of the playlets done by these people, it strains for the unconventional, and an audience in quest of the bizarre in amusements would probably regard it as "clever." To the proletariat it is unique twaddle. The author has simply taken the idea of a married couple having a child and about to be divorced, switched the theme of them worrying about the child's future and lets the child figure it all out. It opens with the child (a girl of about 12) seated waiting for a friend of her own age. She had sent for the other girl to consult with her about the future. Together they concoct the scheme of sending for a young man and woman, asking them to accept her as their child, figuring that by so doing the parents might be induced to postpone their contemplated divorce proceedings. It develops that the cause of the parental differences is "compatibility." The finish is apparent just as soon as the plot is unfolded, and when father and mother are locked in each other's arms the child remarks, "What children they are." Fairly enough acted, but very light waisted.

Jolo.

Schoen and Mayne.

Songs, Talk and Dances.

18 Mins.; One.

Fifth Avenue.

Here is a new boy and girl combination good enough for the better type of shows. The girl looks pretty, sings well and dances nicely. The boy, working with a German dialect, gets a number of laughs and the turn as a whole is very acceptable. The act opens with the usual type of flirtation talk. This is about the weakest section of the turn. Then when the numbers are started the pair seems to get their stride and finish strong. The girl offers a ballad as the first number. It is a song that she could get along without. "I'm Crazy About Someone" later in the act and "Teach Me to Love," two doubles, send them along nicely. The comedy worked out with the aid of the orchestra in the latter number is good for any amount of laughs.

Fred.

Gordon Bros. and Walton.

Singing and Dancing.

10 Mins.; One.

City.

A young appearing trio (two boys and a girl) offering singing and dancing done in crude fashion. The arrangement is poorly framed. The girl shows possibilities, but she might confine her efforts to straight singing only. The turn needs to be rearranged.

Helen Page and Co. (2),
Melodramatic Sketch.
15 Mins.; Full (Special).
Fifth Avenue.

Helen Page, assisted by a company of two men, showed a rather poorly constructed and highly melodramatic sketch at the Fifth Avenue the first half of the week. The plot of the piece reminds one strongly of the type of stories in vogue as single reel "fillum" thrillers in the early days of the movies. Miss Page, who is supposedly a French-Canadian girl, utilizes no less than three different and distinct dialects in playing the role. At the opening her dialect has Scottish burr, and later the French-Cannuck comes out, after which there lapses into a dialect that has a suggestion of the negro, and at other times she forgets that she is supposed to use anything other than her natural voice. As for the sketch—well, it might be entitled "Her Prince Charming," or "His Fairy Story" and still perhaps it is "Tracked Through the Snow." The last gives more of a suggestion of what the act really is. A girl of eighteen, the daughter of a trapper, is seated alone in her home in the wilderness. It is snowing out-of-doors and the girl is cuddled before the fire reading fairy stories. A knock, and the prince charming of the sketch arrives. She immediately falls in love with him, but her father returns and recognizes him as a fugitive for whom there is a reward of \$100 dead or alive. He wasn't worth

Robert O'Connor and Co. (3).
"Four Times a Year" (Comedy).
15 Mins.; Full Stage.
Hamilton.

A pleasing comedy skit, with sufficient action to hold attention throughout, although the playing, especially the one playing the young lawyer role, does not derive much from his opportunities. Small hotel situated in a small town is being put out of business by a large hotel recently built by the big men in town. The small hotel goes under and the old man is about to close down on a mortgage when in steps the young salesman (who later poses as the lawyer) to ask the young girl running the hotel for her hand in marriage. However, this is forgotten, for he wants to break the old man for robbing his father some years ago. He finally succeeds and at the same time wins the hand of the girl.

The Reynolds (3).
Songs and Dances.
12 Mins.; Full.
American Roof.

Here is a corking little trio for the better class of small time bills. There are two girls and a man in the act. The latter looks and acts as though he stepped out of the chorus of a musical comedy somewhere in the dim past and the manner in which he wears his evening clothes goes a long way toward verifying that impression. He has a

Gray and Granville.
Songs.
15 Mins.; Full Stage.
City.

This couple appear to be depending entirely upon their ideas, instead of taking into consideration their ability to cope with the rather over sized burden they have placed before them. The act runs as though it were a single woman offering an exclusive repertoire of song numbers; in fact, that is the entire turn, outside of a little hard shoe dancing by the woman at the close. The full stage set is a pretty hard thing for them to overcome. The man accompanies her throughout at the piano, doing a short solo bit himself. They would do much better in "two" with a change in the songs. In the "No. 3" spot, they did well enough to show for the smaller houses.

Alvarez and Martell.
Singing and Dancing.
9 Mins.; One; Full Stage (Special Setting).

Harlem O. H.

Man and woman, open in one with singing and stepping, neatly done; then going to full stage with a special setting at the rear, for no apparent reason, the man changing to white tights and trunks, the woman in ballet length skirt trimmed with fur, for a finishing dance which appears to be crude and not fully whipped into shape. The full quota of talent of the couple does not seem to have been sufficiently brought out.

Jolo.

DENIES MARRIAGE TO ETHLYN

San Francisco, Aug. 30.

The local papers here have been printing denials of the story that Jack Halliday was ever married to Ethlyn Clark last spring in Colorado.

In an interview Halliday said: "In the first place I have never been married to Ethlyn Clark, though I know her very well. I simply did my utmost to befriend her at a time when she was having some difficulty with Joe Howard because of a complicated love affair with him. She was madly in love with Joe Howard, but a quarrel separated them and Howard, to spite her, married another woman."

The "another woman" referred to is evidently the late Mrs. Irma Kilgallen Howard, who committed suicide in Omaha last spring.

Mrs. Jack Halliday (professionally known as Camille Personi), is at present in New York. She stated this week that she was fully aware of the "affair" that her husband was carrying on with Ethlyn Clark while in Denver, and that her husband had informed her of all the facts. She and her husband are living apart, but friendly, and at the time of the reported marriage she remained quiet at her husband's request because he stated there was nothing to it and that any further publicity would cost him his position with the Denver stock company. Halliday wrote his wife at the time that he had permitted Miss Clark to circulate the report so that she would not be mentioned as the cause of the suicide of Mrs. Joseph Howard.

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 (Joe M. Schenck)	BERT LEEVY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MITES CIRCUIT (Walter F. Keefe)	FEINER-SHEA CIRCUIT (Richard Kearney)	GUS SWIN CIRCUIT (Gus Swin)
FINN-REIMAN CIRCUIT (Sam Kahn)	ALON CIRCUIT (J. H. Alon)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

much either way. But "pop" holds him up and then confesses that as soon as he gets the "century" he and Marie are to be married. Ah, ha! He is not her father after all, but the real murderer. So "bing!" off goes Marie's revolver and the villain drops dead, just outside the door. A final clinch between P. C. and the girl brings the curtain. The sketch is exceedingly small, timely for the veriest of "pop" houses.

Fred.

Jack Smith.

Single.

10 Mins.; One.

City.

Jack Smith should be able to do a pretty good single that would carry him around the smaller houses. Everything imaginable is attempted, whistling, singing, etc. In fact, it was his whistling finish that shot him by the success line, and only for that it is questionable what he might have received. The talk should be dropped, also the piano playing. A straight singing turn with dancing and whistling on the side, would show him to better advantage.

voice which he uses effectively. The two girls comprise a good combination and dance exceedingly well together. The act opens with a song and dance by one of the sisters and the man, "You're a Dog Gone Dangerous Girl" being used, and then the latter offers "When the Black Sheep Returns to the Fold." The sisters then sing "Minstrel Parade," which brings the act down to the closing number, "I'm In Love with the Heavenly Twins," the trio offering "Yaaka Hula" for an encore. The girls look pleasant, and the three make a pleasing impression.

Fred.

"Just Home" (3).

Comedy Sketch (Special Set).

15 Mins.; Full Stage.

City.

Another of the young married couple ideas that appear to be flooding the smaller houses. The usual thing happens, they quarrel and decide to separate, until the finale, when they are about to leave, the reconciliation occurs. The piece might have a chance when touched up in a number of spots.

SPIEGEL REVUE.

In magnitude, originality, beauty and artistic effect, the production of "The Spiegel Revue," which is this week being shown at the Columbia, the hitherto achieved in burlesque. More than this, the details of the production possess a distinction so pronounced and an individuality so conspicuous the results must be classed among the very best that have been obtained by any of the foremost producers of exquisite entertainments. There is no hesitancy in asserting that from the production point of view, at least, burlesque needs no apologists in the light of this really remarkable achievement. Adverse criticism or scant consideration or even absolute silence may be justified in the judgment of the critics with reference to libretto and musical features and the worth of the work of the players in burlesque performance. But there is no doubt whatever that as an exhibition of positively worthy accomplishment in the broad field of stage endeavor, this production of the "Spiegel Revue" wholly merits the distinguished consideration of the accredited newspaper critics. The architecture and the color tones of the public square in Spottless Town, the first scene of the first act; the Beauty Parlor shown at the conclusion of this act; the Peacock Room in the Giltmore Hotel which is the final scene of the last act and an effect called "The Girl on the Magazine" all reveal a degree of artistic excellence that has not been surpassed upon any stage in New York. Outfield Junction, the railroad station, the Columbus Circle and the Avenue, exhibit the master hand of a genius in originality of design, accuracy of perspective and consummate beauty of color-blending. And, although of somewhat more conventional treatment but deserving of more than passing consideration for the completeness of their details, are the scenes called "Kids' Quick Lunchroom" and a musical concert in crotone which is used as an olio drop and is carried out to supply a complete false proscenium. If purely sartorial embellishments could carry a stage performance to success, the "Spiegel Revue" would need no other attraction. But Mr. Spiegel has not rested here to give potency to his admirable contribution to the burlesque stage. He has furnished a book that is full of genuinely witty dialogue and highly amusing scenes and situations that compel frequent and hearty outbursts of laughter; he has chosen the musical features with unerring appreciation of the requirements of a lively burlesque show; he has selected a cast that is perfectly balanced and that displays much individual ability; he has assembled a chorus of twenty girls of the distinctly attractive sort both physically and vocally, and he has provided a prodigality of costumes for the most part startling in design and delightfully harmonious in color effects. So well and evenly distributed has been the work allotted to the principal, no one person stands out conspicuously above the others with the possible exception of Midge Miller, whose work in the soubrette role is particularly good, notably her dancing. Special mention also is deserved of Ann Statter, who emerges from the ranks of the chorus and sings a song that actually stops the performance. Miss Statter leads the chorus in graceful and pleasingly but with nothing like the effect created by her solo. Billy Mooney and Harry Crawford fill the positions of leading comedians with entire satisfaction; Josephine Young brings agreeable charms of person to the prima donna role, but is not particularly impressive vocally; Polly Pollette plays a maid with fitting grace, and where she succeeds in her performance is Leo Nadell, Chuck Callahan, Everett Callahan, Harry Allen, George Estelle, Mammie Allen and Anna Smith. Of the specialties the dancing of Callahan Brothers and Midge Miller is very much the best, the work of the brothers being similar and altogether as good as that of Doyle and Dixon, although Miss Miller receives most of the applause for the act. The Twentieth Century Four have good voices and an exact appreciation of close harmony which brought them several well merited encores.

PALACE.

As a sample of the intelligence of the average vaudeville patron this little episode will testify. Seated in the smoking box, the Palace Monday evening were three young men, well-dressed and, apparently, possessed of normal brains. Nellie Nichols was on next to closing. The program printer had "pied" her name and to offset this an attendant appeared for a moment and displayed her name on a card from the side of the stage. Immediately these young men made that was a "tryout." How they could imagine for one moment that the Palace was given over to tryouts is one of those unexplainable things. And yet there is a constant cry for more art in vaudeville.

Miss Nichols opened with "Yaka Hula" and then went to "Baby Shoes" which formed part of an acting scene with a male assistant. It consisted of a "wop" characterization by the comedienne, the man feeding her in what is really a dramatic sketch with a comedy finish. She then rendered her stand-by, "Will Someone Name My Nationality," announcing it as by request. Miss Nichols emphasizes effectively and is full of unctious, but should abstain from a measure of self-indulgence for her laughs where she has learned by experience they are sure to come.

Grace LaRue is in her third week at that house and Adelaide and Hughes in their second. And why not? Over in London when an act scores a big hit it is retained for months. Such a scheme here would simplify bookings, making the basis of a program sure

fire. Miss LaRue opened with "Shades of Night," which went over nicely, following it with "Rose in the Bud," an English ballad. Then she offered "The Grey Wolf," a dramatic song standing close to her plush drop in "Tango," which interfered with the precision of proper enunciation. Most performers know that plush deadens sound and studiously refrain from associating themselves with such a situation. Anyway the lady should not sing dramatic numbers because she is minus the indefinable "throb" in her voice so essential to their proper rendition. Still she shows indication of careful study and application. For "Tango Dream" and "They Wouldn't Believe Me" she did a little stepping, employing almost the same terpsichorean movements for both. It is the familiar swaying walk she used when she sang "The Dancer at a French Cafe." Most of the time Miss LaRue, while singing, holds her hands only half open. This is mentioned in all kindness and only on the assumption that it is the province of the reviewer to note such things. She did, however, score a healthy round of applause for her efforts, but criticism, accepted in the proper spirit, sometimes is an aid to betterment.

Adelaide and Hughes have gone several stages forward with their pretentious pantomimic ballet in the form of an allegory based on the present military embroilment in which the world is plunged. It was very well liked Monday night and is sure to be well received wherever shown. Paul Gordon, on the slack wire, was the first act. He is very graceful and ranks with the best in that line of endeavor. The "Boy in the Air" followed, opening with "The Sunshine of Virginia," well done as an ensemble number in mezzo voice. "Mississippi Days" was also rendered by the entire company for a finish, with "Underneath the Stars" for an encore.

"The Age of Reason," a so-called "problem play for children," as produced by the Washington Square Players (New York), followed. McGraw with his Dinosaur motion picture cartoon secured a lot of laughs. Paul Morton and Naomi Glass, with their musical satire, were probably the applause hit of the bill. Miss Glass has a sweet low mezzo, full of feeling. Their dance up and down steps was a riotous finish. Morris Cronin's Merry Men with comedy juggling, made a fitting closing number.

HAMILTON.

The sudden change in the climate might best be accounted for the capacity attendance on hand Monday night. In fact, it was something like a musical storm in the rear of the orchestra throughout the evening. The weekly dance contest might be credited to some extent for drawing them in. While this idea has been in vogue some time, the patrons do not seem to tire of it, consequently the younger set find enjoyment in the dancing, while the older ones continue to applaud for the variety.

The show ran a bit above the average small time program and went through successfully from start to finish. Dale and Boyle opened the show, the impersonation not being disclosed until the final, when the audience burst out with rounds of solid applause. During the turn, the auditors did not take very kindly to their offering, they showing a slight suspicion toward the impersonator. Still it was overlooked at the end. "Underneath the Stars" went exceptionally well as a solo. Al Ripon came next with some ventriloquist work, gaining sufficient to pass along in the position. A good portion of his talk might be changed for something more up to date.

Robert O'Connor and Co., in a comedy sketch, "Four Times a Year" (New Acts), was followed by a pictorial weekly, and a one-reel comedy, after which Casson and Earl easily walked away with the applause hit of the show. This couple show a decided improvement since last season, although they did entirely too much Monday night. The girl here was sweet voiced and delivered it to good advantage. The arrangement is well looked after, but for the closing portion, when nothing but popular numbers are used during this, "Dangerous Girl," "Sweet Tooth," "Knock the L. Out of Kelly" and "South Sea Isle," stood out conspicuously.

Gordon and Marx should change their sub-billing for, according to it, they are presenting "The Dancing Teacher." However, they indulge in the familiar German cross-fire talk, often heard in burlesque, with a lot of other business along the same lines. They pulled a bad line during a parody. This should be taken out immediately. Weimers and Burke closed the show, scoring a distinct hit with dancing, after which came the dance contest.

AMERICAN ROOF.

Wells Hawks' idea of a good time is to get a pocket full of five-cent cigars and sit through one of the shows on the American Roof. Wells confessed that much last Monday night after he had sat through the first half of the program there. He says ago, he in company with Charles Hillmeyer, Bruce Edwards and Joe Humphries, the stage director, when the quartet were employed in the Frohman office, got their recreation by attending Miner's Eighth Avenue on amateur night and the habit grew on Wells, but since Miner's is no more, Wells states that the American Roof show are the next best substitute. The joke was made for the first time for the first night, although the show there the first half was about a 50-50 split between good and bad.

Harry Hewitt and Company, "The Girl and the Polar Bear," opened the bill. The girl was missing constantly in her steps and in her last number thought more about her hat than she did about dancing. The Forrest City Trio, one of the conventional types of comedy

singing combinations, held the second spot, getting some return on their vocalizing but falling down on their comedy. The Reynolds' (New Acts) were the first bright spot of the show.

Juliet Wood and Company, presenting a Roman travesty, got a number of laughs that about the act. None of the laughs were big, but they came steadily and that is what counts. The Five Lyceum Girls, violinists, closed the first part. Here is a mighty good idea that has gone wrong through faulty staging. The act as it stands is a good novelty for the small time, but if the idea had been worked out as it deserves the turn would have been big enough for the big time houses. A quintet of girls playing the violin fairly well should stick to playing. The dancing in the act doesn't help it any, for the girls cannot dance any too well and the stepping hurts their playing. What they want is a routine of numbers, running mostly to the popular variety, and the quintet should remain on the stage throughout the act. The changes are not necessary. Then keep the girls playing, cutting out the majority of the specialties, and just placing a solo or two into the repertoire.

Madie DeLong was the first real hit of the show. She opened the second half and had the audience with her all the way. Del Vecchio and Co. in "Fier from Yale" was the sketch offering of the bill.

Down next to closing John O'Malley created a veritable furor with his tenor voice. He was the real outstanding hit of the program. "Kilarnay" was the opener followed by "Ireland Must Be Heaven," "Turn Back the Universe" with "I Hear You Calling Me" and "Mother Macdoo" as encores.

Robert Hubbard and the comedy cycling specialty were the closers and held the audience in to the last. A Keystone comedy finished off the show.

Wells Hawks and his cronies stayed until the very last and got a laugh out of the picture.

FIFTH AVENUE.

The Fifth Avenue was jammed to the doors on Tuesday night of this week. All of the boxes held capacity and the only empty seat visible was a lone one in the upper gallery over on the end. It was an easy audience and they applauded everything on the bill. The show held eight acts, and Ill. song singer, a Pathé weekly which split the bill and a two-reel Keystone comedy, used as a closer.

Abbie Furber, who has been at the Fifth Avenue for more than a year singing to the animated pictures, started the proceedings with "My Mother's Rosary" and was forced to sing a double encore chorus. The Kelen Doves, with their lullaby, followed and earned both laughs and applause with their work.

Red and Corinne Preston, the second act, opened with a clever bit of burlesque making a picture talk that earned laughs and a medley of all of the popular numbers at the finish sent them over in good shape. Helen Page & Co. (New Acts) did fairly well with a sketch.

Ed Morton was a big hit. He sang six numbers, the majority of the comedy order, and left the stage with the audience was asking for more. He opened with "In Fleece," "Among The Palms" and followed it with "Since Mother Goes to the Movie Shows" and then offered a travesty on the present Hawaiian craze, "Since Magale Dooley Learned The Hula." "I'm Cured," "The Irish-Yiddisher Kid" and "Not Prepared" finished the act, with all of the numbers getting their share of applause.

After the Pathe Weekly was shown, Schoon and Mayne (New Acts) opened the second half and proved themselves as his time material for an early spot. Paul McCarthy and Elsie Pava in "Suldo Garden" showed a neat offering that was liked by the audience. Miss Pava punned over "Simple Little Mary Ann," "Only and the two doublets that followed, "In Fleece" and "You'll Be The Same Sweet Baby" won no end of applause. The act is a peculiar combination of comedy sketch and songs and dances that is seldom seen and should prove a novelty on any bill.

Truie Shattuck and Marta Golden, who had the spot next to closing, were the hit of the show. The two women opened with a comedy number after which Miss Shattuck offered a solo that was well received. Miss Golden's burlesque bit of her partner as a concert soprano was good for a laugh and Miss Shattuck came back after it by singing "When The Sun Goes Down in Roman," which went over to the applause. A musical number between the girls was next and finally they did "Yaka Hula" with a couple of watch-charm size "Ukes." The "Ukes" got a laugh from the audience.

Closing the show Joyce, West and Senna worked in two and went over solidly. The act was a combination of piano playing, songs and dancing. The girl took fairly well, and dances quite cleverly, but the male dancer of the act is the applause puller. That boy is "some" eccentric stepper and works hard. The piano player pulls the "Stars and Stripes" solo and plays very well indeed.

The Keystone finishes the bill, with the show breaking about 11:07.

HARLEM OPERA HOUSE.

The Harlem Opera House was filled to overflowing Tuesday evening by the time the show commenced. The program consisted of six acts and Triangle pictures, and the audience apparently felt that it was getting its money's worth.

Alvarez and Martell (New Acts) started things off, followed by Frank Gable, ventriloquist, whose work is smart and clean-cut. He creates the illusion very well of rendering a duet. The Novelty Minstrels, five men, made up as known comedians, just

miss being eligible for big time honors through employing small time comedy and all published songs. Their ensemble dance at the finish earned them big applause.

Clair and Sampson, comedy acrobats, get a lot out of the invisible wire stuff. Moss and Fry, colored comedians, got a hold down next to closing spot on any bill in the world with their crossfire opening material and then spall the excellent impression by some very bad singing for a finish. "Monkeyland," trained Monks, made a good closing number.

CITY.

The most noticeable feature of the bill at the City the first half of the week was the number of singing turns. It was impossible to arrange the program to break the steady run of singing, naturally the abundance of song became monotonous. The vocal efforts ranged from "rag" and light ballads to heavy opera.

The attendance was of the usual dimensions, with a goodly number of vacant chairs noticeable about the place. Nevertheless they made an enthusiastic gathering with each turn getting away with a share of applause.

Work and Over opened the show with acrobatic work, displaying quite some ability. In that line, some hand-to-hand balancing being responsible for the returns. George Schindler went through about five minutes of harmonies playing, securing sufficient recognition to uphold his spot. His ragtime playing could be improved upon.

Gray and Graville (New Acts) was followed by Jimmy Flynn singing three songs. Flynn was given a reception upon his entrance, and no doubt the 14th streeters have heard him time and again, for they continued to applaud after the weekly pictorial went on. Flynn knew how to deliver a song, Leonia Guernsey came after the picture, scoring substantially, although she lacks the finesse essential to her style offering. However, her rendition of a scene from "Faust" was well received.

Espie and Dutton closed the show with heavy ball tossing. The boys could eliminate the opening talk to advantage. Much time is wasted through this alone. Gordon Bros. and Walton, "Just Home," and Jack Smith (New Acts).

MUELLER TOURING STATES.

Chicago, Aug. 30.

Harry Mueller, one of Ben J. Fuller's right hand men in directing the booking affairs of his Australian houses, now in the States on a personal sight-seeing tour and theatre inspection of the principal houses in the bigger cities, plans to hand some big act a nice fat contract and a nice fat salary for touring the Fuller Circuit.

Before coming to the States—Mueller is now in Chicago and goes to New York next Sunday from here—obtained sanction from his chief to book a big act, a girl act preferred, but a meritorious one as well as "flashy and classy"—but it must meet w'h Mueller's approval before the contract will be signed.

To the VARIETY representative here Mueller on Monday said that the salary would be no object, but that the act must come up to all expectations. Mueller will not only pick out the act, but will personally direct the tour while it tours Australia.

Mueller plans to take moving pictures of the players off the stage and at the time of sailing from the States and during their voyage and subsequent arrival in Australia. All this will be used for advertising purposes.

Since visiting San Francisco and Chicago, Mueller is highly pleased with his trip and has nothing but praise for the courteous treatment received along the route.

MEAGHER IN ST. LOUIS.

Chicago, Aug. 30.

Kerry Meagher has been selected by Mort Singer to look after the interests of the Western Vaudeville Managers' Association in St. Louis. Dave Russell is still connected with the St. Louis office, but Meagher will have charge hereafter.

MORGAN INTERESTS PLANNING COMBINE OF SUPPLY HOUSES

Big Wall Street Banking Interests Investigating the Film Accessory Field. Representative and Two Attorneys in Chicago Looking Over Two Plants. The Nicholas Power Co. and 22 Other Concerns Said to be Lined Up. Combine to be Launched Jan. 1, 1917. May Be Forerunner of Big Film Merger.

Chicago, Aug. 30.

Arrangements are under way, according to activities of late in this section for the J. Pierpont Morgan interests, to take over all the big supply houses, and H. T. Edwards, representing the Morgan firm, and two New York attorneys, were in Chicago within the past fortnight lining up the local houses.

The visitors conferred with E. E. Fulton and the George Kleine distributing houses and gave them close investigation. It is understood before they left that the deal was consummated.

It is reported that among the supply houses included in the Morgan activities are the Nicholas Power Co. of New York, and 22 others located in various sections of the country.

It is also understood locally that the options given Mr. Edwards contemplate payment in cash just as soon as the appraisers and the auditors have finished their work, which will not likely be later than Jan. 1, 1917.

This may be the forerunner of a big amalgamation of motion picture industries. It is known that the house of Morgan has compiled statistics on the film game for several years and the report of its experts was to the effect that it was impossible to get the producing concerns together on any kind of a reasonable business basis and advising that the time was not ripe to talk merger until a few more of them went bankrupt.

The purchase of the supply houses is very much in line with the methods pursued by the Morgan cohorts when they decided to seriously enter a field. With unlimited finances at their disposal the control of supplies would give them a powerful wedge leading to the absorption of the producing end. The name of the Eastman company has not yet been mentioned in the negotiations, but there is little likelihood they have been overlooked.

PIEDMONT PICTURES CORP.

A five-million-dollar motion picture corporation, with \$3,600,000 already in bank in solid cash, has been organized without one word having crept into print. Sounds almost like a fairy tale, but it is, nevertheless, a fact capable of verification. It is the Piedmont Pictures Corporation, with offices at 42 Broadway.

Felix Malitz, formerly of Pathe, is Managing Director and Chairman of

the Board, while Theo. A. Frey, heretofore interested in the steel industry, financial manager for the underwriters of the company.

The main design of the corporation is the commercialization of the motion picture industry, which, they feel, is only possible through the Kesting-Engler system of audit and control of motion picture distribution.

There are two distinct companies, the producing organization, which has four companies now taking pictures, the first to be released Oct. 15, and a distribution concern, which will not only handle the producing company's pictures, but is prepared to buy outside productions. Both these concerns are capitalized by the same people, the entire stock of both having been subscribed for by six men.

The present lay-out calls for the establishment of 43 exchanges, which will offer the goods in open market and not exact advance deposits. Features only will be dealt in, ranging in length from 3,000 to 4,500 feet.

"We are not seeking publicity for this venture as yet," said an officer of the Piedmont corporation. "When we get ready we are prepared to buy and pay for it."

LEAGUE GETS \$5,000.

The Motion Picture Exhibitors' League of America received a check of \$5,000 as its share of the recent exposition held in Chicago. This is the largest sum ever placed in the League treasury as its share of expo receipts.

NEW PHILLY PICTURE HOUSE.

Philadelphia, Aug. 30.

The Stanley Realty Company has acquired a spacious site for a new moving picture theatre to be erected at Nineteenth and Market streets. It is said the operation will represent an investment of one million dollars. The house is to seat 4,000 and will be one of the handsomest of its kind in America.

GRIFFITH INTERVIEWED.

Chicago, Aug. 30.

When David Wark Griffith was in Chicago last week en route from the Coast to New York he stated in a local interview that he is considering the suggestion that in the future he devote himself entirely to the directing of three or four big features a year, leaving the regular Triangle releases to the work of Thomas H. Ince and Mack Sennett. Just when Griffith's big picture, "Intolerance" will be exhibited in Chicago was not announced by him.

YOU CAN'T KILL BRADY.

It takes more than a mere automobile smashup to divert William A. Brady from the particular course he has elected to be steering at the time it happens.

Last Saturday night Brady attended the premiere, at Plainfield, N. J., of the new play, "The Man Who Came Back," which was receiving its finishing touches for the season's opening of his New York theatre, the Playhouse. After the performance he started in his automobile for Wilmington, Delaware, to rehearse the company over Sunday and see another performance of the play on Monday evening.

With him were Jules Eckert, Goodman, the author, and Johnny Tuerk, Mr. Brady's personal representative. The rear axle of the car broke, a wheel came off and there was a crash, and when the ambulance arrived Mr. Brady and his companions were extricated from a confused heap of smashed glass, torn upholstery and scrambled machinery.

"Bad case," said the doctor, sewing up various gashes and lacerations.

"Any bones caved in?" inquired Brady.

"No," was the comforting assurance of the man with the bandages and instruments, "but you're in for a fortnight at the hospital."

"Guess again," admonished Brady, with a stifled gasp as the pains shot through him.

On Monday morning the surgeons said their principal patient might possibly be taken home by Tuesday night. The same afternoon Mr. Brady was smoking a large dark cigar in the club car of the Pennsylvania's Congressional on his way to Wilmington.

WORLD HAS YOUNG FILMS.

The World Film Corporation will release Sept. 25 on its regular program a Clara Kimball Young picture titled "The Dark Silence," and about the middle of October another photoplay with the same star, the name of this second piece not having been decided upon at the present time.

Both of these photoplays were made in the World studios prior to the expiration of Miss Young's contract.

It is understood that the World-Brady concern, covering a period between the beginning of November and the last of March, will re-issue eight or ten Clara Kimball Young pictures, giving their contract customers first call on their service at the regular price.

INTERNATIONAL AFTER HOUSE.

Cincinnati, Aug. 30.

According to rumor, Hearst's International Film Service is after a lease on the Walnut Street theater in this city. Ike Libson, manager of the Walnut and a string of other houses, insists that the Walnut is making money.

VITA'S NEW PRESS MAN.

Vic Johnson is the new publicity representative for Vitagraph. In order to be more in touch with things he has located himself at 1600 Broadway.

FOX TO BUILD ANOTHER.

A motion picture palace seating 5,000 will be erected on the site of the Dewey theatre, 14th street and adjoining property, as a result of a lease consummated by William Fox, two weeks ago, for the property. The lease is for a period of twenty-one years with an option of renewal for another twenty-one years. The annual rental for the ground will be \$52,000. The theatre is to have a frontage of 145 feet on 14th street, run 206 feet through to 13th street, and occupy 150 feet on that thoroughfare. The plans for the building are being drawn by Thomas W. Lamb. The entrance will be on 14th street, where two stores 65 feet deep will adjoin the entrance.

As the Unique theatre and the Hartford lunch rooms have leases until Nov. 1 on the premises they occupy, the complete demolition of all property cannot start until that time. The Dewey, however, has already been torn down. It is expected that the theatre will be completed by May, 1, 1917.

At the present time Fox has a lease on the Academy of Music, where a picture policy is in operation, and on the opposite side of the street, fifty feet from the new theatre site, is operating the City theatre, where vaudeville is being presented. The lease on the Academy has several years to run, but it is quite likely that Fox will turn it over to the Consolidated Gas Co., which has been desirous of obtaining this property to make an addition to their building on Irving place. They at present hold mortgages on the Academy property. It is hardly likely they will obtain Tammany Hall, where the Olympic is situated, or the property east of there, as it was recently sold at public auction to O'Keefe & Cunningham for \$170,600.

The City theatre will continue its present policy after the new house is in operation. Prior to obtaining the City, Fox conducted the Dewey with a vaudeville policy, but was compelled to vacate the property on account of legal entanglements with the estate of T. D. Sullivan, through a ruling of the fire department, which condemned the balconies of the theatre.

PARAMOUNT'S ONE REELERS.

Contracts were signed last week by Paramount with two comedy producing companies for single reel comedies to be released weekly. The producing companies are the Klassic Pictures, Inc., producing the Klassic Komedies, and the United States Motion Picture Corporation, producing the Black Diamond Comedies. The first release will be issued September 25.

THREE PICTURE BALLS.

There will be three motion picture balls held in November this year. The Cinema Club of the Bronx has announced Election Eve as its date, the Associated Motion Picture Exhibitors of Brooklyn Nov. 28, and the New York Exhibitors Thanksgiving Eve. A plan to bring the three together and give one affair failed. Each will publish a separate program.

SUBSCRIPTIONS COMING SLOW.

The National Association of the Motion Picture Industry, Inc., which represents millions of dollars, is finding it rather difficult to obtain the subscription of \$40,000 which it started out to raise in record time. A condition under which the subscription was to be raised was that the entire amount was to be underwritten before the subscribers would be called upon to make payment, which was to be within thirty days after the election of a treasurer.

They now have about \$11,000 subscribed, officers of the association have been elected, headquarters established in the Times Building and various committees appointed. On Tuesday the executive secretary sent out a circular letter to those on their list asking them to waive the agreement which makes payment contingent upon the receipt of \$40,000.

WESTERN 8 REELER HERE.

Gilbert P. Hamilton, head of the Century Film Corporation of Roundup, Montana, is in town and will shortly give a private showing of an eight reel feature entitled "Inherited Passions," written by Dot Farley and adapted from the novelette story, "The Big Western Hat," by Jack Wolf.

Mr. Hamilton is one of the oldest film men in the game, in point of service, having been connected with it in various forms for the past 21 years. He thinks he has something big in the way of a heart interest feature and will attempt to get action for it at once.

VITA WANTS THE STRAND.

A wild rumor was in circulation Wednesday that the Vitagraph Co., under its new management, had made an offer of \$3,000,000 for the Strand theatre, and contemplated presenting there for a run its big new feature, "The Battle Cry of War."

No verification of the yarn was to be had, those who should know smiling non-committally.

The Strand is looked upon as a gold mine, and unless some fabulous offer like the one above mentioned was made, there is small likelihood of its changing hands. Then again, it is tied up with a contract to play Paramount pictures and the showing there of any other film service would prove a very costly proposition.

On the other hand it is known that Mitchell L. Mark, president of the Strand Corporation, has recently expressed himself forcibly in favor of an open market service.

COMBINE FOR PREPAYMENT.

New Brunswick, Can., Aug. 30.

After Sept. 11 there will be no delivery of either features or regular service by film exchanges to exhibitors in New Brunswick unless paid for in advance.

This prepayment policy was decided at a meeting here attended by managers of the following exchanges: Mutual, Fox, Universal, General Film, Metro, Famous Players, World, Triangle, Pathe, Motion Picture Sales Company.

WITCHING HOUR FOR FILMS.

After two years of refusal and disdaining offers that exceeded five figures for his dramatic masterpiece, "The Witching Hour," Augustus Thomas, noted playwright and directing general of the Charles Frohman interests, has turned over to the Frohman Amusement Corporation the film rights to this powerful play and that vehicle will be the next production of the Frohman Company.

"The Witching Hour," which enjoyed a three-year run at the Hackett theater, several years ago, is easily the most important dramatic document Augustus Thomas is responsible for. From the very inception of the multiple reel feature, producers have been offering Mr. Thomas immense sums for the screen rights to this play and have even gone so far as declaring themselves willing to make it a special feature, similar to "Civilization" and others, but Mr. Thomas has resisted every offer. He was firm in his belief that "The Witching Hour" could be revived and that it would run again on Broadway. Recently, however, William L. Sherrill, head of the Frohman Corporation, induced Mr. Thomas to enter into serious consideration re-

garding the screening of the piece, with the result that contracts were closed last week, which permit the Frohman Company to produce the picture.

Efforts are going forward now, through George Irving, of the Frohman Company, to secure as many of the original cast as he possibly can to portray their original roles.

GENERAL FILM RUMOR.

A serious split in the General Film ranks, as a result of a quarrel amongst the manufacturers comprising that company because of royalties to be paid the Motion Picture Patents Co., was forecasted by one of the insiders. His information has it that after the realignment, Kalem, Vitagraph, Essanay and Melies will be all that is left, releasing 26 reels weekly.

That there is something in his statement was borne out last week by the fact Edison rented its Bronx studios to the new McClure syndicate, and will again stop releasing. Several of the manufacturers are disgruntled because others, instead of releasing new film, have been getting by with reissues.

WHAT WOULD YOU DO?

Would you give up the woman you loved or your child if you had to make a choice? It is a hard question. — See the answer in the

WILLIAM FOX

PHOTOPLAY WHICH EVERY WOMAN SHOULD SEE

The Unwelcome Mother

WITH **WALTER LAW**

AND AN ALL STAR CAST OF FOX PLAYERS

WRITTEN BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

TRIANGLE PLAYS

**Frank Keenan in
the Thoroughbred**



Have you booked many pictures that hold the undivided attention of your patrons for a solid hour and a quarter—that thrill and entertain and receive the approbation of all?

"The Thoroughbred," one of the latest Triangle Pictures, does this and more. Frank Keenan as the star will entertain your audience as they have never been entertained before. His troubles will be their troubles and his joy in the end will be their joy.



Released Sept. 10th

NEWS OF THE FILM WORLD

The executive offices of the Mutual Film Corp., in the Masonic building, were abandoned yesterday (Aug. 31), and about 100 percent of the employees boarded trains for Chicago, where the new offices will be located in the Consumers' building. Several wives and children of the employees of the executive department were informed that the offices would be moved to Chicago and that the company would pay the transportation of those who desired to remain in the employ of the Mutual and go to the new home office. This proposition was not met with the approval of the majority, as a great many of them had families and homes in this city and figured it would be too expensive a proposition to make the move. These people tendered their resignations to the heads of their respective departments and are seeking positions with other concerns around New York City.

Terry Ramsaye will be the only one of the heads of the publicity department to go to Chicago. He was formerly a Chicago newspaper man.

With the establishment of the executive offices in the Consumers' building, the Mutual exchange, which was located at 111 North Dearborn street, will move today to the Consumers' building, where they will occupy the entire 15th floor.

With vice running rampant in the city, the Anti-Vice Motion Picture Corp. have produced a timely offering, entitled "Is Any Girl Safe," which will have its initial showing at the Maxine Elliott, Labor Day. This picture is a five-reel subject, featuring Roberta Wilson, Raymond Nye and Nina Bayard. Nusha Botwin, the self-confessed "white slaver," also appears in this picture, as he was photographed making his confessions in the District Attorney's office. Botwin informed the District Attorney that a private plot in the Washington Cemetery, Brooklyn, was used by the New York Benevolent Assn. for the burial of the victims of the "white slavers," and scenes of this are shown in the picture. Dr. Chas. H. Parkhurst is in charge of the presentation of the picture. Charles Rankin will handle the business end.

Robert B. McIntyre has been installed as studio manager by the World Film Corporation, with headquarters at the Peerless studio in Fort Lee. Mr. McIntyre, who intends hereafter to devote himself to motion pictures exclusively, has enjoyed long and valuable experience at the business end of theatrical amusements. For several years he was business manager and treasurer of the historic Walnut Street Theatre, Philadelphia. From that post he joined the active forces of William A. Brady, first as touring manager of "Baby Mine," and then as treasurer of Mr. Brady's Playhouse.

"The Two Jamos," a new musical farce, with a book by Lee Swartout, music by Max Factekbeur, and lyrics by W. M. Crosby and Ted Robinson, will open on Sept. 19, at the Broad Street Theatre, Phila., being produced by the Reserve Producing Co. The play is due here in November. In the cast are Harry Fisher, Lillian Lee, James McElhenn, Jane Fearnly, Frederick Trowbridge, Marie Fanchouett, Claude West, Marie Glesner, Stanley Ridges, Victoria Gauran, Clara DeWitt, Vera La Stange, Beth Hardy, Burnham Brokaw, and Louise Hardy. The production is being staged by Frederick Bishop.

Walter E. Greene, who is directing the activities of the Arctur Pictures Corporation, the new releasing company that will handle Mary Pickford's own films, announces that since the first statement regarding the Pickford releases he has received numerous inquiries by wire and letter asking for booklets. The Arctur will soon publish the list of twenty-five branches and managers covering this country and Canada and makes plain the fact that the new Pickford pictures are to be absolutely independent in releasing and that any house can book the features.

Burton Rice, of the Universal advertising department, who recently inherited \$4,000 through the death of his mother, has been ducking the cops in his new auto. He has been arrested twice within the last week, once for speeding, when he was fined \$50, and the second time when he was stopped at a police station in New Rochelle to get some water for his motor. The police there discovered that the license plate was missing from the machine and took him into custody. He was arraigned before a magistrate and discharged with a reprimand.

The important part of "Tommy Mahard," the juvenile in "The Whirl of Life," in which Emily Stevens is starred on the Metro program, is in the hands of Raymond McKee. The young man has abandoned motion picture work for the winter, in order to take his mother to Florida, to gratify her lifelong wish to spend a winter there. When he received an offer to play in a stock company in Jacksonville, he gave up the motion picture to remain in motion picture work in New York. "I am young," he says, "I can wait better than mother can."

The Pathe Club will soon have another outing. September 5th has been selected for the date and club members and their friends will

go by auto to Coney Island where the afternoon will be spent in various amusements. Dinner and dancing have been arranged for at the Brighton Beach Casino. This will be the third affair of the kind which the Pathe Club has had since J. A. Berst was elected president, and others are contemplated before the end of the year.

Burton Holmes, whose motion pictures have been released exclusively through Paramount, has returned from his summer journeyings, during which he was in search of new material. He is now deep in the preparation of five new travelogues to be delivered by him personally in the principal cities throughout the country during the coming season, and the preparation of making new weekly travel pictures for Paramount.

Shannon File, the writer, and Jacob Wilk, scenario broker, were in Plainfield Saturday night to witness the William A. Brady premiere there. After the show Brady invited the pair to accompany him to New York in his car, but they declined, preferring to return home by train. Both are putting themselves on the back since they escaped the accident which disabled Brady and two other occupants of the auto.

It was learned on Wednesday that in the future the Universal Film Co. will only take their pick of comedies made by the L. K. O. concern, instead of taking their entire output. Julius Stern, president of the concern, has been in New York for the past two weeks, and it is understood that he has made arrangements to have a local representative offer on the open market any productions turned down by the Universal company.

Danny Sullivan, at one time in vaudeville and who some months ago essayed to manage Charley Winert, the heavyweight boxer, is now screening for the Rolfe-Metro studio. He will appear in "Bradley's Weakness," which William Nigh directed. The latter appears as the feature, which has as a background the deserted village of Allaire, N. J., and which is owned by W. R. Hearst.

Harvey A. Thew, a New York newspaper man and more recently a photodramatic critic, has signed a contract with the Jesse L. Lasky Feature Play Company to devote himself exclusively in the future to the preparation and adaptation of material for the screen stories by famous novelists and dramatists. Mr. Thew will also do considerable original work for both Famous Players and Lasky studios.

Mrs. Charles W. Smith, of San Francisco, who recently obtained a divorce from her husband, a wealthy New York broker, has entered the motion picture business to earn a livelihood for her two children. She is employed at Universal City, and is being especially cast for society parts. She is the daughter of Ernst von Seipold, a San Francisco banker.

Victor L. Schertzinger, composer of the musical score of "Civilization," with the combined orchestra from the Criterion and Brighton Beach theatres, gave a special concert at Wanamaker's auditorium for the shoppers in the store on Wednesday morning. Alice Lorraine, general representative for Ince, was in charge of the arrangements.

"The Conquest of Canaan," the most recent of the Frohman Amusement Corporation's productions, is being cut and assembled by George Irving. Its disposition will be announced shortly. Edith Talliaferro, Jack Sherrell and Ralph Delmore, Jean LaMott and Marie Wells and Ben Hendricks are seen in important roles.

Following the announcement that Lottie and Jack Pickford, sister and brother of the celebrated Mary, have joined the Famous Players forces, where Owen Moore is already at work, it is authoritatively stated that Lottie Pickford's newly-arrived baby has not yet signed a contract with that concern.

Work begins this week on "The Brand of Cuernavaca," a Metro wonderplay in five acts, dealing with conditions in Mexico and on the Mexican border at the present time. Lionel Barrymore is the star of the production, which John W. Noble will direct, with the assistance of Fred Sittenham.

Pathe Freres, of London, have started the formation of a film library, according to an English magazine recently received. All films of historical interest are carefully stored and preserved with a view of thus compiling a living record of the events of the day.

S. L. Rothapfel left for Indianapolis Sunday night to supervise the opening of the new Circle Theatre there. The new owners of the theatre sent for him last month and he made a flying trip to Indianapolis to advise them on certain points of construction.

Ed W. M. Kinney, formerly of the Unicorn Film Co., left Tuesday for the coast, en route to China, where he will represent the Universal Film Co. McKinnon will be in charge of the export business for China and India and will make his headquarters in Shanghai, China.

Edward Quinn, boy actor, who was with "Just a Woman" last season, has been signed to play leads with The Little Players of America Co., leaving for Los Angeles Sept. 1, to be gone one year.

Helene Rosson is to be featured in "Eather of the People," with Franklin Ritchie, playing opposite her and with Orral Humphries and Eugene Forde in the cast. Frank Thorne is directing the five-reeler.

Having completed his final picture for the Paragon Company, in which Lew Fields was starred, Director Frank Crane is taking his first vacation in three years and is making a tour of the Adirondacks.

Rose Tapley of the Vitagraph Company is confined to her home at East Orange, N. J., seriously ill with a nurse in attendance. It was first believed by the physician that typhoid fever was the ailment.

Oscar C. Apfel, who has directed the Farnum photoplays, was burned severely about the hands and body last week in the filming of Farnum's last "western." The presence of water saved him from serious injury.

Virginia Clarke has been engaged to play the ingenue role with James Cruze and Marguerite Snow in an International Film Service feature which will be produced at a New Jersey studio.

"Seventeen," the new novel by Booth Tarkington, has been chosen by Famous Players as the vehicle for the joint presentation of Louise Huff and Jack Pickford on the Paramount Program.

Flushing, L. I., may be the permanent home of the Frohman studios. The Flushing Board of Trade is making every effort to keep them there. It remains to be seen whether the peculiar suburban fire laws are to interfere.

Lewis J. Seiznick is paying \$3,500 for the sign privilege at Broadway and 46th street, where he has ordered a large electric sign announcing the first of the Clara Kimball Young releases. The rent is until Oct. 15.

W. C. Riter, who has represented Melles on the Pacific Coast, visited the New York office this week and has now been allotted the Middle West territory, with headquarters in Chicago, Illinois.

Henri DeVries is working in a Universal feature, entitled, "Saintly Sinners." Ruth Stonehouse is playing the female lead. The picture will be released in December.

Mrs. Thos. H. Ince, wife of the producer of "Civilization," arrived from Los Angeles Wednesday, to remain here until Ince returns to the west.

Jack S. Winnick, formerly business manager of Local 308, I. A. T. S. E., has been appointed chief operator at Proctor's Fifth Avenue theatre.

George W. Lederer has about concluded negotiations with Lewis J. Seiznick for the release of some big features with important legitimate stars.

Elsie Ferguson begins rehearsals for her new play "The New York Girl" next week, K. & E. are producing it. This firm is also casting a new musical play by Guy Bolton.

All of the 16 episodes of "The Yellow Menace" were shown to exhibitors yesterday in the projection room of the Unity Sales Corporation.

Under the direction of James Young, work has been started on an elaborate production at the Lasky studios, entitled "The Lash," in which Marie Doro will be starred.

The first of the Mary Pickford pictures, which will be an eight-reel production, will be completed and ready for release in the middle of October.

The Universal Film Co. purchased \$15,000 worth of scenarios during the past week. Twenty scripts were accepted from Brand E. Whitlock, United States Minister to Belgium.

Fred Ward was retained this week by the Anti-Vice Motion Picture Corp., to do the press work for "Is a Girl Safe," at the Maxine Elliott theatre.

The National Board of Review on Wednesday unanimously passed the new Annette Kellerman picture for the Fox Film Corporation without a single cut.

Ned Holmes will handle the publicity work for the Universal production, "20,000 Leagues Under the Sea," which opens at the Studebaker theatre, Chicago, Sept. 15.

Maurice and Florence Walton are now at work on "The Quest of Life," a forthcoming Paramount Picture.

Herbert Levine is now manager of the Public Service Film Co., having supplanted J. P. Collins. Jos. Le Blanc controls the concern.

C. A. Kracht has been appointed advertising manager of the Motion Picture Mail to succeed John H. Semler.

Ann Pennington has been working in a circus background for her next Famous Players-Paramount picture, "The Rainbow Princess."

Jack Cohn, editor of the Universal Animated Weekly, is spending his first vacation in eight years at Tannersville, N. Y.

"Civilization" opened Monday in Rochester to \$300 and on Tuesday the takings were \$988. The feature is there for the entire week.

Arthur James, director of publicity for Metro, is confined to his home at Flushing, L. I., with a severe cold.

Howard Estabrook has completed a twelve-reel scenario, in which he will appear personally, in the near future.

The big Lubin plan at Coronado has been closed down for the summer, a lone watchman being on the ground there at present.

Thomas H. Ince's "Civilization" will open at the Tremont, Boston, on Labor Day.

John H. Goldtrap has left the publicity department of the B. S. Moosa enterprises.

COAST PICTURE NEWS.

By GUY PRICE.
D. F. Whitcomb is now with the scenario department of the Universal.

Robert Z. Leonard is not directing Ella Hall lately. The team, it is said, have split permanently.

W. H. Clune will present "The Eyes of the World" at the Auditorium early in September. The picture is now completed.

Griffith has given two private showings of "Intolerance" here.

J. McClung Francisco, head of the Monrovia Film Company and producer of "The Daughter of the Don," announces two new films in the making. They also have to do with early California history.

Herbert Rawlinson has a new car.

Wallie Reid and Lew Cody are stumping for District Attorney Woolwine.

Margaret Courteux has joined Phillip Smalley's company at the "U."

Bonnie Zeidman is back from New York. It is rumored he will quit the Fine Arts.

Mrs. William Parker, wife of the scenario writer, has taken up film acting. At present she is doing cradle duty at home.

FOUR TRAVEL PICTURES.

Chicago, Aug. 30.

Edward S. Curtis, author and photographer, has completed a photographic tour of the west and northwest, and the result of his camera work will be exhibited by the International Film Service, Inc., in a series of four pictures under the title of "Seeing America." The first will be released as "Nature's Miracle," the Chicago houses planning to get the picture Sept. 9. The second, "The Giant at Sunset" will deal with animal life in Yellowstone National Park.

VIRGINIA NORDEN

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GOTHAM FILM CORP.
FEATURES



The season is soon to commence. If there are any new properties you need in your act or should there be any you need retouched or repaired, let us know and we will take care of you.

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SAVING THE FAMILY NAME.

Estelle Ryan.....Mary MacLaren
Mrs. Winthrop.....Glad Alexander
Wally Dreislin.....Carl von Schiller
Jansen Winthrop.....Jack Holt
Robert Winthrop.....Phillips Smalley
Billie Schramm.....Harry Depp

Even though she was a good little actress, and the word good is used advisedly in this case, the mere fact that she was of the stage branded the heroine of "Saving the Family Name" with the mark of the Vampire. But though she was not a vamp at heart it must be said that Mary MacLaren, who played the role of the heroine, sure did have a most potent attraction for the boys. "Saving the Family Name" is a Bluebird feature produced by Lois Weber and Phillips Smalley. Miss Weber having adapted the scenario from Evelyn Heath's story of the same name, Estelle Ryan (Mary MacLaren) is playing in the chorus of a Broadway musical show. She is in love with a youngster of good family and he is infatuated with her. When the boy's folks learn of the affair a long line of relatives gather about him and tell him that as he is the last of the line, he must uphold the honor of the family by marrying according to his position in the social pool. The boy has given his word to the girl and when he is finally swayed by the arguments of his relations at the family council and a promise wrung from his unwilling lips, he turns to the only road left open and suicides. The sensation that the yellow journals made of the affair brought success to the doors of the little chorister and it isn't long before another youth of the smart set is dangling at her skirts, and in another family there is another council. In this case the widowed mother of the boy turns the matter over to her bachelor brother (Phillips Smalley). He takes the case in hand and kidnaps the girl, taking her on his yacht to a lonely island where he has a hunting lodge. After three weeks the elder man discovers that the youth wasn't so far wrong when he picked the girl and sends for him to join the girl. But she has changed her mind by this time and the outcome is that the bachelor brother falls into her net and the two get together for the final clinch in the last fifty feet. "Saving the Family Name" is a good story well told in film form by a capable company of players and the feature is one of the best of the Bluebird flock that has been released within the last month. Fred.

DAUGHTER OF THE DAY.

Breathing the atmosphere of California and recounting the early events of the history of that state, "The Daughter of the Don," made by the Monrovia Feature Film Co., at Monrovia, Cal., received its premiere at the Ma-

jestic, Los Angeles, four weeks ago. The picture is in 10 reels and carries an appeal to every Californian and to those interested in that community. The camera has dealt with the most romantic and stirring days of that section of the United States, vividly picturing the siege of Los Angeles and the battle which raged at the Old Plaza, now the center of the business district. The acting is not the best, but this is easily counterbalanced by the exquisitely beautiful scenic effects. Since the opening the footage has been cut down and the film now is a good two and a half hours' entertainment. McClung Francisco heads the company that manufactured the picture and the story was written by Winfield Megaboom, a former Los Angeles newspaperman. The film is particularly noteworthy for its historic appeal. Prior.

THE VICTORY OF CONSCIENCE.

Louis.Lou-Tellegen
Rosette Burgod.....Cleo Ridgley
Prince Dimitri Kartzin.....Elliott Dexter
Remy.Thomas Delmar
Mother Burgod.....Laura Woods Cushing
Father Burgod.....John McKennon
Lou-Tellegen is the star of "The Victory of Conscience," a five-part Lasky feature (Paramount) adapted for the screen by Margaret Turnbull, from the story by Alexander de Jannelli. The story shapes up as a very good picture subject until the author was forced to pull the war into the plot to kill off both of his leading characters. The first 4,500 feet of the feature run along in an interesting manner, but during the last five hundred there is a lot of soggy mush that kills the good effect of what has gone before. Cleo Ridgley plays opposite Lou-Tellegen in the role of a little dancer at a country inn who is torn from early home by the star who takes her with him to Paris. The girl believes his intentions are honorable, but learns that he wants her only as a plaything. She despises him and secures an engagement in an underworld cabaret which is the headquarters of The Frogs as the particular band of Apaches who frequent its portals are known. But the little dancer soon rises to fame, while the young nobleman is felled by an avenging country swain of the girl and on his return from the very edge of the vale of eternal darkness, he decides to devote his future life to the Church and takes the vows. While performing charity work he sees and recognizes the dancer and knowing that it was he that killed her belief in God he resolves to restore her faith. Finally he is victorious and through her still burning love for him persuades her to enter the sisterhood. At the outbreak of the world war, the priest renounces his official robes and offers himself to his country after having recruited

a company of troops from the underworld. With his men he is the final rear guard that remains to protect a field hospital where the sisters are nursing the wounded. At the last call all escape but the priest-soldier and the dancer-sister, who refuses to leave him, and an exploding shell kills them. The picture is well directed by Frank Reicher, but the story makes it a rather thankless task for the producer to try to secure the convincing punch in the final scenes. But with the name of Lou-Tellegen the feature should attract some box office patronage. Fred.

PLAIN JANE.

Jane, "The Orphint".....Bessie Barriscale
Mr. "John Sophomore Adams".....Charles Ray
Ethelda Rathbone.....Mabel Johnson
Frederick Verstaner.....W. Burgermaster
Nora O'Grogan.....Fanny Midgley

An exceedingly weak story saved only by the strength of the sub-titles, acted by a capable cast, none of whom have any opportunity to extend themselves in any of the roles, and although well directed with locations carefully selected, "Plain Jane" is but a fair feature. This is the only manner in which one can truthfully sum up this Triangle-Ince feature written by C. Gardner Sullivan, directed by Charles Miller, which has Bessie Barriscale and Charles Ray as its stars. Perhaps the task of grinding out "so many" features a week is beginning to tell on Mr. Sullivan, who has been a most prolific writer of Triangle features, and it might be well if he settled down to rest for a while until his punch returns to him. "Plain Jane" will never win him any great laurels, and

more it not for the fact that he manages to get a comedy line here and there in his sub-titles the picture would fall flatter than the tire on a flivver that has run over a smashed pop bottle. Miss Barriscale goes through almost four reels of the feature without a chance to do anything, not even look pretty, and for the balance of the picture that is all that she does do. Charles Ray, who has proven himself as an actor in other features, never gets a chance at all, and as for the remainder of the company, there are but two roles, other than those played by the stars, that need little better than extra people. Fred.

THE COUNT.

Here you are, step right up and get the old original Charlie Chaplin! The real thing, Charlie Chaplin in all his glory, with all of his tricks, sliding, slapstick, pie throwing, sloppy table stuff, cane tricks and his kicks. What more could any one ask? The picture is a little slow at the opening, the comedian having relied on Morton and Moore's measuring hit for his opening scene and not getting much out of it. But later when the action gets under way and the old Chaplin stuff crops out there will be a lot of laughs for the picture. "The Count" is one of the new Mutuals. Fred.

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The Two Big Song Hits From
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CLARK AND BERGMAN'S FEATURE SONG HIT

THE SONG BEAUTIFUL

"WHEN THE SUN
GOES DOWN
IN ROMANY

(My Heart Goes Roaming Back to You")

This Song Will Positively Sweep the Country

—Great Harmony Duet—

ALSO

THE BIG HIT OF THE SHOW

Featured by MARGARET FARRELL

THE GREATEST IRISH SONG EVER WRITTEN

"IF I KNOCK

THE HIT

HICKEY DULA"

7 Oh You Lucky 7

SEVEN OF THE BIGGEST
SONG HITS OF THE DAY

Anyone of the Seven Will Strengthen a Weak Spot in Your Act

No. 1

THE LUCKY CHARM

"YAAKA HULA
HICKEY DULA"

The Hit of All Hits—We Have a Brand New Double Version
by Arthur Behim and Sam Lewis. Is it Funny?—Well I
Should Smoke a Herring. There's a Scream Laugh
in Every Line.

No. 2

THE LUCKY BALLAD

"I WAS NEVER
NEARER HEAVEN

(In My Life")

A Real Lyric Set to a Beautiful Melody
You Can't Go Wrong With This Song—great recitation—
a Tear in Every Line

No. 3

THE LUCKY IRISH SONG

"ARRAH GO ON

(I'm Gonna Go Back to Oregon")

—Already the Hit of the Country—
If You're Looking for a Funny Song—Try This One

YAAKA

HULA

H-OKEY

DULA"

"YAAKA

HULA

H-OKEY

DULA"

THE L OUT OF KELLY

(Shure, He'll Knock the L Out of Me")

This Song Is Already the Talk of the Country

HERE'S THE FIRST VERSE AND CHORUS
WHAT DO YOU THINK OF IT?

VERSE

Timothy Kelly who owned a big store,
Wanted his name painted over the door.
One day Pat Clancy the painter man came,
Tried to be fancy and mis-spelled the name;
Instead of Kelly with double L Y
He painted Kelly but one L was shy.
Pat said it looks right but I want no pay;
I've reasoned it out in my own little way.

CHORUS

If I knock the L out of Kelly,
It would still be Kelly to me.
Shure a single L Y or a double L Y
Should look just the same to an Irishman's eye.
Knock off an L from Killarney,
Still Killarney it always will be;
But if I knock the L out of Kelly
Shure, he'd knock the L out of me.

THESE SONGS ARE NOW READY IN ALL KEYS

WRITE OR WIRE

SPECIAL NOTICE!

PERFORMERS GOING WEST

"MY MOTHER'S ROSARY"

is the Song They Love to Hear Right Now in the West.
Get on it!

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PHILADELPHIA
21 Chestnut St. (Opposite Chestnut St. O. H.)
MAX WINSLOW, New York Manager

No. 4 THE LUCKY NOVELTY SONG

"I LOVE A PIANO"

Irving Berlin's Greatest Rag Song, Featured in "Stop, Look and Listen" By Harry Fox. Now Released.
Wonderful Berlin Double Version

No. 5 THE LUCKY MELODY SONG

"LOVE ME AT TWILIGHT"

Grace Larue's Big Hit. A Haunting Melody Wedded to a Pretty Set of Words. Great Fox Trot. Being Featured by All the Leading Dancers of the World.

No. 6 AL JOLSON'S LUCKY COMEDY SONG

"WHERE DID ROBINSON CRUSOE GO

(With Friday on Saturday Night")

We Have a Lot of New Catch Lines for This Song. Real Pippins Put This One on if You're Looking for a Laugh

No. 7 THE LUCKY SONG FOR THE WEST

"HELLO HAWAII"

Are You Going West? If so Take This Lucky Song Out With You for Luck. A Positive Hit

"YAKA HOLA H-OKEY DOLA"

"YAKA HOLA H-OKEY DOLA"

THE YELLOW MENACE.

(Episodes 4, 5, 6.)

All Singh.....Edwin Stevens
Errol Manning.....Erio Mayne
Hong Kong Harry.....Armand Cortes
Willard Bronson.....David Wall
J. D. Bronson.....Gerald Griffin
Capt. Kemp.....Albert Hall
Foo Tong.....Roy Gabres
Clark.....James Nemaine
Watson.....Harry Mainhall
Princess Najla.....Florence Malone
Katisha.....Marie Treador
Margaret Bronson.....Margaret Gale
May Manning.....Tina Marshall

Following the lines of the first three episodes of "The Yellow Menace," the Unity 16-episode serial (two reels to each part), the next three are designated "The Plot of a Demon," "The Haunted House," "Torture Chamber." They are all replete with hair-breadth escapes, murders, and always the evasion of capture by the smallest margin of the arch villain All Singh. He is past master of mechanical devices such as secret passages, the dropping of a bridge so his pursuers will crash, the throwing of a rope to become entangled with the rudder of a pursuing motorboat, and so on. There is suspenseful melodramatic interest throughout. Just so long as melodrama is wanted by the public—and there has never been a cessation of the demand—this style of serial will be popular, and if the ingenuity of the producers has not been exhausted before the 16 episodes have been filmed, "The Yellow Menace" is sure to entertain. *Jolo.*

THE WOLF WOMAN.

Lella Aradella.....Louise Glaum
Rex Walden.....Charles Ray
John Morton.....Howard Hickman
Adele Harley.....Marjery Temple
Mrs. Walden.....Gertrude Claire
Franklin Walden.....Wyndham Standing

"The Wolf Woman," an Ince (Triangle) feature, directed by Raymond West, scenario by C. Gardner Sullivan, photographed by J. D. H. Heriot, will probably prove a big drawing card, appealing to the women. According to the late Oscar Wilde "every woman is a watusi at heart," and whether we agree with Oscar or not, it is certain that the average woman is interested in the methods adopted by an adventurer to lure the female sex. Louise Glaum in this picture reveals many of the "tricks of the trade," not the least of which is the sartorial adornment with which she invests herself. In addition there are erotic sub-titles and descriptive titles such as "the mistress of no one man, but of man-

kind." Even the meek little female censors writhed uneasily as the picture was projected in Triangle's studio the other day. As a "vampire" Miss Glaum gives a fine exhibition of that style of screen portrayal. It's the story of a young man (Charles Ray) who becomes entangled with a woman. His mother appeals to his older brother, who also becomes enmeshed. The younger shoots himself in the vampire's apartment, but she is so alluring she succeeds in holding the other until he is finally weaned away by a "good woman" whom he marries. Whereupon the "vamp" takes to drink, pulls a huge mirror down upon her and scars her face so she is no longer attractive to the male sex. In the end she is shown, down and out, looking hopelessly plain. There is something sincere and "clean" about Charles Ray's cinema acting that carries conviction. In this instance his part is a small (or brief) one, but it stands out from the others. Miss Glaum is inimitable and the entire cast excellent. There is some exceptional interior photography and the production breathes class. Watch the women when viewing this picture and if they tell you afterward that it isn't so much, note the little hysterical laugh that accompanies the statement. They're kidding. *Jolo.*

THE VELVET PAW.

Robert Moorhead.....House Peters
Mary Dexter.....Gail Kane
Senator Barrington.....Ned Burton
Congressman Drake.....Frank Goldsmith

"The Velvet Paw," Paragon (World) release, directed by Maurice Tourneur, story by Paul West, scenario by Gardner Hunting, photography by John V. d. Broeck. Young wife comes to Washington with her husband in an effort to secure the adoption of husband's invention by the government. Constantly obstructed by inability to buy the right kind of influence. She secures a letter of introduction to the senator who is ring-leader of the grafters (it must be great to be a graft leader—they always smoke such nice-looking cigars) and obtains his promise to help her. On returning home she finds her husband has committed suicide. The leader takes her to his home, where he and his wife befriend her. In due time he enlists her assistance in winning over "reluctant" congressmen. She ruins one by getting him to vote her way, throws him over and is "sickened" upon another, who loves her and agrees to remain away from the vote of the Child Labor Bill. She comes to a realization of her position and persuades him to not only appear in Congress, but to speak in favor of the measure, thereby securing its passage. The ruined ex-congressman shoots her, wounding her but slightly, and she is seen in a "clinch" with her lover, the picture

concluding with a verse of "The Star Spangled Banner." It is a classy drama without any unnecessary attempt at sensationalism, well acted with some exceptionally fine studio reproductions of scenes in and around the Capitol. "The Velvet Paw" is good entertainment for any screen audience. *Jolo.*

YOUTH'S ENDEARING CHARM.

Mary Wade.....Mary Miles Minter
Harry Disbrow.....Wallace MacDonald
John Disbrow.....Harry Von Meter
Mrs. Disbrow.....Gertrude Le Brandt
Joe Jenkins.....Alfred Ferguson
Mrs. Jenkins.....Beessie Banks
George Horton.....Harry Clark
Maud Horton.....Margaret Nichols

This is the first of the Mutual Star Productions featuring Mary Miles Minter. It was turned out by the American Film Co. from a scenario by J. Edward Hungerford under the direction of William C. Dowling. Little Miss Minter is going to prove a winner for the Mutual as is proven in her first picture, where, in spite of a rather commonplace story, she stands out like an orchid in a potato patch. Her winsomeness and sprightly personality carry the picture and make it possible. She essays the role of a little orphan farmed out and finally running away from the family where she is working for her keep. Her travels and adventures until she finally marries the son of a wealthy banker complete the balance of the story, which is well produced with a Griffling touch here and there by the introduction of dumb animal flashes. The picture is well worth playing, as it is the first of a series in which this little star is to reappear before screen patrons, who have an undoubtedly awaiting this event. *Fred.*

LITTLE MISS HAPPINESS.

Lucy White.....June Caprice
Dave Allen.....Harry Hilliard
Sadie Allen.....Zena Keefe
Grandma White.....Sara Alexander
Max Barker.....Leo Kennedy
Jim Butterfield.....Sidney Bracy
Squire Allen.....Robert Vivian
Nancy Allen.....Lucy Moore
Mrs. Butterfield.....Genevieve Reynold
Maudie Butterfield.....Grace Beaumont
The Minister.....Edward N. Hoyt

June Caprice does a flop in "Little Miss Happiness," her latest feature released by the William Fox Company. Miss Caprice tries to pickford her way through this picture and falls short of registering in every respect. It isn't the girl's fault entirely, for the story isn't any too good, but at that the little star discloses the fact that she is lacking in the essentials that are necessary to one who intends to maintain the position in the screen

world that the Fox people elevated her to. In the first place the little lady's personality fails to get to her audience, and when it comes to the moments where the registering of emotion is needed she fails to drive home her points. The story is a rather weak attempt to follow the general plot that was the basis of "Tess of the Storm Country," and the author of "Little Miss Happiness," Clarence J. Harris, did not put any punch into his yarn. Had he followed out the suggestion embodied in his title, he would have fared to better advantage. "Little Miss Happiness" could have waded her way through five reels of film and by her philosophy of the poor, cheered the grouches, heaped coals of fire on the heads of the scandal mongers and finally won her way victoriously to the altar on the arm of her hero amid the good natured smiles on faces where disdain, avarice and hatred once held court. But no, Mr. Harris had to dig up all the old melodramatic junk that was used in "Way Down East" and a score of plays of that type and piece it into his picture. The trouble is that he did it altogether too poorly to make an impression. John Adair, who directed the picture, managed to do very well with the material he evidently had on hand, but the finished product is rather a sorry specimen of the usual type of features that are released from the Fox office. *Fred.*

THE LITTLE LIAR.

Maggie.....Mae Marsh
Bobby.....Robert Harron
Fanny.....Olga Gray
Dick Slade.....Carl Stockdale
Boarding house keeper.....Jenny Lee
Maggie's mother.....Ruth Handforth
Maggie's father.....Tom Wilson
Matron of jail.....Loyola O'Connor

One of the silliest features ever turned out by Fine Arts (Triangle) is "The Little Liar," by Anita Loos, directed by Lloyd Ingraham. The author evidently tried to show a girl brought up in the slums, but possessed of a "soul" and a vivid imagination. To do this she depicts Maggie (Mae Marsh) as an idiotic liar. Maggie gets herself into all sorts of scrapes and finally lands in jail, where she writes the "things she sees" to the judge, who, with a newspaper editor, rushes to her cell, only to find that she has committed suicide; whereupon she receives a swell burial with flowers, etc. It is understood the producer originally had the girl recover and become a newspaper writer. It is just as well they killed her off because, had she been permitted to live, she would undoubtedly have involved her paper in a serious libel suit and started other things. Just a lot of twaddle, interminably dragged out for five reels. *Jolo.*



WORLD PICTURES BRADY-MADE

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FRANCES NELSON
and
E. K. LINCOLN
in

"The Almighty Dollar"
Directed by ROBERT THORNDY
Produced by PARAGON FILMS Inc.



The Great Subway
Fire Scene

BILLS NEXT WEEK.

(Continued from page 12.)

Richmond
LYRIC (ubo)
(Norfolk split)
1st half
The Peers
Julia Curtis
Jones & Sylvester
Willie Solar
D Morrelle 6

Roanoke, Va.
ROANOKE (ubo)
(Lynchburg split)
1st half
T & S Moore
Van Dykes
Emile Lubers
Hill & Ackerman

Rochester, N. Y.
TEMPLE (ubo)
Nat Willis
Tempest & Sunshine
J Bernard Co
Rudinoff
Connelly & Webb
Halzer Sisters
Coakley Harvey & D
Retter Bros

Rockford, Ill.
PALACE (wva)
Dawne June
Bryan & Flint
"The Right Man"
Hirschel Hendler
2d half
The Olearys
(Four to fill)

St. Louis
COLUMBIA (orph)
Valerie Bergere Co
Mme Chilson Ohrmann
Six Water Lillies
Mill Collins
Allan Dinehart Co
Marie Stoddard
Jacques Pintel
Gomez Trio
GRAND (wva)
Bush & Shapiro
Nevins & Erwood
"Fashion Shop"
Harry Sterling
Weir Temple & Dacey
Five Armentes

St. Paul
ORPHEUM
(Open Sun Mat)
Williams & Wolfus
Britt Wood
Robbie Gordone
"Honor Thy Children"
M Montgomery
Francis & Kennedy
PRINCESS (wva)
Edna Drecon
Godfrey & Henderson
2d half
J Edmund Davis Co
Fiddler & Sheldon
HIP (abc)
Joe Kennedy
Quiz & Nickerson
LA Mont & Girile
Models De Beaux Arts
2d half
Sam Rowley
The De Bars
Orpheus Comedy 4

Salt Lake
ORPHEUM
(Open Wed Night)
Carroll & Wheaton
4 Readings
"Might Have Beens"
Lew Holtz
Clark & Hamilton
The Brightons
PANTAGES (m)
Reo & Norman
Lipinski's Dogs
Lella Shaw Co
Danny Simmons
Lilyau & Dogs
Gardner & Revere

San Diego, Cal.
PANTAGES (m)
Earl & Gloria
Dale & Archer
Naynon's Birds
Amoros Sisters
Grace De Winters
"The Outpost"
McCloud & Carp

San Francisco
ORPHEUM
(Open Sun Mat)
Mrs Langtry Co
Lyell & Higgins
The Sharrocks
Princess Kalamo Duo
Mme Sumiko Girls
Dancing Kennedys
Oliver & Oip
Brice & King
PANTAGES (m)
(Sunday openings)
Green & Parker
Ed Blondell Co
Cameron & O'Connor
"Tragedy of Egypt"

Schenectady, N. Y.
PROCTOR'S
Wms & Espe
Bert Murphy
Hess & Hyde
Mr & Mrs N Phillips
Fletcher & Stewart
2d half
4 Charles
Lerner & Ward
Lewis Harrington Co
Russell Vokas
Jarvis Harrison Co
The Francotta

Scranton, Pa.
POLI'S (ubo)
(Wilkes Barre split)
1st half
Billie & Billie
Mae Francis
Clown Seal
Quikley & Fitzgerald
Old Homestead 8

Seattle
PANTAGES (m)
Will & Kemp
Browning & Dean
Bernard & Tracey
Woolfolk's "Politics"
Romaine Fielding Co

St. Louis City
ORPHEUM (wva)
Hal Stephens
Mlle Luxane Dancers
Kane & Herman

2d half
Reno & Flores
Mall & Beck
Mager & Goodwin

South Bend, Ind.
ORPHEUM (wva)
Adroit Bros
H & F Minstrels
"School Days"
Burke & Burke
2d half
Musical Gerald
"On the Veranda"
Electrical Venue

Spokane
PANTAGES (m)
(Sunday opening)
Phil La Tosca
B & H Mann
Slack's "Rollickers"
Edna Aug
Mme Henriette
De Serris Co

Springfield, Ill.
MAJESTIC (wva)
Stone & Hughes
Harry Girls
E J Moore
Kaufman Bros
Merriam's Canines
2d half
Jack Lavier
Norwood & Hall
Carmen Minstrels
Savoy Brennan
Grace Hazard

Tacoma
PANTAGES (m)
Emmy's Pets
"Night in the Park"
Stanley & Farrell
Melody Six
Harry Coleman
Kimberly & Arnold

Terre Haute
HIP (ubo)
Neil McKinley
Jane Courthorpe Co
Mme Latoy's Models
(Two to fill)
2d half
Roy Snow
"The Cop"
Flo Adler & Boys
Mille Olive
"Luck of a Totem"

Toronto
HIP (ubo)
Tossing Austins
Dunn Sisters
Milo Belden Co
Alvin & Wms
Howard Kibel & H
Kennedy & Melrose
YONGE ST (lowe)
Leona Guernsey
Wanzer & Palmer
Bertie Fowler
Standard Bros
(Three to fill)

Troy, N. Y.
PROCTOR'S
Reno
Clayton Sisters
Lewis Harrington Co
Mayo & Tally
Jarvis Harrison Co
Barrett & Orr
2d half
Cartello & Cartello
Wayne & Wright
Dorothy Brenner
Chas Rogers Co

Anthony & Mack
Mme Dore Co
Vancouver, B. O.
PANTAGES (m)
Kartell
"Society Buds"
Claudia Coleman
W Mealey & Montrose
Creole Band

Victoria, B. C.
PANTAGES (m)
Garcinetti Bros
Holmes & Wells
Royal Hawaiians
Beaumont & Arnold
Perkinoff R & Ballet

Waterbury, Conn.
POLI'S (ubo)
Three Rosalies
Fitzgerald & Lorenz
"How it Happened"
Clover Leaf Trio
Emil Mendelsohn
"Tango Shoes"
2d half
Hayes & Rives
Venita Gould
Regal & Bender
Gerard & Clark
George Lyons
Will Ward Girls

Waterloo, Ia.
MAJESTIC (wva)
Willson & Sherwood
"What Happ'd Ruth"
James Cullen
Kerville Family
2d half
Permaine
John T Doyle Co
Pearls & Burns
Webber & Wilson

Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Paul Patching Co
John Neff Co
Sam Liebert Co
F Luckie & Gordon
Hill & Ackerman

Winnipeg, Can.
ORPHEUM
Morin Sisters
Helene Davis
L Nelson Hall Co
Walter Brower
Fred V Bowers Co
Allen & Howard

STRAND (wva)
The Killies
Poshay & White
Harry Gilbert
Prince Karmel
PANTAGES (m)
Ollie & Johnny Varies
Neal Abel
Jus Oyon Tai
James Gradv Co
"Lingerie Girls"
Warren & Templeton

Worcester, Mass.
POLI'S (ubo)
Gold & Seal
Hadley Sisters
Revel & Bender
Homer Lind Co
Wyer & Fay
Manio Scottet
2d half
Rose & Dell
"How it Happened"
Connelly & Wenrich

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REISENWEBER'S HOTEL 30th STREET AND COLUMBUS CIRCLE, N. Y.

Edward R. Sanford is now manager of the Warner hotel on the south side.

John Nash returned this week from the east where he spent a short vacation.

The Fox, Aurora, Ill., a link of the Thielien Circuit, resumes vaudeville Aug. 31, with J. J. Rubens managing.

Joe Sullivan no sooner landed from Oklahoma City than he took a flyer to New York to spend a few weeks.

Will Conley is still in Chicago. He is helping Joseph Birnes with local White Rats' matters.

The Orpheum, Peoria, Felix Greenberg, manager, started up its vaudeville shows again Monday. Sam Tishman books the house.

Richard Hoffman is penning in the show opening the regular season for the Orpheum, Sioux Falls, S. D.

Harry Lewis will again manage the Gaiety, Ottawa, L. I., which reopened its vaudeville season Monday.

"Where The Rooster Crows" will very likely be the first attraction in at the Playhouse Oct. 9.

Riverview's fourth annual Mardi Gras, lasting 23 days, started with a masquerade and pageant Aug. 26.

Dr. Max Thorek has moved his office from downtown to 640 Sheridan road near Pine Grove avenue.

Frank Doyle says the Victoria is doing business and making money. Doyle books the house.

Both the Garrik and Princess are advertising the dollar matinee for Wednesdays of each week.

Gene Greene's father-in-law is the Chicago representative for William Randolph Hearst. Gene and the latter are good pals.

Ralph Kettering has written a travesty on "Uncle Tom's Cabin" for Dwight Pepple's "All-Girl Revue."

It is a local rumor that George M. Cohan offered \$25,000 for the Strollers' collection of stage celebrities and managers.

Karl Hobbeltzelle has been in Dallas for the past fortnight looking over his interstate theatre interests there.

The Chicago Federation of Labor has not lifted the ban on the Saratoga which was declared "unfair to organized labor" some weeks ago.

The Playhouse (formerly the Fine Arts) is to be occupied by Maurice Browne's Little Theatre company for five weeks, beginning early in November.

Dr. Harvey W. Martin was made an honorary member of the T. M. A. The young doctor was the Association physician for a long time.

Lillian Reynolds was signed for the ingenue role in "Miss U. S. A." Miss Reynolds just recently closed a 37 weeks' season of burlesque stock in Cleveland.

Fludd, Keane and Walsh have gone on the road with John Berners' new show, "The Little Girl That God Forgot" and will do their vaudeville specialty.

Harry Miller continues to route the W.V. M.A. shows which take to the road through the northwest and later play the Ackerman-Harris houses.

Maxwell Bodenheilm and William Saphier have collaborated upon a one-act play entitled "Brown." It may eventually see light of day in vaudeville.

Work is progressing nicely on the new Jones-Linick-Schaefer house, the Rialto, State street. It will not be ready, however, for an opening in September.

The remaining houses on the Butterfield Circuit, namely Saginaw, Bay City, Battle Creek and Ann Arbor—all in Michigan, resumed their regular vaudeville season Aug. 27.

Norinne Coffey is convalescing from a severe attack of pneumonia. Her illness prevented her from heading the Churchill production of "Fraternity Boys and Girls."

The sudden change in the temperature knocked the bottom out of the local park business which for some weeks has been unusually good.

Augustus Pitou, Jr., who is in on the Fluke O'Hara show and may engage in producing other road stars, plans moving from Chicago to New York where he will become more active in the producing field.

Business has been splendid at the Haymarket since the opening of the season. The weather has been against show going but the Haymarket has done unusually well on its week ends.

Walter Buhl has again been engaged as house manager for the Wilson Avenue by Mitch Locali. Buhl has been there for the past year, also having the house during its summer picture policy.

Henry and Adelaide, who were to have played the Kedzie the first half of last week but dropped out of the bill owing to the illness of Adelaide, have cancelled several weeks' bookings until the lady recovers.

Dorothy Vaughan, who has returned to the booking game, has started off with a rush

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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Helen Murphy goes to New York late in September for a long stay.

The front of the Wilson Avenue is all white. Cleaners did it last week.

CORRESPONDENCE

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

The Orpheum, Joliet, Roy Ragan, manager, resumes vaudeville Aug. 31.

Harry Blaundin is house manager for the Gaxsolic interests at the Victoria.

The Majestic, Cedar Rapids, is announced to reopen Sept. 8, with W. V. M. A. bookings.

Charles Walters is back on the managerial job at the Star & Garter.

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A. COLLINS, 2008 5th Avenue, New York City.

Among her early bookings are Clifford and Willis, Jack Lamey and Rita Marlo and orchestra for the Pantages Circuit.

R. H. Hynicka, Republican National Committeeman from Ohio, was in Chicago last week talking politics and predicting a big season for the theatres when not being interviewed by the political writers.

On or about Oct. 15 John Galsworthy's "Joy" will be produced at the Little theatre by the Maurice Brown company. "The Hawk of Gold" will also be produced here for the first time.

Billie Burke and Murray Fell breezed in from Chicago last week. One of Billie's de-lights in the wild west nature of the play.

Sunday

The Corn Aches

You apply a little Blue-jay plaster. The ache ends instantly, and it never will return.

You can prove that in one minute. A million women prove it every month. A corn will never pain again after Blue-jay once goes on it.

Monday

No Corn Pain

On Monday you won't know you have a corn. It is gently disappearing.

You know that corn is done for. You know it won't come back. You may also know that soreness will not follow. For Blue-jay is as gentle as efficient.

Tuesday

The Corn is Gone

In 48 hours Blue-jay ends 91 corns in 100. The other 9 per cent are tough corns which need another application.

Such has been the history of 70 million corns, since Blue-jay was invented. And any user will assure you that such results are certain.

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THE ORIGINAL IDEA—FIFTH SEASON.



NEXT WEEK (SEPT. 4)—DELANCEY ST., NEW YORK, and BIJOU, BROOKLYN.

west side ball park. Both New York agents were in splendid health.

Ralph Kettering journeyed to Pittsburgh Saturday to attend the initial performance at the Lyceum there that night of his play, elaborated, "Which One Shall I Marry?" Kettering sent back word that "It went over big."

The death of Alva M. Holbrook down east last week caused considerable regret locally, as he was connected with the LaSalle for a long time. He was last seen here as stage director with "Watch Your Step" at the Illinois.

Fred and Aileen Vance are doing a double act. The former was a principal with the "September Morn" (Churchill's) and the latter has been playing feminine leads with the LaSalle Musical Comedy Co. The act embraces patter, songs and character numbers.

Gene Greene opened an "Association" tour at the Great Northern Hip last week and in his routine used "Pretty Baby" from the "World of Pleasure" show. A deputy sheriff called on Gene and instructed him to stop using the song. Gene stopped.

Harry Segall has gone to May Irwin's summer home in the Thousand Islands to confer

with Miss Irwin about some changes in "Friend Wife" which he and Charles Sumner have written as her starring vehicle for later in the season.

All of the old stage crew at the Kedzie is back on the job. Jimmy Lynch is again stage manager; Chris Smith, orchestra leader; J. J. Lambert, doorman; Anna Ross, treasurer (Miss Ross has been with the Kedzie for several years).

Leonard Hicks is again spending his days and nights at the Hotel Grant, having moved in from the south side. L. H. is all primed for his Palace "Monday nights." The Hickses expect to initiate the baby into the mysteries of the "first nighters."

Richard Henry Little did some kidding in his Herald column the other day. He wrote a humorous "answer" to the query "How can I become a dramatic editor?" Dick told what the critic would run up against at the local houses.

"This Is The Life" is at the Imperial this week and is advertised as the "first musical show of the season." It is the first for the local bookings of the International Circuit. The company is headed by William Fox and Marks Stewart.

Brenda Fowler is to continue in vaudeville, but will not have Ethel Clifton as her partner. Miss Fowler is to appear in a new playlet, "23 Bellevue Annex." She and Miss Clifton were seen at the Majestic some weeks ago in "The Saint and the Sinner." Miss Clifton is to do "For Value Received" in vaudeville.

August Bunge is managing the Kedzie. William Malcolm, former manager, has found his personal interests demand all of his time and will be unable to look after the Kedzie personally. Malcolm at present is at Forest Park, being one of the stockholders of the concern.

William B. Friedlander and wife, Nan Halperin, depart Aug. 31 for New York where they will witness a performance of Friedlander's "Four Husbands" at Henderson's. Miss Halperin will continue her way to Boston where she opens Sept. 4. Friedlander will remain in New York until after the Palace engagement of his act. Nat Phillips, Friedlander's general manager, went east with the "Husbands," superintending the production at the New York houses.

American Hospital bulletin: Carlo Myles, one of Buffalo Bill's Sioux Indians, recently injured by a fall from a horse, improving; Robert O. Clark has left institution; Charles C. Pearl, discharged; Lew W. Haley has left the hospital; Evelyn Joyce, making daily progress; May Kibbey, getting along nicely; Isabella Jones has returned home much improved; Clinton W. Vidor, improving; Frank Devitt (Devitt, Burns and Torrence), treated for knee inflammation and able to resume engagements.

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NEW YORK CITY, N. Y.

The management of the "Round Up" at the old Cubs ball park on the west side was up in the air last week. Wednesday night the park was besieged by thousands who had tickets which they thought entitled them to admission to the wild west dolms. The papers carried the story that several thousand tickets were distributed among the stores on State street purporting to be cards of admission to the "Round Up" a week ago Wednesday night. The Tribune said it received one complaint after another, saying there were from 2,000 to 20,000 trying to get in on the tickets. At the park the crowds were told that the tickets were not good unless so much accompanied them for reserved

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alliated with the A. F. of L. If you persist in this unusual activity we shall be forced to advise members of our organizations to withdraw their bookings from such agents who send acts to interfere with the general progress and welfare of the above named organizations."

AUDITORIUM (Cleofonte Campanini, gen. dir.).—Grand opera opening Nov. 13.
BLACKSTONE (Harry Powers, mgr.).—"What's Your Husband Doing?" opens Sept. 25.
COHAN'S GRAND (Harry Ridings, mgr.).—"The Cohan Revue 1916," capacity (2d week).
CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise," opens Sept. 17.
CORT (U. J. Herman, mgr.).—"Fair and Warmer," doing big business at \$2 top (4th week).
COLUMBIA (E. A. Wood, mgr.).—"Step Lively Girls."
ENGLEWOOD (Ed. Beatty, mgr.).—"Auto Girls" (burlesque).
GARRICK (J. J. Garrity, mgr.).—"Step This Way" (Lew Fields), drawing profit (3rd week).
GAYETY (Robt. Schoenecker, mgr.).—"Broadway Belles" (burlesque).
HAYMARKET (Art. H. Moeller, mgr.).—"American First" (burlesque).
IMPERIAL (Will Spink, mgr.).—"This is The Life."
ILLINOIS (Rolla Timponi, mgr.).—"Pom Pom" (Mitzel Hales), opens Sept. 3.
LUSALLE (Harry Earl, mgr.).—"Where Are My Children?" (film), drawing profitably (5th week).
NATIONAL (John Barrett, mgr.).—"Truxton King."
OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason), opened Monday night.
PALACE (Harry Singer, mgr.).—"Dark this week," opens Sept. 4 vaudeville season.

POWERS (Harry Powers, mgr.).—"The Defective" has premiere here Sept. 2.
STAR & GARTER (Chas. Walters, mgr.).—"Roseland Girls" (burlesque).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"The cool, bracing air of Monday attracted a big crowd to the Majestic and the matinee returns were big. The audience did not need any fans at in comfort during the show. The headliner was "The Forest Fire," with the Sylvia Bidwell company presenting. The offering proved an excellent thriller. While the production did not compare favorably to the way it was staged at the Palace the audience enjoyed the novelty and applauded vigorously. There has been several changes in the cast but none of sufficient importance to make any difference in its present presentment. Miss Bidwell seemed to be working under vocal difficulty as it was extremely hard to catch all of her "lines" in the middle of the house. The act closed the show at the Majestic and kept the stage crew on the jump. Herbert's dogs started off the show with the clown antics of one and the activities of another, holding keen attention. William Demarest and Estelle Collecte pleased. Demarest is a "nut musician" who also strives for a touch of comedy while playing serious numbers on the cello. Music scored. Mildred Richardson looked nice in her stage wardrobe and sang well. Miss Richardson was in excellent voice. Valerie Bergere and Co. offered another one of those Jap skits which Miss Bergere has been successfully identified in vaudeville and drew applause. It's entitled "Little Cherry Blossoms." The setting is quite realistic and the role of Cherry Blossom is noticeably similar to the one Miss Bergere has played before in an Oriental-favored playlet. A touch of melodrama but not carried too far. Al and Fannie Steadman, prime favorites, continued in favor by rounding out

a happy comedy bit. No new stuff but that mattered not, judging from the way it was received. The Gomez Trio, Spanish dancers, two men and a woman, danced gingerly and effectively to the accompaniment of the castanets. The trio worked fast and was enthusiastically applauded. Mullen and Coogan were a big hit and had thinks pretty easy with their style of funmaking. "The Forest Fire" held everybody in in the closing position.

McVICKER'S (J. G. Burch, mgr.; agent Loew).—Two dancing acts vied with each other

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in holding the headline position of the McVicker's bill Monday. Both were applauded and the dancers of both turns whooped things up nicely but the Madison Street bunch handed the palm to the Jass band carried by Fogarty's Dancers. This aggregation of musicians proved a genuine novelty and the five men banged away merrily nearly all the time they were on view. The dancing was no doubt appreciated and the audience entertained with the Texas Tommy dance brought more up-to-date but the real interest was centered in the countless but white-shirted white muftians who "jassed" away at the raggedy, foxtrotty numbers. The music may not spell class but it does spell "jass" and what more would anyone at McVicker's want? Of course this applied to nerve that had become tired the day before and jaded the next day. Fogarty's dancers comprised three couples, with Fogarty as one of the dancers, and they went through a program of everything "danceable"

but passed up the foxtrot. But that didn't matter, the band was working and they kept the nerves tingling. Act was applauded and there was no question that it proved diverting. The other dancing turn was the Imperial Russian Ballet (direction W. Horlek) and it made an excellent showing. The men and women danced individually and collectively the native dances, with the usual Russian legmania finish that drew applause. Owing to the late arrival of the acts, the original scheduled form of the McVicker's show had to be changed and consequently the management could not be blamed for the way the show was slapped together. They were put on as quickly as they reported for the day. Williams and Fuller and Norton and Noble were on too early as the folks were getting seated and consequently much of their work went for naught. Norton and Allen, a sister act, did fairly well with a routine that did

not show any speed and the girls failed to arouse much enthusiasm. Their routine was more at fault than anything else. The fact that one sang along that had been used just ahead of them also hurt. Dixie Harris and the All-Star Four pleased with their songs, the closing number "Yaka Hickey Hula" number turned the applause trick. Miss Harris made several changes of costume, her wardrobe all looking new and clean. Her songs were sung in good voice. That the act is new was evident by the singing of the four men who tried for some close harmony on a ballad and who struck some "blue notes" that grated. The sooner they get numbers suited to their voices the better the results as one of the men persisted in singing off key and the others were inclined to drag the words. There is nucleus here for a good vaudeville but the quartette did not make the impression desired until they hit the Hawaiian

number at the close. Miss Harris was well received on her numbers. After the Fogarty revue appeared LeMaire and Dawson, who stopped the show. LeMaire and Dawson refused to work last week, claiming too many shows. Then stepped into the bill Monday and without any trouble cleaned up with the forer Conroy and LeMaire crossfire about the "car ahead," the "bean mines," etc. Cunningham and Marlon did nicely in "one" with their acrobatics and comedy bits. Best score when men were going through their acrobatic stuff. Good act but some of the talk might go and more speed injected. The Imperial Russian Ballet closed the show with a Tri-angle picture on at 2 o'clock.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; agent W.V.M.A.).—An aerial act, two dancers, man and woman offering a combined magical and shadowgraph turn,

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B. F. Keith's Palace Theatre, New York

This Week (Aug. 28th)

AT THE FIFTH AVENUE NOW

GEO. W.

HARRY

JONES and SYLVESTER

IN A NEW COMEDY SKETCH, ENTITLED

"THE HUCKSTER AND THE HAM"

A MUSICAL EPISODE OF CITY LIFE

By JUNIE McCREE

Direction HARRY WEBER

Don't Miss It!!!

feminine vocalist-pianist, a talky sketch, monologist and miniature musical comedy were the vaudeville ingredients dished up at the Hip Monday evening. For a house like the Hip there seemed to be entirely too much talk for there is many a word lost between the footlights and the middle of the house. Of course there was little talking of any consequence until the fifth turn, but there was enough in it to supply the whole show. The next act and also the closing ran largely to recitations and dialog. The fans were not on during the running of the acts and consequently they cannot be used as an alibi against Andy Talbot this week. It seemed to be the fault of the players themselves in not making their voices heard. In the sketch for instance just occasional words uttered by the young man and woman doing the juvenile roles could be heard. Only the personal efforts of the principal player, Robert Henry Hodge kept the skit from hitting the discard with a bump.

Sterling and Marguerite opened the show and elicited close attention. Albert and Irving are dancers. They got away slowly and for a time the boys upstairs were inclined to kid them about their attempted comedy in spilling a "routine" with subsequent talk to the leader about the wrong music. The boys finished up strongly though with their team dancing of different national tunes and dances. Nelusco and Hurley were one of the bright, particular spots of the bill. These young people attended strictly to their knitting and put over their combined act of legerdemain and shadowgraphing nicely. Dena Caryll is a nice looking girl, who sings well and has a voice that reaches the top notes with ease. She also played the piano just to show her versatility and the audience showed hearty appreciation. The Robert Henry Hodge company pounded away at a slow opening which finally swung into a farcical atmosphere that caused much laughter. Old man character was splendidly done but the Hip folks didn't take kindly to his support through their apparent inability to make their words heard in all parts of the house. Eddie Foye reeled off his restaurant ordering "bit" and then gave 'em "The Shooting of Dan McGrew" and "Gunkha Dhin." There was some noise as several persons were being seated during the McGrew intensity but Foye pitched his voice and put it over. "The Doe Watch" was applauded at the start on its electrical effects while the peppery and lively work of two diminutive principals held attention. The soubrette is a hardworker, keeps up a fast pace and dances with spirit. The script does not cause much laughter but the company worked hard to make it land.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Elizabeth Brice and Charles King, the headliners of this week's bill, proved to be worthy of that honor. They were the applause hit of the show. The Dancing Kennedys, who were on closing the show, held the audience solidly until the last. Olga and

Alado Paradofska, billed as the Miniature Melba and the Boy Pianist, were not of the standard set for Orpheum Circuit acts. Sylvia Loyal and Her Pierrot, playing a return engagement at this house, opened the show, doing nicely. George W. Cooper and Chris Smith, "The Bell Boy and the Porter," and Jimmy Duffy and Mercedes Lorenze both repeated last week's success. The Three DuFour Boys, also held over, added "Walkin' the Dog" to their act, and scored strongly. Clarence Oliver and Georgie Oip in Hugh Herbert's "Discontent," the bill's other holdover act, won out through clever acting.

EMPRESS.—Lew Hawkins, who is always sure of success at this house, repeated again, but it was Rawson and Clare that cleaned up for the show. Their dainty offering, so delightfully clean and sweet, was most thor-

oughly enjoyed. The Tun Chin Chinese Troupe made a good closing act for the bill. Williams and Watkins were successful, and Howard Graf in "The Juggler's Dream" went well. The Douglass Family, presenting a repertoire of Scotch and Irish songs, and Herbert Brooks, the magician, were added to the bill, the latter presenting a series of most baffling tricks. Flaviola, an accordionist, also an added starter and an immense local favorite, scored.

CORT (Homer F. Curran, mgr.).—"Canary Cottage" (7th week).

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

—Henry Miller & Co. (8th week).

ALCAZAR (Belasco & Mayer, mgrs.).—

Dramatic Stock.

SAVOY (Homer F. Curran, mgr.).—Dark.

WIGWAM (Jos. F. Bauer, mgr.).—Del. S.

Lawrence Dramatic Players (70th week).

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

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

Mort Nathan, brother of Al, is getting out the "Empress Weekly."

Harvey Johnson, Fleet's local manager, is back from New York City.

Irwin Cluxton, brother of J. J., is managing the floor of Pan's local house.

Ida Gold, formerly of "The Candy Shop," is taking a fling at vaudeville.

On the week of Aug. 13 the Empress business broke all records. Despite the fact that it was the third and last week of Sid Grauman's "20 Minutes at the P. P. I. E." On Sunday of that week 9,000 paid admissions were registered at the box-office.

Pearl and Irene Sans have split.

Recently the Treble Clef, a women's organization composed of University of California scholars, began to look around for a suitable musical play for the 1916 production.

At length after several manuscripts of successful Broadway shows had been read carefully, the club selected a play entitled "What Next?" the work of four male students. Rehearsals of "What Next?" are now under way, but the date of production has not been announced.

Louis Bannison, a dramatic stock favorite here who played the Doctor in Brioux's "Damsel and Gonds" when Richard Bennett was starring in that play, is starring for a short engagement at the Alcazar, where on the night

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Sept. 4-5-6

5th Ave.

TINY

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ARMSTRONG and STROUSE

In their own novelty "Modern Mixture"

See NAT SOBEL

THE CELEBRATED IRISH TENOR

JOHN O'MALLEY

Now Featured on the Loew Time

A Success on Every Bill

WE WANT EVERYBODY TO SEE THIS ACT AT HENDERSON'S, CONEY ISLAND. Next Week (Sept. 4)

ELSIE HANNEMAN

WORLD'S CHAMPION FANCY DIVER

IN THE GREATEST WATER EXHIBITION EVER STAGED.

REPRESENTATIVE

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Nat Lewis

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NEW YORK CITY

of Aug. 21 he made the hit of his career in the leading role of a new play by Edmund Burke which bears the title of "Johnny Get Your Gun." The critics pronounced the play good enough for Broadway.

Another echo of the Panama-Pacific Exposition was heard last week when Mayor Berkeley experienced the scare of his life. The Mayor came over to this side and decided to go through a business building owned by him which has for some time past been utilized as a storehouse. While looking around in the loft he discovered a coffin which contained a ghastly skeleton. The Mayor promptly sent in a hurried call for the police, who upon investigation learned that the skeleton was only a prop which had been used at the Jap concession at the Expo.

San Francisco has a new song writer and composer in the person of Fred. M. Smith, who

MINER'S BRONX THEATRE

Starting Sunday, September 3rd

15 ALL-STAR ACTS

HEADED BY
"THE BOX-OFFICE ATTRACTION"

Mabel McKinley

(Favorite niece of the late Pres. Wm. McKinley)

UNDER THE DIRECTION OF

SAM BERNSTEIN

322-24 Putnam Building, New York City

has just got out his latest song, "Our Boys" if the first number put out by young Smith is a success he will then publish and place upon the market some more of his own compositions.

Adolph Ramish of Los Angeles and associated with the Ackerman-Harris enterprises recently spent a few days here in conference with his business associates.

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The Park-Richmond Improvement Club promoted a Dablia Show which lasted two days, Aug. 26 and 27. The show was a success, drawing nearly all of the feminine population in that locality.

Mme. Schuman-Heink, the noted songstress, is reported to be considering the idea of purchasing a ranch in Oregon (within easy access of Portland) and settling on the Coast. The Mme. is reported to understand the art of handling the Coast realty agents, which is no mean accomplishment in itself.

After a lapse of something like 10 or 12 years, Frisco recently had the opportunity of witnessing a revival of the old drama, "Uncle Tom's Cabin." The Wigwam stock company staged the revival, and although the play is considered ancient, it was new to the rising generation, hence no small amount of interest and excellent business prevailed during the week. Of late the Wigwam management has renunciated some ancient plays with usually good results in the way of attendance.

BOSTON.

By LEN LEBNEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—An ideal late summer show, going stronger than it appears on paper, with an abundance of comedy. Booth and Leander

opened snappily; Frisco, the Xylophonist, a corking act; Walsh, Lynch and Co., good; Harry B. Lester, good; Isabelle D'Armand, bright; Aveling and Lloyd, excellent, having made a big jump since their last appearance; Leroy, Lytton and Co., as usual with act unchanged; Van and Schenck, excellent; Mildred Macomber in "Holiday's Dream" closed as headliner, act being 100 per cent. better then when it was given its premiere here, as she did not show in her true worth at that time because of nervousness.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Four hour show with concert vaudeville being featured. Good business.

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

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Snappy small time with big time advertising and a stock chorus of girls. Big gross. Fair net.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Biggest small time gross in New England.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pictures during summer. Fair.

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

PARK (Thomas Sorolls, mgr.).—Pictures. Excellent.

SCOLLAY OLYMPIA (A. H. Matley, mgr.).—Pop. Good.

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

TREMONT (John B. Schoeffel, mgr.).—Opens Labor Day with "Civilisation" which is having a whale of an advance advertising campaign in the dailies.

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HOLLIS (Charles J. Rich, mgr.).—"The Melody of Youth" opens Saturday night with a big invitation audience of prominent Irish people. Looks like a winner.

COLONIAL (Charles J. Rich, mgr.).—Second week of "The Amber Empress." Fair business. Book being revamped.

SHUBERT (E. D. Smith, mgr.).—Opened Monday night with "Katinka." Will clean up if present weather continues.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie" holding up strong.

MAJESTIC (E. D. Smith, mgr.).—"Where Are My Children?" on its 9th week doing a

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Girl Acts, Teams, Trios,
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Official costumer for William
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tions. See "4 Husbands,"
Henderson's, Coney Island,
this week.

Why don't you have us do
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PAUL MORTON AND NAOMI GLASS

In Their Own Musical Satire "1916-1950"

First Half This Week (Aug. 28), B. F. Keith's Palace, New York

Last Half Travel—Orpheum Circuit

big business due to controversy with ex-Mayor Fitzgerald over merits of film.

PARK SQUARE (Fred E. Wright, mgr.).—"Hit-the-Trail Holiday" opens Labor Day.

PLYMOUTH (Fred E. Wright, mgr.).—"The Little Shepherd of Kingdom Come" will open this house Labor Day under Shubert management for the first time. Effort will be made to make it the most exclusive legitimate house in the city, as it already has a wonderful clientele.

CASTLE SQUARE (John Craig, mgr.).—"Opens Labor Day with 'Her Naked Self,'" which is at present being dressed up here for its initial performance on the International circuit.

HOWARD (George E. Lothrop, mgr.).—"Hello-Paris Burlesquers," with Laypo and Benjamin heading the house bill.

CASINO (Charles Waldron, mgr.).—"Watson and Wrothe well advertised and pulling the biggest burlesque gross of the week."

GAITY (George Batcheller, mgr.).—"Hello, New York" burlesquers. Good.

Nat Goodwin started his three-day presentation of "The Merchant of Venice" on the diamond at the "Braves" ball park Tuesday night. Getting good publicity through declaration that it is his farewell tour and that hereafter he will appear exclusively in the movies.

BUFFALO, N. Y.

By W. B. STEPHAN.
TECK (John Olshel, mgr.).—Second week of feature picture "Ramona" holding up record attendance for the week.

ACADEMY (Jules Micheal, mgr.).—Musical Comedy Stock offering "Nioba," with Fred Cady and Fred Godding now taking the leads. Feature nights a specialty. Business up to standard.

STAR (P. C. Cornell, mgr.).—House dark first half. Reopening last half with Mitzi Hajos in "Pom-Pom."

GARDEN (Wm. Graham, mgr.).—Bert Saunders and Walter Vernon and the "Panama Pansies" drawing big business with new show for 1916-1917.

SHEA'S (Henry Carr, mgr.).—Excellent bill headlined by Adele Rowland and including George Kelly and Co. in "Finders, Keepers," good; Ames and Winthrop, a hit; Lew and Bill Adroit, pleasing; Walters and Walters, fair; Conlin, Parks Trio, very good; The Volunteers Quartet, good; D'Amore and Douglass, closed big.

OLYMPIC (Bruce Fowler, mgr.).—Jeanette Von Dornum and Co., headlining a very good bill, and followed by Seymour and Dupree, in "Just for Fun"; La Petite Marguerite, singing; The Tasmanian Trio; Le Roy and Tozier in "Doing the Art Musee," with pictures to close. Big business.

GAYETY (Chas. Taylor, mgr.).—Fred Irwin's "Majestics," with Florence Bennett and Frank DeMont in the leads, putting across a big show for the season of 1916-1917. B. O. receipts very good.

E. Van Wie has recently been appointed treasurer of the Star theatre in this city.

Jules Micheal of the Academy has again assumed management of the Regent, replacing Mrs. Clement, who came here from Boston to fill the position.

The Empire theatre, one of the first moving picture houses in Buffalo, is being remodeled and when alterations are finished will be the home of the Ford car. Mr. Bager, the hotel man and owner of the house, is backing the agency.

While in town last Saturday the Al. Barnes Circus lost the services of four of their employees as the result of two fights. Benjamin Hawkins was shot in the arm by Shorty Graham, a fellow employee, after a quarrel, and James Brockman was hit on the head



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FEATURED IN

William B. Friedlander's "4 Husbands"

At Henderson's, Coney Island, This Week (August 28)

Next Week (September 4), Palace Theatre

SEE THE NEW BIG ACT

COSCIA and VERDI

Last half this week (Aug. 28)
Jefferson (14th St.), New
York City.

Personal Direction, CHRIS. O. BROWN.

INAUGURATING A SERIES OF ADVERTISEMENTS CONTAINING GAGS ORIGINATED
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MOSS AND FRYE

IN "SENSE AND NONSENSE"

No. 1—"HOW COME"

with a bar of iron by Denver Aldrich. Both of the injured were treated by doctors and their assailants and the others were held by the local police.

Earle S. Crabb, formerly connected with the Casino theatre in Chicago, has taken up the managerial duties at the Strand theatre in this city, filling the vacancy caused by Harold Edel's changing to the Strand theatre in New York.

LOS ANGELES.

BY GUY PRICE.

Mary Serves left Monday for New York to join Morosco's "Upstairs and Down" company.

Norman Whistler, the Hip's stage manager, is back from his vacation.

Alexander Pantages is here for his annual rest-up.

Mrs. Elizabeth, a local society woman recently divorced from her husband, is now with the Ince company.

Miss Grace Perrault, of San Francisco, is here. She will go with Fox.

Harry Hildebrand is now a member of the Morosco stock company.

Ida St. Leon is to be married next month.

Winifred Bryson writes from Arizona that she is rapidly improving in health.

The Burbank will return to musical comedy—for awhile at least. "Forty-five Minutes from Broadway" is to be the first.

Edwin Lowe has been laid up with an ingrown toe-nail—honestly. He will be back playing leads at the Morosco shortly.

Fred Butler is now directing at the Morosco. A. Burt Wesner, of the latter, has been transferred to the Burbank.

NEW ORLEANS.

By O. M. SAMUEL.
ORPHEUM (Charles E. Bray, mgr.).—Initial program not particularly imposing. Vanda Hoff's dancing stands out pre-eminently. Bee Ho Gray and Somerville submitted adequate opening vehicle detracted from by dilatory arrangement. Calles Bros., dance well. Lillian Kingsbury's military sketch proved intensive and interesting. Irwin and Henry, moderately entertaining. Savoy and Brennan bring memories of the Russell Bros. Odva closed. Manager Bray was presented with floral emblem by local Elk lodge and his welcome home displayed on the screen.

SPANISH FORT (M. S. Sloan, mgr.).—Paolotti's band and Dunsant.

TRIANGLE (Ernst Hochbringer, mgr.).—Pictures.

ALAMO (Will Guerlinger, mgr.).—Brown's Musical Revue.

The Crescent opens Sunday with "Bringing Up Father."

Ed Schiller's Emma Hunting stock passed through New Orleans, en route to San Antonio. The company opens there Labor Day in "Tess." Its members include, beside Miss Hunting, George Whittaker, Eva Sargent, E. M. Leonard, Margaret Ryan, Albert Voss, Marie Harcourt, Joel Frickin, Bertha Leigh, Sam Miller, Ed McInroe, Jack Ball and W. H. Peters. Frank V. Carpenter is manager with the company, while E. M. Leonard will direct.

Nat Bausch has succeeded C. R. Logan as manager of the World office at Dallas.

The Elks' band of this city, which won first prize at the recent Baltimore convention, and

HUGH

GRACE

McCORMICK AND WALLACE

Originators of the Song and Dance in a Ventriloquial Act.

ED REYNARD is now doing it in his new act—Imitation I assure you is the sincerest flattery and we are not compelled to use the American flag for a finish.

Booked Solid—As Usual

HARRY WEBER, Manager

GENE HUGHES AND JO PAIGE SMITH PRESENT

NIP AND TUCK "NEW NUISANCE"

Keith's, Atlantic City, Next Week (September 4th)

which is directed by E. E. Tomso, the Orpheum's leader, offered the initial number of the new season at the Orpheum Monday. Local folks attended in a body. Manager Charles E. Barry effected the arrangement.

R. S. Barron, until recently manager of the Fox office here, has been transferred to the Atlanta office. J. L. Evans, formerly a traveling representative, has been placed in charge of the local office.

The musical revue at the Alamo is in its sixth week.

The Hippodrome is being advertised for rent.

It would warm the cockles of Max Winslow's heart to watch Teddy Howard, at the Cadillac, put over "Yaka-Hula." Miss Howard is a native of Honolulu and offers a series of Hawaiian dances that are novel and distinctive.

James Milano and Frances Dessauer are being featured at Brooks' cabaret.

Charles Hodgkins announces the Lafayette will open about the middle of September with four vaudeville acts and pictures at popular prices.

PHILADELPHIA.

B. F. KEITH'S (H. T. Jordan, mgr.).—Dancing acts carried off the honors of this week's bill. George White and Lucille Cavanaugh, who were here during the past season with "The Follies," made their first appearance as a vaudeville act and carried off a big hit. They did six numbers, most of them different from what we have been getting and each one an applause winner. The girl makes a splendid appearance in a variety of clothes, and White is a nifty dancer injecting plenty of snap to his work. Beatrice Morelle's Grand Opera Sextette were also new here. While the greater portion of her offering is made up of operatic numbers, they sing two popular ballads, disclosing pleasing voices and excellent harmony. Two of the sextette are instrumentalists. Willie Weston is doing the best act he has ever offered here, and got over in great shape. In addition to several good songs he had a couple of recitations, one a sentimental bit that scored in a patriotic way. A dandy little comedy playlet, with a bit of heart interest near the finish, is called "Me and Mary," and presented by Thomas Swift and Co. It has plenty of vaudeville flavor, with some snappy talk and a song well handled by the two girls and a young fellow who knows how to get his comedy chatter over the footlights. Ronald Ward and Farron did very nicely with their skit "Are You Lonesome?" One of the men and a girl carry the first part of the act along with their cross-fire comedy talk and the third member of the trio has a pleasing voice which he uses to good effect. It's a nice, breezy comedy bit. Kerr and Weston did very well in an early spot with their variety of stepping and a couple of songs. Plenty of action helps this pair put over a very likeable act. The Five Idianas were down in the closing spot with their showy gymnastics. They were at the New York Hip last season and have a good looking act for the two-day. Harry Anger and the King Sisters are a new trio in vaudeville. The girls have good voices and should sing more instead of trying for comedy. The young man is at a disadvantage with the material he has to work with. The act needs reconstructing. The Dars Brothers do some familiar hand-to-hand tricks. As a whole the show was very good and played well from start to finish.

GRAND OPERA HOUSE (Dayton) Wegefarth, mgr.).—"Vitties," a one-act English comedy which was used at the "Little Theatre," was the headliner, with William Whitney and Co. Other acts were Dyer and Fay, Fisher, Luckie and Gordon, Fashions Aflame, Tierney and Franklin, Riche and Clegg. Pictures.

SIXON (F. G. Nixon-Nirdlinger, mgr.).—James Skelly and Co. in "Mother Was Right," Crickleton Bros. and Horan, Dorothy Hermann, Guaran and Newell, The Dunkirks.

CROSS KEYS. Al White and Miss Francis headlined the first half of the week with their high class dancing number. A tabloid musical comedy called "Wake Up America"

GLADLY

I ACKNOWLEDGE THE COMPLIMENT EXTENDED ME BY BEING SELECTED FOR THE NEXT TO CLOSING POSITION AT THE

Palace Theatre, New York

THIS WEEK (AUG. 28)

REPEATING MY SUCCESS

"THE SAND HOG"

AN ITALIAN SONG SCENA

FULLY COPYRIGHTED

THIS BEING A RETURN ENGAGEMENT WITHIN SIX WEEKS—IT SPEAKS FOR ITSELF.

GRATEFULLY,

Nellie V. Nichols

A Success at B. F. Keith's Palace, New York, This Week (Aug. 28)

Mme. CRONIN

PRESENTS

Morris Cronin's "Merry Men"

IN MANY MIRTHFUL MOMENTS

PLAYING U. B. O. TIME. NEXT WEEK (Sept. 4), KEITH'S, BOSTON
Direction ALF. T. WILTON

had the feature position the last half. The surrounding bill offered several good feature acts.

KEYSTONE (M. W. Taylor, mgr.).—"The School Playgrounds" headlined. Venita Gould, Putnam and Lewis, Sutton, McIntyre and Sutton, Morris and Campbell, the Braminos and the feature serial, "Beatrice Fairfax."

All four burlesque houses are open and doing well. The Casino has "The Merry Rounders"; the "Bon Ton Girls" are at the Peoples; "Frolles of 1917" at the Trocadero, and "September Morning Glories" at the Gayety.

ST. LOUIS.

By BEN.

AMERICAN (Harry Wallace, mgr.).—"The Little Girl that God Forgot," did very good on the week with little paper in advance. At popular prices melodramatic policy should be a success. Next, "Truxton King."

GAYETY (Ben Parry, mgr.).—"Follies of the Day," did fair. Next, "Star and Garter Show."

STANDARD (Leo. Reichenbach, mgr.).—"Cabaret Girls" did big business. Next, "Follies of Pleasure."

Orpheum acts will continue at Forest Park Highlands very probably until the middle of September, or, according to the management, just as long as weather will permit the open air theatre to continue business.

Louis Cella and George Tate of St. Louis are interesting themselves in real estate in East St. Louis. It is understood, with the intention of erecting in the near future a "big time" vaudeville theatre. It is reported the new house will be on Collinsville avenue and will probably be operated in connection with a hotel. Joseph Erbe, now manager of Erber's theatre, is named as the probable manager.

Building Commissioner McKelvey, it is reported, has been induced to change his mind, with reference to fire regulations pertaining to the Olympic theatre, and the old levi. House will again be open to the public. The Klaw & Erlanger theatrical syndicate of New York has renewed its lease for a year and will use the large auditorium for concerts which formerly appeared at the Odeon. Melville Stoltz will manage.

The Boston-National Grand Opera Company has been engaged to appear at the Odeon December 7, 8, and 9. The repertoire is to be chosen by the local management. Max Rabinoff is to direct the cast which it is understood will consist of many notables.

The Columbia theater's summer picture policy has closed and the Sixth street house is undergoing redecoration preliminary to the opening of the regular vaudeville season on Labor Day. Orpheum acts are to appear exclusively as in the past.

The Shenandoah's inaugural week of pop. vaudeville proved a big success and the management has resolved to continue the policy of five acts and pictures, changed twice weekly, which seems to meet favor with south-side theatregoers.

To aid the pension fund, a spectacular fire play is to be staged at the Motordrome, week of Sept. 18, under the direction of Fire Chief Henderson. Over a hundred St. Louis firemen and many horses will participate.

Members of the Players Company are arriving here and have begun rehearsal of "Seven Keys to Baldpate," which comedy will open. The Players theatre, formerly the Princess, at Grand and Olive, Sunday matinee. The Players are to locate permanent and will offer stock productions throughout the coming season. In addition to Mitchell Harris and Miss Thais Magrane, who will carry the leads, the cast will comprise Joseph Dailley, Miss Esther Howard, Miss Jennie Ellison, Arthur A. Holman, Edwin R. Stanley and others who have won fame in dramatic stock and road shows. David E. Hinton has been engaged as general director.

"Let's Go," a Roger Gray product, did so

BILLY

SCHOEN and MAYNE ELISABETH

Royal Theatre, New York, Next Week (Sept. 4)

Direction ARTHUR KLEIN

AIN'T IT THE TRUTH?

Mother Eve was very, VERY good, but even She raised Cain.

They read the Good Book Sunday, and "Snappy Stories" Monday.

**"There's
A Little
Bit of Bad
in Every
Good Little
Girl"**

Most every girl that's proper, has someone she calls "Papa."

There's lots of men in Hades who were sent there by the ladies.

She's the Right Kind—Tie Up to Her—She's a Hit!

The greatest novelty "Girl" song since "Any Little Girl is the Right Little Girl" and by the same composer, FRED FISCHER, while the sure-fire lyric is by GRANT CLARKE, he who wrote "You're a Dog-gone Dangerous Girl," and "Get Out and Get Under."

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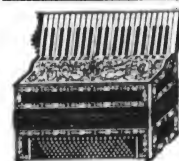
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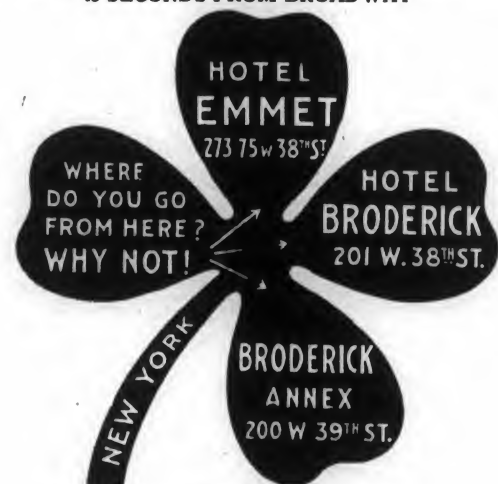
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Only jugglers are we;
If voices only we had,
A song for Jack Mills,
To sing we would be glad.
A hustler is he,
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"THE BIG SHOW"

NEW YORK HIPPODROME



The minstrel show is probably the largest in history—a great, swaying bank of black and white with darky songs ranging all the way from "My Old Kentucky Home" to "Mister, Let Me Tell You When the Music Starts." And these are sung not by Orville Harrold, thank Fortune, or by any other uprooted and misplaced notable, but by good old quartets, who sing swipes and barber shop chords to your heart's delight. **There are 400 of these minstrels—the brothers Leighton and 398 others.**

—
New York "Times," Sept. 1, 1916.

Direction, - - - - - **MAX HART**
Management, - - **CHAS. DILLINGHAM**

VARIETY

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MANAGERS AND RATS DEFINE "STRIKE BREAKERS' " POSITION

Managers' Association Says it Will Protect All Acts Playing in "Unfair" Houses and Take Measures Against Any Acts Interfering With Them. White Rats Say Each Case Will be Individually Handled and all Efforts made to Wreak Vengeance Upon Turns Playing Against Rats' Orders.

As a development of the theatre strike at Oklahoma City, in which the White Rats have become directly involved, and the Vaudeville Managers' Protective Association is reported to be lending its moral support at least, the opposing sides were asked this week by a VARIETY representative for a statement of their respective position toward what are known as "strike breakers"; in this instance acts playing in vaudeville theatres labeled as "unfair" and against the orders of the White Rats not to do so.

A member of the V. M. P. A. said the managers' association intends to protect every act that plays an "unfair" house, and at the last meeting of the association (Sept. 1) it was decided also to take measures against any acts that attempted to interfere with "strike breakers." The manager also stated orders had been issued to route all acts declared by a White Rats announcement to be "strike breakers" or in the bad graces of that society, and that these routes were then being prepared.

"You can not make it too strong," said the manager. "We have no hesitancy in stating our position. We will go to any lengths to protect acts playing for us and just as far for those acts we believe are against us."

An official of the White Rats, when informed of the joint statement VARIETY wished to print on this subject, said: "In this particular matter we do not care to commit ourselves, but the profession may best judge by circumstances arising. We shall treat every case of 'strike breaker' as an in-

dividual matter and make such moves as we think will best accomplish the results we wish to achieve. You can say though that the White Rats will go the absolute limit against any act or actor who goes against its strike orders."

In the Oklahoma City strike have been mentioned certain acts that played "unfair" houses out there. These names have been published by the White Rats and in various ways it has been suggested what might happen to them or others who played in theatres the unions have issued a strike order against. The White Rats is an affiliated body with the American Federation of Labor.

It was reported after the V. M. P. A. meeting last Friday that the matter of one of the strike breaking acts had come up and it was decided the turn should be placed to work forthwith.

The question of the position of the "strike breaker" was placed before VARIETY by a booking manager, who is a member of the V. M. P. A., and who asked if VARIETY knew the stand of the two sides on that subject. He mentioned vaudeville managers everywhere, as well as as acts, would like to have information on the subject. Asked if he had received any official communication from the White Rats informing or requesting him not to play any act, he stated he had not, but considered the published announcement in VARIETY weekly of the Rats as their official statements, and these statements so far have only mentioned the name of the turns, without telling anything of possible consequences or action the White Rats intended to take.

INNOVATION BOND SELLING.

Montreal, Sept. 6.

Adopting a practice long in vogue in England but new to this side of the water, the Canadian Theatres Circuit, mostly playing vaudeville in its Canadian cities, has authorized an issue of \$500,000 worth of six per cent. interest bearing bonds, guaranteed by the assets of the company, valued at \$1,500,000.

The proceeds of the bonds, to be placed on public sale, will be used in the purchasing of the site for the new Orpheum, this city, and the construction of the building, both to cost around \$600,000. This site has virtually been closed for.

The house will seat 2,500 and replace the present Orpheum, now operated by the Canadian circuit of which Clarke Brown is general manager. Its bookings are received through the United Booking Offices of New York.

PROCTOR TURNS OVER ANOTHER.

The Proctor theater at Mt. Vernon, N. Y., was placed Monday upon the routing books presided over by Lawrence J. Goldie in the United Booking Offices. It is the fourth Proctor theater that has wandered away within a year from the Proctor sheets to the U. B. O. books. The others are the 5th Avenue, Proctor's, Newark and Elizabeth, N. J., also booked by Mr. Goldie.

AUTO-PED ACT.

A. B. Conkwright who has been startling the hinterland visitors to Broadway by scouting about the corners of the Main Stem with his new auto-ped machine, is preparing an act for the Palace. It will show there within the next few weeks.

He will be assisted by a young woman dancer.

MANAGER HIS OWN CRITIC.

Chicago, Sept. 6.

Charles Slattery, manager of the Majestic, Cedar Rapids, Ia., has not been at all pleased with the way the papers have been reviewing his shows.

The manager has taken space in one of the papers there and is now writing his own reviews.

Be sure to get VARIETY of Sept. 22.
HARRY MOUNTFORD.

White Rats News
will be found on
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BURLESQUE MANAGERS PROTEST.

A practice for many years maintained by Hyde & Behman in their advertising of Columbia Amusement Company shows at their Gayety theatre, Pittsburgh, and Star and Garter, Chicago, will very likely be abolished from now on if the attitude recently assumed by the separate managements is persevered in.

Although each of the companies has always contracted for a full season's equipment of lithograph and other window and wall printing before the beginning of each season, Hyde & Behman have steadfastly refused to allow that printing to be used at the houses named. Instead they have arbitrarily compelled the companies to use stock posters ordered by the firm and charged around fifty per cent. more for it than the price paid for the regular printing.

Many of the company managements have notified the Columbia Amusement Co. that in future they will not submit to this procedure. They assert emphatically that since there is nothing in their contracts with the Columbia compelling them to use the Hyde & Behman printing they will refuse to pay for it and furthermore that if their own posters are not put out Hyde & Behman will pay for the paper they use or there will be none posted.

The managers assert that their own special printing is much more attractive and effective than that provided by Hyde & Behman and costs them very much less. This is a matter that has been vigorously discussed and objected to by the producers for several years. But until now no concerted action has been taken to overcome what they consider the unjust and wholly arbitrary practice by the Hyde & Behman concern.

USUAL ACT SHORTAGE.

The usual act shortage in vaudeville at the opening of the season is more so just now than in former years, according to the booking men of both big and small time.

IN LONDON

London, Aug. 25.

Alfred Butt has a new comedy for production this autumn, by Harold Brighouse, author of "Hobson's Choice." It is entitled "The Clock Goes Round." A leading part will be played by Joseph Coyne.

"Best of Luck" is the title of the new Drury Lane drama to be produced by Arthur Collins in September. The cast includes C. M. Hallard, Langhorne Burton, Robert Hale and Sir Valentine Grace (who as an actor is new to London). Among the ladies are Miss Fortescue, Renee Mayer, May Hobson, Simeta Marsden, Gwen Fothergill and Violet Blyth-Pratt, the latter being the daughter of the popular manager of the Oxford Music Hall.

Oswald Stoll, author of a book on finance, has approached our leading authors with a view to their writing one-act plays, bringing home to the public the value of thrift. The first of the series by Alfred Sutro, "The Great Redding-Street Burglary," is now at the Coliseum. Sir Arthur Pinero and Sir James Barrie have also consented to contribute plays. The former has finished his work entitled "Mr. Livermore's Dream," which will be produced at the Coliseum at the end of September.

Raymond Hitchcock may reappear in London next spring in "The Yankee Consul," under Alfred Butt's management.

Henry Arthur Jones's play, "We Can't Be as Bad as All That," produced at the Nazimova theatre, has been acquired by Violet Vanbrugh for touring purposes.

Grossmith & Laurillard have selected Sept. 6 for the debut of "The Misleading Lady" at the Playhouse. Malcolm Cherry is to be Jack Craigen, while Weedon Grossmith will look after the comedy element. The play will be produced by Felix Edwards.

Edward Knoblauch's adaption of Francis de Croissets three-act play, "L'Épervier," to be called "The Hawk," will be produced at the Royalty Sept. 11. The action has been transplanted to this country, but the Count and Countess de Dassetta, played by Dennis Eadie and Gabrielle Dorziat, retain their French nationality while the remaining characters are English.

Private Charles Henry Cryer (formerly one of a combination of four performers in the halls), well known as Vitelo, the weight lifter, has been killed at the front.

The present day manager has much to contend with. Last year the Zeppelin raids and darkened streets were a heavy handicap. This year they have been heavily hit by the tax on amuse-

ments, the shortage of petrol and the consequent lack of taxicabs, and the dearth of juvenile actors for leading parts. In spite of these handicaps there has never been more activity in theatrical circles and numerous plays are in rehearsal for immediate production. On the whole, too, the new plays promise far more novelty than usual.

Dion Boucicault has decided to produce "Her Husband's Wife," an American comedy by A. E. Thomas, at the New theatre early in September, with Marie Lohr and Irene Vanbrugh in the leading parts.

"Snooker" pool is a popular game at the Vaudeville Club. Games for high stakes are frequent. Recently Sam Mayo and Rinaldo played a match game for \$1,000 a side.

Harry Grattan, who has established himself as the most successful revue writer in London, is overwhelmed with commissions. For Andre Charlot he has written "This and That" for immediate production at the Comedy, with Clarice Mayne and "That" (J. W. Tate) in the cast. He is writing "Blighty" for Alfred Butt to succeed "We're All In It," at the Palace in October. Also, he is writing a Scotch revue for Harry Lauder, for which Herman Darewski is composing the music.

The cast for "Blighty," the autumn production at the Palace, includes Muriel Window, Phyllis Monkman, Peggy Primrose, Arthur Payfair, Lupino Lane and Nelson Keys.

Herbert Jay and George Dance, the new lessees of the Kingsway theatre, will inaugurate their management by producing a revue in the autumn.



VAN HOVEN

I have just finished reading a book in which the hero was dead against women for the first nine chapters, and I was beginning to think he was right. But in the tenth chapter he fell heavy and didn't even wait till the end of the book to marry her.

Listen! You know Solomon, Washington and Napoleon were wise guys and they all fell. The man who doesn't fall at least once is just naturally hard. Boy, he is awful hard.

AUSTRALIA AND PASSPORTS.

San Francisco, Sept. 6.
No longer can theatrical folk ignore or fail to comply with the passport laws of Australia and land there without the proper credentials as many acts have done in the past when some of the Australian theatrical managers stood for the acts without passports.

All theatrical people contemplating a journey to Australia should pay strict attention to securing passports or they may be returned regardless of whose management they will be under in Australia.

According to C. W. Calbreath, an authority and San Francisco's passport clerk, the rules governing the landing in Australia were tightened up Sept. 1. Mr. Calbreath advises artists to have their passports made out in the east where they are known, and not wait until they reach here, for very often the necessary identification witnesses cannot be found, and where applicants are not accompanied by bona fide witnesses, no passports will be issued in San Francisco.

"OLD COUNTRY" A SUCCESS.

London, Sept. 6.
At Wyndham's "The Old Country" was produced Sept. 2, revealing a comedy-drama that contains several American characters. It is a complete success.

"BRIC-A-BRAC" REVIVED.

London, Sept. 6.
"We're All In It" was withdrawn from the Palace Sept. 2 and "Bric-a-Brac" revived Sept. 4.

DR. OSMAND CARR DIES.

London, Sept. 6.
Dr. Osmond Carr, a prominent composer, died here Aug. 29.

BERTRAM BANKS DEAD.

London, Sept. 6.
Bertram Banks, child impersonator, well known as a music hall artist, died at his home in Brixton, Sept. 2.

"RAZZLE DAZZLE" PACKING 'EM.

London, Sept. 6.
"Razzle Dazzle," transferred from the Drury Lane to the Empire on a straight rental basis, is playing to packed houses.

KNOWLES REAPPEARS.

London, Sept. 6.
R. G. Knowles reappears at the Holborn Empire, after his recent visit to America.

WILSON, SCLE STAGER.

London, Sept. 6.
Albert De Courville's next Hippodrome show, "Flying Colors," is being staged exclusively by William J. Wilson, without the assistance of anyone.

SAM BARTON IN PARIS.

London, Sept. 6.
Sam Barton is appearing this month at the Folies Bergere (Paris) Revue.

Gladys Cooper Has English Rights.

London, Sept. 6.
Gladys Cooper has secured the English rights to "The Lady's Name."

JOE JACKSON'S SUIT.

Joe Jackson is awaiting his day in court with the Shuberts. The pantomime comedian has brought two suits through his attorney, Nathan Burkan, against them.

Mr. Jackson asks for \$25,000 damages in one of his actions, alleging the Shuberts stepped on his reputation to that amount by using another "Joe Jackson" in the original's specialty during the tour of "Maid in America," a Shubert production Jackson appeared in at the Winter Garden, New York.

Jackson's other suit is for one week's salary he claims the Shuberts failed to settle for. It is said the Shuberts have a counter claim for this amount and will interpose it.

ERNEST LAMBERT WOUNDED.

The first official word that has been received regarding Ernest Lambert since he left over two years ago to enlist in the British army was received by his brother Harry Lambert this week. It was a cable notification to the effect that Ernest was wounded and in a hospital somewhere in France.

He holds a commission as a Second Lieut. in the Royal Berkshires Regiment.

BAYES SIGNS WITH MILLER.

San Francisco, Sept. 6.
All other plans held in abeyance by Norah Bayes were cast aside when she lately entered into an agreement with Henry Miller for the latter to become her manager, Miss Bayes to appear in a play of his selection.

The Miller-Bayes business association will commence in about two months. Meanwhile Miss Bayes may continue in vaudeville.

ALTERING N. V. A. CLUBROOMS.

The contract was let this week to remodel the upper floors in the Loew's American theatre building at Eighth avenue and 42nd street to accommodate the National Vaudeville Artists, which leased the space for its clubrooms.

The contract for repairs ran to a large amount. It is expected the work will be completed by Oct. 1.

PLAY WITH A KICK.

London, Sept. 6.
"Chu Chin Chow" was presented at His Majesty's Aug. 31. It is an "Arabian Nights" story embracing drama, revue, musical comedy, all with a kick, with unsurpassed scenes, full of life and color, with delightful music.

It has registered an enormous success.

MILD "CIRO'S GIRL."

London, Sept. 6.
"The Girl from Cairo's" was produced by Jose Levy at the Garrick Monday with a strong cast including H. V. Esmond, Lyston Lyle, George Bealby, Marsh Allen, Madge Lessing, Lorra Delia, Saba Raleigh and Lottie Venne.

It is an adaptation from the French and proved to be an attenuated farce, registering only a moderate score.

Be sure to get VARIETY of Sept. 22.
HARRY MOUNTBAIN.

STATEMENTS FROM BOTH SIDES IN OKLAHOMA CITY STRIKE

Manager Smith of Tulsa, Alleges Variety's Correspondent Is Using Assumed Name and Is In League With Strikers. Rats' Representative Says Everything Progressing to Their Satisfaction.

W. M. SMITH.

[Mr. Smith is manager of the Empress theatre, Tulsa, Okla., a house declared "unfair" by the labor unions interested in the present strike situation in that territory.]

The statements appearing herewith from Messrs. Smith and Gilmore, were received by wire Wednesday, in response to telegraphic requests to each from *VARIETY* the day before.]

Tulsa, Okla., Sept. 6.

Most all reports from Oklahoma City are false. Your correspondent, Carl L. Shannon, is believed to be one of the Tucker Brothers of Oklahoma City, who operate the Metropolitan theatre. No one in Oklahoma City knows any one of that name.

Managers have made no requests for conferences to end fight and under no circumstances will they concede to White Rats. They are willing to sign with the stage hands and musicians but not with the White Rats.

Neither did they say they would give White Rats acts preference. Burton's Comedians, now playing there, are doing a good business, in fact so good it has split the Union patronage till the Metropolitan is doing small business.

On the bill Shannon claims there were four singles were Knight and Moore and the Dancing Kennedys (the latter now playing Orpheum time) with three other acts on the same bill.

Things are quiet in Oklahoma City. Actors coming down here with the idea that there is no place to eat and sleep and rioting going on are badly fooled. There is nothing of the kind, and unless they had read about it in the papers they would not know there was a strike on. Business is big in all houses. The Liberty is packing them at 10 and 20 cents, with Boyle Woolfolk's musical show Sunday the business ran over \$600. The Lyric show Sunday consisted of the following acts: Kensington Sisters and their five-piece orchestra, Three Alaskans Mahon and Fagin, Wm. Cahill, Colvin and Thornton, Rio and Helmar. All these acts were booked in by the Interstate Circuit. The Rito mario orchestra of ten pieces are playing the show.

The situation in Tulsa: Pickets are not working and there is no excitement of any kind. The Empress has been non-union for 14 months, so the public made up their minds where their sympathies were long ago.

There have positively been no acts pulled out of the Empress or Broadway at Tulsa. The business at the Empress has been capacity. Sunday was the biggest day the house has had in over a year. The Labor Day business was

the best the house has ever had on this day.

The Wonderland, where Shannon says the acts were placed, is a musical comedy house seating 400, plays four shows a day and seven on Saturday and Sunday. This is the only house in Tulsa that plays union actors.

The Broadway theatre, which is now non-union, was last season a closed shop. The Empress played four shows on Sunday and three on other days. The Broadway has from three to five shows. The house was not a success with White Rat acts. The theatre cost about \$10,000 to build and at the end of the season it sold for \$5,000. The season before it went bankrupt for \$24,000 and has failed several other times.

The managers in this territory have this house as a shining example of what the closed shop will do. The Broadway opened two weeks ago as non-union, with the Idyl Frolix musical comedy company, which was to stay for two weeks. For the first time in its history the house has made money and shows that have been booked have been cancelled and the same company continued. This in spite of higher admission than the house has ever known. Pickets in Tulsa were arrested for speling and were fined \$25 each. The case was appealed and the union lost.

In the Labor Day parade at Oklahoma City the White Rats were represented by five members. In Tulsa there were none, in spite of the fact a place had been allotted to them.

A White Rat was one of the pickets in Tulsa, but he left after a week and called on the union from Joplin, asking for aid for his sick wife. He was refused aid and then called on the manager of the theatre in front of which he had been picketing.

As to the business in Tulsa, if there is any more discussion I will send signed affidavits from acts on the bills.

W. M. Smith.

The statement by Mr. Smith that it is believed the *VARIETY* special correspondent in Oklahoma City at present, Carl L. Shannon, is a myth, and that is a name assumed by one of the Tucker Brothers, owners of the Metropolitan theatre there, which is now playing the union, or "White Rat shows," does not appear to be borne out by the facts as *VARIETY* knows them.

Aug. 8 *VARIETY* wired to "The Daily Oklahoman," of Oklahoma City, asking it to wire *VARIETY* a report on the strike situation there at that time. *VARIETY* received a wire signed "Carl L. Shannon, Oklahoman News Bureau." Later in the week came a letter from

Mr. Shannon, saying *VARIETY*'s wire had been turned over to him; and making application to become *VARIETY*'s regular correspondent in Oklahoma City. The Shannon letter was written on the letterhead of "The Daily Oklahoman," of which the Oklahoma News Bureau seems to be a part.

After the first report by Mr. Shannon was published, *VARIETY* was requested from the White Rat's office in New York to watch Shannon's reports thereafter carefully, as the Rats' headquarters had been advised from Oklahoma City that the managers there would attempt to influence him.

The Tucker Brothers, of Oklahoma City, have one of the papers there, but there is nothing on the "Oklahoman" letterhead to indicate any interest by the Tuckers in that publication.

By Francis J. Gilmore

(Mr. Gilmore is a traveling representative of the White Rats, now stationed in Oklahoma City.)

Oklahoma City, Sept. 6.

The strike situation in this city and Tulsa is highly satisfactory to the Quadruple Alliance and we are more confident than ever that the local managers will soon realize that we are not advocating a policy that will be injurious to their best interests, but, on the contrary, the closed shop will prove advantageous in every way. We have had several meetings, two of which were called at the solicitation of a Mr. Mills, a representative of the Interstate Circuit, but on each occasion he was the only person to appear, and as he stated he was not acting in an official capacity we refused to entertain any proposition made by him. Sunday, August 27, Allen Street, one of the owners of the Liberty theatre (Oklahoma City), was to meet a committee but no offer of settlement was made which could be accepted by the alliance.

An attempt was made to break our picket line last Friday when Manager McCall had two of our pickets arrested for loud talking. The trial is set for today. In Tulsa the picket case is cision. In Tulsa the picket case is still in court and pending the trial silent pickets have been placed on the Broadway and Empress theatres. The talking pickets were keeping down the attendance at these houses was clearly proven and the loss of business so annoyed the managed that a deliberate "frame up" was planned and the boys were fined \$25 each. The case was appealed.

It is most amusing to hear the managers declare the pickets are not affecting their business and then see them make frantic efforts to have them removed.

The strike so far has been nothing more than a skirmish, but now that the I. A. T. S. E. road order has been issued to take effect Sept. 15, the theatrical world will hear of some lively action on the part of the Quadruple Alliance. We have made arrangements for the strongest picket line ever placed on a theatre to begin working on that date, centering our attention on the Lyric and Liberty theatres.

Organized labor is standing solidly

behind us, both financially and morally, so we are prepared to conduct the strike as long as the managers desire it. Our theatre, the Metropolitan, is playing to good business and last week the strike did not cost the Quadruple Alliance one cent as the receipts were sufficient to cover all expenses.

We are going to place a larger show than ever commencing next Sunday, and if we need a couple of extra acts we will take them from the Lyric bill, just as we have done in the past.

We are organizing a new circuit of vaudeville theatres which will give the acts working for us over eight weeks' bookings. This, taken in connection with two other circuits with which we will affiliate, will be very beneficial to the members of the White Rats Actors' Union. We have already secured several theatres, three of which will be operated by the Quadruple Alliance.

The fact of the matter is we are just starting and we will show our speed shortly. A little later in the season when we have the entire middle west unionized it will give me great pleasure to point out to the booking interests how beautifully they have played into our hands and perhaps the theatrical world will be treated to a hearty laugh at the expense of certain Chicago agents. The backbone of the strike is not even bent.

Since the convention of the Oklahoma State Federation we have been requested by various central bodies to come into their cities and arrange closed shop agreements with their local theatres. This no doubt is due to the fact that the Oklahoma State Federation of Labor by unanimous vote indorsed the strike and offered the undivided support of that body to the Quadruple Alliance.

We will be glad to see the strike over as we feel that the local managers are, unfortunately for them, under the influence of the booking trusts, and while we will fight them to the finish, we do not want to see them lose any more money than is necessary.

One thing is certain: we are going to win the strike. Right makes might and might will triumph.

Francis J. Gilmore.

By Carl L. Shannon.

Oklahoma City, Sept. 6.

(Special Report to *VARIETY*.)

Although practically nothing was accomplished the past week which was indicative of settlement of the strike of White Rats and union stage hands, operators and musicians, against unfair theatrical managers in the near future, unusual occurrences kept both factions on tip-toe and caused repetitions of blame placing by one side or the other. Additional arrests of strike pickets in front of unfair houses were made.

The Labor Day celebration at Belle Isle Park was interfered with through erroneous stationing of union pickets at the entrance to convey that the park was unfair to organized labor. Monday night H. W. McCall, manager of the Liberty theatre, and G. Hoag, manager of a musical tab company now playing that house, reported that

(Continued on Page 7.)

NEW ACTS

Jos. Hart has snared four names from the legitimate and will present them in vaudeville. Julia Dean and Robert Edeson will head sketches not yet named. Vincent Serrano will be seen in "The Double Exposure," with a supporting company, and Helen Holmes will have a sketch called "Jim's Baby." Other new Hart acts are: Elsa Ryan and company in "Peg for Short," Eva Taylor and company in "Rocking the Boat," Bernard Rheinhold and company in "Keeping a Secret," Ed Farrell and company in "Suspicious of Hubby."

Leona Stephens and Leonard Hollister, last season with May Irwin, put on a comedy act entitled "Fore" involving a golf game at the Majestic, Elmira, N. Y., Sept. 1. Both were with the Remick Opera Co. in Elmira during the summer.

Constance Collier in a comedy-dramatic sketch, until the middle of October, when she begins rehearsals in "The Merry Wives of Windsor" (M. S. Bentham).

Ben Bernard produced two tabs last week, each having 12 people. One is "The Parisian Girls," and the other "The Leap Year Girls."

Col. Charles Walt, (formerly with Nettie Wilson), in a double turn with Jeanette Johnson (of Johnson and Buckley).

Billy Gaxton, in "Somebody's Baby," with three people.

Little Bee Laurence and Jack Higgins, singing and piano act. (Chicago) La Petite Mercedes, dancing. (Chicago)

Lillian Fitzgerald, single (George O'Brien).

Sutton, McIntyre and Sutton in "The Perfume Shop."

Sam Bernard, Jr. (nephew of Sam Bernard) and Grace Leigh.

Lewis, Belmont and Lewis re-united. Harry Joldon is in a new act.

Harry Ellis, single.

Bernard Reinhold in sketch.

Lew Dockstader, new monologue.

"The Bogey Man," sketch.

Jack Ellis in "Marching Orders."

Eddie O'Connor in "The O'Gradys."

May Ward, single.

HIP CHANGES.

There have been a number of changes in "The Big Show" at the Hippodrome. All efforts are being made to build up the minstrel first part section which appears to be lacking in comedy. Several cuts were made previous to the opening when the Ahearn bicycle act, Barney Fagan's "Phantom Guards" and about 30 acrobats were taken out of the show. After the first night's performance, which ran until 11:25, Frank Fogarty and Marck's lions were out, with the second night's show having its finale at 11:05.

Fogarty left because it was said by the management that he could not be heard in the big auditorium, and Fogarty's style of delivery is exceptionally fast. Originally he had been allotted 14 minutes, but this time was

split with the Six Brown Brothers, who were called in at the last minute. Friday and Saturday the latter act took all of Fogarty's allotment, but retired Saturday from the show to join "Chin Chin." Monday the Ahearn Troupe was put back, in the spot left open by the Browns leaving. Until then Ahearn had been appearing in the minstrels as an end man.

The Leightons also left the show after the opening performance, as their mainstay, a baseball bit, was ruined through the elephants playing baseball ahead of them. Miller and Mack, who were doing a dance in the minstrel first part, did it but once, the opening night, after that becoming part of the semi-circle as their share.

The surprise of the show was the failure of George Marck's lions to get over. This act has been reported as sensational and considered a draw in Europe. It was brought here under a season's contract at \$1,000 weekly. Marck could not make his lions perform, it is said. Whether it was the failure of the animals to become acclimated or the long lay-off incident to their coming affected them, no one knew. Another reason set forth as the cause of the act's failure is that the jungle kings have been used to working in a caged enclosure measuring about 35 feet in width. At the Hip the new set supplied measured almost twice that.

All of the acts in "The Big Show" held play or pay contracts, mostly for 10 weeks, with an option. The people leaving the show when asked if they should report daily were informed it would only be necessary for them to call for their salaries.

The show continues to draw and is well over last season's record. The second night, rather warm, drew \$5,100 as against \$4,700 on last season's second night, which was in October.

Friday afternoon last \$3,800 was registered in the box office, with the night performance bringing \$6,300. Saturday matinee with \$1.50 top the draw was \$5,800, and Saturday night with \$2 top (to be the rule every Saturday), \$6,600 was taken, making the total of the first five performances amount to \$27,600. The takings for the two performances Labor Day ran to \$12,842.

The overhead charges have not yet been compiled but it is estimated they will exceed that item of last season's show, for there are 100 more people in "The Big Show." Last year the overhead seldom fell below \$38,000 weekly and ran to \$42,000. Late in the spring withdrawals and summer cuts brought the figure under \$30,000, but only during a comparatively few weeks. Preliminary advertising this year used up \$8,000, and the weekly advertising bill from now on will run about \$4,000.

The Arnaut Brothers (musical clowns) were inserted in the show Wednesday, Charles Ahearn withdrawing his act that day, and resuming his position of end man.

IN AND OUT.

Billy McDermott objected to playing split weeks on the Loew Circuit, for which he holds a contract for 15 weeks, with an optional addition for a similar period. He refused to play a split with Providence, starting Monday, and Joe Browning was rushed up in his place, but McDermott later changed his mind and appeared as billed.

Brice and Worth did not open at Henderson's, Coney Island, Monday.

Hans Hanke substituted for Antrim and Vale at Keith's, Boston, this week.

The Great Howard was cancelled for the remainder of the Loew Circuit this week through having failed to appear at McVicker's, Chicago, last week, after having been billed. Howard was booked for the Loew time with Walter Keefe through Irving Cooper, Howard's agent. Routed to open at the Miles, Detroit, it was afterward learned he had played an opposition house there, when the Detroit date was suspended by Keefe, with McVicker's to follow in the regular order. Howard, probably aggrieved at having been taken out of the Detroit show, paid no attention to the Chicago date, with the result his further engagements on the circuit were rubbed out. Howard was to have been at Loew's, Toronto, next week.

The Fritches, due to open at Henderson's Monday, failed to appear. Richie and Burt substituted.

Creighton, Belmont and Creighton left the Royal Tuesday night due to illness. They were replaced by Snyder and May.

While descending the perch or rope in her aerial act at Keith's, Toledo, Sept. 1, Blanche Sloane slipped down too fast or in some manner tore the ligaments in one of her legs, and had to retire from the bill. It will be a few weeks before she recovers.

Jack Wilson was forced to retire from the bill at the Palace, Chicago, Tuesday because of sickness. Bert Hanlon, playing the Majestic, doubled for the balance of the week.

"The Fascinating Flirts," the "tab" scheduled to play McVicker's, Chicago, this week, did not open, Jack Walsh, the leading principal, reporting sick and offering a doctor's certificate. The act played four days at Oklahoma City, opening there July 30. Phil E. Adams, manager of the act, and Walsh are both White Rats and have applied for reinstatement to the organization. It is also reported that Walsh has tendered his notice to leave the "tab." The tabloid is reported to have a full route from the Association.

SHEA, THE SHUBERT'S BOOKER.

The report of Harry A. Shea placing the Sunday vaudeville bills for the Winter Garden, commencing this Sunday, augurs a further Shea-Shubert booking than the mere Sunday placing might mean.

From stories around, the Shuberts and Clifford C. Fischer are no longer closely associated in booking matters. Last season Fischer gathered together the Winter Garden's Sunday bills, and also engaged a large number of their vaudeville people and attractions for productions.

TANGUAY'S SHOW FILLED.

While the six acts in addition to Eva Tanguay (who will do two turns in the performance) have been secured by William Morris, according to a statement made in that office this week, no information as to the names of the acts engaged was given out.

The Tanguay show under Morris' direction will make its start about Sept. 20, playing a few dates in the East before striking for the West. Several of the Eastern dates are said to be under guarantees to the show from the houses to be played.

One of the acts for the Tanguay show is Chas. J. Ross and Co. of three people who will play the Ross-Fenton former sketch, "Just Like a Woman." Mr. Ross will also appear with Miss Tanguay in the latter's "Salome" dance that is to close the performance.

Lester Murray, the manager with the Harry Lauder road tours for Morris, will be back with the Tanguay show. Morris also expects to travel with it. Louis Stern is going ahead of the attraction, and Martin Wagner will be the assistant manager.

It is unlikely Harry Lauder will return to America this year. He may not reappear over here before the fall of 1917. Lauder is now in negotiation to appear in a London revue especially written to introduce him, about Xmas.

Vera Michelena is under a William Morris contract, it is said. She is rehearsing an act in which she will be supported by Harry Spingler who has appeared opposite her in several feature pictures.

The withdrawal of the William Morris Vaudeville from the Park, New York, is claimed by Mr. Morris to be but temporary. The weather obliged the closing, says Mr. Morris, and with the house management having an opportunity to book in a feature picture to fill a gap, the Morris office consented. It expects to renew the pop vaudeville there, according to the statement, within the near future. The Park was first obtained for pop vaudeville by Jack Goldberg, now in the Morris office.

It is said Morris will book a split week between Boston and Lynn, Mass., this fall. Houses not named.

Along with other Morris reports, there is one that says the proposed operation of the John Cort and Oliver Morosco houses in the west by William Morris vaudeville is off, at least for the present. There were 20 or more theatres available for this purpose, but the present Morris object appears to be as has been outlined in *VARIETY* previously, the playing of road shows only, with the Tanguay show the single one so far prepared to go out under the Morris banner.

Union Hill, N. J., Sept. 6.

The Lincoln, a new house, will be booked with pop vaudeville by William Morris. The theatre opens this month.

Boston Branch Reopens.

Boston, Sept. 6.

After being closed for one week, the Waterson, Berlin & Snyder branch office here at 220 Tremont street, re-opened this week, with Don Ramsay again in charge.

OKLAHOMA FIGHT.

(Continued From Page 5.)

they had been held up in McCall's private office by a masked desperado who stole over \$400.

While neither the Belle Isle trouble nor robbery was in any way identified with this strike, both furnished additional material for gossip which is beneficial to neither side. Francis Gilmore, in charge of the Quadruple Alliance strike, declared his forces were in no way associated with the unpleasantness at Belle Isle and his statement is borne out by an admission from a mechanics' union that the pickets had been placed as the result of a misunderstanding that the park grand-stand had been erected by non-union carpenters.

In the case of the Liberty theatre robbery, the police are hunting persons known to be acquainted with the theatre, as the managers declare it would have been impossible for any one without such knowledge to attempt such a crime.

McCall and Hoag, according to their story to the police, had just counted the day's receipts when the masked man entered and ordered both to hold up their hands. The robber then scraped all the money in sight into a sack and relieved both his victims of their individual cash. The man then backed out of the office, McCall and Hoag declare, slammed the door, made his way through a crowded balcony and disappeared through a door leading to a fire escape. No arrests have been made.

Arrangements now are being perfected, according to those in charge of the strike, for the establishment of White Rat vaudeville houses throughout the southwest. The Metropolitan theatre here, which is being conducted as a union house by the strikers, last week did the largest business since it became the exclusive union house, it is claimed.

The managers are conducting their business along lines adopted soon after the strike was declared. The Lyric still is playing vaudeville and generally has a complete bill, as practically all the acts are brought from St. Louis or Chicago. The musical tab company at the Liberty is one of the best ever seen here.

Both theatres, the managers, contend, are doing excellent business. On the other hand, the strikers claim their hand registers prove the patronage is less than half normal.

Oklahoma City, Sept. 5.

My attention has been called to an article published in the Sept. 2nd issue of "The Billboard" which article states in effect that organized labor of Oklahoma has refused to support the White Rats in the Oklahoma City strike on account of the failure of the White Rats to "put up" \$300. I wish to state for organized labor of Oklahoma that, unlike "The Billboard," its influence is not for sale and that the statements contained in article referred to not only regarding the action of the State Federation of Labor, but the progress

of the strike as well, are absolutely without foundation.

It will probably interest your readers to know that on Aug. 23 the State Federation of Labor in annual convention adopted a resolution endorsing the strike and pledging our best efforts to bring it to a successful termination.

Edgar Fenton.

President, Oklahoma State Federation of Labor.

Chicago, Sept. 6.

Mort Singer, executive manager of the Western Vaudeville Managers' Association, and Edward Shayne, who books the Grand, St. Louis, have denied the statement carried in last week's VARIETY anent the length of programs played at the Grand, it being reported the house played but five acts as a rule, but in order to protect itself against a threatened strike, the management booked in four extra acts.

Shayne claims the house has been playing nine-act bills since he was delegated to supply its attractions, early in the year.

MORRIS SPLITS IN TRENTON.

Beginning Sept. 18, the Grand, Trenton, will play the American burlesque shows three days weekly instead of four as heretofore. The first three days of the week will be used for vaudeville, booked through the William Morris office.

Rochester, N. Y., Sept. 6.

The Avon opens Monday with pop vaudeville supplied by Jack Goldberg of the William Morris office. The house will play five acts and a feature picture.

Utica, N. Y., Sept. 6.

The Majestic opened Labor Day with vaudeville booked by the William Morris Agency. Mabel McKinley is headlining the bill.

MILWAUKEE'S PALACE OPENED.

Milwaukee, Sept. 6.

The Palace opened Aug. 31, the show giving big satisfaction and the house being packed for the occasion.



ELIZABETH OTTO

In "MUSICAL MILESTONES"
Playing U. B. O. and W. V. A. time.
STOKER & BIERBAUER, Eastern Representatives.
CONEY HOLMES, Western Representative.

AMERICAN MEETING

The September meeting of directors of the American Burlesque Association was held in the executive offices at the Columbia theatre building last Friday, with President M. Muller presiding. Those attending were Chas. Franklyn, Dr. G. E. Lothrop, George Peck, I. H. Herk and Harry Leoni.

The general operation of the circuit and addition of new houses was first discussed, and then, General Manager Peck proposed his new plan of compelling house managers to post a forfeit with the Association that they would abide by the home office rulings as to clean burlesque. After considerable discussion it was decided to send out a letter to the managers to obtain their attitude on this proposition and report before the October meeting.

An important move along the line of censorship was made in the appointment of a provisional district censorship committee to review shows that report to the home office. Should the reports be unfavorable, General Manager George Peck and Assistant General Manager Harry Leoni will then view the show. The committee consists of Chas. Franklyn for the east, Sam Levy, of Detroit, for the middle west, and I. H. Herk, of Chicago, for the west.

AMERICAN CHANGE.

The Loew Circuit having decided to play vaudeville in the Academy, Fall River, Mass., which they have leased, has caused the American Burlesque Circuit to abandon the town and re-route the shows. In place of Fall River, the American has added the Holyoke theatre, Holyoke, where the shows will play two days.

Beginning Oct. 2, when Fall River is dropped, the shows will go from the Star, Brooklyn, to Holyoke, two days; Springfield, four days, Boston, one week; New Bedford and Worcester, three days each, and then along the original route. As a result of the change Springfield will play four instead of three days.

LEAVING WATSON-WROTHER CO.

Helen ("Patsy") Delaney and Max Fuhrman, are to leave the Watson-Wrothe show, now at the Columbia, Saturday. It is claimed neither had a suitable part.

Goff Phillips left "The Tango Queens," playing the American Burlesque Circuit, last Saturday. He was replaced by the Spencer Trio, who joined in Cleveland Monday.

GRIEVES' STOCK.

Cincinnati, Sept. 6.

John Grievess Musical Comedy company will open Sept. 10 at the Lyceum here producing stock comedies. The company includes George Weston, John Grievess, Charles Moran, Ralph Rogers, Elsie Donnelly, Fanny Donovan, Sisters McCaul and a chorus of twelve.

Union Square Loses Its Prima Donna.

Louise Pearson, prima donna in the Union Square stock burlesque for the past year, will join the "United States Beauties" on the American wheel.

NIXON'S VICTORIA.

Baltimore, Sept. 6.

Through a deal consummated here today in the offices of Israel B. Brodie, attorney, the Victoria theatre, formerly operated by Pearce & Scheck, passed to Fred C. Nixon-Nirdlinger, of Philadelphia, and several prominent Baltimoreans, to be known as the Nixon Victoria Theater Company. The capital stock will be \$50,000. The property is owned by Cohen, Hartz & Gebhart and the Nixon-Nirdlinger company has secured a 10-year lease. The rental will amount to about \$15,000.

The house will be 10, 20, 30, and open about Oct. 1. Improvements were begun at once.

A local man is slated for the management.

SELLS HALF INTEREST.

Chicago, Sept. 7.

Selig has sold a half interest in "The Crisis" (film) to Elliott & Sperman for \$250,000.

MARRIAGES.

Violet Carleton-Canfield (late of Carleton and Canfield) has announced her marriage to Frank Azar, a Detroit automobile dealer. Miss Carleton is now playing in the west with May Elinore, whom she joined following the death of her former partner and husband, in July, 1915. She will continue on the stage.

Jan. 19, in Little Falls, N. Y., Hazel Cox to Andrew Brannigan, a merchant tailor, of No. 542 Fifth avenue, New York. Mr. Brannigan was on the stage as a professional dancer before he entered business.

Max Reynolds, of the Fox Film Corporation, to Joie Hayner, non-professional, of New York, at Jersey City, July 26.

W. J. Hyde to Mrs. Grace M. Blakeley at Bay Shore, L. I., Aug. 24. Mr. Hyde is the president of the Hyde & Behman Amusement Co.

Cincinnati, Sept. 6.

Marjorie Heuerman, singer at the Grand Opera House, which is the summer home of the movies, to Rudolph Bentel, of Hamilton, Ohio, last week.

FEHR'S EMPIRE SITE.

Chicago, Sept. 6.

A real estate deal was consummated here last week whereby Herman Fehr of Milwaukee acquired possession of the Empire theatre site on West Madison street.

EMMA CARUS AND LARRY COMER.

The cover page carries a likeness of Emma Carus and Larry Comer, who will feature the program at the Palace, New York, next week for the second time in five weeks. They will offer a complete new repertoire of songs for the return engagement as well as a series of new costumes.

Since the Carus-Comer team was originally formed, managers have been of the opinion that it comprises the best vaudeville combination Miss Carus has ever been identified with and the claim is amply justified by the success attained by the couple since their initial performance.

Don't fail to get VARIETY of Sept. 22.
JAMES WILLIAM FITZ PATRICK
International President, W. R. A. U. & A. A.

A GLIMPSE AHEAD

The Vaudeville Season of 1916-1917

This week ushers in a new season for the vaudevillian; new hopes and new ambitions.

The prospects for artist and manager depend a good deal upon what each has done during the period of vacation. The wide-awake artist did not give himself up to idleness during vacation. The alert manager has been redecorating, refurnishing and improving the condition of his house. There has been no vacation-time for the manager. He has been on the job all summer. The ambitious artist has similarly been busy, adding to and improving his vehicle.

The artist who has not been thus engaged need not wonder if his hopes and ambitions are not realized. This latter kind make up the disgruntled ones, who blame everybody but their own sluggardness for their failures. They make up the rank and file of the army of agitation.

They give up their last dollar to pay an enormous salary to a leader, hoping by agitation to procure what the energetic and efficient artist does procure through his individual effort. The effort to get something for nothing always fails.

The artist who has a route and commands a good salary is in that position for good and legitimate reasons.

The artist who is constantly bewailing and bemoaning his fate and listening to the words and advice of one who is inexperienced in all things, except in agitation, is contrary-wise in his position for good and substantial reasons.

There is always a good reason for every man's success, no matter what his occupation be.

To those artists who are still in the slough of despond we say brace up, get an act, improve your old act, do something and success is bound to crown your efforts.

To the ambitious and efficient artist we say co-operate, harmonize and make every endeavor to please the public. The public cares nothing about the "closed shop," or any internal differences between actor and manager. They seek amusement. They want the best. They are willing to pay for it.

In other words, they want RESULTS, and the only way results can be accomplished is by sensible co-operation between every department in vaudeville.

We have every reason to believe that greater harmony will prevail in vaudeville this season than ever before. We must give credit for this peaceful and harmonious outlook to the new organization made up of energetic and ambitious artists, who have bound themselves together under the name of the NATIONAL VAUDEVILLE ARTISTS.

We have already given public acknowledgment of our disposition to help that organization prosper, by the handsome returns of the benefit performances given at B. F. Keith's Palace Theatre and Marcus Loew's American Music Hall, in the City of New York, and the **adoption of a form of contract prepared by the National Vaudeville Artists themselves.**

At this time of season, a few words about this contract are proper, in view of the many attempts made by the fast-expiring order of White Rats, through their leader, to throw suspicion upon its fair and equitable character.

In the first place, this form of contract is now being used, **but only in booking members of the National Vaudeville Artists.** Under our agreement with the National Vaudeville Artists we were to commence using this form in bookings made after September first.

The clause, in the ordinary contract, permitting cancellation on two weeks' notice by either party, has been entirely eliminated. The contract provides that a route shall not be changed or shifted unless the manager pays any additional expense of transportation, etc., caused by the change. The contract provides that there shall be no extra performances, except one on New Year's Eve and one Election Night.

These are just a few of the benefits now accorded and to be accorded the members of the National Vaudeville Artists, and **these benefits have been brought about through decent, business-like conferences between the representatives of the National Vaudeville Artists and the representatives of this association.**

The new association in the short period of its existence has done exceptional work. **We propose to help it continue its prosperous career.**

Its growth is, and to be successful must, be slow. **We propose to make that growth sure for the benefit of vaudeville.** The International Executive of the White Rats may call the National Vaudeville Artists vagrants, or even worse, but the one big fact remains—and it is such a big fact that it haunts him night and day—that the **National Vaudeville Artists is GROWING, while the White Rats is DYING.**

That there may be no misunderstanding on the subject we wish every artist to know that the members of the National Vaudeville Artists will receive a preference by the members of this Association, not only in the matter of the form of contract, but in booking. We have no hesitation in saying that we will book a National Vaudeville Artist every time the opportunity presents itself, in preference to a White Rat or an unaffiliated artist. We consider such action on our part in the interest of harmony and for the best interests of vaudeville.

So at the threshold of the new season we have no hesitancy in letting it be known that we are for harmony, and with the co-operation of the ambitious and able ladies and gentlemen of the profession, who mean something to the public, we expect for both a most successful season.

With every wish for success for the season of 1916-1917 to all artists, we subscribe ourselves,

**VAUDEVILLE MANAGERS'
PROTECTIVE ASSOCIATION.**

VARIETY

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Lillian Russell may return to vaudeville for this season.

Dallas Anderson will again be leading man for Maude Adams this season.

The Colonial, New York, reopens Sept. 18

Leon Kelmar has gone to Narragansett Pier, R. I., to manage the Casino for the fall and winter season.

Nellie Crawford (Wyatt's Scotch Lads and Lassies) sailed for Liverpool Saturday because of the illness of her father.

Sam Rachmann will again have the Yorkville theatre this season where he will present German stock. The house will open Oct. 1.

Increasing patronage has caused additional space to be secured by the Mme. Kahn dressmaking establishment at 148 West Forty-fourth street.

Chas. Ballard is reported to have bought out all other interests in the Hagenbeck-Wallace circus. Charles E. Cory was one of the owners.

Oliver Morasco placed "Up Stairs and Down," the new play by the Hattons, in rehearsal this week. The show opens at the Cort Sept. 25.

The opera house at Corning, N. Y., has been leased to Lee & Harris, of Albion, N. Y. It will play road attractions, opening about Oct. 1.

Dave Ferguson will play the hotel clerk in the "Very Good Eddie" company, opening tomorrow at Poughkeepsie.

Max Lowe, of the Marinelli office, is going West when the big circuses close their season, to confer with Marinelli acts for vaudeville engagements.

Kitty Mitchell, with "The Tourists," on the American (burlesque) Circuit, who has been ill for several weeks, returned to the cast on Wednesday.

Joe Miller, lessee and manager of the Empire, Glens Falls, N. Y., is at the Marlborough hotel, New York, having motored in.

Joe Levy will enter next Monday the agency of his brother, Mark Levy. Joe has been with the Loew Circuit over three years.

The Princess, Wichita, Kan., resumed last week as a stand on the International Amusement Co. circuit, playing the shows intact from Kansas City with twice weekly change. L. M. Miller is manager.

Ray Meyers, of the Orpheum Circuit's booking staff, is confined to his home through having had an operation last Saturday upon one of his eyes to remove a piece of steel that had become lodged there.

The Bronx theatre in which William T. Keogh is playing the International Circuit shows, opened last week. The Split Time Department of the U. B. O. is furnishing seven acts for the Sunday concerts.

August M. Bruggemann, owner of several New Jersey theatres, is a candidate for the Democratic nomination as United States Senator from his state to be voted upon at the primaries, Sept. 26.

Alice Lloyd, her daughter, Alice, and the Lloyd baby, sailed last Saturday for England. It is unlikely Miss Lloyd will return to this side before a year, when she will probably reappear in vaudeville over here.

Louise Crandall is slowly recovering from injuries received in an auto accident at Forty-third street and Broadway last week. Miss Crandall was removed to the Polyclinic hospital following the crash.

"The Cohan Revue 1916" will not extend its original engagement at the Grand, Chicago, at the close of its present six weeks' stay. It will be followed the first week in October by Leo Ditrichstein in "The Great Lover."

Charles Weidner, assistant treasurer of the Grand opera house, Cincinnati, will follow Harry K. Shockley, former manager of Keith's, Cincinnati, to act as his aide in the management of a Decatur, Ill., house.

Horace Wright and Rene Dietrich have completed a series of Hawaiian records for the Victor, using many old melodies of the Islands. Miss Dietrich also has written the words and music of a new Hawaiian song, "Isles of Aloha."

Harry Fern, at one time a boxer and well known to professionals, was injured in an auto accident on Merrick Road last week. Six stitches were necessary for a cut on his nose and he also received a gash in his back from the glass of the wind shield.

Billy Grady received the unanimous credit for losing the Lights ball game Saturday, to the Friars. Score, 21-20. Mr. Grady substituted for George Whiting in the Lights' pitcher's box. When Grady went in the game it stood 15-8 in favor of the Lights.

Mlle. Destrees, with the late Gene Hodgkins in vaudeville, sailed for Roumania Wednesday by the way of Sweden on the "Frederick VIII." She will join her husband, Count Tanasesco, who is a lieutenant in the Roumanian flying corps.

The Crescent theatre, in the Bronx, has been purchased by Hattie Lissberger, at auction by bidding \$5,000 above encumbrances amounting to \$175,000. The sale was forced by a foreclosure suit brought against the Vion Amusement Co. by John M. Haffan.

R. B. Boyce, manager of Poli's, Meriden, Conn., for years, has been transferred to Waterbury, exchanging places with Leon Belasco, of the Strand there. The Meriden house, which has been playing straight pictures all summer, will play pop vaudeville and road attractions for the season.

The Taylor opera house, Newburgh, N. Y., plays pop vaudeville once in a while, with an understanding with Cohen's theater there, regarding that policy. Cohen's plays burlesque and vaudeville on a split. Tim O'Donnell booked five acts into Taylor's for the first half of this week.

Frank Ellis, with "The Night Clerk" tab last season and who was announced as going with one of Boyle Woolfolk's shows, has rejoined the William B. Friedlander, Inc., forces. For the present he will appear with "The Naughty Princess," the newest of the Friedlander shows.

Herbert W. Hutchinson, not James E. Moore, as announced in the Portland, Me., papers, will manage the Portland, vice James W. Greely. He was formerly manager of the Portland Keith house. George Foley, former propertyman at the New Portland, will be stage manager. Bookings will shift from Quigley to Loew's books next week.

May Robson is to play today and tomorrow at the Cape Cottage theatre, Portland, Me., in "The Making Over of Mrs. Matt," under the auspices of the Woman's Literary society of the summer colony. This is the first big attraction to play the house, which will refund carfares to Portland ticket purchasers.

John H. Patterson, cash register multi-millionaire, is to build and operate a Little theatre in his home town, Dayton, O. It will be used for society amateur players and members of the Drama League. Mr. Patterson a few months ago built an open-air theatre on the grounds of the Hills and Dales Country club.

The Life theatre, Meriden, Conn., formerly playing vaudeville the last three days each week, has changed its policy and will hereafter play split weeks booked by the Eastern Vaudeville Managers' Association. Richard Hallinell, manager of the theatre, is celebrating the birth of twins (boy and girl), born last week.

Coney Island is to have its Mardi Gras after all. It will hold forth from next Monday until Saturday night, which will mark the official closing of the season. At first it was thought that the "Island" would pass up the annual celebration. Little newspaper publicity has been given the affair, but Brooklyn billboards were plentifully sniped in a last minute rush.

The first week of October has been set aside in Scranton as "Old Home Week" and the local authorities have raised a subscription of \$50,000 for amusements during that time. A. J. Duffey, formerly a Scrantonian, and now connected with Globe Feature Film Company, New York, went to Scranton last week to assist in the selection of the attractions, which are to include a number of aerial flights.

B. S. Moss has been quarantined at his home in Far Rockaway, for the past two weeks, as a result of two of his children having contracted infantile paralysis. They are his son "Buster," four years of age, and a daughter, 11 years old. The children are said to be on the road to recovery and the quarantine is expected to be lifted by the end of this week. Mr. Moss has been transacting all his business with his office over the phone.

The Liberty, Oklahoma City, booked by the Interstate Circuit as a two-day stand, has had no opening date set as yet. Interstate acts will open for the run of the circuit at Ft. Worth on Wednesdays. The Lyric, Oklahoma City, is booked by Ray Whitfield, the interstate's booking agent in the Western Vaudeville Managers' Association, Chicago. Celia Bloom places the bills for the interstate's big houses from her office in the Orpheum Circuit suite at the Palace Theatre building, New York.

Eustace Hale Ball, author, playwright and scenario writer, was set upon, severely beaten and robbed of \$9, a gold watch, Masonic emblem, cuff links, cane and his coat in Central Park near Eighty-sixth street, by thugs, last Thursday night. Ball had just alighted from a subway train at Eighty-sixth street, and prior to going home was strolling through the park. As he passed a clump of bushes he noticed two men in conversation and had progressed about ten feet when he was struck down.

L. Wolfe Gilbert, professional manager for the Stern Music Co., was arrested in Chicago this week while harmonizing "My Own Iona" with his Chicago office staff in front of the Sherman House. When arraigned the following morning in court Gilbert answered "guilty" to the charge, advising the judge that he was the writer of the song. The magistrate, apparently a humorist, answered he was glad of the opportunity to fine him \$25, since a neighbor kept him awake continually with a phonograph record of the song. Gilbert paid.

COMPARATIVELY FEW HITS IN NEW SEASON'S PLAY CROP

"Turn to the Right" Only Solid Success. "Cheating Cheaters" Second Choice. "Mr. Lazarus" This Week's New Comer Bears Earmarks of Success. Four Shows Already in Storehouse and Indications Many More Will Follow.

Four of the shows that have opened on Broadway since the commencement of the current theatrical season in New York have already found their way to the yawning maws of the storehouses.

The four productions are "Yvette," which made a one-night stand of Broadway; "Coat Tales," a farce which Arthur Hammerstein produced; "The Happy Ending," a very elaborate scenic production by Arthur Hopkins, which lasted one week at the Shubert, and "A Little Bit of Fluff," an English production which the Shuberts imported.

"Broadway and Buttermilk," in which Blanche Ring starred, spent three rather unprofitable weeks at the Elliott and has taken to the road. Of the other shows in the class getting along through the first aid of "cut rates," are "Please Help Emily," in which Ann Murdock is starring at the Lyceum, "The Silent Witness" at the Fulton, "Somebody's Luggage" at the 48th street, and "The Guilty Man" at the Astor. The latter piece is said to have gotten a good start this week through having played to \$1,700 on Labor Day. On that same day "The Silent Witness" showed sufficient box office draught to warrant the Frazee office laying out an extra campaign of newspaper and billboard advertising for the attraction.

"A Pair of Queens" at the Longacre goes out this week and the Frank McIntyre farce, "Fast and Grow Fat," at the Globe, bids but to stay until the Raymond Hitchcock starring vehicle "Betty" is in readiness, which will be in about three weeks.

"His Bridal Night," with the Dolly Sisters, just looks to be a 50-50 proposition, about 50 per cent. hit and about the same percentage the other way. Another show in this class is "7 Chances," at the Cohan.

Early this week "The Man Who Came Back" at the Playhouse showed enough activity at the box office to warrant the Brady attaches believing they had a hit, even with the notices not extraordinarily favorable. "The Flame," which opened at the Lyric Monday, got the worst panning of the season thus far by the critics.

The one big accepted hit of the town is "Turn to the Right" at the Gaiety, which is doing a turnover business. Max Marcin's "Cheating Cheaters" at the Eltinge is rated as the second choice from the standpoint of the hotel brokers.

"The Girl From Brazil" is the only musical comedy hit in the town, with the "Follies" and "The Passing Show" both getting close to the end of their runs.

Last season's two successes continu-

ing are "Very Good Eddie" at the Casino, which moves Monday to the 39th St. to make room for "Flora Bella," the new John Cort production, and "Fair and Warmer," which is to remain at the Harris until October when the Selwyns will have a new piece in readiness for that house.

"The Boomerang," at the Belasco, is another of the holdovers from last season that is doing big business and bids fair to remain until about holiday time when the new Frances Starr production will come to New York.

This week's late openings included the Henry E. Dixey starring vehicle at the Shubert Tuesday night, and "Intolerance," the D. W. Griffith feature picture at the Liberty on the same evening.

"The Great Lover," one of last season's favorites, reopened Monday at the renamed C. & H. theatre (formerly Candler) and "Sybil," which reopened the season at the Empire, is continuing along with cut rate aid.

FUND AIDS WIDOW.

The Actors' Fund on recommendation of James Armstrong, contributed \$50 to the aid of the widow and two children of Alfonzo Althoff, the German artist who was found dead in his dressing room in the Bedford theatre, Brooklyn, last week. Althoff had been in this country only two years. Although the Fund's by law require a residence of three years, it was decided to waive the formalities in favor of a case of real necessity such as this.

Willie Zimmerman, who, with Eddie De Noyer, took charge of the body, criticizes several New York managers for their lack of co-operation in the emergency, although, he makes acknowledgement of a gift of \$25 from E. F. Albee to the bereaved family.

CARLISLE WITH SAVAGE.

Alexandra Carlisle has signed a contract with Henry W. Savage to appear under his management in a new play this season. Miss Carlisle was to have been a member of the Morosco cast in "Up Stairs and Down," but decided that the part did not fit her.

CHICAGO'S MUSICAL SHOW.

Chicago, Sept. 6. Grace Cameron and Knox Wilson have been engaged as the principal players in the new musical phantasy, "The Golden Lily," by Arthur J. Lamb and Julius Chauvenet, which starts rehearsals in Chicago, Sept. 11.

Others signed are Dainty Le Doine and James E. Phillips.

Don't fail to get VARIETY of Sept. 22.
JAMES WILLIAM FITZ PATRICK
International President, W. R. A. U. & A. A. A.

CHICAGO SHOWS CLOSING.

Chicago, Sept. 7. "Margery Daw" will close at the Princess Saturday, poor business necessitating the move. "The Unchastened Woman" opens there Oct. 1.

"The Defective," based on an incident happening here last season, which created international discussion as to the right of a physician to kill a defective baby, turned out to be a box office failure and will close at Power's next week.

"Princess Pat" replaces the Lew Fields' show at the Garrick Sept. 18.

NEW BIG FOUR.

Chicago, Sept. 7. Essanay officially confirms that it, with Selig, will joint with Edison and Kleine for the further distribution of films.

The new combine is at present utilizing the Kleine offices for the general distribution of features, to be released at irregular intervals, varying in length from five to eight reels, which will be marketed on the open booking system. The new arrangement will be effective after Sept. 16.

"INTOLERANCE" STARTED.

The Griffith film, "Intolerance," opening at the Liberty Tuesday, seemed to get started immediately.

Wednesday matinee and night, only the second day of the picture, saw nearly capacity audiences in the theatre. This bespoke much for it, as Wednesday was a warm day.

Opinions varied regarding the feature, with nearly all the show people who saw the Griffith special comparing it with his other big one, "The Birth of a Nation." The "Nation" film was given the choice through its story that was more coherent than that of "Intolerance." But the massiveness of the latest Griffith is box office compelling, they believe. The Liberty staff declare the comments of the outgoing audiences are as strong in favor of the "Intolerance" film as they were of the "Nation" when that picture had its long run in the same theatre.

FAITH IN "FLAME."

"The Flame," the new Richard Walton Tully play opening at the Lyric Monday, was accorded uniformly poor notices.

The author-producer, however, called attention to the fact that his "Omar, the Tentmaker," won the same kind of criticisms and yet made good.

The business at the Lyric Tuesday night was twice what "Omar" did on its second night and Wednesday evening the house was double that of Tuesday.

Thursday the producers backed their opinion against the critics by taking half-page "ads" in four dailies.

COLLIER NEXT WEEK.

Willie Collier in "Nothing But the Truth" is to be the attraction to follow "A Pair of Queens" at the Longacre Sept. 14. The latter attraction will lay off for one week while rehearsals for the successor are held and will reopen in Detroit Sept. 18.

CORBETT AS "HOLLIDAY" OFF.

It seems as though James J. Corbett is not to play the titular role in one of the Cohan & Harris "Hit the Trail Holliday" companies after all.

Inquiry at the Cohan & Harris office brought to light that but two companies of that show were to be sent on tour. One is already in Boston with Fred Niblo at its head. The other in contemplation will be headed by Lola Merrill and Frank Otto, with the latter playing the Niblo role.

SHOWS IN PHILLY.

Philadelphia, Sept. 6.

A special performance for city officials and clergymen at which the general public was not admitted, got some good publicity across for "Experience" which opened very well at the Adelphi. The show has been boomed for several weeks and is expected to do big business.

The Winter Garden Show, "Robinson Crusoe, Jr.," with Al Jolson, opened the season at the Lyric. The show got over in good shape before a holiday crowd on Labor Day. Al Jolson carried it through, there being a lull when he was not on the stage. The dressing and scenery caught a favorable eye and the production received liberal treatment from the public and press.

"Flora Bella" with Lina Abaranell, in its second week at the Broad, is doing good business, considering the warm weather, and is billed to remain another week. The Forrest opens next Monday with "Little Miss Springtime."

"Sport of Law," described as a powerful American play by Stuart Fox, will be the opening bill at the Garrick, Sept. 11.

The International Circuit houses opened Labor Day. The Orpheum has "Little Peggy O'Moore," "Madame Spy" is at the Walnut, and "The Funny Mr. Dooley," with Paul Quinn and Joe Mitchell, the vaudeville team, featured, is at the Knickerbocker. Business is reported satisfactory at all three houses and the managers declare prospects for a good season are bright.

AUTO TURNS TURTLE.

Austin, Tex., Sept. 6.

Several members of the Majestic bill were painfully injured this week in an auto accident when a car driven by George Walker skidded and turned turtle burying beneath it the Aerial Macks, Ralph Meade, Walter Markwith, Mlle. Stantone and Mercedes.

Mercedes was injured so badly he was forced to cancel, but his physician reports he will be able to leave town at the conclusion of the week.

"OLD LADY 31" NEW.

Schenectady, Sept. 6.

"Old Lady 31," a four-act comedy with a prolog, by Rachael Crothers, founded on Louise Forssman's novel, had its first presentation at the Van Curler Monday. Emma Dunn and Reginald Barlow have the leading roles.

The scenes are laid in a home for old people and the story has to do with an indigent old couple. The play has a strong appeal of homely sentiment. It was said here that a New York appearance will be sought for the production.

AMONG OTHER THINGS----

By ALAN DALE

According to the program at the Hippodrome "military discipline has been introduced and the ushers, guides and all attendants are uniformed and organized as a military body, thoroughly drilled and with a full complement of officers." However, let us hope that they are at least too proud to fight!

The same chatty program announces that the Hippodrome is "scientifically purified." I like the idea immensely—the notion of calling in science to effect purification upon the vast mobs that flock to the popular resort. I am bound to say that the "Big Show" lives up to the idea consistently. A season or so ago the public appeared to be more interested in entertainment than was "scientifically putrefied."

"Is any girl safe?" Many a despondent maiden regretfully admits that she is. Alas!

"The Rev. Alexander Lyons of Brooklyn made a few remarks from the stage in which he emphasized the need of acquainting residents of New York with conditions existent in the underworld."—Daily paper. Riotous, reckless and rampagous Brooklyn evidently feels the necessity of explaining the pitfalls of life to innocent, innocuous and ingenuous Manhattan. Oh, Rev. Alexander! Oh, Lyons-hearted minister of audacious intention!

"The Man Who Came Back" was surely the dramatic critic at the Playhouse last Saturday night. As he was not at all certain how the story of the prodigal son would be treated, and as there were five acts—or episodes—he came back four times, as a guarantee of good faith and also for publication.

The telephone in the theatre's smoking room, minus a booth, often supplies the humor that the play lacks. The other night a crowd of men listened to a person with a Sam Bernard dialect, telephoning. Apparently he was calling up his best girl, and was quite unconscious of his audience. When he had finished he was greeted with laughter and applause, which, by-the-by, the play proper—and it was very proper—never received.

Kitty Gordon having accepted a vaudeville sketch entitled "Sit Still," it will be interesting for her many well wishers to watch the situations devised by Oliver White enabling her to do it with her back to the audience.

After all it was Zelda Sears with her comedy "jag" who proved to be the saving grace of "Fast and Grow Fat." When in doubt, use vine-leaves. They rarely fail. It may be "unpleasant" to see an apparently well-bred woman emulating the "airs and graces" of the bar room, but it gets the laugh, and that is the essential thing. To be "unpleasant" is frequently to be popular.

As any manager who is not in the business for his health will tell you, a happy ending is usually looked upon as necessary for box office success. Owing, however, to the unfortunate result of the "Comedy of Here and Hereafter" produced by Arthur Hopkins, the managerial convention may change. Mr. Hopkins' "Happy Ending" cost \$30,000. Therefore it is a luxury rather than a necessity.

Poor Richard Walton Tully got his! Not satisfied with announcing that "The Flame" was written by Richard Walton Tully, he insisted that it was presented by Richard Walton Tully, Inc. That was his one false step—from the sublime to the ridiculous. The "inc." did it.

"I don't think much of your play," said the screen actor to the stage actor. "It goes in at one ear and out at the other." "And I don't think much of your film" quoth the stage actor to the screen actor. "It goes in one eye and out at the other."

"The world is sad enough," said David Belasco picturesquely, yet pathetically, "and it is our duty as managers to let in a little brightness where we can." Many managers are valiantly endeavoring to do this duty, yea, to the point of cut rate tickets. Just the same, it is taking a mean advantage of the sad old world to inflict upon it some of the farces now current. Why hit this tear-washed sphere when it is down?

Be sure to get VARIETY of Sept. 22.
HARRY MOUNTFORD.



RAYMOND WYLIE

Who has returned to Broadway to be featured with the new HERRICK REVUE at REINSENER'S.

SHOWS IN CHICAGO.

Chicago, Sept. 6.

So far the legits are thriving nicely. The new shows are taking in money.

Cooler weather, all the houses opening for the regular season with two holidays in succession helping business box-office receipts are all to the merry in this man's town.

"The Defective" opened at Powers' Monday night. Big audience seemed to get a lot of food for mental reflection on the way home as play deals with the much discussed topic—eugenics. Fact that local doctor wrote it is bound to help local engagement.

"Pom Pom" started briskly at the Illinois Sunday night. Critics were good to show.

Capacity rules at the Grand where the "Cohan Revue 1916" is playing a limited engagement. "Fair and Warmer" (Cort) reported averaging around \$11,000 weekly. The Lew Fields show is doing very well at the Garrick. The Princess show, "Margery Daw," has picked up since the opening, the holiday business being splendid. "Common Clay" (Olympic) big business.

"BETTY" MAY RUSH IN.

Raymond Hitchcock in "Betty" is scheduled to open next Thursday night at the Lyceum, Rochester. The show has been booked out of town for the two succeeding weeks, but it is barely possible that it may be brought to New York earlier.

Charles Dillingham intends to give "Fast and Grow Fat" a fair chance to prove whether or not it has a box office draught before arranging for it to leave the Globe. But if the necessity arises before the allotted time the Hitchcock show will be rushed into town.

SHOWS IN FRISCO.

San Francisco, Sept. 6.

"Canary Cottage" is doing good business at the Cort.

Ruth Chatterton in "Come Out of the Kitchen," remains at the Columbia this and next week, thus ending the Henry Miller company's engagement at that house. "Come Out of the Kitchen" will then have played five weeks. Business has been uniformly good.

Business is satisfactory at the Alcazar.

"SPORT OF LAW" PREMIERE.

Baltimore, Sept. 6.

"The Sport of Law" was given its initial performance Labor Day. The play is by a local newspaper manager and owner, Stuart Oliver. The house was very well filled and the show was received with approval.

The piece has a few dragy situations and several more scarcely probable, but with some touching up and more finished acting it should do.

Contributory negligence is the theme and the plot hinges on the law's failure to protect the individual who fails to protect himself and who through contributory negligence suffers loss or injury.

It is full of strong situations, these predominating in the second and third acts. The first is somewhat heavy in places and the last act does not fulfill the promise of the second and third.

Mary Boland as Mary Page, a young girl determined to avenge the financial ruin of her father and the death of her sister, is head and shoulders over the rest of the cast, although Frederick Truesdale and Roy Briant were very acceptable.

GALLAGHER LEAVES FAVERSHAM.

After an association that has lasted for over six years Leonard L. Gallagher and William Faversham have parted company.

Gallagher has directed and booked the tours of the star during their managerial association.

SHUBERT'S FOUR NEW PLAYS.

Lee Shubert is responsible for the statement there will be four new dramatic attractions placed in rehearsal within the next two weeks.

"LETTY" OCT. 2.

Oliver Morosco's plans for "So Long Letty" call for the bringing of that production to the Shubert, New York, Oct. 2. Several changes will be made in the cast of principals before the show is seen in the big town.

The Shuberts will probably move "Mr. Lazarus," opening at the Shubert this week to either the 39th street or the Elliott, to make room for the Morosco piece.

Marie Shtwell in "Mockery."

Edward Rush and Lyle Andrews engaged the cast this week for "Mockery," a three act comedy drama by Martha M. Stanley, to be played in rehearsal next Monday under the direction of Edward F. Bostwick.

Marie Shotwell was signed Tuesday.

Facts Versus Fiction

The following notice was posted in the United Booking Offices dated August 19th, 1916:

Notice.

It is against the interests of this office and the business in general for booking men connected with any department of this office, upstairs or down, to accept gratuities or presents of any nature from those they have business dealings with.

A violation of this order will be severely dealt with.

(Signed) E. F. Albee.

I have been waiting to see if it took effect. But I notice the Vaudeville Collection Agency is as busy as ever. I notice that the United Booking Office still takes commissions. And every cent the United Booking Office or the Vaudeville Collection Agency gets is a gratuity or present.

It is not payment for services rendered or work done.

I notice also that the agent is still busy there who says, "Don't give me money—give me a piece of silverware," and we have received no complaints from the manufacturers of silverware that their business has dropped.

And the office-boy is still as busy as ever murmuring to the actors as they go out, with his hand to his mouth, "I smoke Hassans."

If any further proof were needed that this notice is mere fiction, it can be found in the fact that the Interstate Circuit has started a Vaudeville Collection Agency of its own.

More gratuities.

I was seated on a trolley car the other night, and in front of me were two men, evidently cloak and suit manufacturers, engaged in a very heated discussion.

1st Mnr.: "What are you going to do about the strike?"

2nd Mnr.: "Oh, that's all right. I have been just talking individually to the strikers."

1st Mnr.: "What good does that do?"

2nd Mnr.: "Well, I have proved to each one of them that I will give them everything they want, but it is the Union that is preventing them from getting it."

1st Mnr.: "And do the suckers swallow it?"

2nd Mnr.: "Some of them seem to."

1st Mnr.: "Are they going back to work, then, tomorrow?"

2nd Mnr.: "No; for I am going to give in to the Union and get the men from — (mentioning evidently a rival manufacturer)."

1st Mnr.: "Well, that's not fair to —, is it?"

2nd Mnr.: "Oh, well, he would do the same to me."

1st Mnr.: "Well, what will the Manufacturers' Association say about it?"

2nd Mnr.: "Oh, they're worse cut-throats than the men are."

Moral: The V. M. P. A. is not the only one.

Notice the Stage Hands at Syracuse struck last week on Friday, and got all they wanted.

Reason: They stuck and struck together.

Stage Hands and Musicians came out in Austin, Texas, Labor Day, and got all they wanted.

Reason: They stuck and struck together.

Can Actors get all they want?

Yes, if they stick and strike together.

Did you notice in the proceedings in the Senate, that station agents, ticket sellers, porters, etc., etc., were stricken out of the 8-hour bill by a big majority, and are to receive none of its benefits? Do you know why? They are not organized.

The four Brotherhoods got all they wanted, but the men who were not organized have still to work 17 and 18 hours a day for \$11, \$12 and \$14 a week.

Moral: If you want anything, even from the Senate of the United States, ORGANIZE.

International Board,
White Rats Actors' Union,
New York City.

Chicago, Ill.,
September 4, 1916.

Gentlemen:—

I hereby humbly apologize and publicly express my regret that I did not obey orders issued by the White Rats at Oklahoma City.

Realizing my terrible mistake and feeling that I alone am to blame, I take this means of promising that it will never happen again.

I sign this of my own free will and agree to pay the expense of its publication.

I thank the White Rats Actors' Union and its officers for leniency shown me in this matter.

(Signed) PHIL. E. ADAMS,

(Signed) JACK WALSH,

of "Fascinating Flirts" Co.

Witness:

JOE BIRNES.

THEREFORE, Phil. E. Adams and Jack Walsh are pardoned.

Harry Mountford, Int. Executive.

THE WRONG PERSPECTIVE

It is astonishing how persons' opinions, persons' wishes, bias their point of view. It is marvelous how people imagine they can see what they want to see.

And there never was a better example of it than the Oklahoma skirmish.

The managers and agents are convinced that the Oklahoma episode is of vital importance. They imagine that it is a kind of combination of Waterloo, Gettysburg and the Battle of the Marne.

Hurried secret meetings are held in Chicago! Agents and managers dash madly to St. Louis! The V. M. P. A. is in constant telegraphic communication, and all the managers and agents are running around like chickens with their heads cut off!!

The V. M. P. A. sends a check for \$10,000 down to Oklahoma City, saying, "There is much more to follow," much to our astonishment, amusement and mirth!

If this little flare-up in Oklahoma City worries the managers to such an extent, I am afraid to think of what will happen to them when there really is a fight.

If it takes all the agents in Chicago and half the agents in New York, working night and day, to supply acts for two little towns of three nights each like Tulsa and Oklahoma City, what on earth will they do if we ever strike a circuit?

My view of it, on the other hand, is that it is merely a training ground for our Chief Deputy Organizers. It is Plattsburg transferred to Oklahoma.

First, Miss Corson was there. She gets offers of engagements, and is permitted to accept them. Then Searjeant spends a couple of weeks there, and now Gilmore is in charge.

If I viewed it from the point of view of the managers (who sent Kerry Meagher, Tink Humphries, Joe Sullivan and 10 or 15 of the "lesser lights" down there), I should have had all the Chief Deputy Organizers on the ground, and should have probably been there myself.

As far as we are concerned, Oklahoma is a mere "flash in the pan." It is a skirmish. It is not even an engagement. It is a good testing-ground to see who are loyal to this Organization, and to weed out the scabs from the soldiers, the cowards from the courageous.

As far as we are concerned, the Oklahoma trouble can last for three years, and the longer it lasts the better we shall be pleased.

Mr. Sinopoulo owes actors a lot of money. It is impossible to collect it legally from him, owing to the awful contracts issued on the Interstate Circuit, so we are making him pay the money in another way.

This fight was forced on us by the utter contempt Mr. Sinopoulo showed for the Organized Musicians, Stage Employees, Motion Picture Operators and Actors, and, whatever happens, he himself is to blame.

I personally think that, before smashing him completely, I'll let it run along until about the second week in December (unless he quits sooner) which will just give him about 20 weeks' hard labor.

We have other and larger fish to fry.

John Sinopoulo to us is a joke, and not all the support of all the managers in the United States can save him in the long run.

His brother may be a millionaire, but millionaires don't like to lose money regularly any more than anybody else; in fact, they hate it rather more.

It is the old, old fight of Money against Brains, of Artists against Capital, of ORGANIZED LABOR AGAINST TYRANNY, and THE END IS SURE. RIGHT WILL TRIUMPH.

When the real war starts, Sinopoulo will sink back into the obscurity from which he should never have emerged.

And when the real war starts, the U. B. O. may perhaps win some Battles, BUT WE SHALL WIN THE WAR.

HARRY MOUNTFORD.

To All Concerned in the Operation of Vaudeville and Le- gitimate Theatres

Managers and agents are hereby advised that if they book or play the following acts they do so at their own risk:

AL. HARVEY and CO.
(Dr. Joy's Sanitarium)

HAGER and GOODWIN

E. E. CLIVE and CO.

CHUCK HAAS

DOWNES and GOMEZ
(Colored Singers and Dancers)

HARTMAN and VERADY
(Hungarian Dancers)

ROYAL GASCOYNE
(Of "The Gascoynes")

DUNEDIN DUO

ONETTA

THE PARISIAN TRIO
and
MARTIN VON BERGEN

Members of the White Rats and A. A. A. and members of the Musicians' Union and the I. A. T. S. E., to avoid trouble with these acts and actors, are requested NOT TO ASSOCIATE WITH THEM, TO HAVE NOTHING TO DO WITH THEM, AND NOT EVEN TO TALK TO THEM, until they have purged their offenses against Organized Labor.

We are sure that the decent actors and actresses who are not members will not want to be on terms of equality with these people.

Let them live in silence until—(?)

HARRY MOUNTFORD,
International Executive.

\$16 Come Upstairs and Save \$9 \$16

The International Board on Tuesday, acting within the powers vested in them by the By-Laws and Constitution, resolved that,

Commencing October 1st, the initiation fee shall be \$20, which, together with the dues from October to April, is \$25, and that,

Commencing November 1st, the initiation fee shall be \$25.

By coming in now, Man or Woman, you can become a member in good standing until October 1st for \$16.

YOU WILL HAVE TO JOIN, so why not now?

September—\$16.00

October—\$25.00

November—\$30.00

\$25

OR

\$30

A signature in time saves nine

(This applies also to reinstatements)

\$25

OR

\$30

In accordance with the Constitution, the following amendment to the By-Laws and Constitution, which was passed by more than a two-thirds majority last Tuesday night, is published for the first time in the official columns of the White Rats Actors' Union of America:

"That in Article 5, 'Qualifications of Officers,' there shall be added after the words, 'engaged in such business,' the following sentence:

"No member who has been convicted on charges preferred against him shall ever be eligible either for nomination as a candidate or for election to any office in the Organization.'"

STATE OF OKLAHOMA

August 22, 1916.

INTERNATIONAL ORDER NO. 4

Members of the W. R. A. U. or its affiliated Organizations MUST NOT ACCEPT CONTRACTS OR APPEAR UPON THE STAGE OF ANY THEATRE IN OKLAHOMA CITY, with the exception of the Metropolitan Theatre, from this date until further orders.

Nor must members ACCEPT CONTRACTS, NOR APPEAR UPON THE STAGES OF THE EMPRESS THEATRE OR BROADWAY THEATRE, TULSA, OKLA., until further orders.

Harry Mountford.

International Executive.

Facts Versus Fiction

The railroad situation ought to prove a good lesson to Actors:

The Brotherhoods, representing the men who operate the trains, are organized, and are able to control the railroad station.

But the Actor is in a better position than even an engineer, a fireman, a conductor or a brakeman, for the railroads provide the track, the rails, the stations, the depots, the coaches and the engines.

The Vaudeville Actor provides everything except the rails on which the train runs.

The theatre is simply the rails upon which the entertainment runs.

The headliner is the engine that pulls the people in.

The coaches are the ones which carry the people when the headliner has pulled them in.

(The Pullmans represent some of the elaborate office acts which send the people to sleep.)

And the freight and baggage cars are the vast majority of acts which make money for the managers.

.....

All that the managers own are the rails.

To carry the comparison further, the porters who grab your bag and carry it to the station, and insist on being tipped, have as much right to call themselves the owners of the railroad as the managers have to call themselves the owners of the vaudeville business.

.....

Every week there is some fresh proof that Fate is on our side.

At the McVicker's theatre, Chicago Monday, the "Fascinating Flirt" were to have opened, and one of the principal comedians was suddenly taken very seriously ill. He had read my article last week, and, as this act had appeared in Oklahoma City, he began to wonder if sudden death were following in his footsteps.

Directly he had seen a doctor and found that he was too ill to appear, he and his partner rushed over to the White Rats office, paid their fine, signed the apology and put themselves right in the eyes of their fellow-men.

.....

Labor Day opened well for a stormy season.

No less than 10 strikes were reported at International Headquarters on Labor Day, and everyone was settled before the evening performance.

Oh, yes! With the exception of Oklahoma, that we are using as a training camp for Chief Deputy Organizers, breaking them in so that they will know their business when the real struggle comes—and doing it at John Sinopoulo's expense!

.....

I wonder how "Cyclone Jimmy," "Yellow George" and "Brasso" enjoyed their outing to Oklahoma at "Dago Joe's" expense!

Understand they are back now with silk shirts, new "lids" and are going to open a booking agency.

.....

I see the Western Vaudeville Managers' Assn. are up to their old tricks. Issuing contracts for 30 weeks and 25 weeks, getting the actors out there, and then telling them they are getting too much money and that they must take a cut or the rest of their time is cancelled.

11 acts came back this week from the West who only left four weeks ago, each one opening, making a success, and then the Western Vaudeville Managers' Association telling them that they could play the rest of their time at a cut salary.

.....

And then people wonder why we want a contract which cannot be broken!

.....

It is criminal to give actors contracts at a certain figure, get them to pay their own fares from New York to Chicago or towns near it, let them open for one week and then tell them they must accept a cut in salary—more especially after they have cut their salary in the first place to get consecutive time.

But, thank God, this won't continue much longer.

.....

Al Harvey was booked to appear at a theatre in Newark last Monday.

His photographs were posted, and we were informed his baggage was there, but he did not appear.

It seems he was transferred and put on a program in Brooklyn, but Harvey is not playing there.

.....

It would be better for Harvey to pay the \$500, as this is the 5th week he has lost.

ALL COLORED ARTISTS are urgently requested to attend a Meeting tonight at the New Lincoln Theatre, 135th Street and Lenox Avenue.

The Chair will be taken at 11:15 P. M. Speakers include Ernest Carr, I.B. C.D.O., and Harry Mountford.

BILLS NEXT WEEK (SEPTEMBER 11)

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 looking for the week noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. A. W." Western Vaudeville Managers' Association (Chicago)—"M." Mantles 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)
Adelaide & Hughes
Lempest & Sunshine
Chick Sale
Emma Carus
Mack & Walker
"Swat the Fly"
Willie Weston
(Two to fill)
ROYAL (ubo)
Booth Leander
Charlotte Ravenscroft
Robert K. H.
Wm Gaston Co
Flanagan & Edwards
Cleo
5TH AVE (ubo)
The Bartelins
Bernard Jr. & Leigh
Harry Ellis
Howard & Clark
Ketchum & Cheatem
(One to fill)
2d half
Ruby Norton
Maud Ryan
Frank & Tobee
"Fashion Show"
R. Coghlan Co
Morris & Allen
Hoyt's Minstrels
HARLEM O H (ubo)
Faye & Russell
H. Coghlan Co
Frank & Tobee
Morris & Allen
"Fortune Hunters"
2d half
Quinn & Lafferty
Bronson's Revue
Dunley & Merrill
"Full of Pep"
PROCTOR'S 125TH
Bert Wheeler Co
Bert Murphy
C & A Latham
The Prescents
Moore Gardner & R
3 Keltons
2d half
Raymond
3 Angel Girls
Helen Royallton Co
Albert & Paul
T & C Bretteon
Vogue & Frances
PROCTOR'S 85TH
Raymond
Barrett & Opp
3 Angel Sisters
Arlene Fredericks Co
T & C Bretteon
Dore Opera Co
American Comedy 4
2d half
Bob Tip Co
Stone & McAvoy
C & A Latham Co
Burt Murphy
3 Keltons
The Frisettes
Helo Honolulu
ALHAMBRA (ubo)
The Do Marcon
Wells Norworth & M
Bradley & Ardine
Laurie & Bronson
Fklyn Ardell Co
Isabelle D'Armond Co
Stanley Stanley 3
Edwards Revue
AMERICAN (loew)
Shorty DeWitt
Gilmore & Romanoff
Forrester & Lloyd
"At Home"
Sidney & Towndley
"School Days"
Adams & Gull
The Paynes
(One to fill)
2d half
Chisholm & Breen
Brown Comedy 4
Reel St John 3
Dale & Boyle
Lew Welch Co
Smith & Kaufman
Kundles
(Two to fill)
LINCOLN (loew)
Arno & Sticks
Borart & Nichols
Corcoran & Mack
Fred C. Hagan Co
Mary Russell
Ada & Co
2d half
Warner & Corbett
3 Lyses
Harold Selman Co
Geo Armstrong
Hector's Dogs
7TH AVE (loew)
Jewett & Bretteon
Thornton & Corlew
Harry Sydell
"Redhead"
3 Lyses
Tyro Telo
2d half
Holden & Graham
Sidney & Towndley
"Between Trains"
Billy McDermott
Phillipi Four
(One to fill)
BOULEVARD (loew)
Sylvia
Abbott & White
"Kidland"
Frank Terry
Phillipi 4
2d half
Evelyn & Dolly
Thornton & Corlew
Kingsbury & Munson
Ward & Long
Old Soldier Fiddlers
GRELEY (loew)
Lavitt & Russell
Tracer & Vincent
Reed St John 3
Hessie Leonard
Lew Welch Co
Andrew Kelly
The Gleasons
2d half
Mr & Mrs S. Baxter
Zerk & Mandel
Mercedes Clark Co
Forrester & Lloyd
"Kidland"
Archie Nicholson 3
(One to fill)
NATIONAL (loew)
Johnson & Wells
Beatrice Leonard
Moore & Gerald
Chisholm & Breen
Billy McDermott
5 Lyeum Girls
2d half
Hewett & Rose
Tracy & Vincent
Smith & West
"At Home"
Mechan & Pond
Cal Orange Packers
DELANEY (loew)
Perry & West
Nat & Fay Frankel
Cal Orange Packers
Juliet Wood Co
Dale & Boyle
"Between Trains"
T & C Bretteon
Evelyn & Dolly
2d half
Johnson & Wells
Joe Browling
5 Lyeum Girls
Corcoran & Mack
Curry & Graham
Ethel Mae Hall Co
Dave Thursby
The Paynes
ORPHEUM (loew)
Benson & Moore
Lew Hoffman
Middleton Spell Co
Smith & West
Harold Selman Co
Geo Armstrong
Hector's Dogs
(One to fill)
2d half
Shorty DeWitt
Gilmore & Romanoff
Moore & Gerald
Adams & Gull
Louise Kent Co
(Two to fill)
Brooklyn
BUSHWICK (ubo)
Hooper & Marbury
Kerr & Berko
Thos Swift Co
Marlon Weeks
H. Horsford Co
Avellink & Lloyd
H. Shone Co
Ruth Royce
4 Amaranths
BLIOT (loew)
McDermott & Wallace
Ward & Long
Gray & Graham
Ethel Mae Hall Co
Smith & Kaufman
Diana's Models
(One to fill)
2d half
The Lowrys
Middleton Spell Co
Gallagher & Martin
"Red Heads"
Andrew Kelly
Lavitt & Russell
(One to fill)
THE KALB (loew)
Lacey & O'Connor
Knudsen
Dave Thursby
Mercedes Clark Co
Gallagher & Martin
Daniels & Conrad
2d half
Lew Hoffman
Beatrice Leonard
Gray & Graham
"Handy"
Abbott & White
Ramsdell Duo
PALACE (loew)
Billy Kinkaid
The Lowrys
Farrell & Farrell
Lottie Grooper
Old Soldier Fiddlers
2d half
Sylvia
Nat & Fay Frankel
"Ward 22"
Frank Terry
Daniels & Conrad
FULTON (loew)
Holden & Graham
Mechan & Pond
Kingsbury & Munson
Mabel Best
Miss Hamlet
2d half
Perry & West
Beatrice Lambert
Juliet Wood Co
Francon Opera Co
Diana's Models
(One to fill)
WARWICK (loew)
Polly Prim
"Sons of Abraham"
Wilbur Sweetman
(One to fill)
2d half
Boulah Walton
Delmore & Moore
The Havelocks
(One to fill)
ALBANY, N. Y.
PROCTOR'S
Vanda Meer
East & Haddam
Joe Bernard Co
Mumford & Thompson
Wayne & Warren
2d half
Kartelle & Kartelle
Georgia Comedy 4
Mrs G. Hughes Co
Russell Vokes
Nowlin & St Clair
Revue De Luxe
Atlanta, Ga.
FORSYTHE (ubo)
Heron & Arnsman
Willie Solar
Milton Pollock Co
Clara Howard
B. Morrell 6
Frank Morrell
5 Mowatts
PIEDMONT (abc)
Brenna & Carr
Gypsy Meredith Co
Craper & Clayton
(Two to fill)
Carroll Keith & Fay
"Paris Shop"
(Three to fill)
Atlantic City, N. J.
KEITH'S (ubo)
Frank Shields
Kirby & Rome
The Langdons
Clara Morten
Wm. Fruct Co
Marie Nordstrom
Mang & Snyder
Austin
MAJESTIC (inter)
1st half
La Palencia
Smith & Farmer
Thos Five Girls
Yates & Wheeler
Clara Howard Co
Montgomery & Perry
Dainty Marie
Baltimore
MARYLAND (ubo)
Roberta & Revere
Shoon & Mayne
Shannon & Annis
Leo Beers
Cansinos
Mayo & Tally
Ward & Long
Gray & Graham
Ethel Mae Hall Co
Smith & Kaufman
Diana's Models
(One to fill)
2d half
The Lowrys
Middleton Spell Co
Gallagher & Martin
"Red Heads"
Andrew Kelly
Lavitt & Russell
(One to fill)
BANKER, Me.
BLIOT (ubo)
(Lewiston split)
1st half
Rose & Dell
Granville & Mack
Wm Lytell Co
Binghamton, N. Y.
STONE O H (ubo)
Skipper & Kastrup
5 Harmonic Girls
(One to fill)
2d half
Thomas & Henderson
Dorothy Heather
(One to fill)
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Florette
DeLeon & Davis
Saxo 6
Wilson & McNallys
Emerson & Baldwin
COLONIAL (abc)
Anderson Sisters
Mitchel & Love
Penn City Trio
(Two to fill)
2d half
Draper & Clayton
(Four to fill)
Boston
KEITH'S (ubo)
Retter Bros
John Cutty
J C Nugent Co
Naudain & Friedman
"Age of Reason"
Nat Halperin
Jarvis & Dare
Al Harman
Friedowsky Tr
ORPHEUM (loew)
Rogers & Wood
Rouls Sims
Chinese Entertainers
Folsom & Brown
Robt O'Connor Co
John F. O'Malley
LaVine Climeron 3
2d half
King & Rose
Ward & Wilson
Reata
Bertie Fowler
"Her Honor the Mayor"
Manhattan Trio
Standard Bros
Cleveland
HIP (ubo)
Minnie Allen
To Managers, Agents, Artists, Friends and Acquaintances—
MURIEL WORTH
wish you to know that from this date, Sept. 5th, I am no longer in any way responsible for any debts contracted by the above, said Low Price in the name of "Worth and Brice". The set of Worth and Brice no longer exists, and I take this medium of apprising you.
MURIEL WORTH

Isotta
Ralph Whitehead Co
Clark & McCullough
8 Black Dots
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville split)
1st half
Josie Omeser
Harry Pease
Jas Thompson Co
Adair & Adelphi
Saona Co
Chicago
MAJESTIC (orph)
Kooloff Ballet
"River of Souls"
McKay & Ardine
Mitt Collins
4 Entertainers
Bert Levy
Ralph Connors
M & B Hart
PALACE (orph)
Mercedes
Morgan Dancers
Mme Ohrman
Bert Pittagibbon
Savoy & Brennan
Andy Rice
Mirano Bros
Irwin & Henry
F & A Astaire
AMERICAN (wva)
"On the Veranda"
Morris Golden
Kerville Family
(Two to fill)
2d half
Weston & Young
Thos Jackson Co
Ray Snow
"Little Miss Update"
LINCOLN (wva)
Thos Jackson Co
Weston & Young
"Little Miss Update"
(One to fill)
2d half
Flo Adler Boys
(Four to fill)
MCVICKER'S (m)
Malone & Malone
Ricker & Winfield
Five Sultans
Imogene Group
Primrose Minstrels
(One to fill)
Cleveland
HIP (ubo)
Minnie Allen
Isotta
"Edge of the World"
2d half
Cavanna Duo
Adele Jason
Mabel Florence Co
Ames
(One to fill)
Denver
ORPHEUM
Carroll & Wheaton
4 Readings
"Might Have Beens"
Lolo Holts
Clark Hamilton
The Brightons
Des Moines
ORPHEUM
"Cranberries"
Cranberries
Mullen & Coogan
Libonati
Burt Budd
Beeman & Anderson
Claire Rochester
Detroit
TEMPLE (ubo)
4 Marx Bros
Stuart Barnes
Hull & Durkin
Kaylams
H. Stafford
Wilken & Wilken
Witt & Winter
Evanville, Ind.
GRAND (ubo)
"The Fashion Shop"
J & W Hennings
Bush & Shapiro
E J Moir
Balancing Stevens
Met Dancing Girls
J & E Connelly
Neivins & Erwood
El Cleave
Scamp & Scamp
ORPHEUM (m)
Pipifax & Panlo
Francis Kelsey
Stuart
Empire Comedy 4
"Day at Beach"
(Two to fill)
MILES (abc)
George Yoeman
Patricia
(Three to fill)
Duluth
ORPHEUM
Morton & Glass
Wms & Wolfus
Donovan & Lee
Robbie Gordone
Britt Wood
Francis Kennedy
GRAND (wva)
Frank Colby Co
Edmund Davis Co
Fiddler & Shelon
(One to fill)
2d half
Nelusco & Hurley
Roth & Roberts
Tiny May
Easton, Pa.
ABLE O H (ubo)
1st half
6 Howards
Irving & Ward
Thomas 3
Morton Jewell 3
(One to fill)
Edmonton, Can.
PANTAGES (m)
O & J Varles
Neal Abel
Joe Quon Tal
James Grady Co
"Lingerie Girls"
Warren & Templeton
Erie, Pa.
COLONIAL (ubo)
Valentine & Bell
The Crisps
Tower & Darrell
Wolf & Stewart
Baker & Janis
"Court Room Girls"
Evansville, Ind.
GRAND (wva)
J & W Henning
E J Moore
Bush & Shapiro
Balancing Stevens
2d half
Scamp & Scamp
Mevins & Erwood
(Three to fill)
Fall River, Mass.
BLIOT (loew)
Standard Bros
Owen & Campbell
"What Molly Knew"
Manhattan Trio
Resista
2d half
Valaya & Brazil Nut
Lambert & Fredericks
John F. O'Malley
Arrett & Antoinette
(One to fill)
Ft. Worth
MAJESTIC (inter)
The Larns
B & B Wheeler
Hale Norcross Co
Adler & Arlene
"The New Producer"
Kenny & Nobody
La Graciosa
Galveston, Tex.
GRAND (inter)
(Same bill play)
San Antonio 12-16
Nolan & Nolan
Gray & Klunker
Lewiston, Me.
MUSIC HALL (ubo)
(Bangor Split)
1st half
John Stone
Klunker Taylor & McK
Clem Benvis Co
Lincoln
ORPHEUM
Last half
Alexander Carr Co
G Aldo Randegger
J & B Morgan
Albright & Rodolf
Rockwell & Wood
Martinet & Sylvester
Sabina & Bronner
Little Rock, Ark.
MAJESTIC (inter)
E. Faye & Elkins
Wm Slato
Howard's Ponies
(Two to fill)
2d half
La Palencia
Smith & Farmer
Thos Five Girls
Mortimer & Perry
Dainty Marie
Los Angeles
ORPHEUM
Mme Sumiko & Girls
De For Boys
Duffy & Lorenz
O & A Paradoski
Nor Bates
Boudlin Bros
Harry Holman Co
Lew Madden Co
PANTAGES (m)
George N Brown
"Midnight Follies"
Silver & Morris
Haley Sisters
Wm De Hollis Co
Alexandria
Lowell, Mass.
KEITH'S (ubo)
Fred Webber Co
Venetia Gould
Conly & Webb
Barto & Clark
Lovenberg Sisters
Brown H & B
Two Carltons
Lynchburg, Va.
RENT (ubo)
(Roanoke split)
1st half
The Peers
Adelaide Boothby Co
The Stantons
"Mayor & Manicure"
Madison, Wis.
ORPHEUM (wva)
"Six Little Wives"
2d half
Vera Berliner
"On the Farm"
Lorraine & Dunn
"A Case for Sherlock"
(One to fill)
Manchester, N. M.
PALACE (ubo)
Friedrichs
White & White
Walsh Lynch Co
Rae Ellmore Hall
"Girl in Gown Shop"
(One to fill)
2d half
Van & Ward Girls
Telegraph 3
Mr & Mrs G Wilde
Parish & Peru
"Yellow Peril"
Two Georges
Milwaukee
MAJESTIC (orph)
Louise Dresser
Scotch Lads & L
C & F User
Nonet
Hunting & Frances
Mario & Duffy
PALACE (wva)
Connelly Sisters
Parillo & Frabblito
"The Dog Watch"
Two Georges
Bowman Bros
(One to fill)
2d half
Polzin Bros
Wilton Sisters
"The Right Man"
Wm. Wilson
Dunbar & Turner
Minneapolis
ORPHEUM
(Sunday Opening)
"Forest Fire"
Marshall Montgomery
W. Bro
Miller & Vincent
Kitaro Japs
Stettner & Bentz
Ernie Potts Co
UNIQUE (abc)
The Larns
Thos T. Ray
Infeld & Ray
(One to fill)
2d half
Brooks & Lorella
Ray & Ray
Fox & Evans
(Two to fill)
wva
The Klitties
Poshaw & White
Harry Gilbert
Prince Karmel
(Continued on page 23.)

HOTEL CECIL

150 St. Nick. Ave. Low Rates. Transients Taken.

NEW ACTS NEXT WEEK

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

Hooper and Marbury, Bushwick.
William Gaxton and company, Royal.
Creo, Royal.

"The Four Husbands" (25).

Tabloid Musical Comedy.

49 Mins.; Full Stage.
Palace.

Of the tabloids that seem to have their home in the Middle West, the William B. Friedlander, Inc., tab, "Four Husbands," at the Palace this week, appears to be the best sample to date, as far as mounting and production go. But it's doubtful if these tabs, as they run, are meant for houses like the Palace. They could better please smaller theatres at a lower admission scale than the Palace charges. For the Palace "The Four Husbands" is too long, and while that could be rectified, the absence of comedy in the time it would still require would remain against it. This tab carries some likeable principals and while not strong in the singing department, the company is well dressed and the turn on looks fits the Palace stage. There are a dozen chorus girls, six chorus men and about seven principals, the latter led by Ray Raymond and Florence Bain. Of the show Mr. Raymond finally emerges with the most strongly scored impression. He's a neat juvenile, who plays and sings quite well. The songs, with words and music written by Mr. Friedlander, contain nothing of note among them, musically. "The Wedding Rehearsal" is well staged for an act of this sort, and "The Temptations" in its lyric may also bring some little attention. "There's a Rose in the Garden of Girls" has a familiar strain that sends it along, but neither that nor the other three musical numbers meant anything excepting an opportunity for the girls to change costumes for those numbers calling for it. The book, written by Will M. Hough, is a compact farcial story, filling its object in so far as a thread of continuity is needed, but this tab is all story, leaving it to Geo. W. Jinks as a waiter to supply the few laughs obtained, with Mr. Raymond getting one or two of these shortly after his entrance as a soused young man who had flown from Palm Beach, guided by the waiter who led him away from a disturbance. The scene is an island off Palm Beach, the home of the Van Courtlands, who have two daughters. Phyllis Van Courtland (Miss Bain) has three suitors and attaches John Mortimer (Mr. Raymond) as the fourth, her father offering Mortimer \$10,000 if he will not fall in love with Phyllis. The other suitors warn him also, and there is some conventional comedy business at about this point. "The Four Husbands" should make the proper entertainment as an all around attraction for houses wanting a tab. In other theatres where it is to go on as an act only, it should be cut down to its closest margin.

Stm.

Jack E. Gardner.
Songs and Talk.
17 Mins., One.
Fifth Ave.

Jack Gardner is at least to be congratulated on his streak of progressiveness. He, unlike many other "single" men, seems continually to strive for the original, and generally makes proper connections. His present turn is a neatly constructed affair, consisting of an introductory number, after which he runs through a routine of songs of different style, each one prefaced with an explanation in rhyme, Gardner explaining he would never think of imitating others, then proceeds with an illustration of what he means. The finale is the comedy tramp. A speech, in which he invites applicants to the stage, introduces the well-known Benjamin Schaeffer, who "masquerades" as an amateur and who craves the attention of the house during a recital of "Gunga Din." Gardner promises Ben protection, but at the finale stages a comedy choking scene, with Ben retreating to the auditorium delivering a routine of satirical remarks. It's a good finish and Benjamin was surprisingly good. So was Gardner. With this act and his name Mr. Gardner should do nicely, although some of the number could be cut down so that the act would not exceed 12 or 14 minutes in running.

Wynn.

Harmon Cheshire and Company (6).
Dancing.
18 Mins.; Full Stage (Special Set).
Eighty-first Street.

The stage has introduced many and many a vampire woman since Kipling's inspiration developed into a society fad, but it remained for Harmon Cheshire to give it the first little vampire man. Mr. Harmon is a classic dancer of that particular species that cavorts around in little red panties and laced blouses, kicking hither and thither like a reckless fawn and squirming his versatile arms like a bad, bad snake. Just why he leads this production is a problem, but one automatically thinks of the bankroll cause after reviewing Harmon. The supporting cast, a quartet of dancers, led by Felice Lipkowska, seems capable in every sense of the word, but what an "oil can" little Harmon turns out to be. His introduction comes via the dark stage route. The approaching light shows him dressed up like the queen of diamonds, squatted on a box in the rear center. At the psychological moment he arises majestically and crawls around the platform as though he was king of something. What a kittenish little rascal Harmon really is. Later on he solos with a sort of vampire man effect, suggesting a devil bug or something naughty. It just didn't seem right, particularly with the realization that Harmon has an un-

Catherine Calvert and Co. (7).
"The Escape" (Comedy Drama).
24 Mins., Full Stage (Special Set).
Fifth Ave.

Catherine Calvert (Mrs. Paul Armstrong) is celebrating her return to vaudeville with a revival of one of her late husband's successes, condensed to vaudeville size. "The Escape" is a dramatic comedy and deals with slum life, with Miss Calvert as a shop girl, whose ambition to escape from the slums is awakened through the visit of an ambulance surgeon who calls to treat her younger brother after the latter had been cut in a street fight. While the playlet is essentially dramatic, some clever comedy sections are made prominent through the excellent work of her equally excellent support. A character woman, playing the mother, stands out conspicuously for her naturalness and the chap playing opposite offered some good character acting. Miss Calvert, while not displaying any unusual emotional ability, should easily qualify for the better houses with this vehicle. It's away from the conventional and is well staged. It carried off a big hit at the Fifth Ave.

Wynn.

Charles Reilly.
Songs and Talk.
12 Mins.; One.
American Roof.

It looks as though Charles Reilly believed the American Roof program. The sub-caption for him on it was "The Clever Character Comedian." Mr. Reilly opened as an Irish story teller and singer, and he looked the part. If a novice in vaudeville, he is no stranger to those things, but later on Mr. Reilly commenced doing "Yiddish stuff" and that let him down. In most houses it would let him out, for he's as Irish as his name, and if he has any chance at all in vaudeville for him, it's with Irish only. He sings best of all, tells stories but fairly well and recites worst of all, it being 50-50 between his Yiddish and reciting. Small time can use Mr. Reilly at a price and in a spot.

Stm.

Lexey and O'Connor.
Songs and Dances.
8 Mins.; One.
American Roof.

The two points that remain in memory of this mixed double are the acrobatic dance by the boy and the "Robinson Crusoe, Jr." song by the girl. The song in itself wasn't as noticeable as the costume the girl wore for it. If that's her idea of dressing or comedy, she must start all over again. Otherwise the act may slip along in the "No. 2" spot on the small time.

Stm.

Gretchen Spencer.
Prima Donna.
11 Mins.; One.
Orpheum, New Orleans.

New Orleans, Sept. 6.

Gretchen Spencer offers four semi-classical numbers, accompanied by Al Wagner at the piano. She has a light soprano voice of fair quality. Without other ground of appeal will scarcely do.

Samuel.

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 (Joe M. Seiden)	BERT LEVY CIRCUIT (Bert Levy)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SEEA CIRCUIT (Harry A. Shea)	B. S. MOSE CIRCUIT (B. S. Mose)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alos)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

R. C. Faulkner.
"Woodrow?" (Talking cartoonist).
15 Mins., One.
Fifth Ave.

Apparently unknown heretofore, at least as a big time possibility, R. C. Faulkner, a monologist, dropped on Broadway this week from somewhere and Tuesday morning his vaudeville future seemed reasonably assured. Faulkner bears a striking resemblance to President Wilson, his chief asset. He works in "one," timing his subjects with a series of cartoons, his topics running along the political theme, dealing principally with the well known experiences of the present chief executive. A comedy discourse on Bryan and Roosevelt, with a few stories thrown in for relief, comprise the routine, much of it done in rhyme and excellently delivered. Faulkner has a personality and sells it well. He could dress somewhat better. Faulkner was the hit of the bill at the Fifth Avenue the first part of the week, a genuine surprise to everyone.

Wynn.

mistakable male appearance. And then a duet dance with Miss Lipkowska. Harmon threw all reserve to the winds and skipped around as though he was being chased by a flock of bees. The redeeming feature lies in the costuming and the work of the girls. If Harmon would be content to play manager to the turn and let the girls attend to the art, it might have a chance, but it doesn't look possible as it is now arranged. Harmon, in selecting "Cheshire" for a stage name, maybe doesn't know that is also the title of a famous English cheese.

Wynn.

Corcoran and Mack.
"The Laugh Creators" (Songs and Talk).
14 Mins.; One.
American Roof.

Comedian and straight, song and crossfire. The talk in its main portion has been revamped rather well from familiar schemes of doing this sort of work, the comedian does well enough for small time and the same may be said of the straight. As a two-man act it's there for the pop houses.

Stm.

NEW ACTS THIS WEEK

Frank Harkness and Company (3).
Dramatic Sketch.
30 Mins., Full Stage (Special Set).
Hamilton.

The main theme is white slavery. While the piece does not relate entirely to it, it is clearly brought out toward the closing. A good portion of the dialog is a repetition of that in former skits previously seen around the smaller houses. The idea alone is sufficiently strong to carry the piece, but the unfolding, during which some noticeably poor acting is shown, proves harmful to some extent. An exceptionally slow pace is attained throughout. The player handling the salesman's job did his part about the worst of the lot, consequently with everything resting upon him, he proved unable to carry the burden. The old barber looked and played the best of the three. A thorough boiling down will probably bring it within reasonable running time.

Armstrong and Strouse.

Songs.
13 Mins., One.
Fifth Ave.

Man and woman with an idea that strongly suggests other acts of other times, the latter portion carrying a number delivered by the man with the woman entering on the choruses with complete changes for each. The opening is a comedy number with "Turn Back the Universe," a splendid modern ballad, rendered by the male partner, after which comes the character song, the woman making four changes in all. This carried the team over, principally through the efforts of the woman. She could do something better than the present routine for she seems capable in every way. It's a small time offering as it stands.

Wynn.

Weir and Mack.
Comedy Drama.
13 Mins.; Full Stage.
City.

A playlet of mistaken identity of two brothers, so often seen in the smaller houses. This piece is a trifle different and through that holds attention. The woman has one of those funny little cries. The married brother is out. His wife and child are home. The other brother is a crook and enters his brother's house to rob, but seeing the child they named after him, he decides to reform. The police are after him, but he slips into his brother's smoking jacket, only to have his sister-in-law mistake him. While the wife is outside he escapes and the husband returns to find his much-hated brother has paid a visit.

Meastro and Oretta.
Acrobatic.
8 Mins., Full Stage.
City.

A couple offering a much hashed routine of juggling and acrobatic work, in a sort of a half-hearted way. Neither the man nor woman carries any appearance. The woman remains on the stage about three minutes. The remainder of the time is utilized by the man handling some dishes and a couple of trick ornaments.

Curry and Graham.

Songs and Talk.
20 Mins., One.
City.

Curry and Graham (man and woman) have gotten away from the conventional two-act, although part of their present turn might be discarded. Both are young appearing, the girl especially. Her shyness is harmful to her delivery. She possesses a fair voice, but does not derive the real value from it. The male member shows to advantage when leaving "gags" alone. The one about the cucumbers and mother-in-law is some old boy, with the rest also dating back that far. The Scotch song and dance by the girl is unnecessary, only making the turn run over on time. The closing part is well looked after, although the girl loses confidence in herself during it. In the next-to-closing position Monday night, they did as well as anyone else on the program.

AMERICAN ROOF.

Still gambling with the weather, the American bill the first half was laid out with a safety first thought in mind. It turned out quite a good scheme, for the house had the holiday anyway, while Tuesday grew very warm.

The Roof bill had a change in its running, something unusual up there. Charles Reilly, programmed for next to closing, appeared "No. 4," exchanging with Mack, Albright and Mack, a three-man singing act that got the hit of the show. That they did so next to closing might tell the class of the performance as a whole, and particularly as they followed. "Drifting," as played by Scott and Tierney. This is the big time "Drifting" played there by Scott and Kane but not the same Miss Scott. It had its appeal on the big time through one of those soft settings and the personality of its actors. On the small time it hasn't a chance, for the small time won't appreciate anything in it, perhaps through not being quite as glib.

The bill started rather well with the Mabel Florida Trio, who juggled clubs dexterously and with quite some speed but failed to go to a big enough flash finish. Next were Lexey and O'Connor (New Acts), a mixed two-act that didn't mean much either way, but filled in the spot. After them were Kingsbury and Munson in "The Devil in Possession," built on regulation small time lines of the idea of the skit, the life developing from a loving helpmeet to a vindictive cigarette smoker, with the husband's by-play, his disgust, not to forget his direct remarks to the audience, all done in the stereotyped way. These things as a rule call for artistry. If the small time accepts it as such, also comedy, that's sufficient to let well enough alone.

Mr. Reilly (New Acts) was next, winding up poorly after a fair start, and the good bill closed the first half. The Ramdells might find a better field for themselves in cabarets, but they look nice as a mixed double on the small time and are doing a middling turn of its sort.

Following the intermission were Corcoran and Mack (New Acts), then the "Drifting" again (the sketch heading), and the three-act with its big next. The three boys sing very poorly as a trio and are still using "He's a Rag Picker," which now sounds a thousand years old, but withal, it was that self same song, regardless of their vocalizing, that brought them the hit of the bill. Still the orchestration is entitled to some of the credit and the Roof orchestra to some of what is left. One of the trio does Yiddish and Dutch intermittently. They seem to be the sample of what small time likes in singers.

The Aerial Belmonts, a couple of very likeable gymnasts, closed the show on the rings.

Stine.

WATSON-WROTHER SHOW.

Joe Hurtig, in his current season's edition of the Watson-Wrothe show, has produced what should eventually develop into one of the best comedy aggregations on either wheel, accompanying it with a reasonably fair production, but without any flash of pretentiousness nor extravagance in its furnishings.

Whatever redeeming features the production and curries are lost entirely to view in a general review of the book, for this show was built solely for laughing purposes and the Watson-Wrothe combination accomplishes that end.

But in serving this portion of credit, one must mix it with a dash of condemnation for the "blue" spots, for of the few remaining double-entendre comedies "Sitting" by Watson is the king, and Ed Lee Wrothe is gradually following right in his line, perhaps through association. Watson reels off one unnecessary "hell" and "damn" after another, choosing the easiest way to a laugh, when with a substituted comedy line he would attack the sum of it. Neither Watson nor Wrothe finds this line necessary to make good, for both are in their own individual classes for their particular line of

comedy. Watson never appeared to better advantage than he does in the first part of this show, working with a new book and introducing some original comedy bits that promote one continuous line of laughing. The entire first part looks now in construction, although running around an old idea, the writer choosing the mistaken identity theme for his basis.

Mr. Hurtig has given the two principals some able support, the most conspicuous members aside from the male comedians, being Isabelle Moran, a tall, rather good looking prima donna with a coking voice. When a burlesque audience calls for encores on ballads, it's either the song or the singer, and in this instance it was simply the singer. She alone held up the vocal department and did it well. Patsy Delaney, always a lively member for a second lead role, works well and with Watson and Wrothe, leads a number of light songs to the bit division and dances as well as one might expect. Gus Roeder and Herman Gibson offered a specialty during the action of the opener and they too scored with little or no trouble. Gibson might find something to do with his hands while singing, and Wrothe a good counter tenor voice, and the pair have built a perfectly able specialty for burlesque.

The second part is given over to Wrothe, who is offering a condensed version of three of his former burlesque successes. The first, "Higgins at Home," is probably the best known. This requires the entire stage and practically assured a success for the other two. "Higgins at the Races," in "two," makes a suitable filler. Wrothe utilizing the entire cast for the routine of cross fire talk. The closing bit is short, but well staged, and carries the title of "Higgins at the Front." Practically all the numbers scheduled for the second section are staged in the opening scene. None of the several bits stood out sufficiently to deserve special mention.

The costuming of the show is somewhat below the average, but three changes in the first part with only three more in the trio of burlesques. The comedy covers this defect, if it might be called a defect, and while the modern burlesque producer aims to parallel his book with a better production, after all the comedy is most important.

Mr. Hurtig should take the pruning knife to some of the suggestive sections. It could be done nicely without damaging any portion of the book.

Wynn.

HOUR OF TEMPTATION.

INTERNATIONAL CIRCUIT.

The most ardent well-wishers of the new International Circuit will find little to encourage them and a good deal to apologize for in the initial attraction at Daly's, which opened Monday night as a stop in the Hill-Stair-Nichols chain.

The piece is billed as a melo-drama in three acts and a prolog by Lee Morrison entitled "The Hour of Temptation." It has been framed up frankly with economy of investment in view. The cast is small and the stage equipment cheap and meagre. Under even these handicaps, a strong play and a uniformly able group of players might have pulled through in a popular priced house appealing to "fast" clientele. But the Morrison play fell considerably short and the organization was much weakened by several poor actors.

Tuesday night Daly's drew an audience a good deal less than one-third capacity. The preceding holiday and the fact that the newspapers did not notice the opening of the house Labor Day may have contributed to this condition. The audience received the play with coolness, not to say indifference, except at the end of the last act, which brought out an effective bit of melo-drama. The rest of the play was without the "punch." It was discursive and frequently simply dull, a fatal defect when it is considered that its appeal is made to a type of theatre-goer who demands that he be thrilled, and is not particularly fastidious as to the methods by which the thrill is managed.

As is commonly true of dramatic companies, the women players are infinitely better than the men. Eleanor Montell heads the company in the occasional sentimental passages she was truly effective, but she was hampered by a part for which she is wholly unfitted. She was gracefully ingenué in the first act, for example, but when the progress of the story called upon her to portray the worldly, wicked adventuress, she was woefully nondescript. At that she was at times the outstanding figure of the cast of nine.

Of the men, William Morris was by long odds the best as Baron Von Der Tufel (even if the program did spell it "Tufel"), a sort of embodied Satan, who wore a red spotlight nimbus around his head and lured innocence and virtue into evil.

The two big some conception of the characters they were playing. The other members of the company were just actors, and Justin McNabb as a hypocritical clergyman was consistently a bad actor at that. Sam Lowett scarcely suggested the millionaire yacht owner and society leader and didn't wear that sort of clothes. Andrew Malony, however, was fairly true to the low comedy type of empty-headed Englishman.

The story has to do with the adventures of Claudia Carter, a young innocent of Winchester, Va., who is wronged and cast off by Leonard Bruce, a clergyman from Maine. That's the prolog. Act first finds Claudia in a luxurious apartment in Riverside Drive. Champagne was plentiful, but the shabby day after setting destroyed the illusion of gay intimacy. Claudia, under the influence of the embodied Satan, entraps Sylvia, the clergyman's daughter, and encompasses her ruin at the hands of "Monte" Flagg.

When the clergyman learns of this state of affairs, Claudia is amazed, of course, but then she repents and the finale finds her turning to

religion for spiritual regeneration. The scenes of revelry in Claudia's apartment and the action on "Monte's" yacht when Sylvia falls for the millionaire were probably designed to deliver the "punch" of alluring wickedness. At Daly's they tell flat and the only thrill was Claudia's spiritual awakening.

81ST STREET.

Notwithstanding the general slump in business prevalent throughout the greater city and due of course, to the current, unnatural circumstances, the most irritating of which is the prevailing epidemic of this house, the most pretentious try-out stand in the city, has run along through the summer to a steady, consistent attendance, and with the new season right at hand prospects seem particularly bright, for aristocratic New York likes its vaudeville close at home, and this house is centrally located, right amid the city's social headlines.

Unlike the average pop vaudeville house, the 81st street theatre draws a bright, appreciative clientele. It's not particularly good for low comedy, but nothing escapes them, and while they are not exactly demonstrative, they exhibit some enthusiasm when pleased. The audience here could be safely paralleled with the Palace gathering, or even a bit more exclusive, for the Broadway house draws from the entire city and the 81st street merely from its own neighborhood.

The programs are neatly arranged and somewhat different from the average pop bill, a five-act, six-act, up to eight-act being in on the bill between the third and fourth acts. The vaudeville "attraction" generally follows in "one" with the feature act closing the show proper, the finale coming with a Triangle comedy. The system seems popular uptown and probably gets better results in a general way than the conventional style might.

Frank Shields added with a popping routine, suggesting Will Rogers, but not by way of imitation. Shields is somewhat of an expert with the lariat, and while he starts rather slowly he becomes more and more entertaining as he progresses. He should do the entire turn in "one" if such a thing is possible. Such stunts as skipping rope, etc., are done atop a balance beam, ladder, a rolling globe. He pulled a bit before his exit.

Briere and King held the second spot with one of the daintiest little affairs around the vaudeville field. A special set enhances the value of the turn and the couple have an entire routine of exclusive material. It's strictly high class in every respect and belongs on the bigger circuits. They earned one of the few big applause hits of the evening.

Low Welch and Co. have a rather novel idea, but it is poorly developed in this skit. It evolves into a grind of talk and holds up only because of the interest in the subject proper. The female lead should develop a dialect for the part.

The orchestra had its inning next, playing Victor Herbert's "American Fantasy" and filling a regular spot in itself. This "bit" seemed rather rare and uncommon, but the music was quite in demand and the house seemed to expect it. The orchestra here, incidentally, will run second to few in town, big or small time.

Grechen and Grechen, a classic duo, with Dorothy Gish as the star, broke the program next, with Cummings and Gladys in next to closing spot. They were sure-fire once the dancing portion was introduced. Harmon, Chesler and Co. (New Acts) closed the bill.

Wynn.

HAMILTON.

Monday afternoon the Hamilton show ran in spite of the fact that it matters little, for few arrive for the first half, and the house kept pouring in and by the time it was almost over the entire house was pretty well filled. It looked as though the house was in for a good business day.

The opening act caused considerable trouble, and made it exceedingly hard for the following acts, which failed to impress on that account, until almost through. Donald and Doherty opened in song and dance, with the male member returning for a solo and a couple of eccentric steps. This couple do a silhouette dance, easily the best of their offering, and while the male member is out, the lights were supposed to be arranged for the following dance. The electrician failed to carry out the act's orders. It made them peeved, and besides the orchestra was away off on their music. That made matters worse, and they stopped right there, leaving the stage. It was not half so bad to have anything like that occur, besides a slip at the opening show might have originated the trouble, but a handful of patrons were present. The show would not return, and a few minutes later Arthur Lipson appeared, who suffered through the other turn's foolish departure.

Lipson gained little attention at first, but gradually worked his way in. Still his work appeared faulty, and he surely is more capable of doing better than his present turn, but he did Monday afternoon, when comparing it with a previous engagement. Frank Harkness and Co. (New Acts). A weekly pictorial came in at this time, followed by Camille Personia and Co. in a moving picture idea placed to song. A rather attractive setting shows the turn off to good advantage, while the singing of the young American officer upholds the act.

Bixley and Lerner got away with both the laughing and applause hit of the show, especially after doing their operatic burlesque, a scream here. The Three Kings closed the show with some difficult and showy acrobatic tricks, but the comedy might be looked after. Not necessary for the three members to be talking continually, when the turn opens in pantomime. They might do better if confining their efforts strictly to acrobatics, which will probably get them more than they received Monday with the combination.

THE BIG SHOW.

ACT 1.

THE BIG SHOW.

Scene I—Outside the Hippodrome.
(Painted by Mark Lawson.)
Song, "The Hippodrome Street Parade."
Austin Walsh, the Four Singers and the
Entire Company.
Milton Mooney's Horses.
Powers' Elephants
Scene II—Somewhere in France.
"The Revenge of the Lions."
In two parts.
By Georges March.

Cast:
The Countess de Kerny.....Blanche Marcel
Her Friends.....Adelaide Lorrett
Gaston Derives.....George March
His Adopted Daughter.....Yvonne March
The Maid.....Emma Fette
The Butler.....Frank Sherman
The Organ Grinder.....Andrew Byrne
Part One. Cinematographic Picture.
Part Two. Exterior of the Countess' Villa near
Paris.

Scene III—Somewhere in Spiritland.
(Painted by Mark Lawson.)
Dancing Specialty.....George Hermann
"TOTO."

Specialty.....Volant
Scene IV—Somewhere in Ireland.
A few minutes with FRANK FOGARTY.
Scene V—Somewhere in America.
Song, "We'll Stand by Our Country."
Henry Taylor, Dixie Girard and the Hippo-
drome Company.

Tableau I.
(Painted by Mark Lawson.)
Scene V—Somewhere in America (Continued).

Tableau 2.
(Painted by Mark Lawson.)
Captain—Eddie Russell.
Officers—Robert Rosalie, Bobby Hale.
Midshipmen—Johnny Davis, Fred Gregory.
Scene VI—Somewhere in Japan.
(Painted by Ernest Albert.)

Misses Klyo, Yoshie and Nobu, B. K. Okita.
Song, "Poor Butterfly."
Haru Onuki, assisted by the Four Singers,
the Elm City Four and the Hippodrome
Chorus.

Scenery and Costumes designed by
Robert McQuinn.
Scene VII—Somewhere in Chinchinland.
The Six Brown Brothers.
Scene VIII—Somewhere in Minstreland.
(Painted by Mark Lawson.)

THE MAMMOTH MINSTRELS.

400—Count "Em—400.
Song, "Come on Down to Ragtime Town."
Harry Wardell
Dance.....Miller and Mack
Song, "On the Mountain."
Assisted by the Four Singers and the Elm City
Four.
Song and Dance.....The Brothers Leighton
Medley Finale.....Entire Company
End Men.....Mr. Charles Ahern
Interlocutor.....Mr. George Wilson
Pages.....Mr. W. G. Stewart
Miller and Mack

ACT 2.

ANNA PAVLOVA.

In "The Sleeping Beauty" Ballet.
In Four Tableaux.
From the fairy tale of Charles Perrault.
Arranged by R. H. Burnside.
Music by Tschalkowsky.
Scenery and Costumes designed by Leon Bakst.
(Painted by Ernest Gros.)
Dances arranged by Ivan Clustine.
Ballet Master of the Russian Imperial Theatre.
Characters:

The King.....J. Parker Combs
The Queen.....Natalie Dagwell
The Princess Aurora.....Anna Pavlova
The Prince Desire.....Anna Pavlova
A Venetian Prince.....A. Volinine
A Spanish Prince.....M. Vajnski
An Italian Prince.....M. Domislavski
An Oriental Prince.....M. Hubert
Lilas, the Good Fairy.....Lettie Yorke
Carrabosse, the Bad Fairy.....Henry Taylor
The Major-Domo.....Enzo Bozano
The Herald.....William C. Reid
Companions of the Princess Aurora, Ladies
of Honor, Cavaliers of the Court, Pages, Suite
of the Good Fairy, Suite of the Bad Fairy,
peasant men and women, guards, etc.

Tableau I.

Prologue.

Reception in the palace of the King and
Queen to celebrate the birthday of their first
child, the Princess Aurora.

Tableau II.

The Gardens of the King's Palace. Sixteen
years have passed. The King and Queen are
giving a grand festival in honor of the birth-
day of the Princess Aurora and the various
princes who have come to ask for the hand
of their daughter.
Grand Valse: Stefa Plaskovietzka and Miles.
Butzova, Lindovskaja, Collinet, Griffova, Leg-
gierova, Shelton, Cortnova, Tastova, Brnova,
Verina, Doganova, Moskvina, Myersa, Stuart,
Smallers, Grassova.

Messrs. Zaleski, Montes, Parker, Poppet-
low, Rudeval, Bain, Vaseloff, Oliveroff and
Conrad du Ballet.

Entrance of Princess Aurora.
Adagio: Anna Pavlova and Volinine. M. M.
Vajnski, Domislavski, Hubert.
Dance of the Princess' companions. Pas de
cinq. Miles, Butzova, Collinet, Griffova, Leg-
gierova, Doganova.
Variations: Anna Pavlova and A. Volinine.
Coda General.

Tableau III.

A forest in which a young Prince, Desire,
with his suite is hunting.
Arrival of the Prince and his suite. Ap-
pearance of the Good and the Bad Fairies.
The Vision.
Grand pas d'action.
The Prince Desire—A. Volinine.
Vision of the Princess Aurora—Anna Pavlova.
And the Ballet of Nymphs.

Tableau IV.

The Palace of the King.
Awakening of the Princess Aurora.
Grand Festival in honor of the engagement
of the Princess Aurora and Prince Desire.
Gavotte—Anna Pavlova and A. Volinine.
Gallo Final. Apotheosis.
Augmented Orchestra under Theodore Stier.
Entire Hippodrome Chorus.

ACT 3.

"THE MERRY DOLL."

The New Ice Ballet, Directed from Admiral's
Palace, Berlin.
Book by Leo Bartschek.
Lyrics by John L. Golden.
Music by Julius Blaesdhofer and Raymond
Hubbell.
Dances arranged by Mme. Mariette Loretta.
Scene—Somewhere in Germany.
(Mark Lawson.)

1—Waltz and Song "Queen of the Land of
Snow."
Henry Taylor, Katie Schmidt and Hippodrome
Chorus.
2—Duet, Pierrot and Pierrette.
Katie Schmidt and Ellen Dallerup
3—Solo, "The Merry Doll."
Hilda Ruckerts
4—March of the Masqueraders.

Toy Soldiers.....Walter Briant
Paul Briant
W. G. Ladella
Peter Ladella
Langermann.....Austin Walsh
Happy Hooligan.....Frank Schearn
Tramp.....Charles Ahern
Dude.....Harry Wardell
Scotchman.....Bobby Hale
Sandow.....David Irwin
Friar.....J. P. Combs
Chinaman.....Max Aronson
Kaiser.....Gus Wickie
Simple Simon.....Dave Rosen
Satan.....Sylvester Mettselt
Arab.....John J. Daly
Russian Soldier.....Fred Sweeney
French Soldier.....James Graham
John Bull.....J. R. Proctor
Austin Soldier.....Dippy Diers
Fat Boy.....Stanley Ferguson

And Dance of the Dolls:

(a) Chemise Dolls: Misses Sully, M. Welkusat,
Walters, C. Welkusat.
(b) Clown Dolls: Misses Weideman, Gebauer,
Walters, C. Welkusat, M. Welkusat.
(c) Japanese Dolls: Misses Weiden, Ander-
son, Merkel and Kohlhofer.
(d) French Dolls: Misses Worm, Schaefer,
Georges and Frick.
(e) Jumping Dolls: Misses Moore, Overlack,
Norman, Margaret O'Neill, Marion
O'Neill, Beverly Miller, Phyllis Miller,
Vaine, M. Miller, Johnston, Mc-
ran, Fritchard, Frederick, Dix and Corty.
5—Dance, Max and Morits.....Miller and Mack
6—Specialty by the Nichols-Nelson Troupe.
7—Waltz Duet.....Pope and Kerner
8—"Toto."
9—Butterfly Ballet: Misses Wruck, Gebauer,
Muller, Merkel, Weideman, Kohlhofer,
Walters, C. Welkusat, M. Welkusat,
Weiden, Anderson, Sully, Frick, Schae-
fer, Worm and Georges.
10—Charlotte—Oriental Dance.
11—Lamy Bros.—The Fastest Skaters in the
World.
12—Finale: "My Skating Girl."
Elm City Four, El Rey Sisters and the Hippo-
drome Company.

The entire production staged by R. H. Burnside.
Musical Director.....Raymond Hubbell
Resident Stage Director.....W. G. Stewart
The new Hippodrome show will probably go
down in American theatrical history as one of
the greatest achievements on record, when
reviewed from the production angle, for Di-
rector Charles Dillingham has spared neither
pains nor expense in an effort to awe his au-
dience, throwing on one big spectacular scenic
affair after another and following up each suc-
cessive display with one equally as pretentious
until the arrival of the third and final act,
which introduces the inimitable Charlotte and
her aggregation of exceptionally clever ice ar-
tists in the new edition of the ice ballet, "The
Merry Doll," programed as direct from the
Admiral's Palace in Berlin.

One could wade through a basket of ad-
jectives in a brief description of the production
of "The Big Show," for from this point it
easily excels the "Hip Hip Hooryay" show,
which last season rejuvenated the Hippodrome,
but when contrasted with its predecessor on
the question of real entertainment, "The Big
Show" runs a bad second.
There seems to be a lack of comedy here,
although the cast includes some notable com-
edians, and one is led to believe that Stage
Director Burnside has aimed solely and highly
for spectacular and pleasing effects for the
gasp of surprise. This becomes more and more
evident as the show progresses until the arrival
of Pavlova, when the affair approaches a semi-
monotonous angle, solely because of the ab-
sence of some suitable comedy arrangement,
and whatever comedy possibilities remained
and crushed entirely as the tireless dancers
continue to unfold her four-part ballet, "The
Sleeping Beauty." Pavlova is a big attrac-
tion for any \$2 house (or less), but from a
commercial standpoint, one wonders if Pavlova
will continually hit the target at the Hip,
a house almost entirely dependent on tourist
patronage. She works hard, offers a splendid
scenic affair and introduces some supporting

principals that almost parallel herself in terp-
sichorean talent, but will Pavlova mean any-
thing to the rank and file of Hip patrons?
The opening night's gathering consisted of
the usual first nighters, a majority profes-
sional themselves and everyone enthusiastic
for the show's success. While they were sin-
gularly frank in admitting her incomparable
ability, on the whole they seemed to feel that
Pavlova overworked her welcome. One is led
to speculate as to Pavlova's ability to stand
the two-day grind.

Of the newer attractions, the minstrel first
part utilized to close the opening act is of
secondary consideration only to Pavlova. Car-
rying the entire company, some 400 in all, it
spells a gigantic arrangement, completely fill-
ing the massive Hip stage and spread into a
wondrous picture from the auditorium. The
honors of this section went to Matt Keefe,
who bodied the affair into a singular hit.
Keefe's voice was never better and with his
usual splendid appearance and perfect poise
he stood out before that vast aggregation and
carried the numbers right into the hit division.
The Leightons also scored an impressive mark
with a single song and might have scored on
this were anchored in the Hip. The
entire mass was a splendid sight, and George
Wilson Ahern did little, while Wilson should-
ered the small item of comedy responsibility.
However, it was the picture more than the
individuals that brought the minstrel affair
over. It could have been better used to
open the show proper.

The initial scene showed the front of the
Hippodrome itself with the minstrel parade in
action. Powers' Elephants came in here for a
few minutes of the usual pachyderm fun, the
feature showing a burlesque ball game with
the big bulls emulating a battery. This was
followed by March's Lion act, slightly changed
from its original form, but still an attraction.
It was prefaced by a motion picture intro-
ducing the story, the story, following
March has constructed a fine combination of
animal act and actual acting, backing the turn
with a perfect stage picture and lending some-
what of a theme to support his cage work.
The animals seemed passive enough, but the
act is quite a thriller. The opening, while
necessary in itself, seemed to slow the affair
up.

George Hermann and Volant had the next
portion to themselves, Hermann scoring one
of the really big individual hits with his
skeleton dance. It was somewhat away from
the ordinary, and while familiar enough to
the vaudeville students it caught on with the
initial step which at its conclusion Hermann
was assured success. Volant's flying piano
specialty had some difficulty in the fly gallery,
the wired chopping off several sections of scen-
ery which threatened the safety of the prin-
cipals, but under ordinary circumstances one
must credit Volant with a hit. He will amaze
some of those Hip visitors.

Frank Fogarty followed, but that was all.
Fogarty at times had the slightest possible
chance to interest that cynical crowd. They
seemed to have prematurely concluded that a
fast talking act, such as Fogarty's is, was out
of place there. He wisely curtailed his spec-
ialty and made a hasty exit, probably for
the first time in his successful career. And
Fogarty's experience was a lesson for tal-
ling applicants at the big Hip. They don't want
it there, except the powerful voice that may
perhaps get over.

A duet of tableaus followed, the first show-
ing the Capitol building with the company
assembled on the steps. A song by Henry
Taylor and Dixie Girard completed the first
picture, after which the scene was shifted to
the deck of a gigantic battle cruiser with the
company attired as officers and crew. This was
the logical closer for the first act, but the
arrangement as set for the initial show made
this impossible.

Haru Onuki, the Japanese prima donna, had
the sixth scene, the opening being given over
to a tap dance by quartet of Geishas, with
Miss Onuki closing the scene with a song sup-
ported by the company. The song might be
cut down to bring on the ensemble as fast as
possible, for this really carried the scene.

The Six Brown Brothers filled in the spot
between the Jap turn and the minstrel affair,
and to this extent, temporarily borrowed from
"Chin Chin," the real honors of the show.
The Brownies realized their limit, offered the
best they knew in the way of selections, and
at the exit were called for several bows. Too
bad they can't remain, for here is one of the
brightest spots of the entire production.

With the minstrele over, came the first in-
termission after which Pavlova offered her
ballet, and then came the Ice Ballet, a dupli-
cate in its last season's little, but no
trouble. The new star is Hilda Ruckerts,
a mechanical doll skater, and second only to
Charlotte. Katie Schmidt scored an individual
hit here, as did Ellen Dallerup. Pope and
Kerner waited through to a liberal hand and
the Lamy Brothers came fully up to expecta-
tions.

Toto is buried in this production, doing
little of anything and marking up a blank
comedy score. The Charlie Ahern cycling
troupe was withdrawn during rehearsals
(through lack of facilities), although a comedy
"bit" in "one" of this kind would have been
a welcome acquisition. Ahern continued in
the production as an end man in black and
white. His weakness the show contains
will probably be remedied after it reaches its
second week, for Charles Dillingham is Old
Doctor First Aid to an ill production, and here,
with little to do, "The Big Show" can't fall.

Wynn.

PALACE.

On one of the finest days of this summer,
Labor Day, the Palace matinee was capacity,
before a well laid out show that held much
singing and dancing. The program had its

eight acts oddly divided for the Palace, three
in the first part and five in the second. This
was owing to "The Four Husbands," a tabloid
new to the east (New Acts), closing the first
section and consuming about 40 minutes.
Opening the second part were Adelaide and
Hughes in their third Palace week with a new
dancing production of several people besides
the principals and with specially written in-
cidental music by Leo Edwards. The younger
composer of the Edwards brothers has done
very nicely with the musical portion.

So snugly packed is never a jar. This
condition doesn't often occur in vaude-
ville, and vaudeville, if it intends encourag-
ing these large dance or pantomime produc-
tions, may as well prepare to increase the
size of the orchestra, if the full value is to
be obtained. Music and pantomime or pan-
tomime and music usually are found together.
Adelaide and Hughes' "Garden of the World"
for instance. It is the big thing and the only
big thing in their new act. It could have
been turned into a thunderous finale of a huge
production, with many people and large or-
chestra. Still in vaudeville it's a mighty pro-
gressive bit, aptly and timely placed, well
devised and needs no synopsis. As a show,
while the Adelaide and Hughes act is carried
by that finish to it, there is no ingenuity in
the preceding matter nor newness in dance
steps, with the entire act given in one set,
another thing that vaudeville may make nec-
essary. But the set is picturesque in its
simplicity and gives an idea of vastness sel-
dom which outside the latest scenic art, or
which this setting seems to be product.
The dancing girls accompanying the turn have
a freshness in their work that is very re-
freshing in itself, and that includes their
looks and lithe figures. Theadora Keen as
"War" in the big number, if a stage novice
is a remarkable one, and her coachee held a
king's ruff, for she pressed war merely pantomi-
mically and got the illusion over as this girl
did is quite a remarkable feat.

The hit of the bill seemed to be Willie
Weston, who followed the dancing act, with
as well as a single turn as has come
to light in a very long while. Mr. Weston,
like Bernard Granville, does more than one
thing well. Weston mixes his scenes and
laughable moments so neatly each is equally
enjoyed. Admitting, however, Mr. Weston
used a couple of flag recitations to clinch his
hit. The first of the two was an admirably
written verse and the other, with a comedy
ending, called for the sympathies of all in-
terested in the thing to go in the alley and
fight it out among themselves. It might be
called somewhat rough, but it was an en-
core and audiences that demand encores should
stand for what they get. Mr. Weston used
a topical number called "Sometimes You Get
a Good One," gave an imitation of Al Jolson
(whom he often suggests when not imitating),
harmed his Hula song and told a story, call-
ing out orders, changing it a bit from
some one else who is doing similar business.
That some one if memory is right is Eddie
Foy, but whether Mr. Foy claims the bit
is unknown. Mr. Weston worked it for a
couple of very big laughs.

An encore that didn't arrive at the matinee
was in Eddie Hula song, the same, the late-
ness of the hour was why Mr. Leonard, next
to closing, would not further perform, although
he reappeared often enough, taking bows. The
applause continued in a desultory manner for
exactly five minutes, and the audience finally
seemed to think it was somewhat tiresome,
as a few hisses were heard. By that time,
however, it looked as though the stage man-
ager needed the delay to set the stage for the
closing turn, which opened, however, in "one"
before a curtain.

Leonard's reception upon entering surpassed
that of any other two turns on the bill,
but it was not Leonard's first appearance of
the afternoon. Early in the show, while be-
hind the numbers, Leonard had been seen in
the new turn headed by his wife, Mabel
Russell (with Marty Ward and Co.) in "Call
It What You Like," as the program tells the
title, and it is a most alluring name for
this turn. There are three men in the Rus-
sell-Ward act, with Miss Russell leading a
couple of numbers with the boys behind her,
all doing the numbers the same, walking back
and forth across the stage while the music
is wholly operative with words written to it.
Mr. Leonard seems to be singing with them
while behind the back drop, and toward the
last of the act he thrust his head into sight
of the audience. That helped the act greatly,
and thus early making known the Leonard
vaudeville popularity.

Leonard's own act, called "The Minstrel's
Return," is about the same as when rear-
ranged after being first produced. Leonard
has a couple of new songs, with four boys,
including a pianist. There is a piano in the
Russell-Ward turn also, but it is little used.
It would seem that the Eddie Leonard and
Mabel Russell could be one combination
merely doubling in the show if routed
together.

The Stella Mayhew-Billie Taylor turn was
the headliner on the bills and the stage. They
followed Mr. Weston, balancing their sinking
and comedy, the latter coming from dialog,
and coming hard as they always do.
Doing a song and Harry Taylor had the
show, with Chinese songs and Chinese doing
American dances. There are three people, two
boys and a girl, the latter singing "Nobody
Likes a Chinese Girl," a number made very
familiar in Shanley's cabaret for a couple of
years. The turn has some novelty, a little
more so than most of the Chinese acts, through
the number in it being better than the others.
Closing the show was a hard spot for them.
The Gaudschmidt opened the bill, their finish
with the two dogs sending them over strongly.

Rime.

Be sure to get VARIETY of Sept. 22.
HARRY MOUNTFORD.

STRAND BALKS AT PARAMOUNT; REFUSES CHAPLIN COMEDY

Tentatively Turns Down "The Storm" and Considered Substituting Vitagraph's Sothern Feature, "The Chattel." Has Also Cancelled Chaplin Releases and May Go In For Open Market Releases.

The Strand has tentatively turned down another Paramount feature, "The Storm," produced by Lasky with Blanche Sweet, which is to be released on Sept. 18. If such action occurs it will have been the third time in the past several weeks that that house has pulled out its feature. "Rolling Stones" was yanked and "Hypocrites," put in its place three weeks ago and a short time previous to that "The Evil Thereof" was refused and an old Mary Pickford, "Tess of the Storm Country," inserted. Although Mitchell H. Mark declares to the contrary, the refusal of the features indicates a future break with Paramount, as intimated in *VARIETY* lately. The Strand is held to a contract with the releasing concern, calling for a weekly feature at \$1,000 and must pay that sum whether the picture is shown or not.

Harold Edel, manager of the Strand, said, at the time of going to press, he hadn't positively decided to turn down "The Storm," but he explained that he thought the feature not quite up to the standard. On Wednesday the Lasky company showed the feature in question to the trade, a week ahead of the usual time, with the idea in mind that a favorable report by the various film reviewers, might cause Mr. Edel to change his mind. It is reported the Strand sought the open market for a substitute for "The Storm" and had considered showing the first E. H. Sothern picture "The Chattel" (Vitagraph). But, so the report runs, V-S-L-E refused to put the Sothern feature into the Strand unless the latter signed up for a 26-week service.

It has been pointed out that since the formation of the Paramount program, which occurred exactly two years ago, the Strand has been supplied with 104 features. Only serious objection was found in three out of that number, "The Evil Thereof," "The Rugmaker's Daughter" and "Rolling Stones." In the case of "The Rugmaker's Daughter" a double bill was given, the Strand obtaining a Pathe feature for that week and featuring it in the advertising.

Another change in Strand service was marked by the cancellation of the Mutual contract calling for a year's service of Chaplin releases. The current Chaplin comedy was turned down without a showing and while it is reported good, the "One A. M." picture was considered unsatisfactory. It seems that directly after the release of the latter, the Strand served notice on the Mutual of a cancellation. The house claims to have an equitable contract—that the instrument allows the Mutual to cancel on ten day's notice and therefore the house has that privilege. The

fact that Mutual did not deliver the film nor did they reply to the Strand's notice of cancellation, seems to substantiate the latter's contention.

Mutual is releasing the Chaplin pictures once a month. There are five theatres in the Longacre district tied to a year's contract, all getting the picture on the first release date which falls on Mondays. This arrangement has the Strand, Rialto, Broadway, the New York and American showing the comedy at the same time. The first three named houses are paying \$300 weekly for the first run, the Loew theatres paying \$50 daily and taking the pictures for three days. It is estimated there are about 70 other theatres in the city showing Chaplins at the same time (first run).

A prominent Paramount official in discussing the matter said there was "nothing to" the reported break with the Strand. He pointed out the fact that it would be quite difficult for the theatre to substitute a service that approached theirs nor would it be able to obtain the protection that Paramount gives its exhibitors. For instance, the Strand shows a Monday (opening Sunday) release which does not appear in New York for two weeks and then is shown in the Bronx. The second run exhibitor is also protected by a two weeks' guarantee.

BILLIE BURKE'S DENIAL.

The first intimation the Kleine company had that Billie Burke would retire in the near future to await the arrival of an addition to the family was the publication of this news in *VARIETY*. When they confronted Miss Burke with it she vehemently denied it, but three weeks later admitted the "crime."

This necessitated the rushing of the "Gloria's Romance" serial, which is probably the costliest moving picture ever produced. Up to date the cost is estimated at something in the vicinity of \$650,000.

COLORED PICTURES READY.

The natural color motion pictures perfected by the Kinemacolor Co. will shortly be placed upon the film market. The company is at work on a two reel comedy, directed by Edwin August, at its Whitestone studio, which will probably be released through V-L-S-E.

MOLLIE KING'S SERIAL.

The next serial to be put out by Pathe will be called "The Double Cross" and have Mollie King as its principal player.

The preliminary work on the pictures starts in about 10 days.

SELLING NAZIMOVA RIGHTS.

The state's rights sales of the Nazimova feature, "War Brides," Herbert Brenon is now producing, were started last week by Lewis J. Selznick, who is in charge of the business end, by disposing of the rights for Illinois to Jones, Linick & Schaeffer of Chicago.

It is said that firm, which has taken many Illinois rights for special films, paid a considerable amount for the Nazimova feature, besides following the usual Selznick system of retaining an interest in the net profits of the picture for that state.

The Brenon company will reserve New York state for its own, first showing the Nazimova release about Nov. 6 in a Broadway theatre. Nazimova is now completing the feature at the Brenon studio. She will receive \$30,000 outright for her work in it.

Mr. Brenon is already preparing for the picture to follow "War Brides," having decided upon the story and the stars he will use for it.

AMERICAN USING FEATURE.

Loew's American theatre took a departure yesterday from its usual policy when it placed a feature film in the downstairs theatre, in addition to the nine acts played in that house. The feature film policy will continue at the American, downstairs, although the American Roof will not play the picture, using the vaudeville only.

Previously the American, other than showing ordinary film, paid no attention to features unless they were special comics or a serial. The American's downstairs policy formerly was 10 acts.

KELLERMANN FILM OPENING.

The first opening of the Annette Kellermann film, "A Daughter of the Gods" was decided upon by William Fox this week. It will be at the Forrest theatre, Philadelphia, Sept. 18 or 19, and the same day another print will show at the Ft. Pitt, Pittsburgh.

Both openings will be prior to the appearance of the big special feature Herbert Brenon produced in a New York theatre, which is yet to be settled upon.

Fred Warren, of the Fox staff, was reported leaving for Philadelphia Wednesday to arrange for the details of the initial showing.

VICE PICTURE DRAWING.

Despite the fact that the "dailies" comment on the motion picture "Is Any Girl Safe?" which is the attraction at the Maxine Elliott theatre, were adverse, the picture has been doing a record-breaking business. On the opening night, Sunday, with paper liberally distributed, more than \$500 was taken in at the box office. On Monday evening \$904 was the gross.

The picture will be kept at the Elliott until Sept. 15, when the Universal will take the house over for the presentation of the new submarine picture, entitled "20,000 Leagues Under the Sea." This picture will also open on that date at the Studebaker theatre, Chicago, and Clune's Auditorium, Los Angeles.

WITCHING HOUR POSTPONED.

Upon receipt of cable advices from C. Aubrey Smith, the Frohman Amusement Corporation has postponed the beginning of work on "The Witching Hour" until Sept. 12, at which time Mr. Smith will arrive from London. He has been visiting William J. Locke, author of "Jaffery."

Mr. Smith arrived in London August 28, and had just gotten settled when the Frohman Company cabled him that work would begin Sept. 10, on "The Witching Hour." He immediately arranged to return and arrangements were made with Miss Margaret Illington to postpone her rehearsals one week in order to allow Mr. Smith time to conclude his camera work.

Mr. Smith will be leading man with Miss Illington in her new play, which is scheduled to open on Broadway the middle of October.

Jack Sherrill has been cast by Director Irving to play the part of Clay Whipple in "The Witching Hour." A number of highly important dramatic and screen personalities will be seen in the nine other principal parts.

Work at the Frohman studios, Flushing, L. I., has begun on the many interiors called for by Mr. Thomas' script.

The latest release of the Frohman Corporation, "The Conquest of Canaan" is being cut and assembled and will be ready for public presentation within a fortnight.

CUMMINS GETS INCE FILM.

Samuel Cummins, of 1476 Broadway, has purchased the state rights to "War's Women" for Washington, Maryland, Delaware, Virginia, West Virginia and North Carolina. His policy will be to play first class theatres throughout the territory and is now preparing an elaborate advertising and publicity campaign. Mr. Cummins will open a special office in Washington for this picture.

LEVY FORMS STATE RIGHT CO.

Louisville, Sept. 6.

Fred Levy, who is interested here and in several middle west towns with the B. F. Keith interests in the operation of theatres, has just formed the Big Feature Rights Corporation, and will specialize in buying state rights for features for the states of Ohio, Indiana, Kentucky and Tennessee. The local offices of the concern will be in the Mary Anderson theatre building here. The New York representative of the corporation will be Joseph Daly, who is associated with the Globe Feature Film Corp.

BOB DAVIS SCENARIST.

Editing Munsey's Magazine falls short of consuming the voltage of Robert H. Davis and among other methods he adopts for passing his idle moments usefully is scenario writing.

Bluebird Photoplays will soon produce his latest work, under the title of "We are French." In this feature Ella Hall, previously directed by Robert Leonard, will have Rupert Julian as both director and leading man.

SUPERS HAVE CLUBHOUSE.

The newly organized Motion Picture Extra People's Association of Greater N. Y., Local 30, White Rats Actors' Union of America, has taken club rooms at 234 W. 46th street, where the executive offices will be maintained. A meeting of the organization was held last night (Thursday) and the future plans of the association were discussed.

A great deal of encouragement has been given the new association by the motion picture producers and last Sunday 40 extras were employed at the Mirror studios, Glendale, L. I., direct from the organization.

The Vitagraph company has taken its business away from the agencies and opened its own employment bureau at the studio with an assistant director in charge.

The producers who have been obtaining their extra people from agencies have insisted that the agents pay the people more money than they have done in the past and the scale of wages from agents has increased twenty-five per cent. in the past week.

At the mass meeting held in Bryant Hall last Friday night more than two hundred members paid their dues into the association.

Among those who addressed the meeting were Harry Mountford, Hugh Frayne, general organizer of the A. F. of L.; Lewis J. Selznick, Clara Kimball Young, President Isadore Stern of the Association, a number of agents and extra people. Both Miss Young and Selznick in addressing the meeting stated that they were heartily in favor of the organization and each of them subscribed \$100 to be used for the benefit of the association.

DENY PARTNERSHIP SPLIT.

Both Aaron Hoffman and Bobby North, two of the partners who are interested in the Popular Plays and Players Corp., releasing through the Metro, deny that there has been any internal friction in the concern. A third partner in the combination is L. Lawrence Weber.

Aaron Hoffman has been spending the summer at Allenhurst, N. J., where he has been devoting his time to writing scenarios for the company. Bobby North has been in New York acting as the managerial head for the company at the Colonial studios, which they have under lease. Both insist that the greatest of harmony exists and that neither has any intention of stepping out of the firm.

FOX IS GRACIOUS.

Despite the fact that Justice Mullan in the Supreme Court refused to grant a court order to Herbert Brenon ordering William Fox to mention Brenon in all advertising matter as the producer of "A Daughter of the Gods," Fox has decided to place Brenon's name on the program when the picture will have its initial appearance in New York toward the end of the month. It, however, will be eliminated from all other advertising matter such as the lithograph paper and the newspaper advertisements.

V-L-S-E'S FUTURE.

As forecast in *VARIETY*, Vitagraph will assume complete control of the V-L-S-E exchanges at once. The V-L-S-E and Vitagraph will be amalgamated under the name Greater Vitagraph. All the Selig and Essanay releases put out on the V-L-S-E program since its inception will be withdrawn Sept. 15, Lubin continuing to book those pictures already produced, while making no new releases.

Vitagraph will probably release one a week under the new order of things. A tentative plan is to offer a complete daily show consisting of a comedy, educational, and a single-reel drama or cartoon in conjunction with the feature releases in the same manner as Paramount and Triangle.

What program Essanay and Selig will release their new productions on is problematical. Rumors have connected both manufacturers with the Success and McClure companies with both denying the existence of any arrangement. The Mutual Film Co. is striving hard to replace the abandonment of the Thanhouser product, and is understood to have made an attractive offer to Essanay and Selig. Wise-aces point to Mutual moving its executive offices to Chicago, where Selig and Essanay have their studios and offices as a desirable reason for such an arrangement.

Should such plans go through it will be interesting to note the effect upon the General Film Co., where both Selig and Essanay are releasing their short subjects. The Mutual is a direct competitor of the G. F., and the curious spectacle of a manufacturer releasing through two competing exchanges will be watched with considerable interest. V-L-S-E's deal with its manufactures was on 70-30 basis.

CIVILIZATION'S PROFITS.

When "Civilization" moves to the Park Theatre Sunday it will have completed a 14-week run at the Criterion. For the first nine weeks the film drew \$70,000, or approximately \$8,000 weekly. Except during the extremely warm weather the Ince production continued about the same draw and that prompted the producer to take over the Park indefinitely. Up to date the profits for the Criterion run are \$38,000. Including the orchestra the house force numbered 100 persons, there being 42 in the prolog and 25 in the chorus. This house force entailed an expenditure of about \$2,600 weekly. At the Park the prolog will be eliminated but the chorus retained.

PRESS AGENTS CHANGE BACK.

J. Victor Wilson returns to the Strand as press agent Sept. 18. Murdoch Pemberton, who has been holding down the post since Mr. Wilson's retirement last spring, returns to the Hippodrome as Mark Luescher's assistant, which position he held up to the time he went to the Strand.

Lewis B. O'Shaunessy has been at the Hipp in Pemberton's place.

BRENON WANTS HENRY MILLER.

San Francisco, Sept. 6.

According to inside gossip it seems that Henry Miller while on a hasty trip back to New York City was the recipient of an offer to star for Herbert Brenon. Brenon, so the story goes, offered Henry Miller \$1,000 a day to pose before the camera in a feature which Brenon expects to turn out in the near future. In declining the offer it is reported Mr. Miller said, "My interest lies elsewhere."

London, Sept. 6.

Herbert Brenon has forwarded Ethel Levey an offer to appear as a film star at \$1,500 a week. She has replied, through her New York representative, M. S. Benthall, that she would consider \$2,500 salary.

VICE PICTURE PACKING 'EM IN.

"Is Any Girl Safe?" the Universal's new "White Slave" picture which opened at the Maxine Elliott last Sunday night under the auspices of the Anti-Vice Motion Picture Co., did a turn-away on the opening night on the strength of a number of invitation tickets that were issued. On Monday (Labor Day) the house was getting a fifty cent admission price all over and played five capacity shows. The picture is attracting business, on the strength of a flash title and the timely white slave exposure that is now under way.

Others were also quick to take advantage of the White Slave stir and at the Harlem Opera House "Smashing the Vice Trust" was booked as the feature and did a turn-away business. This coup was engineered by Joe Daly of the Globe Feature Film Office.

It was also understood that others are getting ready to resurrect the old U. feature, "Traffic in Souls," and several people were making a country-wide search to locate Samuel W. London, who was responsible for "The Inside of the White Slave Traffic," which was barred in New York State by the courts, in the hope the picture could be retitled and used in the present craze for vice films.

PANTAGES MAY PRODUCE FILM.

San Francisco, Sept. 6.

Current rumor has it that Alexander Pantages, vaudeville magnate, is planning to enter the motion picture producing field. At local headquarters nothing leading to a confirmation of the report could be obtained.

Mr. Pantages, who is in the South, so the story goes, has been thinking about the picture producing game for some time and has in mind Romaine Fielding as the director of the new enterprise. Furthermore Chris Richards, the Australian comedian, may be the one chosen to star in the comedy films, while Fielding will in all probability be seen in the leads of the big feature films which will be turned out expressly for Pantages' Circuit if the new concern materializes. The camp will be at a point near Santa Monica at Long Beach.

FRISCO'S CENSOR VICTORY.

San Francisco, Sept. 6.

With everything indicating that the long fight against censorship has terminated in a victory the local film trade is more optimistic than ever about the future money-making possibilities of the picture business here, which in the past has suffered considerably from rigid censoring, according to many of the exchange heads and exhibitors who claim that about the time a film showing a risque scene became the chief topic of conversation the Board of Censors promptly got busy and ordered it shelved. But now it looks as though the sky will be the limit as far as San Francisco is concerned if the present recommendation of the Police Committee is carried out.

On Aug. 31 the Police Committee by a vote of 2 to 1 recommended that the Board of Supervisors abolish the existing board of censorship. The Board of Supervisors will consider the police committee's recommendation Sept. 11. Those who claim to know predict that the Supervisors will sanction the committee's suggestion and do away with the Board of Censorship, which for the past year has been composed of three members with two vacancies remaining unfilled for some reason, although when the ordinance creating a censorship board was passed the measure stipulated the board was to contain five members. And at that time there were only 31 picture theatres in San Francisco, which now boasts of 118, with several others being erected and planned.

In making the fight the picture interests cited the increase of picture houses since the censorship ordinance was passed, objected to being compelled to stand for the police supervision, claiming that the picture business was a legitimate one, and not to be compared with saloons which were always under police supervision. Moreover other theatre managers had to ask no questions of any man, so why should the picture theatres be made exceptions?

That was a query the Police Committee could not answer off-hand and compromised by promising to advise that such restrictions governing the operation of movie theatres be done away with.

A Miss Luella Ward, head of the civic department of the California Club, a women's organization of much strength and influence, was present to defend the Board of Censorship and argue in favor of maintaining censorship, and her closing argument was: "If we had no milk inspectors, bad milk would be sold. It works the same way with pictures. Vampire pictures, artists' models films and those which attack the home are unwholesome; but the motion picture is a great industry and its playhouses are the poor man's theatre, so we must make and keep the picture industry wholesome."

Don't fail to get *VARIETY* of Sept. 22.
JAMES WILLIAM FITZ PATRICK
International President, W. R. A. U. & A. A. A.

INTOLERANCE.

The Woman who Rocks the Cradle.
Lillian Gish
Miss Mary Jenkins.....Vera Lewis
Jenkins, Industrial Magnate.....Sam de Marsh
The Girl of the Modern Story.....Fred Turner
The Girl's Father.....Robert Harron
The Boy of the Modern Story.....Olga Grey
Mary Magdalene.....Josephine Crowell
Catherine de Medici.....Frank Bennett
Charles IX.....W. E. Lawrence
Duc d'Angoulême.....Maxfield Stanley
Admiral Coligny.....Joseph Henabery
Brown Eyes.....Marjorie Wilson
The Father of Brown Eyes.....

Spottiswoode Aitken
The Lover of Brown Eyes.....Eugene Pallette
The Foreign Mercenary Soldier.....A. D. Sears
The High Priest of Belshazzar.....Tully Marshall
The Mountain Girl.....Constance Talmadge
The Rhapsode.....Elmer Giffon
Prince Belshazzar, reigning with his father, King Nabonidus.....Alfred Paget
Nabonidus, King of Babylonia.....Carl Stockdale
Attarea, favorite of Belshazzar.....Seena Owen
A Friendless One.....Miriam Cooper
The Musketeer of the Slime.....Walter Long
The Bride of Cana.....Bessie Love
The Kindly Policeman.....Tom Wilson
The Governor.....Ralph Lewis
Cyrus.....George Siegmann
The Mighty Man of Valor.....Elmo Lincoln
First dancer of Tammuz.....Grace Wilson
Second dancer of Tammuz.....Lotta Clifton
Second Priest of Belshazzar.....Beranger
First Pharisees.....Baron Von Ritzow
Count Von Stroheim
First Priest of Nergel.....Ab. Singh
Second Priest of Nergel.....Ranjil Singh
Chief detective.....Edward Dillon
Charioteer of Cyrus.....James Curley
Charioteer of the Priest of Belshazzar.....Ed. Burns
Charioteer of the 2d Priest of Belshazzar.....James Burns

Catholic Priest.....Louis Romaine
Judge of the court.....Lloyd Ingraham
Warden.....W. H. Brown
Kindly neighbor.....Max Davidson
The Wife.....Miss Lee
Babylonian mother.....Kate Bruce
Pauline Stark
Favorites of the Harem.....Mildred Harris
Auctioneer.....Martin Landry
Babylonian dandy.....Howard Scott
Brother of the girl.....Arthur Meyer
Gels of the marriage market.
Margaret Mooney, Ruth Darling, Agnes Lubin
Attorney for the Boy.....Barney Bernard
Babylonian Judge.....Lawrence Lawlor
Society social worker.....Mary Alden
Duc de Guise.....Morris Ley
Mary the mother.....Lillian Langdon

Counsellors of the King.....Raymond Wells
Geo. James
Louis Ritz
John Bragdon
Barbarian chieftain.....Chas. Eagle Eye
Ethiopian chieftain.....Wm. Dark Cloud
Gobryas, Lieutenant of Cyrus.....Chas. Van Cortland
Chief Eunuch.....Jack Cosgrove
Duc d'Angoulême.....Maxfield Stanley
Marguerite de Valois.....George Pearce
Cardinal Lorraine.....Howard Gaye
Bridegroom of Cana.....George Walsh

Self-styled-Uplifters.....Luray Huntley
Lucille Brown
Miss Washington
Pearl Elmore
Mrs. Arthur Mackley
Marguerite Marsh

Guest at ball.....A partial idea of the magnitude of "Intolerance" may be gleaned by a perusal of the cast, printed above, but which does not include hundreds of minor roles or extra people numbering thousands. It is a full three hours' entertainment, comprising a prolog and two acts and its undoubted success will be due to the magnificence of the investiture, which reflects much credit to the wizard director, for it required no small amount of genuine art to consistently blend actors, horses, monkeys, geese, doves, acrobats and ballets into a composite presentation of a film classic. This new work of D. W. Griffith's is a departure from all previous forms of legitimate or film construction, in that it attempts to tell four distinct stories at the same time—more or less successfully accomplished by the aid of flashbacks, fade-outs and fade-ins. This makes it so diffuse in the sequence of its incidents that the development is at times difficult to follow. These four tales are designed to show that intolerance in various forms existed in all ages and three of the exemplifications of it are based upon historical fact, the fourth visualized by a modern melodramatic story that hits a powerful blow at the hypocrisy of certain forms of our up-to-date philanthropy. The ancient periods depict medieval France in the reign of Charles IX, with the horrors of massacre perpetrated by Catherine de Medici; Jerusalem at the birth of the Christian era, with one or two historical episodes in the life of Christ, and a shadow suggestion of the Crucifixion. This vagueness was as effective in its artistry as any of the stupendous battle scenes also revealed. The martial visualizations were confined principally to the Babylonian period (about 500 B. C.), when Belshazzar's army was defeated by the Persians under the military direction of Cyrus. Words cannot do justice to the "stupendousness" of these battle scenes or feasts. The construction of the Tower of

Babylon and palace must have absorbed fabulous sums of money, the exercise of structural artistry and ingenuity and some remarkable strides in the science of creating perspective via the camera. All of which was embellished by the Metropolitan Opera House orchestra. A detailed analysis would occupy pages and then fall short. Mr. Griffith has a film spectacle that goes a step beyond his contemporaries. Jolo.

THE STORM.

Natalie Raydon.....Blanche Sweet
Professor Octavius Raydon.....Theodore Roberts
Robert Fielding.....Thomas Meighan
Sheldon Avery.....Richard Sterling
David.....Chandler House

"The Storm," a Lasky (Paramount) production, story by Beatrice C. DeMille, directed by Frank Reicher, photography by Dent Gilbert, is a drama that departs from the conventional ending wherein the wronged girl is "righted" by her betrayer by taking her unto wifehood. In this feature it follows on the lines of "Hindie Wakes," wherein the wronged girl refuses to marry her seducer, and accepts an offer of marriage from the man she really loves. She confesses to him in the midst of the ceremony and, after a moment's hesitancy, the bridegroom says: "Go on with the service." The seduction is handled very delicately so there may be no objection on the part of women and children. Theodore Roberts plays the father of the girl (Blanche Sweet) and, as always, contributes an original characterization as an absent-minded professor. The usual Lasky direction and photography is manifest. Jolo.

THE DAWN MAKER.

Joe Elk.....William S. Hart
Alice McRae.....Blanche White
Bruce Smithson.....William Desmond
Walter McRae.....J. Frank Burke
Chief Trouble Thunder.....Joe Goodboy

This is another of the series of William S. Hart star features that the Triangle-Ince people are releasing. To those that like Mr. Hart and his characterization of half-breed types, this picture will appeal, but to those that are not Hart fans the picture will act as a sleeping potion. C. Gardner Sullivan is responsible for the story, the scene of which is laid in the Canadian Northwest along in the late 'sixties. Hart has the role of an Indian halfbreed whose entire time seems to be taken up with trying to decide which of his natures is uppermost—that for which his white father is responsible or that which the

wild blood of his Indian mother has endowed him with. Finally, he falls in love with the daughter of the factor of the Hudson Bay trading post and she in turn is in love with a white man who is one of the officers of the company. When the father is killed by the Indians, who loot the storehouse and make away to the south to escape the big blizzard, the girl and her sweetheart are left behind to travel with the tribe, returns and rescues them at the final cost of his own life, and in the last moment the strain of Indian blood that is in his veins asserts itself in his performing the tribal ritual of the dance of The Dawn Maker before he succumbs to death from freezing. Fictorially the feature is quite on a par with the Hart starring vehicles that have gone before. Fred.

FRIDAY THE THIRTEENTH.

Robert Brownlee.....Robert Warwick
Peter Brownlee.....Clarence Harvey
Judge Lee Sands.....Charles Brandt
Paula Sands.....Gerda Holmes
Count Varneloff.....Montagu Love
Simone.....Lenore Harris

While one could ride roughshod through the story of "Friday the Thirteenth," picking out flaws it is, nevertheless, a good melodrama about "important" people, and hence should prove extremely entertaining to the regular picture patron. It is a screen adaptation from a Thomas W. Lawson story, directed by Emile Chautard, produced by Peerless (World). Being "Brady-made," it is needless to state that stock exchange scenes are as well staged as Brady did in his legitimate production of "The Pit." There are occasional reminders of "The Man of the Hour," "The Lion and the Mouse," etc., in the tale's unfolding, but these enhance rather than detract from the feature's value. It is a story of "frenzied finance." A southern judge, plus a daughter, is financially ruined by a New York stock operator who is plus a son. The girl comes to New York to earn her living, taking an assumed name. She secures a position as secretary in the stock operator's office, revealing his inner manipulations to her father, thereby nearly ruining the father of the man she loves. She confesses and they are married. Southern girls of wealth are not usually given business educations to fit them for positions as stenographers, nor would they be apt to go to the extreme of opening an employer's cable and altering its meaning. But in spite of such things (not generally analyzed by the film fan) there is such a wealth of interesting detail surrounding the cumulative melodramatic action, that "Friday the Thirteenth" will rank with the best of the World program releases. Jolo.

THE GIRL AT THE CORNER TABLE

asked her escort to ask the waiter to ask the orchestra director to play "I Love You Truly." The man at the next table sent up a request for "The Sunshine of Your Smile."

THE STOCK COMPANY ENTHUSIAST

stopped at the box office on the way out after the show and asked the manager when he was going to put on "Camille." "I want to see your leading lady play that part; she made a great hit with me when she did it last season."

THE FILM FAN

has the same peculiarities as any other fan—only more so. His word is law to the exhibitor. He asks for the picture he wants and the exhibitor shows it.

THE PROGRESSIVE PRODUCER

makes it a point to keep exhibitors and film fans acquainted with the current and forthcoming releases of his company. The progressive producer does this by advertising in the magazine that reaches and influences the choice of both the exhibitor and the film fan. He keeps his eye on, and his copy in, that magazine. It is the medium through which he reaches the exhibitor-middleman and the ultimate consumer-fan.

THE MOTION PICTURE MAIL

C. A. Kracht, Advertising Manager
1482 Broadway New York City

WORLD PICTURE BRADY-MADE

SEPTEMBER 1 1916

JANUARY 1 1917

1917

ALL RELEASES FINISHED, EDITED, and READY FOR YOUR SCREEN

THIS MEANS *finished* PRODUCTIONS DEPENDABLE *program* PICTURES NO SPECIAL RELEASES BECAUSE

"The program is the spine of the industry" William A. Brady

"IS ANY GIRL SAFE?"

This is a Universal special release that has been rushed on the market to take advantage of the White Slave investigation that has been conducted by the New York County District Attorney's office. The picture has had several titles before "Is Any Girl Safe?" was decided upon. The feature is rather a cheap affair that is utterly devoid of any real thrill or punch, and it is destined to be short lived in its prosperity. It will attract the morbidly curious and the seekers after the salacious, but even these will be disappointed and the chances are that the picture will not live beyond its week or two that it will play at the Maxine Elliott theatre, where it opened last Sunday night. The management arranged for a packed house through the medium of a number of invitation tickets and so many of these that were invited responded that it became necessary to call out the police reserves to maintain order. Rabbi Alexander Lyons of Brooklyn made a brief address prior to the showing of the picture that was, by far better than the feature itself. He stated that it taught a timely lesson. The lesson is: "Girls, do not make any chance acquaintances." In this picture two youths obtain a livelihood by securing recruits for houses of ill-fame. The manner of procedure of one is shown from the time that he makes the acquaintance of a factory girl to the time that he finally places her in a house. Later, flushed with his victory, he calls on his friend to have him join in the revel to follow the securing of a bank roll and finds that his sister is in the friend's rooms. He has arrived in time to save her from the fate of the girl that he has just sold into a life of bondage, and the narrow escape of his own flesh and blood forces home the realization of his own misdeeds and he effects

the rescue of his victim. The picture is very badly framed, frightfully acted and last of all, if the question as to the safety of the girls in the picture is asked, one might venture to state that they would be safe on the border with all of the bandits, at least so much for their looks. Fred.

THE CHATTEL.

Blake Waring.....E. H. Sothern
Lella Bard.....Feggy Hyland
Mrs. Delavan.....Rose E. Tapley
Mr. Bard.....Charles Kent
Walter Horly.....John Lark Taylor
Maid.....Florence Radinoff

More or less interest is manifested in "the trade" over the screen debut of E. H. Sothern, which will be released by Vitagraph (V-L-S-E) Sept. 25, entitled "The Chattel," written by Paul West, produced by Fred Thomson. One was has referred to it as a "Southern exposure," but such levity is uncalled for in the first appearance in filmdom of so distinguished a recruit from the legitimate. The selection of "The Chattel" for Sothern's first venture in front of the camera is an unfortunate one, in that it is not at all suited to his histrionic talents. It is that of a selfish man who will pay a fancy price for anything he wishes and feels that once it belongs to him, it is his to do with as he wills. This motto he applies

RIALTO Buy a Good Street
Comedian from man daily
12c-25c
THE TEMPLE OF THE MOTION PICTURE
DOUGLAS FAIRBANKS in "Manhattan Madness" and Keystone Comedy.

even to his wife, finally running amuck and having her quit him until he becomes more human. He is thus called upon to wear modern clothes, and his "strutting," which would have been of immense value in a swashbuckling, romantic role, is altogether out of place. For a man of his years, with a tendency to embonpoint, he affects double-breasted business suits, which serve to accentuate the fullness of his girth. Then again he is not yet camera-broken, a defect that is very manifest in so slow-moving a role. The interior settings contribute tone to the production, which is at present in six reels, but will be cut to five. Jolo.

EACH PEARL A TEAR.

Diane Winton.....Fannie Ward
Lorillard.....Charles Clary
John Clarke.....Jack Dean
Roger Winston.....Paul Weigel
Mrs. Van Sant.....Jane Wolff

Fannie Ward is the star of this five-part Lasky feature (Paramount) which is showing at the Broadway this week. The picture is a more or less conventional story of the usual stock exchange type, where the heavy is the

wealthy broker and the hero the penniless youth and finally the hero breaks the villain and wins the girl. It is a fairly good picture for the star, as it does not give her too much to do, and yet gives her an opportunity to show herself in a number of pretty gowns. Her role is that of the daughter of a confidential clerk who has been in the employ of Lorillard (Chas. Clary) for a number of years. She returns from boarding school and devotes herself to taking care of father. Lorillard sees her and falls in love with her. She, however, is in love with his secretary (Jack Dean). The girl's father dies of a paralytic stroke and the broker takes the girl to his house as his ward, determined to win her confidence first and then to make her his mistress. The secretary and the girl are seated with their arms about each other when Lorillard arrives and he discharges the clerk. Later the boy takes a flyer in the market and with the aid of the girl cleans up a fortune, ruins Lorillard and he and the girl are in the usual clench for the close of the picture. The lightings, acts, and direction are up to the usual Lasky standard, and the feature should prove interesting to those who care for Miss Ward on the screen. Fred.

Harry Watson, Jr.

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WITH THE WORLD FAMOUS STAR
THEDA BARA
WRITTEN BY MARY MURILLO Directed by J. GORDON EDWARDS
FOX FILM CORPORATION

(Continued from page 14.)

Newark
MAJESTIC (loew)
Mr & Mrs S Baxter
Curry & Graham
Joe Browning
Franconi Opera Co
Brown Comedy 4
3 Ellisons
2d half
Lexey & O'Connor
Bogart & Nichols
Lottie Grooper
Fred C Hagan Co
Tom Mahoney
Ford & Leslie
New Haven, Conn.
POLI'S (ubo)
Sinter Ran Co
Kimball & Kenneth
Burt Johnson Co
Claude Saner
Doris Lester 3
"Lawn Party"
2d half
Lockhardt Bros
John Neff Co
Milloy Keough Co
Quigley & Fitzgerald
"The Dreamers"
(One to fill)
BIJOU (ubo)
Mr & Mrs Llewellyn
Bob Yocco
Harry McCormick Co
Fields & Bernie
Hill & Ackerman
2d half
Peter & His Pals
Fagg & White
Fay Fetching Co
Madison & Winchester
Mme Herman Co
New Orleans
ORPHEUM
Phyllis N Terry
Dianne D'Aubrey
Jan Rubini
Milton & De Long Sis
Natalie & Ferrari
"Vacuum Cleaners"
2d half
New Rochelle, N. Y.
LOEW
Ford & Leslie
(Two to fill)
2d half
Sungrade Bros
Belle Oliver
Farrell & Farrell
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
McClair & Sampson
Barrett Cannon
G Van Dyke & Bro
Jones & Sylvester
Vanderbilt & Moore
Oakland, Cal.
ORPHEUM
(Sunday Opening)
Princess Kalama Duo
Oliver & Olp
Brice & King
(Others to fill)
2d half
PANTAGES (m)
(Sunday Opening)
Green & Parker
Ed Blomfield Co
Cameron & O'Connor
"Brides of Desert"
Ogden, Utah
PANTAGES (m)
(14-16)
Rio & Norman
Lipinski's Dogs
Lella Shaw Co
Danny Simmons
Lilyau & Boggs
Gardner & Revere
Omaha
ORPHEUM
(Sunday Opening)
Ellis & Bordin
Fay 2 Cooley's & F
Moon & Morris
Werner Amoros Co
Svengali
McLallen & Carson
"Honor Thy Children"
Philadelphia
KEITH'S (ubo)
Lillian's Ditts
Tooney & Norman
Emmet Asoria Co
Violinsky
"Prosperity"
Anna Chandler
Mayhew & Taylor
Lew Wilson
World Dancers
GRAND (ubo)
R & G Dooley
J & M Burke
Van Brothers
4 Pallettis
Alvin & Wms
Brothers
Pittsburgh
HARRIS (ubo)
Hazel Moran
Clifton & Carter
Leonard & Whitney
Bennet & Richards
Paul Poole
Do Pace Opera Co
Core & Wood
Lamarco Trio
SHERIDAN (ubo)
(Johnston split)
1st half
Tosning Austins
J & M Harkins
F Stafford Co
M Burkhardt
Keno Kees & M
Portland, Ore.
PANTAGES (m)
Bunny's Pets

"Night In Park"
Stanley & Farrell
Melody 6
Harry Coleman
Kimberly & Arnold
Providence, R. I.
KEITH'S (ubo)
Dupre & Dupre
Antrim & Vale
"Tango Shoes"
"Breath Of Va"
Moore & Haager
Dyer & Faye
EMERY (loew)
Lambert & Fredericks
3 Dolco Sisters
"Telephone Tangle"
Arthur Geary
Archie Nicholson 3
2d half
Rouble Sims
Owen & Campbell
"What Molly Knew"
LaVine Cliron Trio
(One to fill)
Reading, Pa.
MAJESTIC (ubo)
Morton Jewell 3
Jim McWms
Spencer Charters Co
(Two to fill)
2d half
Homestead Co
Hill & Ecker
Nip & Tuck
Capt Kidder Co
O'Rourke & Gilden
Richmond
LYRIC (ubo)
(Norfolk split)
1st half
Cook & Rothert
T & S Moore
5 Calligans
Violet McMillan
3 Kramers
Roanoke, Va.
ROANOKE (ubo)
(Lynchburg split)
1st half
Klein Bros
E E Clive Co
Joe Towle
"Prince Charles"
Rochester, N. Y.
TEMPLE (ubo)
Ed Leonard
Eva Taylor Co
Max Russell
H B Lester
Fanton's Athletes
Kirk & Fogarty
Young & Brown
Cycling Brunette
Rockford, Ill.
PALACE (wva)
McRae & Clegg
Misses Nelson
Allman & Loader
Baby Helen
"A Case for Sherlock"
(Two to fill)
2d half
"Six Little Wives"
St. Louis
COLUMBIA (orph)
"Overtones"
"Giri From Delhi"
Josie Heather Co
Pleier & Douglas
Calta Bros
Be Ho Grey
Wallace Galvin
Rudy Cavella Co
St. Paul
ORPHEUM
(Sunday Opening)
"Brice Shop"
Raymond Bond Co
Bernard & Scarth
De Witt Burns & T
Frank Carmen
Ernest Ball
Maud Lambert
PRINCESS (wva)
Nelusco & Hurley
Roth & Roberts
Tiny May
(Two to fill)
2d half
Stanley & La Brack
V C Avery
Bert Howard
(One to fill)
HIP (abc)
Brooks & Lorrella
Ray & Ray
(Three to fill)
2d half
Hartz & Evans
Theo Tenny
Infeld & Ray
(Two to fill)
Salt Lake
ORPHEUM
(Open Wed Mat)
"Petticoats"
Mrs Herz Co
Spencer & Wms
Mary Melville
Sylvia Loyall
Leo Zarrell 3
PANTAGES (m)
"Earl & Girls"
Dale & Archer
Nayons' Birds
Amoros Sisters
Grace De Winters
"The Outpost"
McCloud & Carp
San Diego, Cal.
PANTAGES (m)
"The Elopers"
Dickinson & Deagon
Will Morris
Davett & Duval
Lazar & Dale

San Francisco
ORPHEUM
(Sunday Opening)
A & F Steadman
Old Time Darkies
Gordon & Rica
Mrs Langtry
Lydell & Higgins
The Sharrocks
PANTAGES (m)
(Sunday Opening)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirksmith Sisters
Bob Albright
Schenectady, N. Y.
PROCTOR'S
Reno
Clayton Sisters
Mrs Gene Hughes Co
Lewis & Felber
Georgia Comedy 4
Chas Morale Co
2d half
Leon & Adeline Sis
Wayne & Dwight
Henry Borden Co
Dorothy Brenner
Rogers & Rogers
Mausadania Co
Seranton, Pa.
POLI'S (ubo)
(Wilkes Barre split)
1st half
Mardo & Hunter
Dorlo Trio
Mahoney & Dalay
Jones & Johnson
Bobby Heath Co
Seattle
PANTAGES (m)
Phil La Tosca
H & H Mann
Slater's Rollickers
Edna Aug
St. Louis
ORPHEUM (wva)
Myrtle Hanson 3
Fermaine
"The Freshman"
(Two to fill)
2d half
Two Pikers
Willison & Sherwood
John T Doyle Co
Bevan & Flint
Kelly & Galvin
South Bend, Ind.
ORPHEUM (wva)
Horton & Latriska
Earl Edwards
Geo Lovett Co
(Two to fill)
2d half
Neil McKinley
Geo Lovett Co
(Three to fill)
Spokane
PANTAGES (m)
(Sunday Opening)
Keno & Green
Long Tack Sam Co
Eva Shirley
Willie Gilbert Co
Gaylord & Langton
Springfield, Ill.
MAJESTIC (wva)
N & S Kellogg
L & M Huntington
Hals & Whithead Co
Mile Luxane Dancers
8 Black Dots
2d half
Norwood & Hall
Smith & Austin
James Cohen
Nash & Shaw
(One to fill)
Springfield, Mass.
PALACE (ubo)
Bouding Gordons
Billsbury & Robson
Will Ward Girls
"Woman"
Goelot Harris & M
"Auto Mechanics"
2d half
The Norvellos
Jack Marley
Douglas Fling Co
Regal & Bender
Waters & Morris
"In Days of Old"
Tacoma
PANTAGES (m)
Gardnelt Bros
Holmes & Wells
Royal Hawaiians
Lancier Trio
Beaumont & Arnold
Perkinoff & Rose
Terre Haute
HIP (wva)
Scamp & Scamp
Nevins & Erwood
(Three to fill)
2d half
J & W Henning
Balancing Stevens
Bush & Shapiro
E J Moore
Toledo
KEITH'S (ubo)
Suzmain 3
Davenport & Raftery
Ben Deely Co
Adams & Murray
Nardini
Chas Kellogg
Conlin Parks 3
Olympia Desval
Toronto
YONGE ST (loew)
Amelio
Helen Smith Co

Louise Mayo
"Around the World"
"Empire Comedy 4"
Aerial Belmonts
Troy, N. Y.
PROCTOR'S
Leon & Adeline Sis
Russell Vokes
Rogers & Rogers
Devil Servant & M
Fletcher & Stuart
Mausadania Co
2d half
Vanda Mier
Est & Haddam
Joe Bernard Co
Mumford & Thompson
Mononio 6
Vancouver, B. C.
PANTAGES (m)
Will & Kemp
Browning & Dean
Bernard & Tracey
Woolfolk's Jr Follies
Romaine Fielding Co
Victoria, B. C.
PANTAGES (m)
Kartell
"Society Buds"
Claudia M Coleman
W Mealy & Montrose
Creole Band
Washington, D. C.
KEITH'S (ubo)
Frank Le Dent
Julia Curtis
S James Co (local)
Geo Rosener
The Melstersingers
Santly & Norton
Dooley & Sales
La Argentina
Waterbury, Conn.
POLI'S (ubo)
The Norvellos
Jack Marley
Albert White Co
Reed & Wood
Alexander & Scott
"In Days of Old"
2d half
Billsbury & Robson
Belle Mayo 3
Olga Cook
"The Lawn Party"
Doris Lester 3
"Auto Mechanics"
Waterloo, Ia.
MAJESTIC (wva)
Two Pikers
W Malley & White
Hal Stephens Co
Bevan & Flint
Bert Howard
2d half
Prelles Circus
Knapp & Corneila
Bruce Duffett Co
Baby Helen
Demarest & Collette
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Hayes & Rives
Emil Mendelsohn
"Married Ladies Club"
Clover Leaf 3
Gautier Shop
Winthrop, Conn.
ORPHEUM
Chip Marley
Sherman & Utry
Pleier & Schofield
Alexander MacFayden
Claire Vincent Co
Nederfeld's Baboons
Orth & Dooley
PANTAGES (m)
Elsie White
Baggett & Frear
Horslik Dancers
Barry & Wolford
Santucci
H & F Minstrels
STRAND (wva)
Belmonts Mankins
Curtis Trio
(Two to fill)
Worcester, Mass.
POLI'S (ubo)
Anthony & Adele
Douglas Flint Co
Fitzgerald & Lorenz
Hippodrome Four
Great Leon Co
2d half
Will Ward Girls
Jarvis & Harrison
Goelot Harris & M
Bouding Gordons
PLAZA (ubo)
Wm Misen Co
Oakland Sisters
Madison & Winchester
Newhoff & Phelps
Paul Lavan & Dobbs
2d half
Hyaland & Dale
Mack Brown 3
"Woman"
Western & Claire
Princeton Five
Yonkers, N. Y.
PROCTOR'S
Wms & Espe
William Ebs Co
Daisy Leon
H Royaltion Co
Tighe & Jason
Vogue Land Fancies
2d half
Barrett & Opp
Clayton Sisters
Tim Cronin
Arlene Fredericks Co
Farber Sisters
Dorli Opera Co

Nat Lewis opens his Clothes Show

The Style Spot on the Circle

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OBITUARY.

William Taylor Francis, composer and musical director for many years for Weber and Fields, and later for Charles Frohman, died in St. Vincent's Hospital, New York, after a long illness. Besides writing many songs and dance accompaniments, Mr. Francis was composer of the musical comedy score of "The Rollicking Girl." He retired as musical director of the Frohman companies six years ago and planned to do

THE DIAMOND RUNNERS.

This is one of the Mutual Star Feature releases of the particular series that has Helen Holmes, who won fame in a number of railroad serials, as its star. The plot is of a highly melodramatic flavor and one that abounds with thrills and suspense of the detective novelette order. Miss Holmes is the feminine aide of a gang of diamond smugglers who have been trimming the South African mines and getting away with stones in the rough. This picture deals with a certain shipment of stones that she successfully brings out of the mines, later foiling the secret service men when they search her and her apartment, and how she finally falls in love with one of the men who has been sent to trail her and when success is just within her grasp she decides to turn the loot over to him. There is action throughout the picture and the feature is one that ought to prove a money getter in the neighborhoods where the previous exploits of Miss Holmes were shown and where a title of the type of "The Diamond Runners" will attract. To these classes of an audience the picture will be highly edifying. Fred.

IN MEMORY OF MY
MOTHER
Who Died Sept. 6, 1913.
DAVE FERGUSON

further composing at his home, 252 West Forty-fifth street, New York. Failing health prevented this. He was a Mason and a member of the Lambs. His son, William Taylor Francis, Jr., is in "Sybil," now at the Empire, New York.

Mrs. Louis Wesley, known professionally as Margot Hobart, was a white plague victim, passing away at Saranac Lake, Aug. 29. At the request of the deceased, the body was cremated at

IN SAD REMEMBRANCE
of my beloved friend
BERT BOHANNON
who departed this life September 9, 1915
Gone, but not forgotten
JACK MACAULEY

Troy and the ashes deposited in Union Hill. The ceremonies were private, also the wish of the deceased. Mrs. Wesley was 38 years of age and had been married for 20 years. She appeared in all of the Casino shows with her husband when the latter was before the footlights.

Henry L. Auerbach (professionally known as Heine) died at his home in Oakland, Cal., Aug. 22. He had been engaged in picture work and was well known in Coast vaudeville, musical comedy and legitimate circles. The deceased was one of the original Hy Hrollers in "Way Down East." A wife (of the Beverly Sisters), and a brother and sister (non-professionals) survive.

The daughter of Salvatore Adorno, manager of the Grand, Middletown, Conn., was burned to death as a result of a fireworks display at the Irish Convention there last week.

BURLESQUE ROUTES

Sept 11 and 18.

"A New York Girl" 11 Star & Garter Chicago
18 Eerchel Des Moines.
"American" 11 Olympic New York 18 Majestic
Scranton.
"Auto Girls" 11 Gayety Minneapolis 18 Star
St. Paul.
"Beauty Youth and Folly" 11 Standard St.
Louis 18 Duluth Minn. Terre Haute 20
Lafayette 21 Longansport 22 Michigan City
23 Gary Ind.
"Bon Ton" 11 Palace Baltimore 18 Gayety
Washington.
"Bostonians" 11 Lyceum Dayton 18 Olympic
Cincinnati.
"Bowery Burlesquers" 11 Empire Albany 18
Gayety Boston.
"Broadway Belles" 11 Buckingham Louisville
18 Lyceum Columbus O.
"Burlesque Revue" 11 Gayety Boston 18
Columbia New York
"Cabaret Girls" 11 Gayety Chicago 18 Majestic
St. Wayne.
"Charming Widows" 11 Duluth 12 St Cloud
18 Mankato 14 Waterloo 15 Marshalltown 18
Cedar Rapids 18 Century Kansas City.
"Cherry Blossom" 11 L O 18 Englewood Chi-
cago.
"Darling of Paris" 11 Shamokin 12 Shen-
andoah 14-16 Wilkes Barre 18 So Bethlehem
19 Easton Pa 21-23 Grand Trenton.
"Follies of Day" 11 Columbia Chicago 18
Gayety Detroit.
"Frolie's of 1917" 11 So Bethlehem 12 Easton
Pa. 14-16 Grand Trenton 18 Star Brooklyn.
"French Frolie's" 11 Majestic Ft. Wayne 18
Buckingham Louisville.
"Follies of Pleasure" Duluth Minn. 12
Terre Haute 18 Lafayette 14 Longansport 15
Michigan City 16 Gary Ind. 18 Gayety
Chicago.
"Ginger Girls" 11 Star Toronto 18 Savoy
Hamilton Ont.
"Girls From Follies" 11 Gayety Brooklyn 18
Academy Jersey City.
"Girls From Joyland" 11 Gayety Philadelphia
18 Olympic New York.
"Globe Trotters" 14-16 Park Bridgeport 18
Colonial Providence.
"Golden Crook" 11 Gayety Pittsburgh 18 Star
Cleveland.
"Grown Up Babies" 11-18 Orpheum New Bedford
Conn. 14-16 Academy Fall River Mass.
18 Howard Boston.
"Hollywood Show" 11 Gayety Toronto 18 Gayety
Buffalo.
"Hello Girls" 11 Century Kansas City Mo. 15
Standard St. Louis.
"Hello New York" 11 Grand Hartford 18
Jacques Waterbury.
"Hello Paris" 11 Gardner 12 Greenfield 18
Amsterdam 14 Schenectady 18-19 Bingham-
ton 20 Norwich 21 Oneida 22 Niagara Falls
N. Y.
"High Life Girls" 11 Englewood Chicago 18
Gayety Milwaukee.
"Hip Hip Hurray Girls" 11 Olympic Cincinnati
18 Star & Garter Chicago.
"Howe's Sam Show" 11 Gayety Kansas City
Mo. 18 Gayety St. Louis.
"Irwin's Show" 11-13 Bataable Syracuse 14-16
Lumberg Utica 18 Gayety Montreal.



ALBOLENE

In almost universal use in the dressing room.

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"Lady Buccaneers" 11-12 Binghamton 13 Norwich 14 Onondaga 15 Niagara Falls N. Y. 18 Star Toronto.

"Liberty Girls" 11 Star Cleveland 18 Empire Toledo.

"Lid Lifters" 11 Star Brooklyn 18-20 Orpheum New Bedford Conn. 21-23 Academy Fall River Mass.

"Majestic's" 11 Corinthian Rochester 18-20 Bastable Syracuse 21-23 Lumberg Utica.

"Maids of America" 11 Empire Newark 18 Casino Philadelphia.

"Marion's Own Show" 11 Gayety Omaha 18 L. O.

"Merry Rounders" 11 New Hurtig & Seamons New York 18 Empire Brooklyn.

"Midnight Maidens" 11 Miner's Bronx New York 18 Orpheum Paterson.

"Military Maids" 11-13 Gilmore Springfield 14-16 Worcester Worcester 18 Gardner 19 Greenfield 20 Amsterdam 21 Schenectady N. Y.

"Million Dollar Dolls" 11 Colonial Providence 18 Casino Boston.

"Mischiefs Makers" 11 Newark N. J. 12 Zanesville 18 Canton 14-16 Canton O. 18 Empire Cleveland.

"Monte Carlo Girls" 11 Lyceum Columbus O. 18 Newark N. J. 19 Zanesville 20 Canton 21-23 Canton O.

"Pace Makers" 11 Star St. Paul 18 Duluth 19 St. Cloud 20 Mankato 21 Waterloo Minn. 22 Marshalltown 23 Cedar Rapids Ia.

"Parisian Fillets" 11 Cadillac Detroit 18 L. O.

"Puss Puss" 11 Empire Hoboken 18 People's Philadelphia.

"Record Breakers" 11 New Castle 12 Johnstown 13 Altoona 14 Harrisburg 15 York 16 Reading Pa. 18 Gayety Baltimore.

"Reveries" 11-13 Cohen's Newburgh 14-16 Cohen's Poughkeepsie 18 Miner's Bronx New York.

"Review of 1917" 11 Gayety Milwaukee 18 Gayety Minneapolis.

"Roseland Girls" 11 Gayety Detroit 18 Gayety Brooklyn.

"September Morning Glories" 11 Majestic Scranton 18 Gayety Brooklyn.

"Sidman's Own Show" 11 Jacques Waterbury Conn. 18-20 Cohen's Newburgh 21-23 Cohen's Poughkeepsie.

"Sightseers" 11 Orpheum Paterson 18 Empire Hoboken.

"Social Follies" 11-12 Erie 13 Ashtabula Pa. 14-16 Youngstown O. 18 New Castle 19 Johnstown 20 Altoona 21 Harrisburg 22 York 23 Reading Pa.

"Some Show" 11 L. O. 18 Gayety Kansas City Mo.

"Spiegel Revue" 11 Casino Brooklyn 18 Empire Newark.

"Sporting Widows" 11 Gayety Montreal 18 Empire Albany.

"Star & Garter" 11 Gayety St. Louis 18 Columbia Chicago.

"Step Lively Girls" 11 Berschel Des Moines 18 Gayety Omaha.

"Stone & Pillard" 11 Casino Philadelphia 18 New Hurtig & Seamons New York.

"Sydell Rose Show" 11 Gayety Washington 18 Gayety Pittsburgh.

"Tango Queens" 11 Gayety Baltimore 18 Gayety Philadelphia.

"Tempters" 11 Trocadero Philadelphia 18 Shamokin 19 Shenandoah 21-23 Wilkes Barre Pa.

"Thoroughbreds" 11 Empire Cleveland 18-19 Erie 20 Ashtabula Pa. 21-23 Youngstown O.

"Tourists" 11 Savoy Hamilton Ont. 18 Cadillac Detroit.

"20th Century Maids" 11 Casino Boston 18 Grand Hartford.

"U. S. Beauties" 11 Academy Jersey City 18 Trocadero Philadelphia.

"Watson Billy Show" 11 Empire Toledo 18 Lyceum Dayton.

"Watson Wrote" 11 Columbia New York 18 Casino Brooklyn.

"Welch Ben Show" 11 People's Philadelphia 18 Palace Baltimore.

"White Hot Show" 11 Howard Boston 18-20 Gilmore Springfield 21-23 Worcester Worcester.

"Williams Mollie Show" 11 Gayety Buffalo 18 Corinthian Rochester.

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"Little Girl in a Big City" Pittsburgh.
Kate Ellmore in "My Aunt from Utah" Youngstown.
"Which One Shall I Marry" Cleveland.
"The Old Homestead" Toledo.
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"Broadway After Dark" Indianapolis.
Fox & Stewart in "Keep Moving" Louisville.
"The City of Her Children" Nashville.
"While the City Sleeps" Memphis.
"The Girl Without Chance" New Orleans.
"Bringing Up Father in Politics" Birmingham.
"The Natural Law" Atlanta.
"Madam Spy" Richmond.
"For the Man She Loved" Washington.
"The Eternal Magdalene" Baltimore.
Bickel & Watson in "Look Who's Here" Philadelphia.
"Madam Spy" Atlantic City Trenton.
"Mrs. Murphy's Second Husband" Camden.
"The Girl He Couldn't Buy" Philadelphia.
"The Other Woman" Philadelphia.
"The Funny Mr. Dooley" Wilkes Barre Scranton.
"Daughter of Mother Machree" Jersey City.
"In Walked Jimmy" Paterson.
"Texas" Newark.
"Rolling Stones" New York.
"Hour of Temptation" Brooklyn.
"The Devil's Harvest" Brooklyn.

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
Aberdeen Chas
Adams Billie
Adams Mabelle
Adams Marie
Adams Mrs R (P)
Ali Mrs Slayman
Allison Chas W
Alt Max (P)
Alvareto Wm
Anderson Howard W
Anderson Jessie (C)
Armond Grace (C)
Arnold Geo (C)
Attridge Harold (C)
Aubrey A B (C)
Aveling Edw (C)

B
Bachelor B (C)
Baker Doo
Barry & Nelson (P)
Barry Dixey
Belle Anna (C)
Bence Mrs W
Bender Maxie
Bennett Eva
Benton & Clark
Berlin Dean (C)
Bernard Amy (C)
Bernard & DeHaven
Bernard & Neale
Bert Billy H
Bethen Herbert (C)
Blakes Mule
Hooker Gwen
Bowen Clarence (C)
Boyle Jack
Bradley T & U (P)
Brisson Alex
Brown Al W
Bruce Madge
Bryan Tom
Burns Joe
Burns Joe
Busch Julia M
Buster & Bailey

C
Cameron Hazel
Cameron Lillian (P)
Carew Maybelle
Carle Edythe
Carlin Bob
Carlos Carley (C)
Carroll Marion
Carr Trio
Carrillo Dena (C)
Clark Bert (C)
Clarke & Borden
Claudius Mrs Dava
Cleveland Babe (P)
Cleveland Marie (P)
Clifford T H (C)
Cline Vivian
Clive E B (C)
Corness Frances
Cory Amore (C)
Cox Miss Ray
Coyle Walter
Crelghtons Australian
Curran Helene F
Curtis L B

D
Dally Bob (C)

E
East Fred
Eckardt Musical
Eldredge Clara (C)
Eldridge Mrs H B
Ellis Geo R
Elmore Alan
Evans Em (P)
Evelyn David
Evelyn Fay (C)
Everesta Monkeys

F
Fairchild Mattie (C)
Farnsworth Bobbie
Fay Miss Billie
Faye Budd (C)
Faye Elsie (C)
Fear & Wynne (C)
Ferguson Dava (P)
Ferniere Henry C
Ferns Bob
Finlay Miss F
First Barney
First Irene
Florence Daisy (C)
Francols Margot (C)
Fraser Frank
Free Dorothy

G
Gallo James
Gardner Fred
Gardner George
Gaston Bill
Gaylor Flossie
Girard Eddie (C)
Gilette S B
Gluck Alma
Glynn Harry
Golding & Keating
Goodale Eva (C)
Gordon John R
Gray G
Grouer R (C)
Gumm F A (C)

THE ORIGINAL PIETRO

THE MAN WHO MADE
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VICTOR TALKING MACHINE CO.
Camden, N. J., U. S. A.

August 25, 1916.

Mr. Pietro,
New Milford, N. J.
My dear Mr. Pietro:

In a recent issue of "Variety" we notice that an accordion player named Deiro made statements in which he said that a great talking machine company had begged him to play for them, but he refused, etc., etc. These statements are absolutely ridiculous.

The facts which the Victor Company will verify are: That as soon as the Victor people heard your test records and compared them with those made by Deiro, they dropped all negotiations with him and engaged you for a term of years to make Victor records exclusively, and have ever since billed you as the greatest accordion player in the world. The real reason for our declining the services of Deiro was that the tests he made were not accurate. Of the half dozen records he made, scarcely one was perfect.

Very truly yours,
VICTOR TALKING MACHINE.

BOOKED SOLID ON THE U. B. O. CIRCUIT, UNDER THE MANAGEMENT
OF I. KAUFMAN, BROADWAY THEATRE BUILDING, NEW YORK CITY.

Variety, Times Square, N. Y.
Dear Sirs:—

In "Variety" of August 18th, Deiro made certain statements which were absolutely false. One of these statements was to the effect that I was present and overheard a conversation at the Palace Theatre, three years ago, and that the Victor agent appeared at the stage door and begged him to come to some understanding with the company. In answer to that I would state that during the time that Deiro played the Palace Theatre, I was not in New York and I never was either at the stage door of the Palace Theatre, nor anywhere near the Palace Theatre during the time of any of his engagements at that house. Regarding his statement that he asked me to fulfill the time with the Victor people, would state that this also is absolutely false, and the letter which I have from the Victor Talking people will verify my statement. The fact of the matter is, as the Victor people have written, my records were faultless, while not one of his was perfect.

I regret very much to have been brought into this matter, as I usually attend to my own business, and my engagements keep me busy without having any controversy of this kind. Why Deiro should have printed a malicious falsehood regarding me, I cannot understand. I shall pay no more attention to any statement that he may make.

PIETRO.

LOOK WHAT **P** MEANS
PIETRO
FEARLESS
AGANINI
ADAREWSKI
REMIER
PIANO-ACCORDIONIST

WHY SAY MORE?

H
Hall Willis (C)
Hanson Herbert (C)
Hargrave Henry
Harmont Saille (C)
Harris Steve (C)
Harrison Leo
Hart Maude
Hart Ruby
Hass Chuck (C)
Hass Chuck
Havel Arthur Co
Haviland J B
Hayes Max
Hearn E F
Helmes Harry (C)
Henderson Charlie (C)
Hills Mrs M
Hinkel Otto
Hoagland Mrs J A
Holden Maxwell
Holt Victoria
Hooper Miss B
Hornbrook Earl
Howard Chas
Howe Sam
Huberth & Huberth
Hudler Fred
Hussey Geo
Hyde Arthur (C)
I
Idona (C)
Iorance Sid (C)
J
Jarrott John
Jeffries Florence
Jennings Fred
Johnson L (C)
Johnson Mr & Mrs H
Jonah Irene (C)
Jonathan (C)
Jones Edith (C)
Jones Jack (P)
Joyce Dorothy
K
Kalli David (C)
Keele Harrison (C)
Keele Chas H
K Langton & White
Kelley Eddie (C)
Kelly & Wilder
Kennedy Harold
Kennedy & Burt (C)
Kent Annie
Kimball Maud (P)
King Dottie
King Mable
Kokomo Kids (P)
Krauss Otto (C)
L
Lambert Beatrice
Lamb Manikins (P)
Lamont Francis (C)
Langdons The
Langford Howard (C)
La Paiva (C)
Latell Edwin
La Rue Eva (C)
LaVoia Great
LeBrun Lou
LeClaire J H
Lee Croix Mildred D
Leipzig Mrs L
Lembeck Dick
Lenhart Josephine
LeNore Jack
Leonard Olive
Leslie Arthur
Lessig Edwin
Lester Bert
Lester Harry J
LesValadons The
Lewis Georgette
Liberty Norline
Ludons The
Lundey Roy (C)
Lorenzo Bert
Lowe Adelyne Co
Lowry Ed
Lowy Harry (C)
M
Mac Loon Louis (C)
Mack Charlie
Mann Dolly (P)
Manning D (C)
Marshall Edward
Marshall Eileen
Marsh Jeanette (P)
Marshall Lew (C)
Marx Leonard (C)
Mayfield Cleo
Mayorka Louise M
May Evelyn C
McGuirey Marlus H
McKay & Ardino
McShane Jack
Mercer Vera
Mermod Mrs E
Meyers Belle
Miller Elizabeth R
Miller Fred
Milton & DeLong
Mitchell B A (C)
Mitchell Ruth
Mobley Ross
Monlesdale H D
Monahan & Dolly
Montague Marceline
Moore Emmett
Morris W (C)
Mortimer Gus
Morton Howell
Mudge Leland H
Murphy Francis (C)
Murphy J A
Meyers Hilbert T
N
Nash May
Nesbitt Evelyn
Nichols Sisters (C)
Noble Ruth
Nolan Louisa
Norris Mrs C I
Norton Wm (C)
Norwood Edw
Norworth Ned (P)
Nuger Arthur
O
O'Brien Mrs M
O'Claire Wm
O'Dowd Dave
Olcott Chas (C)
Olthoff Girls
O'Neal Mrs Harry
O'Neal & Wamsley (C)
O'Neill Georgia
Owen May
P
Page Helen
Paulette Louise
Pease Harry
Pelrpont Elise (C)
Percival Ed
Peter & Pals
Phillips L C
Pochew Delphine
Pogue Miss M
Preston Bobbie
Prince & Deerie (C)
Q
Quinn Tommy
Quirk Mrs P J
R
Radford & Winchester
Raney Kline (C)
Rawson G
Raymond Melville B
Readings Four
Regal & Bender
Rent Annie (C)
Rhoades Marie (P)
Richards May
Rober H C
Robertson Wm (C)
Roberts (C)
Robinson W B
Rolland Geo
Romaine Julia
Roman Mrs M
Rosenberg Geo M
Rouse St Clair
Russell Eddie
S
Sallie F B (C)
Salvaggi Martha
Sampson Guy
Santoro Nick
Santrey Henry
Schantz J
Schubert Hughie
Shady & Shady
Shelley Hazel
Singer Beatrice
Smith Art (C)
Snow Ray
Spellmeyer & Middle
Spencer Thos
Spink Geo
Start Helen (C)
Stephens Leona
Stepper Vic
Stevens (C)
Stewart Jeanette
Stewart Sisters
Stendell F
Stubb Hazel
Stubb Hazel (C)
Stuart Martha
Suarez Dolores
Sullivan Nana
Swain Frank (C)
T
Tanner Harry
Temple Luella
Texico
Thaw Betty
Thomas Miss Bobby
Tojetti & Bennett
Tokio Japs (C)
Torcat (C)
Townley Miss B
Turner & Grace (C)
Tyson Bijou
V
Vallie Arthur
Van & Ward Girls (C)
VanKush Miss
Van Tommy (C)
Vivian Edith (C)
Volyore Oriah
Vresay W M (C)
W
Wallace Jack
Walsh Budd (C)
Walsh May
Walton Hamilton
Ward Mrs Erna
Ward Lawrence
Warkett Thea
Watson Harry B
Watson Kitty
Webster (C)
Welkand VI
Weston Miss Eddie
Weston Summy
West Anna M
West Joy
West Low
West Vivian
Wichman Hannie
Williams Dothe (C)
Williams & Held
Williams Lew (C)
Wolfe & Stewart
Wood Mrs F S
Wurnella (C)
Y
Yost Harry
Young Billie (C)
Z
Zirba The (C)
Zoe & Bunnie

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NEW SCENERY, COSTUMES, ETC.
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Ask the man who knows

This season's ROLL OF HONOR
MAE ROBERTS
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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Casselman's circus closes Oct. 6 in Michigan.

Electric Park, Waterloo, Ia., closed its summer season Labor Day.

"A Case for Sherlock" is a new act to Chicago, opening Monday at the Kedzie.

The Eva Tanguay show has been booked for one night only in Ottumwa, Ia., Sept. 25.

"Vanity Fair" has its first Chicago showing at the Lincoln Hip 10.

Betty Caldwell, formerly a principal in tabs, has signed with Menlo Moore to head his act, "Vanity Fair," which opened its season Sept. 7.

The Empire (West Madison street) reopened Sept. 1 with Jewish repertoire, the company being the Joseph Kessler Players.

YOU HAVE A BEAUTIFUL FACE BUT YOUR NOSE?



IN THIS DAY and AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks." Therefore it pays to "look your best" at all times. Write today for free booklet, which tells you how to correct ill-shaped noses without cost if not satisfactory. M. TRILETY, Face Specialist 705 Ackerman Bldg., Binghamton, N. Y.

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Brilliant Showing of Early Fall Styles

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NONE HIGHER

Never have we offered such values and styles. We have only three prices—\$5.00, \$7.50 and \$10.00—none higher none lower. These hats are sold elsewhere for \$5 to \$10 more.



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"CHIN-CHIN" THIRD YEAR

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"SIX HARVARDS"

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COMING EAST, BOOKED SOLID, U. B. O.

CHAS. WILSHIN, Agent

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COMMUNICATE

TOM BROWN Globe Theatre, New York City

VICTORIA FOUR

Booked Solid for 30 Weeks W. V. M. A. and U. B. O.
 Direction, HELEN MURPHY AGENCY
 NOW GREAT NORTHERN HIPPODROME

Oliver S. Jones, former editor of the Chicago Morning Telegraph, is now on the daily staff of the Chicago Journal.

The C. W. Parker carnival company plays the State Fair at Indianapolis, Ind., next week.

"The Narrow Way," direction E. K. Pittman, takes to the road the latter part of this month.

"The House of a Thousand Candles," direction C. S. Primrose, is getting all primed for the road.

William Kilroy, who has called off his road show, plans to go east shortly to spend the winter.

Frank Mahara has gone ahead of E. C. Wilson's "Shepherd of the Hills" and reports things prosperous so far on the road.

"What Do You Sell?" the newest of Boyle Woolfolk's tabs, went into rehearsal Labor Day, with Al. Laughlin directing.

Wally Decker has severed his official connections with the "Bird of Paradise" company.

Nate Erber, who is going to manage the Palace, Danville, this season, is a brother of Joe Erber of East St. Louis.

The Family, Moline, Ill., plans to play vaudeville Sundays. The house is trying to get Association acts.

Tim Keeler is back from Oklahoma City where he sized up the strike situation at close range. Tim would rather see a horse race any day.

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 BALL MASQUE

Fox Reilly and his musical comedy company in "Oh, You Daddy" have returned from their Oklahoma and western trip and showed at Aurora, Ill., Sunday.

The Grand, Grand Forks, S. D., has resumed its vaudeville shows from the Association (Richard Hoffman) playing three acts each half.

Mabel Baker sails Sept. 7 from San Francisco for Sydney to join the Ben J. Fuller burlesque company at the Adelphi as prima donna.

Recently someone stole William B. Friedlander's new car. Friedlander took the insurance, added some money to it and purchased another machine.

Walter S. Baldwin is going to stay in Duluth, where he closed a successful stock season last week and will open a dramatic school there.

The William B. Friedlander, Inc., has decided to disband its "Night Clerk" tab company until later in the season. The show may get going again early in December.

Howard Langford came in from New York last week to attend to some local business. He has not determined just what company he will be associated with this fall.

Earle Norton is sending out two shows on "Freckles," one opening Saturday night on the one-nighters. The other will also play one-night stands.

Frank A. P. Gazzolo has been in New York for the past week conferring with the heads there of the International Circuit about a new show he will send over the circuit.

Charles Wiedner, who was long attached to the box office, Grand, Cincinnati, is now the assistant manager and treasurer of the new Lincoln Square theatre, Decatur, Ill.

The Frank Rich Co., comprising 12 people, has arrived in Chicago from the Coast and has three musical tabs it will show the local booking offices in hope of getting routes.

Arma Roma, formerly with the Selig, has signed with the Rowland-Howard forces and will be assigned to one of their new productions.

Fred Berger is now attached to the publicity bureau of the W. V. M. A. Ned Alvord, formerly in charge, is in Texas handling the tour of the Hodges-Tyne musical company.

Mort H. Singer sent out instructions last week to all the ten percenters doing business with the Association to be on duty at 9 a. m. daily hereafter.

John Hillsbury was expected to arrive from New York this week to remain indefinitely at the Helen R. Murphy Agency with which he is financially interested.

"Salamander Salls" will be produced by William B. Friedlander in October. Frank Ellis will likely be assigned to one of the principal roles.

Several eastern acts that came to Chicago expecting routes made one showing and then hiked back east again, the Association deciding it could not use them on its books.

The Interstate house (Majestic), Little Rock, Ark., reopened Sept. 4, playing five acts each half. Karl Hoblitzelle, head of the Interstate, now in Dallas, is expected to arrive in Chicago this week.

Louis Chevallier recovered judgment from the Potts Brothers for \$50 for writing a sketch and rehearsing the show. Chevallier sued for \$110, but \$60 is not due until the first of October.

Glenn Burt is booking the shows into the Gaiety, Kankakee, Ill., the house playing six acts and tabloids. Burt is booking big acts into the house. The opening week had the Four Marx Brothers as its headliner.

John Prince, former theatrical writer and located in Chicago for years, was in town the latter part of last week renewing old acquaintances. Prince is now in charge of the School of Elocution at the University of Nebraska.

E. S. Lott, secretary of the Lott Hotel Co., last week married Ruth Pislow, a non-pro. The honeymoon is being enjoyed at Detroit and Niagara Falls. Mr. Lott is a pretty popular fellow among the thespians and vaudevillians.

Wallace Munro will take the "Cohan Revue 1916" to St. Louis from here the last day of August for a week's engagement. The show goes back to Philly and Boston for anticipated long engagements.

Harry Muller, of the Fuller Circuit forces, and Roy D. Murphy, the Chicago representative, were in Milwaukee Sunday inspecting the new Palace there prior to their departure East.

James A. Galvin has made plans to tour the South all winter under canvas, calling his musical comedy outfit the "World of Follies." Johnny and Irene Galvin are featured with the show.

Joseph F. Sheehan has been hitting the high notes for a few weeks with the grand opera company at Ravinia Park. Sheehan and his own G. O. troupe open in "Martha" for a road tour Sept. 17 in Davenport, Ia.

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LaPite Mercedes, a Chicago girl, who was to have made her first local vaudeville appearance at the Great Northern Hip this week as a premier danseuse, has had the date set forward for a time.

Iiska Murf and Harry Downing are playing the leads for Woolfolk's "Six Little Wives."

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which rehearsed here for several weeks and opened in Gary Sept. 1-2. The tab was directed by A. Laughlin.

The Lents & Coult's circus was billed for Oak Park and the bills had the lot picked as Redland avenue and Adams street, but the outfit failed to show last week. Reports reached here the show had stopped traveling with salaries unpaid.

Winona Winter, who was to have resumed her vaudeville tour Sept. 3 at Battle Creek, suffered a relapse of malaria fever and is now in a serious condition at her home in this city. Last week a "zone of quiet" was ordered by the police about the Winter home.

The Haymarket, with its burlesque attrac-

tion last week, registered around the \$4,000 mark, with the weather not favorable to theatregoing. The show itself came within an ace of being canceled owing to the poor condition of the wardrobe.

Arrangements have been made for the Thielon Circuit to play vaudeville in the Grand, Kewanee, Ill. Sundays only, week days being devoted to travelling combinations. Frank Thielon and W. J. West, who manages the Grand, started the vaudeville shows Sept. 7 and will continue them as long as business warrants. Sam Tishman is handling the bookings.

The Majestic, a Flinn & Helman house, Waterloo, Ia., swung into its regular vaudeville season Sunday. The last of the F. & H. houses to get into action will be the Orpheum, Green Bay, Wis., which Sam Kahl

says will open the first week in October. It will play pictures up to that time.

The new lighting effects of the theatre proper of the Star & Garter are the talk of the West Side. The auditorium is now brilliantly illuminated with 600 100-watt electric lights and the effect is much brighter than last year. Charles Walters, manager, has an augmented orchestra of ten pieces.

A. H. Talbot got some publicity last week when the papers went into detail about the Hip's musical director, Walter Hettinger, who did some tail traveling to get married but got back in time to play the afternoon show at the Hip. Hettinger's wife was formerly Myrtle Haven.

Business fell off Sunday night in the Belmont and Lincoln neighborhood at the pop theatres, the Riverview mardi gras getting the play. Anyone in masked costume was admitted free to Riverview. The crowd got pretty rough Saturday night and ten rowdies were reported as being arrested.

Princess Jue Quon Tai is being sued by the Simon Agency for \$28 commissions. The Lowenthal firm represented the plaintiff, but when the case was called last week it continued until

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"THAT'S HOW THE SHANNON FLOWS," etc., etc.

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Sept. 11. Jue Quon Tal told the court she was under age but did not have any birth certificate. The Princess said she was born Dec. 28, 1898.

Perry Kelly has everything arranged for the Hyams and McIntyre show. "My Home Town Girl," to play at the poll-men's annual benefit at the Auditorium, opening Oct. 8, and continuing three weeks. The show opened a week's stand in Detroit Labor Day. Business so far reported good by the company.

Bert Converse and Alice Berry have been engaged by Norman Friedenwald to originate the roles in his new show, "My Honolulu Girl," which has its premiere at Gary, Ind., Sept. 17. Friedenwald plans to play the As-

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PHILADELPHIA

sociation and United houses with the tab and if they don't pay the money will enlarge it and send it on the road. One of the promised features is a volcanic eruption in which Miss Berry makes a dive at the close of the show.

The Chicago dailies hinted at a chorus girl

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scandal Monday evening in a fire which routed thirty families in scant attire from a three-story apartment building at 804-810 Lakeside place. The blaze started in the flat formerly occupied by four chorus girls who were visited a few days ago (so the papers say) for carrying on too many night parties. The report was turned in to the fire department that the fire was caused by a lighted cigarette.

The Allards operate the Gaiety, South Chicago, and the Orpheum, Hammond, and have arranged to play vaudeville again at these houses but will have them booked by Tommy Burchill, who frames up the Allard road show that plays the northern territory and Canada. The Gaiety will play five acts during the week and six on Sundays. The

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SPECIAL ATTENTION GIVEN TO THE PROFESSION

Hammond house reopened Sunday, playing four acts Sunday and week days. The Hammond house will get the same class of acts that Burchill will book for the northwest and Canadian houses.

Messrs. Koppelberger and Coleman, who control several houses in the northwest, have set Sept. 8 as the opening of their Metropolitan, Minneapolis, vaudeville season, the house playing five acts the last half of the week only. Fred Hartman has gone to Minneapolis to

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manage it until the season gets well under way. The Met will get its shows from LaCrosse. Koppelberger & Coleman also operating the LaCrosse theatre, playing five acts each half. Richard Hoffman, of the Association, is booking both houses. Frank L. Koppelberger will personally manage the LaCrosse house.

Paul Goudron is not to become a ten per center. He had his mind all set to obtain a long list of acts and book with the Association and U. B. O. but after a conference with Mort H. Singer last week Paul will remain attached to the Association booking forces. While the Northwest and Coast territory will be booked by Harry Miller at Paul's old desk, Goudron is lining up a new book, having theatres pencilled in from Missouri, Iowa and Nebraska as positive and other territory to be added later. He will line up new acts coming into the Association and will give them personal attention. Singer has convinced Goudron that he has spent too

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many years at booking to discard the knowledge and experience to join the ten per cent. agents.

Chicago producers of legit are pretty busy. Halton Powell's new show, "Little Peggy O'More," started a tour of the International Circuit Sept. 4 after it had a preliminary fling for three days at Kankakee last week. Earl Norton's "The Natural Law" opened well at Hoopston last week. It will play the one-nighters. "My Mother's Rosary," direction Rowland & Clifford, with Horace Noble, Maxine Alton, Carl Runyon and Herbert Bethew in the cast, which opened in St. Louis and played the Garden, Kansas City, last week, will be at the Imperial, Chicago, Sept. 10. Gaskill & MacVitty have "The Shepherds of the Hills" slated for the one-night stands through the South. The Gaskill & MacVitty new production of "The Other Man's Wife" opened Saturday night in Michigan City. It will play the one-nighters. W. T. Gaskill and Carl MacVitty attended the premiere. The company has Ann Hamilton as its principal feminine player. L. E. Pond is the road manager. In the company are Beatrice Ebert, George Sharp and Al Campbell. "The Girl Without a Chance," Robert Sherman's company that will tour the International Circuit, opened Sunday in Memphis. The Gaskill-Rowland-Clifford road production of "In Old Kentucky" is now on the road and reports have it doing well.

Richard Hoffman is himself again. That is, Richard has buckled down at his books on

the Association floor in grim earnest for a long fall and winter of keeping a lot of theatres supplied with acts. Quite a number of Dick's houses got started with their W. V. M. A. shows last Sunday and Labor Day. The Logan Square, Chicago, resumed vaudeville last Sunday with six acts, Hoffman booking in five each half during the week. Hoffman also fills in the Academy, Chicago, show on the split policy. The Nicholas theatre, Council Bluffs, Ia., resumed Sept. 3, with two acts playing Sunday, Monday and Tuesday of each week. The Orpheum, Sioux Falls, S. D., playing four acts each half, opened last Sunday. L. J. Salaris is again managing the Nicholas. The LaCrosse, LaCrosse, Wis., five acts each half, resumed Sept. 3, while the Metropolitan, Rochester, Minn., opens Sept. 8 with a five-act show last half each week. The Grand, Grand Forks, is now open with a Hoffman show, three acts each half. Hoffman is also booking a five-act show into the Orpheum, Lincoln, Neb., the first half of each week. The Harrison, Waukegan, opened Labor Day under new management, the house now being operated by Messrs. Fleckies & Horg, playing four acts split week. The New Haven, Beloit, Wis., management, L. W. Carruthers, started last Friday with five acts, playing the last half and combinations the first half. The Metropolitan, Watertown, S. D., opened Sept. 4, management, Messrs. Hess & Rau, playing two acts each half.

AUDITORIUM (Clowfonte Campanini, gen. dir.).—Before Grand Opera opens Nov. 13 the Hyams and McIntyre show plays during October for the Policemen's annual benefit.

BLACKSTONE (Harry Powers, mgr.).—Scheduled opening Sept. 25 with "What's Your Husband Doing?"

"THE COLORED PEOPLE" (Harry Ridings, mgr.).—"The Colored People" has done capacity every night since opening (third week).

CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" opens house Sept. 17.

CORT (C. J. Herman, mgr.).—"Fair and Warner" still taking profit (fifth week).

COLUMBIA (E. A. Wood, mgr.).—Barney Gerard's "Follies of the Day."

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West of
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ENGLEWOOD (Ed. Beatty, mgr.).—"Big Review 1917" (burlesque).

GARRICK (J. J. Garrity, mgr.).—"Step This Way" (Lew Fields) picked up nicely with holiday patronage (fourth week).

GAYETY (Robt. Schonecker, mgr.).—"French Frolics" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"The Joy Riders" (burlesque).

IMPERIAL (William Spink, mgr.).—"Any Man's Sister."

ILLINOIS (Rolla Timponi, mgr.).—"Pom Pom" opened to big business Monday night; reviews favorable.

LA SALLE (Harry Earl, mgr.).—"Where Are My Children?" big draw (sixth week).

NATIONAL (John Barrett, mgr.).—"The Little Lady from Lonesome Town."

OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason-Clara Joel), drawing big (second week).

POWERS' (Harry Powers, mgr.).—"The Defective," by a local doctor, opened to packed house Sept. 4.

STAR & GARTER (Charles Walters, mgr.).—"The New York Girl."

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Cool weather following a hard rain, a holiday and a good show made everything run right for the capacity audience at the Majestic Monday afternoon. Hundreds were turned away and were forced to seek theatre amusement elsewhere in "The Loop."

The bill entertained hugely. It was a corking good show for a holiday crowd, plenty of vaudeville fun and diversity. Mario and Duffy opened nicely, closing with their skillful diabolio manipulations. The act was applauded. Bert Hanlon was "No. 2." He appeared to better advantage than on his last appearance and his voice even sounded better. His material made an excellent impression and

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THE NATION'S FURRIER

A. RATKOWSKY

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his imitations were particularly effective. Hunting an Fraynes pleased immensely. This pair has some bright, snappy patter that amused greatly and the dancing by the man and the banjo accompaniment by the woman at the close were a hit. A large-sized hit was made by Kalmar and Brown, whose novel dancing act, "Nurseryland," proved a genuine treat. Not in some seasons has this pair received as much applause as they did Monday. Louise Dresser, in white, gave her popularity renewed stimulus and sang five numbers effectively. In succession she rendered "When 't's Springtime in Killarney, Molly, I'm Coming Back to You," "I Should Worry, What People Say," "My Big, Little Soldier Boy," "I Met a Little Eftman Down By the Lillies" and "Down by the Erie Canal," which she announced as being done by permission of George M. Cohan. The "Erie Canal" number was the best received. Completely recovered from her recent illness is Helen Lackaye, and she gave a splendid performance of her novel offering, "Overtones." The entire company acquitted itself capably and the score was never in doubt. Applauded. Bert Melrose, in whiteface, had them howling and shrieking with his rocking chair stunt on the tables. As usual surefire. Josie Heather is back again and with her are William Casey, Jr. and Bobbie Heather. Miss Heather not only looked unusually well, but kept her ingratiating smile working to good advantage. Miss Heather sports a brand new wardrobe and it sure is nifty. Makes her look classy, and that last outfit in particular was most becoming. Miss Heather wasn't at all stingy with her numbers, and the audience took her to heart without any trouble. Miss Heather is dainty in ways and charming in appearance and with personality that an audience likes. She was indeed a particularly big favorite Monday afternoon, in the particularly hard spot of next to closing on this bill. Every number was put over finely, and "He Was Nice" was especially pleasing. Interest was attached to the skating prowess of the bear, Alice Teddy, who closed the show and held everybody in for the finish.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Harry Singer was as happy as a lark Monday afternoon and evening. The Palace was all lit up (the Palace, not Harry) and vaudeville returned to the house again under happy conditions. That the Palace got its share of the holiday crowds is best attested by the fact that the matinee was sold out long before curtain time, while the "seats all sold for this performance" went out early for the night show. Monday night the show seemed in bully good spirits and the show went like a house afire. It must be duly chronicled the opening show was a hum-dinger. All the Palace employees, front and back, are glad that vaudeville is there again, for they put forth every effort to make the opening show a success and win the theatre was ten strong, with Harry L. Rogers majestically waving the leader's baton. It sure got a good workout especially on the accompaniment for the classic dancers. It must also be said that while the Palace was dark last week the pointers and cleaners got busy and

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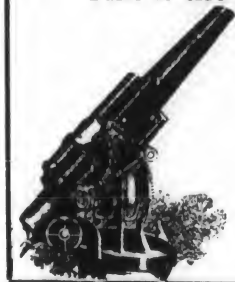
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dolled the auditorium and lobby all up for the new season. Looks mighty nice. The program had Page, Hack and Mack carded to open the show, with MacRae and Clegg to close. At night these acts reversed positions. The cyclists held attention, the fancy trick routine of Gertrude Clegg bringing applause time and again. The tandem tricks were also productive of substantial applause, something that few wheel acts get at the Palace in midseason. Robert Dore and George Halperin were "No. 2." Dore can sing, and Halperin is some pianist. Dore was in splendid voice and made every number tell. His voice has quality and quantity and his program was chosen with good taste for vaudeville. Halperin was modest and unassuming in his piano work. The act made a fine impression and the applause was spontaneous and generous. Elsie Pilicer and Dudley Douglas are working like reasoned veterans and getting away with it most creditably. Miss Pilicer has a wealth of wardrobe, most of the designs being of the Gaby Deslys pattern, but as Gaby

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once went to the Coast with Billy Wilken pulling a lot of nifty press stuff on Gabby's dresses and hats, Miss Plicer won't have to worry. Harry Green and players in "The Cherry Tree" scored the first big laughs of the show. Everything went through like clockwork and the applause was such that Green was forced to make a little curtain speech. Nonette was a happy hit with her songs and violin. The audience showed willingness for her to remain in view longer. Marion Morgan's Classic Dancers presented a Roman ballet in three episodes, and the bare-legged girls went through a series of the classic terpsichore that will make those famously trained Zouaves turn green with envy if they ever catch the Morgan bunch. To some it all seems bunk just the same as museums of art appear to be a waste of time and money to those who pass right on. To others in this day of classic shored-up appreciation that is resulting in the art societies in some sections doing the bare-legged trouping over the green (some places wild woods are being used) the classic dances are just the proper caper. Bare legs in classic dances on the stage display class and art, but bare legs in musical shows and burlesque brings down the ire of the reformers and church societies. Vaudeville sure gets pretty close to nature in the Morgan act. The Morgan Dancers are retained for a second week. Jack Wilson found the dancers a good subject and made the best of it in his verbal comment. Wilson had a clinch with that holiday crowd, and his remarks in the making, especially the classic dance "bit," he did, bowled the audience over with laughter. Hurst's singing was applauded. Page, Hack and Mack offered a corking good routine of hand balancing and their closing trick in particular was a whale.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—With Labor Day at hand, McVicker's was especially desirous of having its house in order for one of the biggest days of the year, but the day show got away to a bad start by the scheduled acts failing to show, and the management had to do some tail hunting to get the program started. As it was, the show up to 2 o'clock was several acts shy, yet those that had passed in view gave a lot of amusement and that helped matters considerably. When the first show got under way it was raining outside and the receipts sure looked as though they were going to be knocked higher than the hills when the weather cleared, some of the acts showed up and business picked up right away. Before the afternoon had fully arrived the business was at the turnaway notch. Up to 2 o'clock the honors of the show were bagged by Winston's Seals and two diving girls. Coban and Young, and Bob Hall. These three acts were sufficient to hold up the bill and they rang up big applause. The seals, five in number, and the girls, appeared earlier than the act wished, perhaps, but they held the closest attention imaginable. The act faded previous diving acts at this house. The seals perform some great stunts, but the aquatic work of the seals, Miss Green, was the most graceful natator seen in the local theatres in many moons. Her work made a big hit with the audience. This turn is bound to make the local beach devotees sit up and take notice. Coban and Young talked and sang parodies that were sure to get a laugh. The comedian had money worked up his "bits" amusingly. Patter for the most part away from the beaten path. Bob Hall remained as long as he wanted to, and even then the audience couldn't get enough of him. He followed the Angela Dolores sketch and used reference to it as a starter. Hall's act must have been the money maker of the evening. McVicker's show. He made too much of a play on Wilson, but got away with it. The Dolores company, two men and a woman, got away slowly but finished up strongly with the farcical situation that developed. Barry and Wolford did not show and the La Belle Trio was substituted, the card for the Francis, McGarry and Co. being used. The McGarry act as well as the Fascinating Filtrals had not shown up to 2 o'clock. The music of the trio entertained, although the tenor was off color on the chorus refrain of one of the numbers the women sang. Act pleased. Sweet and Johnson were well received, their dancing was of the favorable impression. Act above average of this type recently appearing at McVicker's. They work hard and their efforts were applauded Monday. Hilda Schneer also appeared on the bill.

VICTORIA (Harry Blaundin, mgr.; agent, Doyle).—Just by the way of making it known in the North Side that the Victoria is playing pop vaudeville the house has circulated free tickets, many of the families in the Belmont section getting enough to make them realize that the Victoria is now offering a new kind of entertainment. The house continues to pack them in and the returns the last half in particular were really grand. The show in the last half seemed to give a barrel of pleasure. The Pathe offered a picture, "Luke's Last Laugh," that had a fellow trying to do Chaplin all the way. Frear, Bagrot and Frear sent the show off with a bang. Their comedy scored and the juggling was very well received. Gordon and Early, "sister act," spent most of their stage time in a dim food which effect did not help their turn. One girl plays the violin, the other the piano. They did well, the food and all things considered. Don Taylor, ventriloquist, did nicely. Croatia, six men on the stage, one woman and a musical director, working in the pit, made a bulky impression and the audience showed hearty appreciation. The music of the stringed instruments pleased immensely. George Yeoman did not wear any sort of make-up and eschewed his old-style German stuff altogether. He talked and sang and then read some war telegrams that brought much laughter. The one from Evanston sure tickled those Belmonters. "At Ocean Beach" has not improved much

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since last seen at McVicker's, although the costumes showed to splendid advantage. The Victoria audience thought well of "Ocean Beach" and the act filled the stage nicely with its special setting, principals and chorus.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—The Wilson Avenue is back in vaudeville. The show was off color but the folks the last half laughed and applauded. The Ovanda Duo, one of the best turns on the bill, opened. These xylophonists won big applause, playing both the classical and the topical numbers effectively. LeRoy and Mabel Hart got right into singing like grand opera veterans, although Miss Mabel, who seems to possess a voice having lustre and register, appeared to be singing at a disadvantage. She was not sure of her high notes and reached them with effort, a perceptible hoarseness giving evidence of a cold. The man made a little more rouge. They were well received. Les Morgan and Beryl Gray offer a little travesty on the trials and tribulations of a young man, addicted to sound sleep, trying to get dressed and eat breakfast in a jiffy and get to work before the noon bell rings. After much burrah with the usual slam about a rotten breakfast, the pancakes cooked to a cinder, losing collar button and searching for divers wearing apparel, the y. m. starts to leave the house, has the morning paper slammed into his face and finds it is Sunday. The program said Willard Mack wrote it. Mack must have written it one day while waiting for the hotel elevator. Not much to it but still good for an occasional laugh and just the sort that tickles the small time audiences. LaFrance and Bruce, blackfaced comedians, have a special drop to a jail exterior, with one barred window from which peers the taller of the men. There's patter and a song or two, with the men doing the Miller and Lyle "bit" of boxing and the talk about what each is going to do for the other. Charles Howard, assisted by Kenan Cripps and Margaret Taylor, closed the show. The house was laughing continually at Howard's funny stage antics, C. H. doing his tipsey stage areneing and skidding with the usual results. Howard is all the works to this act.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Mrs. Langtry in "Anhe," to all appearances a satisfactory headline at-

traction. Lydell and Higgins secured good comedy results. The Sharrocks went well. Princess Kalama, secured enthusiastic applause. Lohse and Sterling held down the closing position satisfactorily. Oliver and Oip, held over, were again successful. Dancing Kennedys opened the show for their second week and did well. The other holdovers were Brice and King, again successful.

EMPRESS.—"The Joy Riders," really enjoyable number. The Edward Zoeller Trio did well opening the show. Musical Dixie Girls, six in number, failed to make much of an impression. Teh act had itself to blame. Five Belmonts did very well. Jerry and Gretchen O'Meara registered the hit of the bill. Hugh J. Emmett was excellent. White and Brown were added to the bill.

PANTAGES.—"Brides of the Desert," featuring Athena and Verna Mercerau, held the closing position and did excellently. The whole show is creditable and is pulling business. Cameron and O'Connor are funny. Ed. Blondell and Co. gathered more laughs than ever with "The Lost Boy." Harrison Greene and Katharine Parker went well. Du Luxe Models are very good in the early position. Lamar and His Educated Dog make an interesting number, but the effect was injured by the fact that Lamar did not talk loud enough to get his patter over.

CORT (Homer F. Curran, mgr.).—"Canary Cottage" (8th week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—Henry Miller and Co. (9th week).

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

SAVOY (Homer F. Curran, mgr.).—Dark.

WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players (71st week).

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

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

While playing the Empress, week Aug. 27, Guy Rawson and Francis Clare were selected as special guests of honor at weekly Jinx of the Pais' Club, which advertised the affair as "Rawson and Clare night."

Henry Miller, whose company is in the ninth week of a stock engagement at the Columbia, has returned from New York, where he went on a flying trip immediately after it was certain that Ruth Chatterton had a vehicle in "Come Out of the Kitchen" worthy of a New York showing. Mr. Miller tried the piece out while playing stock here, and it was so successful that it was held over for three weeks at the Columbia, and, as he was not in the cast he utilized the time in hurrying to New York and arranging for the eastern premiere of the play. This has been accomplished, and while the theatre has not been disclosed, Ruth Chatterton and the new play will open in New York in October.

Sept. 10 "Canary Cottage" ends an eight-week run at the Cort. During the show's stay there it is said by good authority that the weekly gross of the attraction averaged about \$10,000 per week.

J. B. Kaiver, Remick's traveling advertiser, is exiled here daily.

San Francisco will have an "Illumination Carnival" Sept. 20-21. "War's Women" film while at the Tivoli recently aroused the censor's ire.

The Republic has a Country Store and Song contest nights each week.

The Rialto, formerly the American, is doing mighty well with feature films.

In all probability the Savoy will reopen again this season with road shows.

Girl ushers are still the vogue at the Empress and the change is satisfactory.

All the downtown legitimate houses gave special Labor Day matinees.

Sept. 7 an Ince Carnival was held at the Techau Ice Palace.

The new Monte Carter musical comedy company is playing an engagement in Stockton.

Babe Wright, diving girl, who has appeared in local vaudeville circles, recently established a new record by swimming the Golden Gate in 51 minutes.

The Ackerman-Harris offices are busy getting ready to handle the new W. V. M. A. shows which are now being decided this way.

True to past predictions, San Francisco is to have a Little theatre of its own which will be sponsored by the Players' Club under the direction of Reginald Travers, who is having the clubhouse turned into a playhouse with a seating capacity of 100. Six performances weekly will be given and at the beginning the attractions will be made up of at least four one-act plays. The season will open Oct. 16.

Angelica Barnes in private life, or Angelica Vincent in professional life, seems to have recently underwent a strange experience here which many of the local scribes accorded an effort on her part to secure publicity since she claims to have been Dustin Farnum's leading lady at one time and a room mate of Evelyn Nesbit Thaw's. Aug. 25 a local doctor was informed over the phone Miss Barnes was held an unwilling prisoner in a hotel near Eddy and Taylor streets, a neighborhood included in the section known as the uptown redlight district. Over the phone the doctor learned Miss Barnes feared she was about to be kidnapped, and immediately reported it to the detective squad, who failed to find the woman. On the following Monday night she was located in a Market street hotel and exhibited a black eye and bruises as proof the doctor's phone message was the truth. Moreover she declared that she had been robbed of \$200 by the three men, whom she says entered a jitney bus in which she was riding and attempted to kidnap her without any success beyond taking her to the hotel. The latest reports of Miss Barnes were to the effect that she was in a local hospital suffering from a nervous collapse.

ATLANTA

FORSYTH (George H. Hickman, mgr.; agent, U. B. O.).—Week beginning with Labor Day opened with big houses and bill very well

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received. Josie O'Mears, pleasing, opening; do Leon and Davies, very entertaining; Una Clayton and players in "Collusion," excellent sketch well played; Hans Wilson and the McNallys, very well received, and Vanderbilt

and Moore were liked. The Seven Honey Boy Minstrels proved an enjoyable offering, and the Three Romans, athletes, offered a good closing act.

PIEDMONT (Ted Hardcastle, mgr.).—Pop

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BALTIMORE

MARYLAND (Fred C. Schanberger, mgr.).—McIntyre and Heath headline, and carry off the largest part of the honors. George M. Roesner gained nearly as great a hit with his true-to-life characterizations. William Gibson and Texas Quinlan have a well acted skit which depends for its success chiefly on the

epithets the two throw at each other. Tom Edwards presents an unusual ventriloquist number. Others on the bill, Fieta Brown in songs, with Herbert Spencer at the piano; Harris and Manion, Marguerite Calvert, Frisco, Marguerite Calvert, Frisco, Pipifax and Panto.

AUDITORIUM.—"Look Who's Here," a musical farce in three acts opens this house for the season. Bickel and Watson are featured and the production contains many musical numbers and amusing situations.

GARDEN (Geo. F. Schneider, mgr.).—The Faynes, contortionists, headline and show cleverness. Snowie Maybelle carries off the bit of the bill with imitations of children. D'Almond and Co. present a fair skit. Edmunds and Ludham, amusing. Billy Morse,

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well received. "Five Beauties and a Spot" and Dudley and Temple complete the bill. HIPPODROME (H. M. Gurlich, mgr.)—Lottie Williams and Co. in a playlet walked away with the honors before a crowded house. Alberts dances his own tunes on the xylophone; Charles Lawlor sings; Jack and Jesse Gibson do stunts with a single cycle; Smith and West have a skit; and Adams and Guth are German comedians.

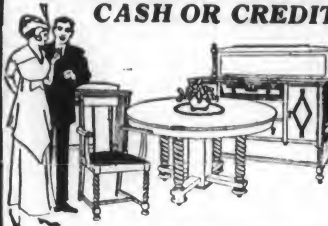
KEITHS (Robert G. Larson, mgr.; agent, U. B. O.)—Nan Halperin featured went over for a clean-up in a well balanced bill. Moore and Haager, placed well up on the bill, did not show, Hans being substituted. The Two Tom Boys opened strong; Antrim and Vale, good; Morris' Comical Merry Men, usual scream; Katharine Dana's Fisher Folk, good; Cook and Lorenz, snappy; Eva Taylor and

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Lawrence Grattan in "Rocking the Boat," excellent; Maria Lo and Co, closed, holding well.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville, picked up strong this week.

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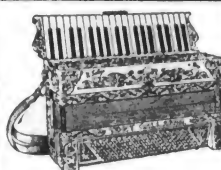
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BIJOU (Harry Gustin, mgr.; agent, U. B. O.).—Pictures. Good.

BOWDOIN (Harry Gustin, mgr.; agent, Loew).—Pop heavily advertised. Fair.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Heavy evenings.

GLOBE (Joseph Brennan, mgr.).—House has been leased by the Boston Photoplay Co., said to be backed by a man prominent in Paramount. Opened Labor Day with "The Little Girl Next Door" heavily advertised. Real turn-away.

PARK (Thomas Sorolre, mgr.).—Pictures. Excellent.

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

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

TREMONT (John B. Schoeffel, mgr.).—Opened Labor Day, completely renovated and with larger stage. "Civilization" opened so strong that the stage will not be needed for some time to come, however.

HOLLIS (Charles J. Rich, mgr.).—Opened Saturday with "The Melody of Youth" with big play for Boston's extensive and prosperous Irish population. Will go well.

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Wants light comedian partner who can sing and dance. Phone 3336 Chelsea.

COLONIAL (Charles J. Rich, mgr.).—"The Amber Empress" on its third week improving rapidly with recently work being done on book. Score and settings carrying production at present.

SHUBERT (E. D. Smith, mgr.).—"Katinka" after preliminary work, going so strong that real run seems assured.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie" holding on well considering its mid-summer opening.

MAJESTIC (E. D. Smith, mgr.).—"Where Are My Children?" on its 9th week. Business letting up.

PARK SQUARE (Fred E. Wright, mgr.).—"Hit-the-Trail Holiday" opened well and will probably be held to the limit, as this house is apparently in line for a long-run reputation.

PLYMOUTH (Fred E. Wright, mgr.).—This house, now Shubert's, opened the season with "The Shepherd of Kingdom Come" and its desirability as a children's play will probably be featured.

CASTLE SQUARE (John Craig, mgr.).—With Craig touring for the Shuberts in Shakespeare, this former stock house seems destined to do well on the international, despite the predictions that his absence would cause the house to open under a handicap.

"Her Naked Self" opened Labor Day for first production. Fair.

HOWARD (George E. Lothrop, mgr.).—"The Military Maids," with Seeley, Bates and Seeley heading the house bill. Capacity.

CASINO (Charles Waldron, mgr.).—"Twentieth Century Maids." Good.

GAIETY (George Batcheller, mgr.).—"The Burlesque Review." Excellent.

The Labor Day season opened with a real bang, and the local belief is that the coming season will be one of the best in years.

BUFFALO, N. Y.

By W. B. STEPHAN.

TECK (John Oshel, mgr.).—House reopening with "King, Queen, Jack" drawing big business. Next week "Go To It."

MAJESTIC (C. F. Lawrence, mgr.).—Playing International Circuit with "A Little Girl in a Big City" as first attraction. Receipts good and plenty of paper to help.

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GAYETY (Chas. Taylor, mgr.).—Mollie Williams and company scoring big this week. Next week, Harry Hastings' "Big Show."

SHEA'S (Henry Carr, mgr.).—Very good bill here headed by Walter Kelly, with Dorothy Regan Co. as special attraction. Kurtis Roosters, good; Ronair, Ward and Fulton, very good; Roy and Arthur, good; Van and Schenck, pleasing; Bessie Rempfle, clever; The Lovelies, usual.

OLYMPIC (Bruce Fowler, mgr.).—Fine bill with King Bolo heading, followed by Cornelia and Adele, very good; Marcus and Whitlie, good; Wm. Champ and Co., good; Gladys Middleton, pleasing.

GARDEN (Wm. Graham, mgr.).—Fourth week of independent burlesque with "The Parisian Beauties" and Stella Morrissey and Joe Wilton. Next week, "Early Birds."

ACADEMY (Jules Micheal, mgr.).—Musical Comedy Stock Players offering "The Girl from Larkin's." Fred Cady, Fred Godding and Irma Vincent are now taking the leads. First run in this city of "The Devil's Needle" as special attraction.

The Palace at Angus, Ont., recently opened, is running six acts of vaudeville and pictures. McMahon & Dee are booking this house.

Harry Dixon of the Dixon & Sinden agency has left his former office and is now located at the Sun Theatre.

John Laughlin, formerly manager of the Majestic, has retired from the theatrical business and his place is being filled by C. F. Lawrence. P. C. Cornell of the Star theatre is general manager.





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HONOLULU, H. I.

BY E. C. VAUGHAN.
Honolulu, Aug. 23
BIJOU, HAWAII, EMPIRE, LIBERTY.—
Pictures.

The late J. H. Magoon, father of J. H. Magoon, Jr., buried Aug. 15, the body arrived on the "Matsonia."

The theatres here are all playing to poor houses, owing to the weather. Honolulu is at its warmest just now.

MINNEAPOLIS, MINN.

By C. M. WALTER.
METROPOLITAN (L. N. Scott, mgr.)—"World of Pleasure."

SHUBERT (A. G. Bainbridge, mgr.)—"Civilization"—nearing the end of the first month of an indefinite run.

ORPHEUM (G. A. Raymond, mgr.)—"The Bride Shop" headlining; Ernest R. Ball and Maude Lambert, appearing separately, and scored heavily; Raymond Bard & Co. clever sketch; Bernard and Scarth, breezy comedy; DeWitt, Burns & Torrence, novel "toy shop" act; Frank Carmen, interesting.

GRAND (Mr. Koch, mgr.)—Excellent bill of popular vaudeville, with Jessie Sterling and Highlanders headlining.

UNIQUE—Bill changes twice weekly—Frigol, Protean actor, heads satisfying bill the first half; "The Text of Chivalry"—picture feature for the week.

STRAND (Mr. Keough, mgr.)—Wm. S. Hart in "The Patriot."

GAYETY (Wm. Koemig, mgr.)—"Pace-makers."

Sprague Green has been appointed manager of the New Garden Theatre, the local home of first run Universal movies.

"Ramona," excellently produced, began an indefinite run at the Lyric, Sept. 8, at \$1.00 top. Less than a block away "Civilization," playing up to \$2.00 top, is enjoying a prosperous run.

This is the week of the annual Minnesota State Fair, and despite the threatened railroad strikes the hotels have been packed, and all theatres report a turn away business.

NEW ORLEANS.

By O. M. SAMUEL.
CRESCENT (T. C. Campbell, mgr.)—"Bring- ing Up Father."

TRIANGLE (Ernst Beehringer, mgr.)—"Ple- tures."

ALAMO (Will Guerlinger, mgr.)—Jimmie Brown's Musical Revue.

The Columbia is being converted into a pop vaudeville house.

Low Rose will manage the Lyric for "Diamond Rubo" Chisolin, with that house opens with stock burlesque, Sept. 24. Wilbur Dinkel has been engaged as musical director.

Sydney Shields has entirely recovered from her recent illness. She sails for New York Saturday, accompanied by her sister, Sarah, who has forsaken vaudeville for stock.

Charles E. Bray is reported purchasing a pretentious home on Bayou St. John.

Abe Seligman is again assisting Tom Camp- bell in the management of the Tulane and Crescent theatres, coincidentally presiding over the Crescent box-office. Nick Smith is the Crescent's assistant treasurer.

The Silingardi Opera Co. opens at the French opera House Oct. 31.

The Dauphine is being advertised for rent by the Dauphine Investment Co. It is one of New Orleans' newest theatres, and was quite successful last season.

Spanish Fort closes Sunday evening. The resort is reported to have made money.

Virginia Tyson's two dogs, "Bull" and "Buck," which she named after the show business, are said to be very ill.

The Tulane will not open until the middle of October. "The Lilac Domino" is now scheduled to start the season at this theatre.

"The Girl Without a Chance" comes to the Crescent next week.

PHILADELPHIA.

B. F. KEITH'S (H. T. Jordan, mgr.)—A first rate comedy bill was provided for the opening of the new season this week with the Meistersingers as headliner. The Boston triple-quartet is again using "At the Flag Station," the best of their productions, with a few changes in the vocal program and a bit of comedy worked in through making up A. Cameron Steele as a "rube" with whiskers. The popular basso does not try to be funny, but you can't fool a set of those whiskers. The Meistersingers are almost as popular here as in their home town of Boston and were accorded a warm welcome. Despite the hot weather and the fact that the Champion Phillies were drawing 30,000 fans to the ball park (about 4,500 of whom could not get in), Keith's held a big house Labor Day, after- noon and evening, and the show went over with a loud bang. La Argentine, the Spanish dancer, showed something away from the beaten path, and scored nicely. There is considerable to her dancing that is similar in style and the Spanish beauty no doubt suffers somewhat from lack of variety, but she is an attractive woman and certainly a marvel with the castanets. The big laughing hits were scored by J. Francis Dooley and Corinne Sales and Kenney and Hollis. The former pair took splendid care of a very hard spot down next to closing, but got away with flying colors. They are using a lot of their old material, but have worked in some new chat- ter for excellent results and staging, and dressing the act in splendid fashion, two special drops being carried. Kenney and Hollis are playing this house for the first time and were a laughing hit. Kenney has a personality that helps a lot and Hollis is a fine straight man. A comedy playlet by Everett Ruskey called "Forty Winks" made an excellent impression on its first visit. It is nicely played by Fay Wallace and Rogan Hughton, who handle the well written story with good effect. It is a bit talky at first, but takes an odd turn to reach a pleasing climax and makes a very good comedy num- ber. Tom Kerr and Steffy Berko were very well received with their violin selections. Lockett and Waldron finished to big applause on their eccentric dancing. Frank Le Dent, who is just back from Europe, with his well set up juggling act gave the show a good opening, and the Flying Russells put on a satisfactory finishing touch with their high- speed aerial work. It was altogether a very pleasing bill for the tag end of the summer season.

NIXON'S COLONIAL (Harry A. Smith, mgr.)—The opening of the season at this big Germantown popular priced vaudeville house got away to a good start. Two shows are given daily with eight acts and two fea- ture reels, and prices are 10-20-30. Trovato is headlining the vaudeville bill for the opening week, with Kelly and Wilder, in their high class singing turn, the second feature, and both scored. Others are Quern and Newell, Malda De Long, William Whitney and Co. in "Vittles," Moss and Fry, Carson and Willard, and the Six Olivers. Virginia Pear- son in "Dare Devil Kate" is the feature pic- ture.

ALHAMBRA (Giles Aronson, mgr.)—This was the opening week of the season for this house, with vaudeville and pictures as the offering. "The Colonial Belles" headlines the vaudeville bill and the program includes a Pauline Frederick and a Chaplin picture, with Mary Pickford in "Hilda from Hol- land" the last three days.

NIXON'S GRAND OPERA HOUSE (Day- ton Wegfarth, mgr.)—Valerie Bergere's dra- matic sketch, "Judgment," with Katherine

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cuit and booked consecutively until June, 1917

NOTICE

My attention has been called to a few vaudeville
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purloining my idea.

VARIETY credited me with an original production
upon the initial presentation of my present act. While
they claim "imitation is the sincerest form of flattery,"
I prefer not to be flattered, imitated nor utilized as a
first aid to "lame brains." It took much time and
money to originate and produce my new offering.

Why can't others labor instead of pilfer?

Mr. HARRY WEBER

Announces the opening of the
Vaudeville Season 16-17 of

STELLA MAYHEW and BILLIE TAYLOR

At the PALACE THEATRE, NEW YORK
THIS WEEK (Sept. 4)

BOOKED SOLID

Kavanaugh in the principal role, is the feature, surrounded by Kelso and Leighton, Wells, Norworth and Moore, Newhoff and Phelps, Bradley and Nardine and Martyn and Florenz.

ALLEGHENY (James Harkins, mgr.).—The house opened to good business on Labor Day. Split week bills are played. "Motoring" features the first half, and Eugene Emmett and Co. in "Town Hall Follies," with Bobby Heath one of the principals, tops the second. Others on the bill are Ray and Gordon Dooley, Harry Rose, Holden and Harron, Mang and Snyder; second half, Harkins, Loftus, McKee and Jones, McGowan and Gordon, Billy Davis and Greene and Platt.

NIXON (F. C. Nixon-Nirdlinger, mgr.).—A playlet called "Don't Lose Your Nerve" headlined, and others are Van Brothers, John and Mae Burke, Jerome and Carson, Karl. "Little Miss Happiness" was the feature picture.

KEYSTONE (M. W. Taylor, mgr.).—Earle Cavanaugh in "Mr. Inquisitive" headlined, surrounded by Charlie and Adelaide Wilkins, "The Mysterious Will," Elliott and Mullen, Ollie White and Gausch Sisters, with "Beatrice Fairfax" as the screen feature.

CROSS KEYS.—Bert Leslie with Elva Bates and Co. in "Hogan in London" is back in vaudeville, featuring this week and supported

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by Dow and Dow, "The Party," Horn and Ferris, Noodles Fagin, Lucille Savoy, in the first half, and Gliding O'Mearas, Luckie and

Yost, Ollie White, Jack McGowan and Fore and Gore.
GLOBE (David Sablosky, mgr.).—"Wake

Up America," a tabloid musical comedy, Willis Duo, Charles Riley, Eldridge and Barlow, Vonnell and Drew, Mills and Co., Dare Bros., George Allen and Co., Gene Ward Duo, Edna Wallace Kinney.

The four burlesque houses had the following shows: Stone and Pillard in "The Rag Doll in Ragland" at the Casino; "American Burlesquers" at the Trocadero; Ben Welch's "Big Show" at the People's, and "The Darlings of Paris" at the Gayety.

ST. LOUIS.

By REX.

COLUMBIA (Harry Buckley, mgr.; Orph.).—Big time vaudeville reopened at the Columbia Day with two packed houses. Valeria Bergere and Co. headlined with great success; Mme. Chilson-Ohrman, well received; Allen Dinehart and Co., bit bit; Gomez Trio, pleased; Six Water Lilies, novelty; Jacques Pintel, entertained; Marie Stoddard, good.

STANDARD (Leo Reichenbach, mgr.).—"Follies of Pleasure." Next, Beauty, Youth and Folly.

GAYETY (Ben. Parry, mgr.).—"Star and Garter Show" did well. Next, Sam Howe's. AMERICAN (Harry Wallace, mgr.).—"Truxton King" at popular prices did a good

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"THE BRIGHT SIDE OF LIFE"

Direction

ARTHUR KLEIN

This Week I'm Lucky—

(If you haven't a route skip the first paragraph)
Living on the fat of the land, the best money can buy, I'll let you in on it, boys. E. M. Waterbury, late of Waterbury Bros. and Tenney, is running the Parleienne Rollserie in back of Keith's theatre, Washington, D. C. From soup to nuts for a hunk, accompanied by music and swell white women. While I'm tipping off, don't forget Whittier Hotel, Virginia Ave., across from Jackson Ave., Atlantic City—room and bath, American or neutral, W. a day. Herman Sabes runs it and will play you three cushions, double or nothing for your bill. Shan Shanley of Frisco also runs a hostelry, dear, in partnership with Furnis (they must have a hot time). There is only a slight difference twist Stan and Shan. He has no hair and I have bow legs with no hair on them.

My Floating Kidney

Gag is picked on all over. At the Palace Mr. Elmer Rogers carried it out. At Washington Manager Robbins requested its removal and Stage Manager Thompson stamped on it. Eddie Darling has me tagged all over the country. When I arrive at the theatre a letter awaits me. "Please eliminate so and

so; remember our memory is retentive, dear." That's efficiency, a wonderful system. It made a gentleman out of this guerilla. I even use a napkin properly now. I know it's not a hardship. No more soup on my vest and no watermelon in my ears.

Guys Who Dislike Me

Please send name to VARIETY, and will add to fast growing list of 999, but send it to Johnny O'Casey, time is too busy for knuckers. Knuck gently and leave your bruise on my eye. I wonder if what they say about me is true?

Lucky Guys—

Joe Kane has an act. My old friend Red, at The Alhambra got married. He gets everything. All I want is a dance written by Irving Berlin so I can be sure of a success. Jo Paige Smith is a hustling A. K. If you need a 90% broker, try strictly 2% Joe. He books Joe Kane's single.

Mrs. Stan Stanley

In a single act. A high swinging perch. It would just fit on The Century Roof, but she wants XHY a week and you all know who gets XHY every week. Yes, boys, Yours truly,

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SOME WOMEN
MISTAKE
A BOX OF ROUGE
FOR THE
FOUNTAIN
OF YOUTH

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BEARD**

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PETE MACK

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GREY AND KLUMKER
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TO INDULGE IN DESTRUCTIVE
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A MAN WHO IS ALWAYS CLAMORING
FOR HIS RIGHTS USUALLY HAS
LITTLE REGARD FOR THE RIGHTS
OF OTHERS—

SOME MEN USE MIGHTY BIG WORDS
TO SAY MIGHTY SMALL THINGS—

EDWARD MARSHALL (CHALCOLOGIST)
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IS A BIG SUCCESS

A Bradford paper said:
"Two Mr. Manhattans are busy in
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one with a more happily adapted per-
sonality than Mr. Duprez. While he
is on the stage the fun is continuous,
every bit of his talk is funny; while
he is off the fun necessarily lan-
guishes. He manages a delicate scene
and a bit of courting very adroitly and
drifts colloquially into some in droll
fashion. His interweaving of talk
and music is indeed a specialty of the
play. The reception accorded him by
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Bradford "Argus".

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LANGFORD**
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Submits MARTYN and FLORENCE
(Vaudeville's Best Opening Act)

Lester Jefferies, bordering on a nervous breakdown
after a strenuous season at the ball game, fight clubs,
restaurants and tailors, left for his father's magnifi-
cent estate in New Hampshire, for a much needed
rest.

Norman Jefferies, to show his appreciation of Les-
ter's sterling qualities, hustling ability, arduous labor,
etc., presented him with a beautiful automobile.
Good luck to you, Lee. Hope I'm nowhere to be
found when you need new tires.
P. S.—Bobby Heath, please write.

**JIM and MARIAN
HARKINS**

Direction, NORMAN JEFFERIES

A rubber on a broker's desk
is more to be feared
Than one at Fleischmann's Baths

LISTEN

Little bits of jabbo
Tiny bits of hoke
Keep many actors prosperous
Who'd otherwise be broke.
Proratically yours,

NEIMAN and KENNEDY

Direction, MARK LEVY.
Low Time

**It Never Happened
IN REAL LIFE**

I'm worried, my brain's afixe,
Mentally I'm a wreck.
My agent sent me a wire,
And it didn't read COLLECT.
Yours in earnest,

JIMMY FLETCHER

Direction
Mark Levy

Richards Tour
Australia

**VESPO
DUO**

Phenomenal
Accordionist and Singer

**ANGIE
WEIMERS**

PLAYING U. B. O. TIME

PAUL RAHN

"Planted" at the Hotel Planters, Chicago
57th Week—Merrie Garden Revue

ELECTRICAL VENUS CO.

37

ECLECAVITRALENUS
"Pass Word"

This space belongs to



**RAWSON
AND
CLARE**
But
I
am using it
OSWALD
Address me
Woodside
Kennels
Woodside, N. Y.

Being from
Virginia, I
thought I knew
something 'bout
Hospitality,
but my hat comes off
to New Zealand.

Walter Weems.
Roaming Reciter.

Ray-Monde

?

JACK BORNHOLD SAYS I'M GOOD—BUT
WHO THE H— EVER HEARD OF JACK
BORNHOLD?

"UNGHA-UNGHA"

37

**BEN
SMITH**

Just Finished 48
Weeks on
W. V. M. A.

McINTOSH AND HIS Musical Maids

The only good write-up some get is
in an Obituary notice.
Fred (Hank)

**FENTON
GREEN**

and
Harry (Zeke)
(and Cat)

in "Magic Pills"

BREAKING RECORDS
EVERYWHERE

**Catherine
Crawford**
AND HER
Fashion
Girls

BOOKED SOLID
Direction
Arthur Pearson

PERU
OF
**FRANK PARISH
AND PERU**

DOING A HAND-
SPRING IN A
BARREL, IN HIS
NOVEL BARREL
DANCE
DIRECTION—FRANK EVANS

MESSRS. HUGHES AND SMITH
Present
THE PINT-SIZE PAIR
JOE LAURIE
AND
ALEEN BRONSON
in
"LOST AND FOUND"
"NOT BIGGER—BUT BETTER THAN
EVER"
This Week (Sept. 4), Bushwick, Brooklyn.
36¢, NOT A CENT MORE

BOOKED SOLID
**ELECTRICAL
VENUS CO.**
A Laughing Sensation
This week (Sept. 4), Ft. Wayne,
So. Bend, Ind.
Next week (Sept. 11), Battle Creek,
Kalamazoo, Mich.
Lew Goldberg, Rep.



WEEK AFTER NEXT

the real surprise
of the new season

RAYMOND WYLIE

opens as a special added | feature
with the wonderful new revue
to be presented by Lea Herrick at

REISENWEBER'S

Mr. Wylie is now under the exclusive personal direction
of EZRA B. EDDY and LEA HERRICK

TEN CENTS

VARIETY

VOL. XLIV, No. 3

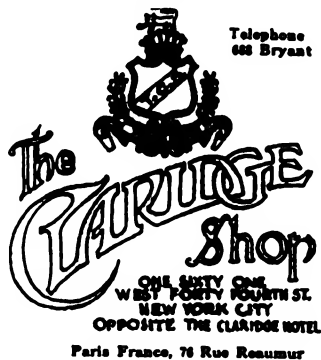
NEW YORK CITY, FRIDAY, SEPTEMBER 15, 1916

PRICE TEN CENTS





BELLE BAKER



One of Many Letters

*Ithaca Ny
Aug: 29, 1916.*



*Claridge Shop,
N. Y. C.*

Dear Mrs. Rosenberg,

*The gowns
arrived, and they are
wonderful. Thanks
for such a perfect fit
without having to try
them on. You will
make all my gowns
in the future, because
you are a genius
Most Sincerely
Dorothy Green*

**SIME Said in His
Brighton Beach Review
of August 25th, 1916**

**"BELLE BAKER IS DRESSING AND LOOKING
MUCH BETTER THAN SHE EVER DID. WITH
A CLASSY LOOKING GOWN OPENING THE ACT
AND WORN MOSTLY THROUGH IT, BELLE AP-
PEARED NICE (AND ALMOST THIN) TO GAZE
AT IN THE NEW IDEA."**

This Gown is a Sophie Rosenberg "Creation"



DOROTHY GREEN

**SOPHIE
ROSENBERG'S
GOWNS
ARE KNOWN
FOR THEIR
CHIC
PARISIAN
EFFECT THAT
IMMEDIATELY
APPEALS TO
THE WOMEN
OF THE
STAGE**

**THE
CLARIDGE
SHOP
IS A SHOP OF
DISTINCTIVENESS
WHERE THE
INDIVIDUALITY
OF EACH PATRON
IS ARTISTICALLY
STUDIED.
SOPHIE
ROSENBERG
IS KNOWN
FOR THIS**



SOPHIE ROSENBERG

The Other Establishment of
SOPHIE ROSENBERG
is at
153 W. 44th STREET, NEW YORK CITY
Tel. 5599 Bryant

VARIETY

VOL. XLIV, No. 3

NEW YORK CITY, FRIDAY, SEPTEMBER 15, 1916

PRICE TEN CENTS

WHITE RATS TO BE BOYCOTTED IS MANAGERS' ASS'N THREAT

Reported Account of General Meeting of Vaudeville Protective Association, Wednesday, States October 31 Is Date Set For Commencement of Boycott. Managers Advertise They Will Not Play Acts That Appear at Union House, Oklahoma City, or Break Contracts For That Town.

A meeting of the Vaudeville Managers' Protective Association was held at the headquarters of that organization Wednesday, attended by over 30 of its members, those present said to represent more than 700 vaudeville and burlesque theatres throughout the United States. This is the first meeting held by the society in more than three months, at which the complete membership was present.

It was said a motion had been passed by those present which prohibits the members of the organization from employing any acts that will in the future play the Metropolitan, Oklahoma City. The Metropolitan is being run at present by the union organization, playing in opposition to the houses boycotted as "unfair" by the union quadruple alliance, which consists of the four organized bodies of theatre and stage employees.

It is also reported the members of the V. M. P. A. agreed not to engage any actor who is a member of the White Rats after Oct. 31 of the current year. The time between the present date and the date scheduled for the "boycott" is said to have been set in order that the V. M. P. A. can compile a list of the members of the Rats, and this list will be distributed to the various members so they will be prepared to lay out their bills of non-union talent exclusively.

While this fact could not be officially confirmed up to Wednesday night, a VARIETY representative was informed by a member of the V. M. P. A. that while such matters were entirely up to the executive board, and an indi-

vidual member of the organization was prohibited from discussing matters talked over at a secret conference, it was settled between the manager's members that the boycott would go into effect, as stated above.

At the same meeting of the V. M. P. A., it is said the members resolved that none of them will hereafter play any act appearing in a union house in Oklahoma City while the strike exists, or any act that breaks a contract to appear in an "unfair" theatre of that city. The V. M. P. A. is announcing the Oklahoma City matter in this issue.

NON-STOP ENDURANCE RUN.

Denver, Sept. 13.

The Denham Stock Co., of this city, celebrated its 1,500th performance Tuesday. The organization has been together for four years and in that time has not closed a single week.

Manager O. D. Woodward declares this is a record for stock, at least in the west.

A QUIET PRODUCTION.

Klaw & Erlanger began rehearsals of a new play yesterday under the direction of Edgar MacGregor, but the details are being kept very much in the dark at present. The company started rehearsals at the Amsterdam.

PHYLLIS N. TERRY TO WED.

New Orleans, Sept. 13.

It is said the wedding will shortly take place of Phyllis Neilson Terry and her stage manager, Cecil King.

Miss Terry is headlining at the Orpheum this week.

"HERALD" COMING UPTOWN.

"The New York Herald" is to invade the Longacre square district and in all probability another year will find James Gordon Bennett's daily turned out from a building which is to be located on the triangle bounded on the north and south by 48th and 47th streets, and east and west by Broadway and Seventh avenue.

The present Herald building on Herald square is to be taken over by the D. L. & W. R. R., which will make the site the tube terminal for the line. There will also be a baggage station located in the same structure and all passengers coming in over the line will be landed in the square.

"THE BIRD" AND POLICE.

San Francisco, Sept. 13.

The police of Auckland, New Zealand, informed Paris Green, an American vaudeville player, on Tuesday morning following his opening at the Opera House the night before that if he again appeared upon that stage he would be arrested for inciting a disturbance. Monday when Mr. Green made his first appearance in the house, he was given "the bird," an English audience way expressing displeasure.

Paris Green wears a green suit upon the stage and speaks rapidly. He recently returned from Australia and is now playing somewhere about.

STAGE HANDS' TIME OF CLOSING.

New Brunswick, N. J., Sept. 13.

The theatrical managers have been notified by the local stage hands that their wages per week should be increased from \$21 to \$28 and that the stage hands want the shows to be over by 10.45 p. m.

The managers are thinking it over. They believe the National Board of the Stage Hands Union would refuse to sanction this demand.

ENGLISHMEN ENGAGED.

The Charles Frohman Co. has placed "Rio Grande" in rehearsal at the Empire, with the piece expected to be in condition to go out in about two weeks.

The play, decidedly American, will have several English members in its cast. An English actor has been signed to play the role of an American army officer.

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

AUTO TRUCK CIRCUS NEXT.

According to a story circus men are spreading among themselves and which mentions Ang Morgan as interested in the financing of the project, it is proposed to launch a full-fledged circus on auto trucks for next summer.

The plan or theory of the promoters of the new concern is to move the circus on auto trucks only, all of which will be employed in the daily street parades. The equipment will not exceed, it is claimed, the initial cost of railroad cars for a new circus and other details first appearing as impracticable for a scheme of this nature are said to have been overcome.

One or two engagements have been made for the circus. It will oppose the present big tops, including the Ringlings, Hagenbeck-Wallace and Sells-Floto, besides the wild west aggregations.

**DON'T FAIL
To Read
VARIETY
NEXT WEEK
(Sept. 22)
HARRY MOUNTFORD
International Executive
J. W. WILLIAM FITZ PATRICK
International President
W. R. A. U. and A. A. A.**

EQUITY ASSN. IN POLITICS.

The Actors' Equity Association has appointed a committee consisting of Howard Kyle, John Cope and Edward Mawson, whose duties will be to show the professional world certain reasons why the theatrical profession and those interested in its welfare should not favor the nomination or election of Messrs. Whitman and Walker in the coming state campaign.

The Equity society communicated with the executives of the White Rats this week, requesting that organization to appoint a committee to work in harmony with the Equity trio toward this end, but the Rats have decided not to take issues in the coming election, having decided that regardless of the result of the election, little or no benefit can accrue for the actor, basing this decision on their experience with the so-called "agency law."

ENGLAND'S BARRING OF ALIENS WON'T EFFECT PROFESSIONALS

Attache of British Consulate in New York Interprets Order Governing Restrictions Imposed Upon Foreigners, Which Becomes Effective Oct. 1. Does Not Include Artists Holding Contracts for United Kingdom.

London, Sept. 13.

There has been spread broadcast through the medium of publication an amendment to the order in Council governing the restriction imposed upon aliens, by which, after Oct. 1, the written sanction and approval of the Board of Trade must be obtained for the admission to the United Kingdom of any alien who works in any other capacity than munitions employment.

According to several officials who have been approached a rigid application of this order would apparently exclude from the British Isles all foreign actors, musicians, singers and all others who do not come under the heading of munitions workers.

An attempt to reach Mr. Norsworthy, the British Consul in New York, Wednesday, brought to light that he was out of town at present, but an attache of the English Consulate, on being asked as to the probable effect of the new alien labor amendment as applied to theatrical artists, stated they would not be included under that heading as far as the New York Consulate could interpret the law at present.

"If the ban was to be as widespread as that we surely would have had some official notification on the subject," he continued, "but as we have not received any word, and until we do, all that will be necessary for artists going abroad is to obtain passports in the usual way."

VARIETY HITS ABROAD.

London, Sept. 13.

Of recent hits in the music halls over here, made by American turns, perhaps none is more certain than that secured by Miller and Lyle, the colored comedians. They have been booked for three years ahead on this side.

Jessel and Edwards, a youthful couple from the States, are also fixed over here for quite some time to come. Bob Anderson and "Bonita," his trained horse, are an English success, as is also Kitty Francis, who in "Mrs. O'Malley's Reception," with 16 people is getting all the time she wants at \$750 a week. Miss Francis came over here to show at \$500.

Willie Edelsten comes forward with a quartet of turns he has signed to open in England within a month on the Moss Tour. They are Betty Washington, Kay, Bush and Robinson, James Fleming, and Rafael.

'RAZZLE DAZZLE' DUPLICATED.

London, Sept. 13.

"Razzle Dazzle," still playing to capacity at the Empire, is produced in replica at the Olympic, Liverpool,

where it is contracted to run for four weeks, commencing last Monday.

OPERA HOUSE DOING POORLY.

London, Sept. 13.

The London opera house, in spite of the strong revue cast, is doing poor business.

Oswald Stoll is introducing Arthur Roberts in new scenes in the hope of bolstering "Look Who's Here."

SHIRKERS TRIED.

London, Sept. 13.

The military authorities are rounding up the native legitimate actors and variety artists of military age.

The shirkers are being fined and escorted to the various camps.

3-DAILY DOING CAPACITY.

London, Sept. 13.

The Palladium, the only theatre giving an all variety bill three performances daily, is playing to capacity.

ALICE DELYSIA AT WORK.

London, Sept. 13.

Alice Delysia has recovered from her recent illness and has returned to the cast of "Pell Mell," at the Ambassadors.

LYCEUM REOPENED.

London, Sept. 13.

"Woman and Wine" was successfully revived at the Lyceum Sept. 9, the first performance there since the house was damaged by a Zeppelin last October.

MARIE IS SICK.

London, Sept. 13.

Marie Lloyd is seriously ill and will probably be unable to appear on the stage for some time.

SIR GEO. ON MOSS TIME.

London, Sept. 13.

Sir George Alexander will tour the Moss Circuit with "Howard and Son" until Nov. 18.

"Misleading Lady" Doesn't Convince.

London, Sept. 13.

"The Misleading Lady" was produced at the Playhouse Sept. 6 and is very unconvincing, redeemed only by the splendid playing of Weedon Grossmith, Malcolm Cherry and Gladys Cooper.

"Professor's Love Story" Revised.

London, Sept. 13.

E. S. Willard's "The Professor's Love Story" was successfully revived at the Savoy Sept. 7. Mr. Irving gave a finished performance of the professor, charmingly supported by Fay Compton.

LONDON HIP SHOW OPENING.

London, Sept. 13.

"With Flying Colors," the new London Hippodrome revue opens here tomorrow night (Sept. 14). The production is in readiness and its premiere will mark the debut here of Ray Cox. William J. Wilson, who staged the production in its entirety, will sail for New York Saturday on the Saxonia.

Albert de Courville received confirmation from New York by cable this week that Daphne Pollard had been placed under contract for his next Hippodrome production and would make her debut here next February.

HETTY KING IN DIVORCE CASE.

London, Sept. 13.

Ernie Lotinga is suing Hetty King for divorce, naming an American artist as correspondent.

"BACK TO BLIGHTY" GOOD.

London, Sept. 13.

"Back to Blighty" was produced at the Oxford Sept. 7. It is a bright, entertaining revue in two acts and seven scenes and scored.

CLEAN FUNNY FARCE.

London, Sept. 13.

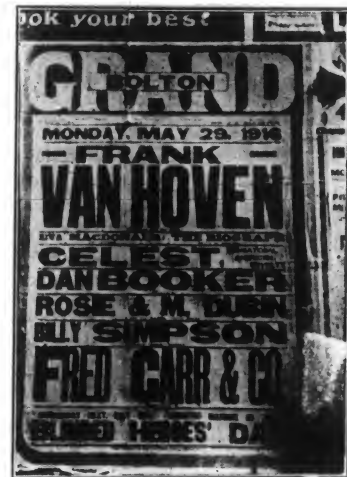
"Her Husband's Wife," A. E. Thomas' play, produced at the New theatre, is the happiest, funniest, cleanest farce seen recently in this city.

It is splendidly played by Allan Aynesworth, Dion Boucicault, Irene VanBrugh, Marie Lohr.

"B'WAY JONES" DRAWING.

London, Sept. 13.

Seymour Hicks and Ellaline Terriss revived "Broadway Jones" at Prince's theatre Sept. 6, at popular prices and are playing to capacity.



VAN HOVEN.

On May 10th, this year, I was one year in England, and to celebrate the day I bought myself a new wrist watch and sat alone in my hotel room with a large bottle of grape and thought of some May tenths I have seen. Gee! after all, we do some silly things and hurt those dearest to us. Oh, well, I guess we pay the debt with interest. I think it was Shakespeare that said the saddest words of all "What might have been." Oh, Bill, old kid, you were sure one wise guy.

Read VARIETY next week.
HARRY MOUNTFORD.

IN BERLIN.

Berlin, Sept. 1.

The Wintergarten, still directed by Franz Steiner, reopened today after having been remodeled during the summer vacation.

Moebitz, the comedian, was killed here the other day by falling down an elevator shaft. As a stage favorite in Germany he stood second to Reuter.

A. Gluck, manager of the Apollo at Dusseldorf, died last week of heart disease, at the age of 60. He was one of the best known among Continental variety managers and at one time was president of the Managers' Association.

Leo Maase has returned from the ranks and is in charge of a theatrical agency in this city.

IN LONDON.

London, Sept. 2.

Alfred Butt, in conjunction with A. H. Woods, will produce "Fair and Warmer," by Avery Hopwood, at a West End theatre this autumn. The same authors' "Nobody's Widow" has been secured by Doris Keane for production in London shortly.

Negotiations are in progress for the production of Harold Brighouse's latest play, "Jack," with George Formby in the title role.

Seymour Hicks and Ellaline Terriss open the Prince's theatre, with "Broadway Jones" Sept. 6. The theatre has been renovated, the stall floor enlarged and popular prices will be charged.

George Robey will remain at the Alhambra till the end of the year, after which he joins the Moss Empires for a new revue at the Hippodrome.

Israel Zangwill has written three playlets for use on the variety stage.

The cast of "Flying Colors," the new Hippodrome revue, includes Little Tich, Jack Humphries, Bertram Wallis, W. S. Percy, Charles Berkeley, Henry Frankiss, Ray Cox, Dorothy Waring, Bessie Wynn, Yetta Rianza Rianza, Margaret Campbell, Gabrielle Ray. W. J. Wilson will be the producer.

Alfred Butt, with a view to consolidating his many enterprises, has taken extensive offices at Garrick House, Lisle street, W., where his business will be transacted in connection with the Palace, Empire, Gaiety, Adelphi, Globe, Queens, Victoria Palace and Palace, Paris.

Robert Courtneidge has secured a new light opera, composed by George H. Clutsam and Hubert Bath, the book by Captain Basil Hood.

Piano Given Up After 18 Years.

In the formation of the new act of Jolly, Dunbar and Wild, there is no piano, the first time in 18 years Ed Jolly has appeared upon the stage without being accompanied by that musical instrument.

HIP CONTRACTS SETTLED FOR AS ACTS AND PEOPLE LEAVE

Lump Sums Paid to Cancel Outstanding Agreements. Several Vaudeville Acts Paid Off In This Way. Maarck's Lions With 30 Weeks, Still Drawing Weekly Salary, Though Not In Show. Hip's Receipts Last Week, \$52,000.

The Hippodrome management is reported settling contracts of acts and people who have left the performance of "The Big Show," since it started.

Frank Fogarty accepted \$2,000 from Charles Dillingham, Charles Ahearn is said to have received the same amount. Ahearn left the Hip production last Saturday. Both are reported to have held contracts for 10 weeks with a further option by the management. The act known as Maarck's Lions, imported, and engaged for 30 weeks at \$1,000 weekly, has reached no settlement as yet.

This week the many acrobats engaged for the Hip show, 40 in all, and who were not used in the first production, participated in an acrobatic scene especially staged for them, the acrobats appearing together in this scene but in several groups, giving the stage the appearance of a four-ring circus.

The Hippodrome's gross business last week (including Labor Day) was \$52,000.

The acrobats in the Hip number are the Five Matzettis, George Davis Troupe, The Briants, Brothers Byrne, Nicholas Nelson Troupe, Jackson Company, and Ladelle Comiques.

RATS VOLUNTEER BENEFIT.

The White Rats have forwarded a communication to the executives of the Amalgamated Association of Street and Electric Railway Employees, volunteering their services toward the promotion of a monster benefit to financially aid the striking motormen, conductors and allied employees in the current street railway strike in New York.

The Rats propose to engage a theatre or hall, attend to the staging and engaging of the talent and wish to donate the entire proceeds toward the fund of the strikers. Up to Wednesday no word of acceptance or rejection has been received from the street railway employees' organization.

THREE YEARS FOR AROBAT.

Ventura, Cal., Sept. 13. Harold Yorke, an acrobat, has been sentenced to three years in San Quentin Prison for grand larceny.

Rosa Yorke, his wife, was also implicated, but was placed on probation.

ASHLEY DIVORCE CASE.

Grace Elizabeth Ashe, picture actress, has brought suit in the Supreme Court for an absolute divorce from Herbert Ashe (Ashley) in vaudeville (formerly of Matthews and Ashley).

In her complaint Mrs. Ashe alleges she and the defendant were married in New York City, Dec. 9, 1913, and that from January to July, 1916, he committed indiscretions with various women in numerous hotels about the city.

Herman L. Roth is the plaintiff's attorney.

The case will be on the October calendar in the Supreme Court.

DORALDINA AT LARGE.

Doraldina, the initial promoter of the Hawaiian Hula fad and who has been appearing at the Montmartre restaurant on Broadway, has severed business relations with Senor Garcia, who was commonly supposed to have placed Doraldina under a long time agreement. According to the account there was never a written agreement between the couple. Doraldina has placed her business affairs elsewhere.

It is said the Shuberts are prepared to place a \$25,000 ballet around the Honolulu dancer in the next Winter Garden show. Several other offers have presented themselves to the girl, who is reported to be now asking \$800 weekly.

MALCOLM SCOTT SHOWS.

Last Sunday night at the Winter Garden, its first Sunday performance of the season, Malcolm Scott, an English comedian, playing a "dame" character, appeared in the program.

It was reported after the show the Shuberts might engage Scott for the next Winter Garden production, if terms could be reached. The Englishman is asking \$750 weekly for this side.

Scott some years ago gave a trial performance in the American Music Hall, New York, when managed for vaudeville by William Morris, but Mr. Scott immediately left for home after it.

"MAGICAL CITY" NEXT.

The next playlet from the repertoire of the Washington Square Players to be given vaudeville is "The Magical City," due at the Palace, New York, next week. It has been produced for vaudeville by Arthur Hopkins.

The piece was written by Zoe Atkins and considered the most successful of the Square Players' list. Margaret Mower of the original cast will be in the Palace company, playing Petronelle.

Other Washington Square skits seen in vaudeville are "The Age of Reason" and "The Clod."

CENTURY OPENS OCT. 16.

Marie Dressler is the latest star to be added to the constellation which is to appear in the Charles Dillingham-F. Zeigfeld, Jr., revue, "The Century Girl," to be revealed at the Century Oct. 16. Miss Dressler was added to the cast late last week and a special series of songs for her part in the performance is being selected by Flo Zeigfeld. It is barely possible that several numbers that Helen Trix has submitted will be allotted to the star.

In addition to Miss Dressler the stars engaged are Elsie Janis, Sam Bernard, Eddie Foy, Frank Tinney and Hazel Dawn. Harry Langdon ("Night on the Boulevard") and Van and Schenck are also to be in the cast, as well as Doyle and Dixon, Harry Kelly and Leon Errol.

Bruce Edwards, general manager for Mr. Dillingham, made a statement early this week that should put to rest for all time the rumor Mme. Melba is to be a member of the Century organization. Mme. Melba and Mr. Dillingham have been friends for a number of years and the theatrical producer has agreed to manage her concert tour for the coming season.

MAX HOFFMANN LEADING.

Max Hoffmann is reported engaged as the orchestral leader at the Century theatre. For several seasons Mr. Hoffmann has been the musical director of his wife's (Gertrude) large vaudeville productions.

Gertrude Hoffmann has turned aside her intention to place an Hawaiian act in vaudeville for this season, it is said, and is now undecided as to her plans, though favoring pictures. Her price for a single feature picture is reported at \$40,000. The best offer so far made her was \$30,000 for six weeks. Miss Hoffmann has never appeared upon the screen.

NAN HALPERIN HELD OVER.

Boston, Sept. 13.

Nan Halperin is held over this week as a feature at Keith's, this city. Miss Halperin opened an engagement here last week.

It is very infrequent that a hold-over of a turn occurs in the local Keith house.

MORGAN DANCERS COMING.

The Morgan Dancers in a new act produced under the direction of Martin Beck are due at the Palace, New York, Sept. 25.

There are 20 people in the act and many claims are made for the turn.

ZIEGFELD'S "FIND."

The Amsterdam Roof will be dark next week, opening with the fall edition of the "Midnight Frolic" Monday, Sept. 26, coincident with the premiere of "Little Miss Springtime" in the theatre below.

For the new "Frolic" Florenz Ziegfeld is reported to have uncovered a find in Peggy Brooks, who will be in the new roof show.

Don't fail to get **VAIETY** next week.
JAMES W. FITZ PATRICK.

JIM MORTON, ANNOUNCER.

Being paid for his favorite pastime, which heretofore brought him little, is the reward of James J. Morton for his quick witted adaptability.

Next week at the Colonial, New York, Mr. Morton will announce the acts on the vaudeville program. It is the intention of the Keith bookers to have Mr. Morton travel over the New York houses of the circuit, alternating and announcing in each. Eddie Darling saw Mr. Morton do his announcing bit one evening at Port Jervis and at once talked the professional stage announcing thing into the comic's ear.

Mr. Morton for many years has been in demand for benefits and so on as an announcer, to make certain of some comedy at least in the shows.

Last Sunday night at the Winter Garden, Ed Wynn acted as announcer for the program. Wynn will continue to announce at the Garden Sunday nights during the run of "The Passing Show," of which he is a member.

WHITE SLAVE WARRANTS ISSUED.

Chicago, Sept. 13.

Warrants were issued here today involving Walter Griffenberg, Samuel Deyer and Fred Cody, all members of the Barkett Carnival Co., as a result of stories told in court by three girls who were working with the company.

The girls, all under eighteen years of age, declare their duties called for dancing with the men patrons, and when they apprised the judge of the fact they were living with the three men, the White Slave law was used as a basis for the warrants.

CHICAGO HAD TO FALL.

Chicago will have to acknowledge she has taken something from little old New York and step down from her high and mighty metropolis mien and accept the accusation of "copy act" in the future.

Chicago officials have announced that they are going to change the name of Clark street, the rialto of the town, to Broadway, so the actors will feel at home.

GOOD A. C. SEASON.

Atlantic City, Sept. 13.

The Hippodrome at the Million Dollar Pier closed Saturday after enjoying the best season since the pier opened.

Business all around is reported as the best Atlantic City has had in 20 years.

New hotels and additions to the Traymore, Breakers and Strand had much to do with attracting a banner crowd. An addition to the St. Charles is to be made before next season.

NESBIT PREFERS PICTURES.

Notwithstanding there is said to be a standing offer for Evelyn Nesbit to return to vaudeville, that young woman is reported looking for a picture engagement at \$2,000 weekly.

FIRST OF THE KIND.

Hugh Emmett is now working in "one," with a woman at the piano. He is the first ventriloquist to work in this manner. He is at present in the West, but expects to return East in the near future.

"BOYCOTTED ACTS" INVOKE PENAL CODE FOR PROTECTION

**Al. Harvey Objects to the Publication of White Rats Advertisements in Variety, Holding Him Up to Contempt.
Criminal Law Plain on Boycotts and Conspiracies.
White Rats Copy Changed.**

The Penal Code of the State of New York has been quoted on behalf of Al Harvey to prevent the White Rats in its advertisements in *VARIETY* from holding up to contempt or ridicule Mr. Harvey or his vaudeville act known as "Dr. Joy's Sanitarium." (The sections of the Penal Code applying are reproduced on this page.)

The statutes printed herewith were passed and aimed against boycotts and conspiracies.

The Harvey turn and others appeared in "unfair" houses in the theatre strike now being waged in Oklahoma City. At a session of the White Rats, Mr. Harvey, a member of that organization, which had notified members not to appear in the unfair theatres, was suspended from the order and fined \$500, an amount necessary to be paid by him to the organization for reinstatement. It is understood Harvey has not paid the fine.

For the past few weeks the White Rats has been advertising in *VARIETY* over the signature of Harry Mountford, its International Executive, advising "All concerned in the operation of vaudeville and legitimate theatres that they play to the following acts at their own risks." Then followed the names of several acts, and further down in the same advertisement was a suggestion to members of the White Rats (including its female branch).

It is said that since the name of Harvey was published among these acts he has been often engaged by managers belonging to the Vaudeville Managers' Protective Association. His letter of complaint dated Sept. 6 stated he was then playing at the Prospect in the Bronx, New York.

RIALTO, CHI, VAUDEVILLE.

Chicago, Sept. 13.

Aaron Jones (Jones, Linick & Schaeffer) says indications pointed to the firm's new Rialto being ready by Thanksgiving and that it would play vaudeville. The Rialto (State near Van Buren) will seat 1,800 when completed. The roof will be put on in two weeks and Mr. Jones said the steel was expected to arrive this week.

A day and night shift will be working by next month, when the plastering will be done.

SAN ANTONIO BOOKING TROUBLE.

San Antonio, Tex., Sept. 13.

The management of the Princess here refused to play the bills booked in by Charles Hodkins, with the result that Messrs. Epstein & Lytle, operating the house, may lose their bond given to play Hodkins' acts. The acts have a "pay or play contract" and are of the

opinion that they will get their money anyway.

The report Monday was that the Empress, through Epstein, offered to pay over \$500 for the Hodkins show intact, but the managers on the Circuit (southern) are reported having declined to let the show go unless the Empress paid the acts already booked into San Antonio.

Chicago, Sept. 13.

Charles Hodkins is now in Chicago and is continuing to route acts through his southern houses.

BOSTON BOOKING RUMOR.

Boston, Sept. 13.

A couple of reports affecting local vaudeville bookings have been spreading rapidly of late. One is that the Gordon Bros., controlling the Olympia and Scholley Square houses, may place a Boston man familiar with New England vaudeville in some agency in New York City to look after their local bookings, also of the brothers' Olympia at Lynn. The Sheedy agency, New York, now books the Gordon theatres.

BILLY McDERMOTT OFF LOEW TIME

By not appearing at the National Monday Billy McDermott has finally broken with the Loew Circuit. He was billed to play Loew's Seventh Avenue the last half of this week and was circused in both neighborhoods.

Mr. McDermott took the stand he would not play split weeks and fore-shadowed his action by arriving at Providence last week just in time to go on, after registering a strenuous kick. Friday night he wired Jos. Schenck that he would not play any more splits, demanding an answer as to whether the Loew office would agree to his working the remainder of his contract on a full-week basis. Mr. Schenck did not reply.

McDermott played the latter part of last week at the St. James, Boston, his home town, and he remained there Monday, sending his drummer (who travels with him) down to sound out the situation.

Mr. Schenck booked McDermott on a play or pay contract for 15 weeks, "to play as per the policy of the theatre" and intends holding the comedian to it. If McDermott plays other than Loew houses during the remaining twelve weeks the contract has to run, he may be asked to pay to the Loew office the salary he would have drawn from it. It is possible that McDermott will report later in the week, but it is also possible Mr. Schenck will not permit him to play.

During the three weeks McDermott has been on the Loew time he has appeared at least three times daily in the Loew theatres, playing split-week engagements.

MOROSCO OUT?

A report not denied says Oliver Morosco has withdrawn whatever connection he may have had with the proposed William Morris-John Cort vaudeville. That vaudeville, as announced, was to have supplied and kept open the western theatres managed by Cort and Morosco. The western managers, from accounts, were to furnish the theatres and Morris to book and place the bills.

So far the only Morris activity in vaudeville shows has been the formation of the Eva Tanguay road show that opens this Saturday at the Lincoln, Union Hill, N. J., playing that house and the succeeding two towns on a guarantee, then striking west where Miss Tanguay has never appear as a star.

VARIETY received a report from Denver this week that John Cort had authorized L. B. Vick Roy, manager of the Tabor Grand in that city, to announce the William Morris Circuit will be ready to open there Sept. 25 and play 35 solid weeks.

No Morris vaudeville engagements other than those for the Tanguay show are positively known. Two or three acts claiming to have held Morris contracts for this season are now playing elsewhere. Vera Michelena, reported as a Morris attraction, stated this week she had not signed a Morris agreement.

The Morris office has secured the booking for several theatres in the east playing pop vaudeville. These will be booked by Jack Goldberg.

It is understood that if the Tanguay combination meets with the anticipated success, Mr. Morris will immediately organize other road vaudeville shows to follow it.

The Tanguay show in its working order will be Leddy and Leddy (Hippodrome clowns), Don C. Alfonso Zelaya (pianist), Charles J. Ross and Co. in a sketch, Eva Tanguay, Meredith and Brown, M. Rudinoff (smoke artist), Weber, Beck and Frazer, and the last act (eight acts) is "Salome," with Eva Tanguay, assisted by Charles J. Ross.

As a rule the houses in the one-night towns have taken the show over, guaranteeing \$1,250 for matinee and night. The first town after Union Hill is Trenton. The Lincoln, in the former place, is an independent house conducted by Carl F. Michealfelder.

FOX'S BAY RIDGE.

The Bay Ridge, Brooklyn, will reopen Saturday with a show booked by Edgar Allen of the William Fox office.

The house will be known as Fox's Bay Ridge, playing the customary Fox show of six acts and picture. It was booked last season by the Loew office, but was controlled by independent parties.

BALL IN GARDEN SHOW.

Foster Ball (Ball and West), has been engaged by the Shuberts for the new Winter Garden production to follow the current "The Passing Show."

NEW YORK PENAL CODE.

LIBEL.

Section 242. "A malicious publication, by writing, printing, picture, effigy, sign or otherwise than by mere speech, which exposes any living person, or the memory of any person deceased, to hatred, contempt, ridicule or obloquy, or which causes or tends to cause any person to be shunned or avoided, or which has a tendency to injure any person, corporation or association of persons, in his or their business or occupation, is a libel."

CONSPIRACY.

Section 580, subdivision 5 and 6. "If two or more persons conspire to prevent another from exercising a lawful trade or calling, or doing any other lawful act, by force, threats, intimidation, or by interfering, or threatening to interfere with tools, implements or property belonging to or used by another, or with the use of employment thereof, or

"To commit any act injurious to the public health, to public morals, or to trade or commerce, or for the perversion or obstruction of justice, or of the due administration of the laws, each of them is guilty of a misdemeanor."

KARNO'S NOT COMING.

Though Alf Reeves in England had gone to the point of securing passage for himself and people in Karno's "Night in a London Music Hall," which had been booked for 14 weeks over here on the big time routes, all preparations were declared off when the big time informed the Bostock Brothers (representing Karno) the "Music Hall" act, then carrying Charlie Chaplin, had played in too many "opposition houses."

FULLER MEN IN N. Y.

T. Roy Murphy, American representative of the Fuller Circuit in Australia, arrived in New York this week accompanied by Harry P. Muller, general manager of the Australian tour. Muller is here to look over the field for productions for the Fuller legitimate houses in the Antipodes.

The couple will remain for the next five weeks, when Murphy will return to Chicago where he makes his American headquarters. Muller proposes to visit Canada en route to the Coast, from where he sails for home Nov. 7.

Don't fail to get *VARIETY* next week.
JAMES W. FITZ PATRICK.

Read *VARIETY* next week.
HARRY MOUNTFORD.

OKLAHOMA MANAGERS SEND DEFINITIVE TO STATE ARBITRATION BOARD

Notify Body Through Counsel It Will Not Grant Union Demands, Regardless of Board's Findings. No Managers Present. Strand, Oklahoma City, Becomes Union House.

Oklahoma City, Sept. 13.

Before the State Board of Arbitration today W. G. Ashton, State Commissioner of Labor, presiding, the strike of White Rats and union musicians, operators and 100 stage hands against the managers of "unfair" theatres, went to hearing, despite D. I. Johnston, counsel for the managers, emphatically declaring that, notwithstanding the findings of the Board, the managers would under no circumstances grant the demands of the quadruple alliance for a closed shop.

The stand taken by the managers caused a furor in the crowded City Commissioner's chamber, where the session was held. The law empowers the Board to offer the best means of adjustment of the controversy with a penalty for the side which ignores the recommendation.

None of the managers was present.

Insistence by E. J. Giddings, of counsel for the strikers, for a hearing of at least the strikers' side alone was responsible for an order for procedure. When Mr. Johnston became aware his protestations were unavailing he made known his readiness to go ahead. Opening addresses of counsel for both sides consumed the remainder of the morning session, the first witness not being called until the Board reconvened this afternoon.

The hearing probably will be concluded Friday. The important issue, the joining of the strike by the White Rats Actors' Union, was not reached during the day, it being the intention to summon Francis J. Gilmore, traveling chief deputy organizer of the organization, who is in charge of the strike here, to the witness stand tomorrow morning.

A meeting of the Oklahoma State Board of Arbitration was called for this city Tuesday. The absence of E. J. Giddings, attorney for the strikers, caused a postponement until today. The call for the hearing was issued by Mr. Ashton. It is the fourth of the kind ever held by the Board.

The opening of the Oklahoma State Fair is Sept. 23 and the plan seems to be to settle the strike, now in its tenth week, before that time.

The matter of settlement was taken before the Chamber of Commerce, but the strikers demurred to that board acting, saying arbitration could do no possible good. It was then placed before Commissioner Ashton, who upon being convinced the strike was having a demoralizing effect upon the city's business and would greatly interfere with the fair, issued the call.

The first court decision resulting from an action in connection with the

strike was handed down yesterday in district court when Judge Jno. W. Hayson held that the Lewis Brothers, the new lessee of the Strand theatre, should be given immediate possession since the lease held on the theatre by Powell & Crooke had expired. The Powell & Crooke lease expired Sept. 9 and the Lewis Brothers were forcibly ejected from the theatre when they attempted to take possession. The Strand Amusement Co. gave the lease to the Lewises to conduct the Strand as a union house. It plays pictures.

The strikers have increased their picket forces around unfair houses and are parading nightly with a 24-piece union band.

STRIKE MANAGERS CONFER.

Chicago, Sept. 13.

A new twist was given the Oklahoma City strike situation here during the week end by the arrival in Chicago of John Sinopoulo, Interstate Circuit Representative Mills and W. M. Smith, manager of the Empress, Tulsa, who held a conference with the local United Booking Office, Interstate Circuit and Western Vaudeville Managers heads.

That the local conference means an important development in the western strike territory was admitted by one of the party. Soon after their arrival here it was said there was likelihood of the strike being brought to a speedy end.

At the local Rats' quarters Joe Birnes admitted knowing of Sinopoulo's presence in the city, but said he had not heard of any strike settlement.

The Oklahoma managers returned home last night.

TULSA QUIET.

Tulsa, Okla., Sept. 13.

The theatre strike here quieted down the past few days.

The pickets have been withdrawn from the Empress and Broadway theatres.

CARRIE STARR IN TROUBLE.

Bridgeport, Conn., Sept. 14.

Carrie Starr was arrested here last night for assault upon Lillian Dallis, the present vaudeville partner of John Neff. Miss Starr manipulated a pitcher over Miss Dallis' head in such effective style the latter received emergency treatment at the City Hospital.

Miss Starr was formerly Mrs. Neff.

NED WAYBURN MARRIES.

"The Times" yesterday printed Ned Wayburn had married Sept. 5 at Stamford, Conn., Marguerite Lee Kirby, who formerly appeared professionally as Mabel Woodrow.

"ROBBIE'S" DAYLIGHT OFFICE.

E. M. Robinson now has daylight in his nicely-furnished new office in the Ritchie-Cornell building, adjoining the sixth floor of the Palace theatre building, where the remainder of Mr. Robinson's booking staff is located. A stairway leads into the chief's suite.

When the R-C building was finally completed, it reached just above the Palace's sixth floor, shutting off the light of the Palace side, and compelling the Robinson staff to move into darker rooms in the extreme rear of the "sixth."

Space was afterward secured in the new office building and alterations started were finished about two weeks ago.

INTERNATIONAL CIRCUIT.

Next Week, Sept. 18.

"Bringing Up Father in Politics" Opera House Atlanta.
"Broadway After Dark" Gayety Louisville.
"Daughter of Mother Machree" Lyceum Pater-son.
"For the Man She Loved" Auditorium Balti-more.
"Her Naked Self" 18-20 O H Syracuse 21-23 Colonial Utica.
"Hour of Temptation" Bronx New York.
"In Walked Jimmy" Park Place Newark.
"Keep Moving" Orpheum Nashville.
"Little Girl God Forgot" Imperial Chicago.
"Little Girl in a Big City" Opera House Youngstown.
"Little Lady from Lonesome Town" Garden Kansas City.
"Little Peggy O'Moore" Poll's Washington.
"Look Who's Here" 18-20 Nixon's Atlantic City 21-23 Trent Trenton.
"Madam Spy" Broadway Camden.
"Murphy Mrs. Second Husband" Knickerbock-er Philadelphia.
"Mutt & Jeff's Wedding" Grand Worcester.
"My Aunt from Utah" Prospect Cleveland.
"My Mother's Rosary" Park Indianapolis.
"Rolling Stones" Opera House Brooklyn.
"That Other Woman" 18-20 Opera House Wilkes-Barre 21-23 Academy Scranton.
"The Cry of Her Children" Lyric Memphis.
"The Devil's Harvest" Lynn Bridgeport.
"The Eternal Magdalene" Walnut Philadel-phia.
"The Funny Mr. Dooley" Majestic Jersey City.
"The Girl He Couldn't Buy" Orpheum Phila-delphia.
"The Girl Without a Chance" Bijou Birming-ham.
"The Heart of Dixie" Castle Sq Boston.
"The Natural Law" Bijou Richmond.
"The Old Homestead" Lyceum Detroit.
"The Other Wife" National Chicago.
"The Path of Folly" Majestic Buffalo.
"The Peddler" Modern Providence.
"The Woman He Married" American St Louis.
"Texas" Daly's New York.
"Thurston" Lyceum Pittsburgh.
"Truxton King" 18-20 Boyd's Omaha 21-23 Opera House Sioux City.
"Which One Shall I Marry" Palace Toledo.
"While the City Sleeps" Crescent New Or-leans.

IN AND OUT.

The Eddie Leonard act left the Palace program Friday, last week, through throat trouble of the principal. Clark and Verdi substituted.

Philbrick and Devoe left the City bill Monday, refusing to take the No. 2 spot.

The Ellisons, programmed to close on the American bill the first half, were forced to cancel, being unable to make their scenery fit the Roof stage.

Gene and Delia Muller substituted Monday for Dupre and Dupre at Keith's, Providence. Dama Sykes of Halligan and Sykes, was ill Monday and the act could open on the Providence program, but was expected to appear later.

Barber and Jackson were forced to leave the American, Chicago, Monday night, owing to the man's voice giving out.

Savoy and Brennan did not open at the Palace, Chicago, Monday, as card-ed. They are playing Milwaukee this week, with the Palace date set for next week.

The American Comedy Four, at Proctor's 125th street the last half last week were called upon Saturday to re-place an act at the Royal. The quartet arrived at the Royal as the show had ended with the feature picture running. The picture was stopped, the act went on and after they concluded, the re-mainder of the picture was shown.

MARRIAGES.

B. M. Irwin (Amalgamated Vaude-ville Agency) to Juliette Levy (Levy family), Aug. 31, in New York.

Bert Melrose in Chicago last week, according to a report, with name of bride not mentioned.

Al Wood (Rockwell and Wood) to Blanche Colvin (non-professional), at Melbourne (Australia), July 1.

14TH STREET'S NEW BOOKER.

Wesley Rosenquest's 14th Street the-atre, playing pop vaudeville, is now being booked by Leslie Morosco.

Harry Shea booked the house for seven years, but had to discontinue it this season through other matters press-ing upon his personal time.

MISS MICHELENA HURT.

San Francisco, Sept. 13.

According to rumor, Beatriz Miche-lena, the California Motion Picture Cor-poration's star, has been laid up for a week, as the result of an accident in the Lagunitas mountains, where the California company was photographing some of the scenes of a new feature.

It seems that in a scene where Wil-liam Pike, leading man, was carrying Miss Michelena in his arms, Pike caught his foot on a stump and fell in such a way that Miss Michelena's head struck the stump and she wrench-ed her back.

MRS. CHAS. HOEY DIES.

Jean Guran Hoey, professionally known as Jean Potter, wife of Chas. Hoey (Hoey and Lee), died at her home in Brooklyn Wednesday evening. She is survived by her husband and a daughter.

Read VARIETY next week.
HARRY MOUNTFORD.



RAYMOND WYLIE

Raymond Wylie will appear upon Broadway next week, as the feature of the big new revue to be presented by Lea Herrick at Reisenweber's (Columbus Circle).

Mr. Wylie, playing at the seashore over the summer, attracted exceptional attention to his work.

A cut of the artist appearing in last week's VARIETY was not Mr. Wylie. Above is the genuine Wylie face.

INTERNATIONAL CIRCUIT HEADS DISSATISFIED OVER CONDITIONS

New Concern's Executives Believe Shows Are Cause of Bad Business. Producers Will Be Given Four Weeks to Strengthen Attractions. Daly's Dropped From Route. Two New Shows To Be Added. Out-of-Town Returns Off.

The heads of the International Circuit are far from satisfied with the manner in which the returns are coming in at the box office all along its line.

The principal trouble, according to the directors in New York, is that in the majority the shows are not up to the standard and a general order has been issued that all shows on the circuit would be allowed four weeks to get into shape. If they do not measure up to the standard at the end of that time their routes will be canceled and franchises revoked.

The principal move made by the officials this week was the dropping of Daly's, New York, from the International chain, and "Texas," the attraction slated for that house next week, will lay off. Daly's has been playing to an average of about \$25 a performance. The opening week at the house, "The Hour of Her Temptation," played to a gross of \$396. This week "Rolling Stones" is the attraction.

The record for the circuit so far is held by Joe Welch in "The Peddler," which opened its season at the Grand opera house, Brooklyn. The attraction got \$3,200 in ten performances, including two Saturdays. At that the show was a loser because of an extra newspaper advertising bill of \$600. Last week the same attraction is said to have played to a gross of \$1,800 at the Bronx theatre. Richmond, Va., gave the attraction there a gross of \$1,058.

One unusual feature of the circuit is Washington, where the International shows are playing Sunday performances, closing the week there Sunday nights.

Among the other stands that are reported as decidedly off are the Knickerbocker, Philadelphia, and the houses in Wilkes-Barre and Scranton.

There will be at least two new shows on the circuit after Oct. 2 to replace attractions falling out. The new ones are "Peg o' My Heart," which will be presented by Robert Campbell, and "The Sins of a Great City" produced by John Nicholson. The title of another of the Campbell shows has been changed. Originally the attraction was named "Her Naked Self." The new title will be "The Penalty of Sin," the former having struck the officials of the circuit as too suggestive.

Labor Day was practically the opening day all over the circuit and it marked the advent of a new chain of theatres catering to the public at popular prices, replacing the old Stair & Havlin circuit which had this field entirely

to itself in seasons past until the picture theatres made a great inroad on its patronage.

INSIST ON 50-50.

Cleveland, Sept. 13.

Drew & Campbell, managers of the Star theatre in this city and owners of the Columbia Amusement Co. franchise under which "The Liberty Girls" is playing, have notified the Columbia Amusement Co. they will not play their attraction at Hyde & Behman's Star and Garter theater, Chicago, unless they receive 50 per cent. of the gross receipts.

The prevailing terms at the Hyde & Behman house for all shows are 45 per cent. Drew & Campbell maintain that as the attractions receive 50 per cent. at their Cleveland house and it costs them as much to run their theatre as it costs Hyde & Behman to operate the Star and Garter, there is no reason why there should be a difference in the terms.

The Cleveland firm has definitely concluded, at any rate, that so far as their "Liberty Girls" is concerned it will not play the Star and Garter unless the terms are made 50-50.

NEW ORLEANS SHOW ENGAGED.

Billy McIntyre, Louie Dacre and J. Theodore Murphy and a company of 30 people have been engaged by "Diamond" Rube Chisolm, for the stock company, which will open at the Lyric, New Orleans, Sept. 25.

The show was booked through the Joe Shea office and contracts for six weeks with transportation both ways were given.

Lew Rose will manage the house.

BARNEY GERARD ILL.

A report started in circulation the early part of the week that Barney Gerard, the burlesque man, was seriously ill.

Inquiry at his home, 67 Park circle, White Plains, N. Y., over the 'phone brought but meagre information, saying Mr. Gerard was ill, but getting along nicely.

Bill Clark Goes to Baltimore.

George Peck, general manager of the American Burlesque Association, left this week for Baltimore to arrange for the transfer of managers at the Gayety, that city. J. C. Sutherland, who has been in charge of the house, will be succeeded by W. S. Clark. Clark last season had the "Blue Ribbon Bells" on the wheel.

INDEPENDENT LOSES TWO.

After futile efforts were made to place the Haymarket, Chicago, and the People's, Cincinnati, on the American Burlesque circuit, it was decided Monday by the proprietors of the houses to secede from the Independent Burlesque Circuit Sept. 25, and produce their own stock in the respective houses.

I. H. Herk, owner of the Haymarket, was in New York last week endeavoring to make arrangements to have his house accepted by the American Circuit, but Hyde & Behman, who have a "restrictive" contract in Chicago, refused to grant their sanction.

C. Hubert Heuck, who controls the People's, was to have placed this house on the American Circuit with the provision he would withdraw the Independent shows from Indianapolis. This deal was not consummated.

The loss of the two houses will greatly weaken the Independent Circuit, despite that Monday the Alhambra Amusement Co., of which Frank Gerard is the head, leased the Gotham, Brooklyn, for Independent shows beginning Sept. 25.

At the offices of the Independent Circuit, no news was forthcoming as to the withdrawal of the two western houses, nor as to the closing of Sam Miceal's show, Sept. 23, which represents the Academy, Pittsburgh, of which the I. B. C. president, George Schaeffer, is the owner.

Indianapolis, Sept. 13.

The Columbia, playing independent burlesque, will close Sept. 23 and be turned over to the wreckers to make way for a modern office building, which is to be erected on the site. This decision was suddenly reached by C. Hubert Heuck, proprietor of the house, as a result of the campaign being conducted against "burlesque" at that theatre by the clergy of the city.

Wm. Cubitt, New York representative of the Independent Burlesque Circuit, stated Wednesday he had received word from C. Hubert Heuck, who owns the People's, Cincinnati, that his house would remain on the circuit. Mr. Cubitt was unable to state whether or not the Haymarket in Chicago was to be withdrawn from the circuit.

CINCINNATI SHOWS CLEAN.

Cincinnati, Sept. 13.

The Mayor's Censors, after visiting the burlesque shows at the Olympic and People's theatres in this city, pronounced yesterday they were as clean as may be expected.

The visit was made after a complaint had been preferred before the mayor by the Hamilton County Federation of Catholic Societies that while the character of the performances had materially improved (following the mayor's admonitions to the managers of the houses before the season opened) there was still opportunity for betterment, the Federation stated. The visit of the censors followed this complaint.

Read VARIETY next week.
HARRY MOUNTFORD.

HUBERT HEUCK'S STATEMENT.

Cincinnati, Sept. 13.

Hubert Heuck, who is the principal in the operation of the Independent Burlesque Circuit, denies the reports he is to quit burlesque.

Last night Mr. Heuck said: "The truth is these reports have emanated from our enemies. We have been playing them pretty hard lately and they are resorting to desperate measures. I have not the slightest intention of retiring from burlesque."

Mr. Heuck also denies that the Haymarket, Chicago, or the People's, Cincinnati, will close as parts of the Independent circuit. "The Haymarket show is playing at the Indianapolis house," said Mr. Heuck. "As soon as the weather cools, we may reopen the Columbia."

Mr. Heuck returned from Indianapolis last night.

It was reported on Wednesday that either the International Circuit, which supplanted Stair & Havlin, or William Morris is trying to get Heuck's opera house, now using pictures.

Hubert Heuck, President of the Heuck Co., was approached by two strangers from New York, who said they wanted a house seating over 2,000. They would not say whom they represented.

ROSENBERGS OUST KAHN.

The stock burlesque policy in the York theatre on West 116th street ends this Saturday, by order of Walter and Jerome Rosenberg, who have the theatre. It will reopen Monday with pop vaudeville.

Ben Kahn placed stock burlesque in the York some weeks ago on a percentage basis with the Rosenbergs, 50-50. The Rosenbergs claimed the show Kahn gave them cost him about \$600 or \$650 a week and that the gross ran from \$1,300 to \$1,500, not letting the house out. Notice to quit was served on Kahn Sept. 4.

Walter Rosenberg offered to purchase Kahn's lease on the Union Square theatre, offering \$15,000 for it. Kahn replied by mentioning \$25,000 as his figure. The Union Square also plays stock burlesque.

There was some talk that the Garrick on 35th street might be utilized for stock burlesque, but E. Davidow and E. Margolies have taken hold of that theatre. It is said a Shubert \$2 attraction will be played in it. The new lessors are spending about \$5,000 to freshen up the interior of the old house. It was offered to A. H. Woods for "The Guilty Man," now at the Astor. Mr. Woods would not consider it.

The Lee Avenue, Brooklyn, also a Kahn house with stock burlesque proposed, is still dark. It will not open for several weeks, according to Kahn, who had engaged a company for it. The general conditions just now around New York are delaying the new policy.

Jack Goldberg, of the Morris office, will book the York with eight acts, on a split week with a feature picture.

Don't fail to get VARIETY next week.
JAMES W. FITZ PATRICK.

VARIETY

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Lew Golder and Buck Taylor are friends again.

Lester Lonergan has been engaged for the company to support John Drew.

Rufus Le Maire is in the Harry Shea office, booking for the Shuberts.

"Watch Your Step," on tour this season under the management of the Mitenthals, Ben Forrester and Max Plohn, is to open in Elizabeth tomorrow night.

Juno Powell (Langdon & Juno), while rehearsing an act suffered a bad fall resulting in internal injuries. She was taken to her home, Buffalo.

Jack Goldberg is running the Sunday concerts at Daly's, which house plays International shows during the week.

The Palace, South Bethlehem, Pa., has been added to B. S. Moss's Amalgamated Circuit and will play a split week.

The Empire, Hoboken, (burlesque) will open with Sunday vaudeville Sept. 17, booked by Dick Kearney (Feiber & Shea).

"Her Soldier Boy" opens in Syracuse on Sept. 22. The cast is headed by Clifton Crawford, John Charles Thomas and Margaret Romaine.

Elsie Ferguson's new show, "The New York Girl" is being cast and goes into rehearsal shortly. Mrs. Jacques Martin is leaving "The Silent Witness" to join the new piece.

Billy Frieze, of the Frieze Brothers, tambourine spinners and dancers, is being inquired about by his mother, Mrs. John Frieze of Rockville, Conn. Jack Frieze, a brother, is near death.

The Metropolis, Bronx, has reopened with a feature picture policy. Louis J. De Fosse, formerly manager of the Casino theatre, Washington, D. C., is in charge of the house.

Billie Taylor and Stella Mayhew (Mrs. Taylor) have purchased the Waldo Estate at Mamaroneck, N. Y. They will reside there, having leased their New Rochelle home.

Harry Nelms is to be one of the treasurers at the Century. There will be three. He will represent the directors of the corporation owning the building.

Jack Howard (Wakefield and Howard) has been engaged to join Gus Hill's "Midnight Maiden's." He will play the straight part. His wife, Bonnie Abbott, will also join the show.

Florence Reed joined "King, Queen, Jack," the Willard Mack play, which closes in Baltimore tomorrow night, but which will open in New York with added cast changes.

A. E. Heinrich, formerly manager of the Jefferson, New York, is directing the tour of "Rolling Stones" over the International Circuit. W. A. Raynor has the place at the Jefferson.

The Harte theatre, Bennington, Vt., (four acts semi-weekly), and the Empress, Danbury, Conn., (six acts on a split), are now being booked by Walter J. Plimmer.

"The Bunch Back of Third Base" is to give a beefsteak supper tomorrow night at Terp's at 153d street and Eighth avenue, to a number of players and sporting scribes.

Although it was reported around Broadway a few weeks ago that Ann Murdock was about to be married, it has been denied by the young star that she is considering matrimony.

The Majestic, Erie, Pa., is playing six acts and pictures. It is booked independently and is in opposition to the Colonial, Erie, at the same scale of admission.

Jack Stern, Tobias Fitzpatrick and Max Ritter, formerly with the Broadway Music Co., are now associated with Feist's, Witmark's and Remick's, respectively. Jules Von Tilzer, formerly of Remick's, is now with the Broadway.

Loew's, Newark, N. J., will play a feature film in conjunction with vaudeville commencing Sept. 18. The show will be of six acts and pictures. The house has been playing seven acts as a program.

The Steiner Trio open on the Loew Circuit next week. Jack Mandel, now with the Tom Jones office, did it. Mr. Mandel moved over this week from the Bohm agency, with which he has been connected for a long while.

The Putnam, Brooklyn, badly damaged by fire last June, has been rebuilt and will open next month under the management of D. H. Keith with pictures. It formerly played vaudeville.

The Grand, Brooklyn, on the International Circuit, will start playing Sunday vaudeville bills this week, with a seven-act show booked by Arthur Blondell of the U. B. O. Split Time Dept.

Edgar MacGregor will shortly open a new play called "Friend Martha," a Quaker comedy by Edward Peple. The premiere will be held in Pittsfield. The show was done in stock this summer.

Walter Keefe has moved his office in the Loew booking suite to the extreme northwestern end. It resulted in Ernie Williams and Moe Schenck securing a more commodious office for themselves in the centre of the big room.

A sumptuous smoking and lounging room is building at the Princess theatre, with a stairway extending downward to it from the back part of the little playhouse. Harry Brown, Jr., remains as house manager. The first attraction will be "Jane Clegg."

South Bend, Ind., will celebrate the hundredth anniversary of Ind. statehood Oct. 3-5, with a pageant involving 8,000 persons. The celebration, it is declared, will be the largest ever staged in the United States. City boosting is its basis.

George McKay, making the jump from Rockaway to Milwaukee, with the efficient aid of Bill Lindsay, of the Lehigh Valley, was set back a \$15 taxi fare from the seashore to New York, because he disregarded Bill's advice to send his baggage ahead in time.

The National Winter Garden on Houston street, New York, booked through the Sheedy office, reopened this week. The house has a roof garden and played its acts there, with the lower part devoted to pictures. The management is considering running the vaudeville downstairs.

Loew's Ave. B theatre takes on a vaudeville policy of five acts and pictures on a split week commencing Sept. 18. Moe Schenck in the Loew Circuit office will book the bills for this house. He has been placing the Sunday shows there. The young Schenck also books the Sunday programs for the Cecil Spooner theatre.

Max Landau, a vaudeville agent, Al Wohlmann, the music publisher, and Flo Rheinstrom were slightly injured Tuesday night in Central Park, when an Overland car which Landau was driving was struck by another machine and totally wrecked. Landau was proceeding along the East drive at 96th street, when a car racing along behind his crashed into the car and threw the occupants to the road. Bruce Duffus, an agent, who was driving through the park in his car, stopped at the scene of the accident and took the three men to the office of a physician where their injuries were attended to and they proceeded home. The car is covered by insurance.

Announcement has been made of plans for a \$100,000 theatre, seating 1,300, and provided with roof garden accommodations for 1,200, to be situated 752 to 756 Melrose avenue, Bronx. The house, 121 by 80 feet, will be owned by the Cortland Corporation, Harry James, president. Its policy was not disclosed.

Havez & Silver are exploiting Wolf Scarpioff and Ivan Varvara, Russian refugees, who made their debut here as a singing act at the Riviera late last week and are said to be headed for the Palace. The youngsters lost their families, described as well-to-do people in Minsk, Russia, in the war and fled across the border. One is said to possess a remarkable tenor voice.

Palisades Park, on the Jersey side, will be open on Saturday and Sunday only after this week, although the swimming pool will be run daily until the end of the month, when the park will shut down for the season. George Henshall, the press agent for the over-the-river resort, is again along Broadway after having been confined to his bed for several days by injuries received in an auto accident.

William A. Robinson, an Australian dwarf, who has played the American circuits, is described as being in almost destitute circumstances in Montreal. Henrietta St. John, district secretary of the Charity Organization Society of that city, has addressed an appeal. She says Robinson is incapacitated by rheumatism and is ineligible to the Actors' Fund home. He has a pony and trap and is seeking to exploit them as a street advertising novelty. R. D. McLeod, of the Standard Film Service, Ltd., Montreal, has interested himself in the case.

A new wrinkle in the traffic regulations around the Palace theatre building was sprung Monday morning. At noon a new detail consisting of a very brusque sergeant and a roundsman appeared at the corner and made things lively. They were particularly active in moving motor cars from the 47th street side of the building. The roundsman said that he was sent over to slap summonses on anyone who didn't move. The orders about the autos, he said, were the result of a complaint sent in by the Palace management who claimed that the stalled cars left no space for the private machines of Palace matinee-goers.

Frank Lubet, a musician who was with the Pavlowa orchestra last season and who was contracting for the orchestra now playing Sunday nights at the Manhattan opera house, was seriously injured by a mail truck Tuesday last week, while near the musicians' union headquarters. In an unconscious condition he was taken to the hospital on Blackwell's Island, but failed to receive attention until night time. Mr. Lubet managed to get word to his friends Wednesday night and was transferred to the Hahnemann Hospital Thursday. He complained bitterly about the treatment on the "Island." Not only, he averred, did they wait until 10 p. m. to give him medical aid, but that when he was taken away, a diamond ring was missing from his effects. Mr. Lubet said that there was an argument between the nurse and an orderly as to what became of the ring, which is still missing.

MANAGERS BIDDING FOR CHANCE TO PLACE SHOWS ON BROADWAY

Lack of Available Theatres Keeping New Productions Out of New York. Three New Pieces Hanging Around Outskirts Trying to Get in. More New Ones Rehearsing Without Immediate Prospect of Metropolitan Hearing.

There is a lively competition on between various producing managers who are desirous of securing New York theatres for the purposes of bringing in various of their new productions for Broadway viewing. But despite there are really but few successful legitimate hits in town at present, no one seems to be able to crowd in owing to plans for several attractions having been laid far into the future.

The Katz Producing Co., which has had "Yankee Doodle Dick" on tour for several weeks, has been looking for a house, but up to Wednesday could not get a line on a possibility in town for the next four weeks at least. The same is also true of Walter N. Lawrence, who is presenting his "Sport of Law" in Philadelphia at present and waiting for a chance to slip into New York. The reports on both of these shows from the road have been encouraging, the former getting very good notices in Cleveland, where it opened Monday.

A. H. Woods is another producer who is casting about for a theatre at which to present Willard Mack's play, "King, Queen, Jack."

Charles Dillingham is going to keep the Raymond Hitchcock starring vehicle, "Betty," on tour for at least four weeks longer than originally planned because of this very reason. He has permitted Corey & Reiter to bring "The Amber Empress" into the Globe next Monday. The Hitchcock show, which opened in Rochester last night, will play as far west as Detroit and then be brought east to Philadelphia for four weeks, opening there Sept. 25.

The Lyceum, where Ann Murdock in "Please Help Emily" closes Saturday, with the attraction going to Power's, Chicago. Otis Skinner in "Mister Antonio" opens at the Lyceum on Monday.

Tuesday the management of the 48th Street was undecided whether or not to close the house Saturday and send "Somebody's Luggage" to the storehouse. The only reason for not closing was that "Richman, Poorman" was not in readiness to open there next week.

"The Flame" at the Lyric is to be followed in about two weeks by the Annette Kellermann picture. At the Maxine Elliott, where "Is Any Girl Safe?" is being shown, the indications are that "Twenty Thousand Leagues Under the Sea" will be the follow-up attraction and the Shuberts are holding William Hodge in a new vehicle in reserve for this house.

Margaret Anglin comes into the Empire next week Wednesday and will be

followed later by Cyril Maude in a new play, entitled "Jeff."

At the Comedy the Washington Square Players are holding forth and on Oct. 2 will be presented a new bill of four one-act plays. The dramatic punch to this bill will be given by a playlet written by Alice Brown, who wrote "The Earth," which Winthrop Ames produced two seasons ago.

Stuart Walker, the founder of the Portmanteau theatre, is trying to break into New York for a brief season. The best that he could arrange for is a series of morning and special matinee performances to be given at either the Booth or the 39th Street, with the latter house favored.

Klaw & Erlanger are bringing their own musical production, "Miss Springtime," into the Amsterdam Sept. 25, keeping the house dark for a week after the departure of the "Follies" tomorrow night.

The Gaiety was to have been held in reserve as the Broadway house for the debut of Ruth Chatterton in "Come Out of the Kitchen," but the success of "Turn to the Right" precludes any possibility of that show coming into the house. Mr. Miller, who is interested with K. & E. in the Gaiety, figures the house is getting too big an amount for its share to turn out a hit and he will look about for another theatre to house his production late in October. The cast that is appearing in the show in San Francisco, where it is being tried out, will be pretty well retained for the New York run. The show has been playing at the Columbia theatre in 'Frisco for four weeks and has not had a week under \$10,000.

There are at present three or four additional productions in rehearsal, one by Brady, several by the Shuberts (including "Her Soldier Boy") and one or two by independent producers that will have to be shuttled and shifted on the road until a place can be found for them on Broadway.

The Selwyns are going to keep "Fair and Warmer" at the Harris until they have the new Roi Cooper Megrue play in readiness for that house. The piece is now playing out of town.

To follow "The Great Lover" at the C. & H. theatre Cohan and Harris have a production of their own, entitled "Husband and Wife," in rehearsal at present.

The first of the productions that Oliver Morosco is to present in New York this season is to be "Upstairs and Down," due at the Cort Sept. 25. Just where "So Long Letty" and "The Brat" are to be shown is still a question at present.

STRIKE HURTS A LITTLE.

The street car strike in New York at present is hurting the theatre attendance in the Broadway section but slightly, but the cut-rate agencies and the neighborhood houses are complaining that business has been decidedly off.

A canvass of the Broadway houses finds the managers almost unanimous in stating the galleries are the only sections affected by the strike. At the Hippodrome the lower floor and the balcony are at capacity, and the gallery is slightly off, as against last season, but this is laid to the infantile paralysis bar as much as to the street car strike.

Joe Leblang (cut-rate agency) claims that the strike has hurt his business badly, particularly during the latter part of last week and the first two days of the current week, with an indication of a brace Wednesday for both the matinee and the night shows. Monday night Leblang, with his out-right-buy contracts loading him up, had about \$700 worth of deadwood. Tuesday night was but little better.

The fact that the subway and elevated are maintaining fairly regular service schedules, in spite of the fact that the surface lines are pretty generally tied up, has been responsible for the attendance remaining at a reasonably level mark.

Wednesday night the managers of legitimate attractions began to view the street railway strike seriously. Business throughout the district was reported off or not up to expectations of an increase looked for with the growing season. The night was warm, but the managers blamed the strike.

Some houses reported a marked falling off in the cheaper seats and accounted for it by the fact that suburbanites remained at home, rather than risk a trip to Times square. The Hippodrome alone claimed normal good business.

The early part of the week the Rialto crowd was greatly depleted after dark and Wednesday night not a single surface car ran through the theatrical district; in fact, union officials declared that not a street car was in operation throughout the city. With the stoppage of all lines except the subway and "L" after six o'clock, the neighborhood houses enjoyed the benefit of the most completely paralyzed railway conditions in the history of the city.

SETTLING CLEARERS' STRIKE.

The trouble between the theatre managers of New York City and the stage clearers, the latter comprising Theatrical Protective Union, Local No. 390, over the question of a new wage scale, is to be settled by a conference between Charles C. Shay, International President of the I. A. T. S. E. and the Theatrical Producing Managers' Protective Assn. Pending the settlement the men, acting under the advice from the parent body, have called off their strike and returned to work.

Wednesday Ligon Johnson, attorney for the Managers' Association, stated that there wasn't any possibility of the managers granting the scale that the men wanted, but intimated that a compromise might be effected.

EDESON WALKS OUT.

Robert Edeson turned in his role for "Mockery" after reading it at rehearsal Wednesday and walked away from the theatre, also from the management of Rush & Andrews, who had intended producing the piece. The company was disbanded.

Marie Shotwell had been engaged as leading lady.

"THE FLAME" GOING UP.

"The Flame," the Richard Walton Tully piece at the Lyric, has continued the jump in takings this (its second) week. The first week's gross was something under \$4,500. Monday the house drew \$340 but jumped to \$750 Tuesday evening. The producers are enthusiastic about the increase in patronage and expect to take \$7,500 by Saturday night. Big space is being used in the dailies, and the bill for newspaper "ads" alone is \$3,000 for this week, not including the liberal space to be used Saturday.

Tuesday night after the first act of "The Flame" at the Lyric, Robert Hilliard strolled out into the lobby and in most approved stage voice said things about the show. Richard Walton Tully, the author, remonstrated in not uncertain fashion. The author demanded whether the actor had crashed into the show with "Annie Oakleys" or had bought tickets. Mr. Hilliard stated that he had bought, whereupon Mr. Tully flashed a \$10 bill, saying that that sum would repay him and wouldn't he kindly bow himself out of the house. Thereupon Mr. Hilliard indignantly declared the author didn't know who he was and announced himself. That was Mr. Tully's cue to follow suit.

The incident was the "piece de resistance" at the Lambs after the show.

CENTURY'S PRESS AGENT NAMED.

Dorothy Richardson who has been associated with Elisabeth Marbury in a similar capacity, has been given the post of press agent for the Century. Almost every press agent of note was after the job.

The reason for favoring Miss Richardson lies in the fact that through Miss Marbury she has been actively in touch with many society people, the class which Messrs. Dillingham and Zeigfeld believe will largely patronize the house.

PRESIDENT DRAWS BUSINESS.

Long Branch, N. J., Sept. 13.

The Broadway theatre was honored by a visit from the President and his wife Saturday night, when Mr. and Mrs. Wilson watched "John W. Blake," the Irving Cobb play produced by the Selwyns.

Whether Mr. Wilson thought it was an opportunity to evidence his fondness for Mr. Cobb (who is going on the Wilson stump this fall) or just because the President likes the theatre, the Broadway doesn't care—it did a gross of \$2,104 for the single performance, which is the record for the Atlantic Coast.

The President's party will remain here until about election time.

Read VARIETY next week.
HARRY MOUNTFORD.

SCREEN FAVORITES FLOCK BACK TO THE FOOTLIGHTS

**Carlyle Blackwell, Irving Cummings and Tom Moore Turn
Their Backs to Silent Drama for the Speaking Stage.
Other Footlight Favorites in Pictures Returning.
Short Reel Feature Stars May Go on
"Pop" Price Circuit.**

The picture bubble has burst as far as the actors and actresses are concerned, and they are flocking back to the speaking stage. No more are the picture people handing out 52-week contracts and calling on the artists holding contracts to work when there are roles calling for the particular type the individual represents in any particular picture. No more will actors walk up and down the Rialto or lounge in their clubs taking things easy, dropping around to the studio only once a week to collect salaries. Therefore the actors and actresses have decided that the stage is calling them again and they are straining all effort to answer before there is a general rush from the film lines.

Over-production and the lack of new material in pictures, the abandonment of film stock organizations by the producing companies, and the waiting around before casts are selected for such pictures that are in work are given as the reasons for decline in demand for professionals.

Carlyle Blackwell and Irving Cummings, both distinctly picture-made favorites, are going into the legitimate and have signed contracts with William A. Brady. Tom Moore, brother-in-law of Mary Pickford, has quit pictures and is now on tour appearing in "Yankee Doodle Dick." Robert Fraser has engaged with Arthur Hopkins and will appear in "The Happy Ending" when that attraction goes on tour.

Eleanor Woodruff, with the World Film, has engaged with the company that is to support Otis Skinner. H. Cooper Cliffe has left the William Fox forces and signed with Cohan & Harris, to appear in a new play, entitled "Husband and Wife," which the firm will shortly produce. Another one of the Fox people to leave is Maude Gilbert, at present with "The Silent Witness."

Of the accepted speaking stage stars who have turned their backs on the film drama for the present at least are Florence Reed, signed with A. H. Woods and to be featured in "King, Queen, Jack"; Robert Edson, with Edwin Rush and Lyle Andrews, to be starred in "Mockery," and Orrin Johnson, placed under contract by the Selwyns. Oliver Morosco has secured Courtenay Foote from the films for a prominent role in "Up Stairs and Down," which comes into the Cort theatre, New York.

Edmund Breese also says that he is through with pictures for the time being. He has completed his contract

with the Popular Plays and Players and is casting about for a starring vehicle for this season. Joseph Kilgour expresses a like sentiment.

On the side of the film people is said they are developing new talent for the minor roles and as long as they have one name of value in a picture they are beginning to figure that that is sufficient to carry them through. They have decided it is false economy to maintain a stock organization and will only engage principals other than the stars themselves for roles by the day as they are needed for special scenes. The majority of these scenes are to be finished with as great a speed as possible, so that the expense for the acting cast of the pictures may be held at a minimum.

Several of the "picture made stars" who have been in pictures since the early days and who have played all sorts of roles from the wild and woolly west hero down to the dress suited ones and have created star values for themselves, are spoken of as strong possibilities for the International Circuit a little later, when the shows that are now trying out under the four weeks' probation which the circuit heads have granted them are worked out and they begin to fall away. One of these stars has been one of the big money makers for the Universal and he is already negotiating with a manager to present him in a strong melodramatic offering.

Goff Phillips and Jimmy Rosen have been engaged by Chris. O. Brown for the McIntosh Circuit in Australia. They will sail in October.

Read VARIETY next week.
HARRY MOUNTFORD.



COLLIER'S NEW SHOW.

"NOTHING BUT THE TRUTH" opened at the Longacre Theatre, New York, last night. WILLIAM COLLIER is the star. MARGARET BRAINERD is pictured above with him, in a scene of the second act.

SHOWS IN CHICAGO.

Chicago, Sept. 13.

Old Sol came back to life Monday and put a crimp in the local show business. The legits suffered as well as any other branches and seats could be obtained at almost all the houses playing the fancy-priced form of amusements.

Of the shows "The Cohan Revue, 1916" still leads the procession and business continues at capacity mark. Every indication points that the show could stay there well into the winter and even longer, but the booking mandates have decreed that it must vacate when its six weeks are up, the last week in September.

Business is not what it should be for "Pom Pom" (Mizzi Hajos) at the Illinois and there is little likelihood that Klaw & Erlanger will let the Henry W. Savage show remain there when its originally six weeks of Chicago time is up. "Alone at Last" is reported as its successor the latter part of October.

Good returns are reported for "Fair and Warmer" (Cort), while "Common Clay" (Olympic) continues to take in profit. The Lew Fields show is doing fairly well at the Garrick.

"The Defective" fell down at Powers and Ann Murdock, Sept. 18, in "Please Help Emily" opens there.

The Chicago is announced as coming to life Saturday when Cecil Lean opens in "The Blue Paradise."

Other incoming attractions are "Princess Pat" at Garrick, Oct. 1; "The Unchastened Woman" (Emily Stevens) at the Princess and "The Great Lover" (Leo Ditrichstein) at the Grand the same date as the Garrick change.

"Margery Daw" fell down completely as an attraction at the Princess, although the Chicago closing is not sending the piece to the warehouse. The show has gone on the road, so reports have it.

HOPKINS' SECRET COMEDY.

Arthur Hopkins has placed in rehearsal a new comedy entitled "Good Gracious, Annabelle." There has been considerable secrecy regarding the production. It is expected to open Oct. 15 for a preliminary out-of-town showing.

PRICE OF MAKE-UP GOES UP.

Cold cream, cosmetics, rouges and liners and the other incidental necessities that complete the make-up box of the player have been boosted in price during the last week by several of the firms that make a specialty of furnishing these requisites. The cause for the tilt is laid to the war by the manufacturers, one of whom states that the price of tin cans has gone up to such an extent that he has been forced to raise his retail prices.

The imported rouges and cosmetics are especially high at present, as the supply on hand in this country has been almost exhausted.

Several of the local manufacturers, who make cold creams, etc., catering exclusively to theatrical patronage, will not raise their prices. Edward Davis, the president of the Bullet Brand Laboratories, who market the Rialto Brand of theatrical cold cream, states that as long as the brand remains on the market and he can secure cans for its distribution the price standard set before the war will remain the same.

NEW UNION SCALE.

A new union scale for stage hands goes into effect in New York City next Monday (Sept. 18) through an agreement reached between the unions and the Managers' Association some time ago.

Flymen will receive \$2 a show instead of \$1.75, the former scale. Where there are three or more flymen in one theatre, the head flyman is to be paid \$2.25 a performance.

Stage hands are to be paid \$2 a performance and lamp operators \$1.75 and \$2.

These stage hands have not demanded an increase for some years and there was no difficulty in reaching an understanding. Some of the theatres paid the present scale last season.

BIG BUSINESS UP STATE.

Hudson, N. Y., Sept. 13.

So far this season the Playhouse here has been establishing a big business record. Three shows here have gotten a little over \$3,900 gross. "Pom Pom" got \$1,380 in one performance; the Myrtle Hardy Company (week) totaled \$2,540 and the gross for "The Three Twins" in one performance was \$993.

This town has a population of 11,000.

TURNING SALARY BACK.

It is understood James T. Powers, being starred at the 48th Street theatre in "Somebody's Luggage," walked into the Shubert offices the other day and voluntarily cut his salary \$200 a week, adding that when the warm weather was over and business picked up he would be glad to have it placed on the old basis.

This recalls a similar instance a year or two ago when William T. Hodge requested the Shuberts to reduce his salary for the New York run of "The Road to Happiness," after the show had cleared \$55,000 on the road. The Shuberts were loath to accept the proffer.

Don't fail to get VARIETY next week.
JAMES W. FITZ PATRICK.

AMONG OTHER THINGS---

By ALAN DALE.

"In the event of Germany's defeat," said a well-known movie star, "I've got a magnificent idea. My company will make the Kaiser a big offer—a regular Mary Pickford offer, you know—to support me as leading man in my new picture. 'Supported by the Kaiser' would read well, don't you think? And somebody else has suggested that a similar invitation be extended to the Crown Prince to appear with the Dolly Sisters."

Although we shall soon know through the screens what Miss Geraldine Farrar thinks of Joan of Arc—and it is plaintively asserted that she has always been interested in the life of the saint—we shall never, never know what Joan of Arc thinks of Miss Geraldine Farrar.

At last the stage mothers are going to organize, and mommer will have a club of her own. I suppose that the stage mother comes under the head of skilled labor. Some of the mommers really are frightfully and astonishingly skilled. What a delightful evening one could spend at the Stage Mothers' Club with Mrs. Janis and Mrs. Claire as hostesses! In these days, maternity is a pleasure.

The movie press agents are now far ahead of their legitimate brothers. In all the years that E. H. Sothern has appeared in the "apoken" drama, he never once had an accident. But the other day while making a film version of "An Enemy of the King," he "narrowly escaped injury" when a portion of a movie city was blown down by a high wind. It must be very gratifying to Mr. Sothern.

WANTED:

A melodrama that is not "gripping and red blooded."

A comedy that is not a "triumph."

A musical show that is not a "sensational."

A theatre that is not "turning 'em away."

A spectacle that is not "superior to its predecessor."

A first-night without "Diamond" Jim Brady.

While there is no smoke without a fire, there was some joke about "The Flame"—or at least first-night audiences thought so.

"Henry Arthur Jones' play, 'We Can't Be As Bad As All That,' produced at the Nazimova theatre, has been acquired by Violet Vanbrugh for touring purposes."—Variety London Notes.

Looking through the long list of New York theatres, I cannot find the Nazimova. Where is it? In fact, where is Nazimova? Really, it is most perplexing. I hunt up my records, and discover that VARIETY is correct. The Jones play was produced at the Nazimova theatre. Can any reader tell me where to find it?

"Pierrot the Prodigal," it is announced, has been "proclaimed a tri-

umph" by "every newspaper but one." Certainly the use of the word "triumph" is very much abused, and has long ceased to suggest that idea of "exultation over victory" that the dictionary assigned to it. Therefore, Mr. Lawrence Reamer must be congratulated for steering away from the meaninglessly conventional.

When Miss Ada Rehan appeared in "Pierrot the Prodigal"—or, as it was then called, "The Prodigal Son"—at Daly's theatre on the evening of March 3, 1891, she had as associates, Miss Isabel Irving, Sydney Herbert, Miss Adelaide Prince, Charles Leclercq, Mrs. W. H. Gilbert and Wilfred Buckland. For the sake of those still with us, I am sorry to give away the date, but history is history.

During the week it was announced that George Broadhurst yearned for some criticism concerning his farce, "Fast and Grow Fat." Later it was decided that "The Amber Empress" would take the place of that play at the Globe theatre next Monday. Apparently Mr. Broadhurst's yearnings have been gratified. But criticism is so venal!

Miss Louise Huff, a new movie star, is appearing at the Strand in "The Reward of Patience." Being a new movie star, she probably deserves it, on the principle that everything comes to him—and likewise to her—that waits.

Nearly all the reviewers of "Intolerance" have oozed exultant adjectives anent that extremely magnificent spectacle. Still, not one writer has been as luridly and as lavishly laudatory as Mr. D. W. Griffiths himself in his advertisements. It does seem as though Mr. Charles Slattery, the Grand Rapids manager, who reviews his own shows, has the right idea.

"Madame Bernhardt," said William F. Conner, "has not looked so well in recent years as she does now, and surely she looked younger than when she was here last. That is because since the amputation of her leg she has not suffered pain."

It is all poignantly pathetic, I think, and to the hundreds of thousands who know the art of the greatest tragedienne in the world it must be very sad indeed. Whatever efforts writers may make to avoid morbid allusions, the task will be stupendously difficult.

According to a Sunday paper, Mrs. Schwartz weighs 123 pounds, while Mrs. Fox tips the scale at 125. Total: 248 pounds of Dolly Sisters. It would seem more frugal to invest this weight in one star—for instance in May Irwin, Marie Dressler or sundry other plump ingenues that I could name. Still, as long as one can be sure of 248 pounds of lady it doesn't really matter how much the weight is distributed. So far the press agent has balked at weighing a cast, so a new industry is thus opened.

OBITUARY

Billy Fogarty (Kirk and Fogarty) fell from the seventh floor of the Somerset Hotel on West 47th street, New York, at 5.30 a. m. Saturday, and was instantly killed. One story given out was that the dead man had been walking in the street. The correct version appears to have been that Fogarty, upon reaching the room, he and his wife occupied had stood looking out of the window, when someone called to him. Leaning out to see who it was he lost his balance. The shrieks of his wife awakened the hotel guests. Fogarty had married an Iowa girl (non-professional) less than two months ago. He left no property, but is said to have liberally supplied his parents in Boston from the monies he had earned, besides purchasing a home there for his mother. A committee of friends, consisting of Mark Arons, Tom Mahoney, Bob Dailey, Jack Allman and Gus Dreyer, attended to such matters as needed prompt attention. About \$1,000 was subscribed. J. Keirn Brennan was also instrumental in relieving the widow from care. William Fogarty was 28 years old. He started in the show business seven years ago in the Chicago office of Waterson, Berlin & Snyder. About a year ago he formed a stage partnership with Ethel

Kane was last seen in vaudeville with John G. Sparks in a Willard Mack act. He is survived by a widow and two children.

Francis Evert, 52 years old, a painter, father of Mrs. Jack Conway, wife of the burlesque comedian, was instantly killed at Melrose, Mass., Sept. 8, when he fell from a ladder on a building where he was working.

Dr. Henri Iskowitz, 58 West 58th street, New York, died late last week after a short illness. He was 31 years of age and widely known among stage people who made up the large part of his practice.

In memory of my best pal
Billy Fogarty
(Kirk and Fogarty)
Come but not forgotten.
Phil Dolan late of Weber Dolan and Fraser.

The father of Isabelle Jason (formerly with Dave Genaro and now dancing partner of Johnny Ford) died of heart disease at his home, 24 West 125th street, New York, late last week, aged 62 years.

William Johnson (Cole and Johnson), died in Chicago Tuesday night at the Provident Hospital from a fractured skull, sustained by falling from the porch of his home on the South Side.

**MR. AND MRS. E. FOGARTY,
MRS. BILLY FOGARTY**
and
ETHEL KIRK,
(partner of Billy Fogarty)
Wish to tender their sincere thanks
and appreciation to the many kind
friends, who proved themselves such
in our great bereavement.

Kirk. Their act had been very successful. The turn had a season's route on the big time and was to have opened this week.

Some comment was created during the week through the reported refusal of the White Rats to subscribe to the fund or aid the widow, saying Fogarty was not a member in good standing. The National Vaudeville Artists donated \$50, although Fogarty was not a member of the N. V. A.

Johannes Miersch committed suicide in Cincinnati Sept. 8. Miersch was a teacher of the violin in the Cincinnati College of Music. Difficulties with the faculty are thought to have been the cause of his deed. The dead man was a pupil of Ysaye and one of the best known concert violinists in the country. He will be succeeded by Emil Heermann, concertmeister of the Cincinnati Symphony Orchestra.

Frances J. Kelly, known on the stage as Vivian Darville, until recently a member of the Winter Garden company, was killed in an automobile accident in New York Sunday. She had been in the "World of Pleasure" and with "Robinson Crusoe, Jr." She left the stage a short time ago to become a model in a millinery store.

Pat Kane, aged 49, died last week in Bellevue Hospital after a brief illness.

A 7½-lb. boy was still-born to
Mr. and Mrs. Ed. M. Gordon
(GORDON AND DAY)
At their home,
676 So. 46th Street, Louisville
Sept. 4th, 1916

The mother of Franklin Talbot, professionally known as Talbot Vaughn, died Sept. 7 in Montigny, Province of Quebec, Canada, 63 years old.

Jeanne Bloch, a Parisian vaudeville comedienne of corpulent proportions, died recently in Paris.

The mother of Clara Nelson and Mrs. Ernie Williams died Sept. 7 at the Fordham Hospital, New York.

Elsie Kelcy (Three Kelcy Sisters), died in a Chicago hospital of pneumonia.

John Aistley, a foreign clown, died in Paris at the age of 84.

The father of Daniel Cervo died a few days ago in Roanoke, Ill.

GERMAN STOCK PLAYLETS.

The German stock company at the Yorkville, under the management of S. Rachmann, opens Sept. 22 headed by (Miss) Mizi Gizi and Rudie Rahe.

The opening pieces will include "Der Handschuh," "Der Geldbrieftraeger" and "Treller and Co.," the latter a two-act playlet. Solos by the principals will make up the remainder of the program.

The company also includes Ernst Naumann, Emil Berla, Willie Frey, Richard Feist, Julius Staedtler, Armanda Blum.

FOR THE PROTECTION

OF OUR OWN INTERESTS

And So That All

VAUDEVILLE ARTISTS

MAY HAVE

DUE NOTICE AND OPPORTUNITY

TO

PROTECT THEIR OWN INTERESTS

We Hereby Give Notice that
the Members of this Association

WILL NOT EMPLOY ARTISTS WHO BREAK
CONTRACTS OR GO ON STRIKE IN
OKLAHOMA CITY OR TULSA.

Vaudeville Managers'
Protective Association

Des. 44

Facts versus Fiction

So the managers publish they are going to stick to the scabs and strikebreakers! They always say that during strikes, but after the strike is over they always forget them. This is an invariable rule.

Here is a little incident that took place in England after the strike:

Scene—Agent's office.

(This agent was one of the biggest in London and was very busy helping the managers during the strike to get acts.)

He dug up a man and woman—a poor old broken-down actor and his equally passé wife. They were too old to go on the stage, but during the strike, the managers put on any act that would appear, just to bluff the other actors that they were keeping the theatres open. The agent is talking to another actor when a card is brought in. He looks at it and on it are the names of this poor old couple.

Agent to office boy: "Don't they know the strike is over? Tell them to stay away from here." As office boy goes to door, the agent shouts after him, "Or better still, tell them to come back when there is another strike."

During the same strike the managers posted in all theatres this placard:

"Notice to stage hands and musicians. 'All musicians and stage hands who remain loyal or who work for us during the strike, will be permanently engaged here. We shall stick to those who stick to us.'"

Within two weeks after the strike was settled, every one of them was fired without a word.

"Oh," I hear the manager and agent who reads this, saying, "Yes, but that was in England. It would be different here." Is that so? Where is the mlaw Trio now? Where is— but what's the use of giving names? Try and remember any strike-breaker in 1911 and try and find him working on any bill now.

To bring it closer up to date, the Fascinating Flirts worked for the managers in Oklahoma City. They were one of the so-called "loyal" acts, and so they had to be rewarded.

We have documentary evidence that after working there, as a reward for sticking to the managers, they were offered a twenty weeks' route over the Western Vaudeville Managers' Association time. That looks like a good bribe.

But the salary was \$50 and \$75 less than the previous tour. In other words, "If you are 'loyal' to us (the managers) and work for us, you won't have a friend in the world except us and we will take advantage of your position by cutting your salary."

Why, they are even deducting money from the scabs and strikebreakers in Oklahoma City now. In my possession, I have a letter written to the manager of the Lyric Theatre, telling him how much to deduct from each act. The agent must have his exorbitant commissions, even from so-called "loyal" acts.

The agents are carrying the grips of the strikebreakers at present. Does anyone imagine that they will do that after the strike? Just as much as they will carry the actors' grips after the strike, will they give them work.

The Western Way

"Dear Mr. Mountford:

"We have today returned from a 'tour' on the Western Vaudeville, and would like to know if anything can be done about the following: "We were booked by the Western Vaudeville Managers' Association for 24 weeks, and of course had to go through an outside agent.

"Our act was seen by at least 6 of the men connected with the Western Vaudeville Managers' Assn., and was pronounced 'Good'; so good, in fact, that we were told the cancellation clause in the contract would be scratched out if we required it. (Of course, it wasn't, but we took their word.)

"We left New York, and went to Chicago to open there. As we walked into the theatre on the opening day, in the letter-box for us was a two weeks' notice dated the Sunday previous, cancelling our time. We tried to get a reason from the W. V. M. A., but failed.

"We played the week in Chicago, and then had to make a 28 jump to play the other week. At the finish of that week, not being able to get any reason for the cancellation, or further time from the W. V. M. A., we returned to New York last Monday.

"There are 3 of us in the act—We got \$150 a week—We had to pay 12½% commission—We lost a week in going, and a week in coming back—we received in cash \$320, less 12½% each week—We paid 3 fares and sleepers to Chicago, 3 fares and sleepers from Chicago to the next town, and 3 fares and sleepers from the next town back to New York. It took up 4 weeks of our time—and when we arrived in New York, FOR 4 WEEKS' WORK WE HAD LOST OVER \$100.

"The railroad got its money—The agent and the W. V. M. A. got its money—The hotel proprietor got his money—WE WERE THE ONLY ONES TO GET NOTHING.

"I know, under the two weeks' cancellation clause, we have no legal redress, but can this not be stopped?

"Yours fraternally,

"W. R. A. U. No. —."

The only way to stop this is—**TO STOP IT.**

And the only way to stop it is by forcing the W. V. M. A. to use a **contract which they cannot cancel.**

The only way to force the W. V. M. A. to use a contract that they can't cancel is by the same tactics as were adopted in 1911—**keep on closing theatres until managers get tired of it, and then managers will sooner BE HONEST THAN WORRIED.**

At the present moment, the Actor is worried every Monday as to whether he is going to play or not.

By continual aggression, the manager gets worried every Monday as to whether he is going to have a show, **and he soon gets tired of that and issues a good contract.**

This is not the only instance that has occurred of this kind within the last few weeks out West, and Actors, members of this Organization, ask me the reason why this is done.

In the first place, the W. V. M. A. offer acts in New York 20 and 25 weeks in the West because they know actors wouldn't go to Chicago for two weeks, and it costs the manager no more money to bring an act from New York or from Los Angeles to play Chicago than it does if the management went into Monroe Street or State Street and engaged the Actor there. They thus get new acts and fresh faces at no cost or risk to themselves.

In the second place THAT TREAD-MILL, the Great Northern Hippodrome, must be supplied with acts.

It takes 14 acts a week to satisfy that one theatre; that is, 728 acts a year.

There is no circuit in or around Chicago that can supply so many new acts to play the City of Chicago, more especially as they ask Actors to cut for this house on the pretense of bad business, and the poverty of the owners.

(I may say that the owner of this place is amongst the wealthiest men in the United States. He has four or five palatial homes scattered throughout the country, one of them, his Chicago home, being the palace of the late John W. Gates.)

The place is packed to suffocation, yet **they ask Actors to cut their salary and DO FOUR SHOWS A DAY THERE.**

In the third place, managers have become so used to treating Actors as the mere scum of the earth, that they feel themselves at liberty to do anything they like.

The Western Vaudeville Managers' Association is not a business institution. **IT WAS DEvised FOR GETTING MONEY FROM THE ACTOR.**

It was a failure when it was first started, and then Mr. Murdock went to Chicago and instituted the outside agent, and, by so turning in an extra 2½%, enabled the W. V. M. A. to live.

They manufactured a score of agents out there to keep the W. V. M. A. together, and, as far as any contract that is ever issued by the W. V. M. A. being any good, don't take my word for it. Take the words of a manager, who said: "Every contract issued from this office is a gamble."

And in the gamble the Actor puts up all the money, takes all the risk, has to play with marked cards, and, if he wins, all he gets is his salary, whereas, whatever happens, the W. V. M. A. gets its 7½ and 10% commission.

How long is this to continue?

HOW LONG ARE THE W. V. M. A. AND THE INTERSTATE CIRCUIT TO BE ALLOWED THUS TO GAMBLE WITH MEN AND WOMEN?

THAT NOW, THANK GOD, IS IN THE HANDS OF THE ACTORS AND ACTRESSES OF THIS COUNTRY.

HARRY MOUNTFORD.

Facts versus Fiction

Have you read in the newspapers the revelations about the treatment of strike-breakers by their employers in the street car strike in New York City? Well, it is that way always.

So the dear old V. M. P. A. has awakened again. Thought it had gone to sleep forever!

But it wakes, prints a page of utter drivel and signs no name, except the company's incorporated.

The last page we read was from Mr. Albee. Evidently he had enough of it and gave it up. Then things got hot and he had to stir, with his foot, the sleeping beauty, the V. M. P. A., for Vaudeville Must Protect Albee—the V. M. P. A.

And the V. M. P. A. talks about a "Glimpse Ahead" and as usual, publishes a lot of beautiful promises of the future. When the actor reads the promises of the managers, he should take a glimpse backwards and remember how every promise to any agreement ever made with the actor has been broken.

But there is one nice thing about this page and that is that we at last have taught the V. M. P. A. courtesy and politeness. In the last article from the managers, you were referred to as "performers." On your behalf I objected to this and explained to the managers that you were artists, and now in this article they have taken my advice and address you all through as "artists."

Not only that, but they refer to you also as "Ladies and Gentlemen." They certainly are learning their lessons. At last they realize the actors and actresses of this country should be addressed as "ladies and gentlemen."

It is true that privately they refer to you as "hams." It is also true that some of the agents trying to get acts for Oklahoma City have been overheard saying, "I want to buy some fish for Oklahoma City." But at least they are learning the decency not to use these terms in public.

If the actor and actress want always to be addressed as "ladies and gentlemen" and "artists" and not spoken of as "coolers," "hams," "fish," they must continue to behave as such; to stick by their fellow artists and, like ladies and gentlemen, respect the obligation they have entered into.

It is only because actors are asserting their rights that they are being treated with respect and called "artists" and addressed as "ladies and gentlemen."

Naturally, with the V. M. P. A., the wish is father to the thought, and they say "The White Rats is dying." As usual, months behind the times. A scab newspaper has been saying that for months. In fact, six weeks ago, this scab newspaper said that we were dead and that all was over—ordered a nice coffin, dug a grave and loudly wept over the corpse (which wasn't there).

And now another of the Quack Doctors pronounces us "dying." We cannot be both. There must be a mistake somewhere.

Facts versus Fiction

The pulse of this Organization is its application list, and here are the number of applications for membership of the four weeks, up to and including Tuesday, September 12th:

Week ending August 22nd..... 54
Week ending August 29th 51
Week ending Sept. 5th 74
Week ending Sept. 12th 61

All bona fide, all paid for, and all aware of what they were doing when they entered this Organization.

If this is "dying" in August and September, this Organization will live longer than Methuselah.

The article promises no benefits that I can see, except that the actor must play extra performances New Year's Eve and Election Night, free of charge. I quite agree that if a theatre is closed from any cause beyond the manager's control, that the actor should not get paid, which is one thing on which the managers will agree with me. But, however, when the theatre is opened for an extra performance, the actor should get paid. That is just the difference between this Organization and the Managers' Organization.

We say, if the actor joins this Organization and sticks to it, he will get paid for all extra performances.

They say that if you join their Organization and stick to it, you will give extra performances free.

Choose!

The article says the actors "give up their dollar." That's true. They give it and give it willingly. The managers, on the other hand, take it.

In Oklahoma City, the Strand Theatre signed the Union Shop agreement on Sunday. The managers tried first to buy the theatre, then tried to enjoin the manager from opening his house; in other words, tried to stop the manager from doing business.

But we won the injunction suit and the Strand Theatre opens as a full Union house. Watch for the others.

"Whoso diggeth a pit . . ."

Al. Harvey was booked at the Prospect Theatre last week for three days. The wise and all-knowing managers expected that we would interrupt the show; but we know the Prospect Theatre just as well as anybody else.

It is a theatre that has never done any business. It doesn't belong to the United and we knew that last week, especially, it would be operated at a loss.

But still fearing us, the managers engaged actors and sent them to the Royal Theatre, a little distance from the Prospect and kept them there all the three days in the audience, watching the performance at the Royal, their plan being if the acts were called out at the Prospect to send the Royal show over to the Prospect and put the acts on that were in the building, to keep the Royal show going.

Being aware of this, we did nothing, except let the facts be known and lower the ordinary bad business of the Prospect, thus making the managers pay two salary lists at the Royal Theatre.

But the sword is suspended over every strikebreaker by a single hair. We shall cut the hair and the sword will fall when and where we please, and where it is least expected.

H. M.

POLI CIRCUIT

International Executive Order No. 1

WHEREAS, The International Board last week gave notice, in writing to Mr. Sylvester Z. Poli that they did not approve of his custom of bringing acts into Waterbury from other towns to play Sunday night performances without payment, and asked him to desist from such practise,

AND WHEREAS, Last Sunday night, though the house was packed and though the prices were doubled, he brought a 3-act (not Rats) into Waterbury from another town and paid the expenses of each, namely 60c., and then tipped each member of the company \$1, making \$4.80;

THEREFORE, If any member of this Organization is offered Waterbury on any Sunday night at a remuneration less than 1-6 of his regular weekly salary (because this Organization does not recognize a 7-day week), or if any act plays Waterbury on any Sunday night and does not receive 1-6 of his regular weekly salary,

It is Hereby Ordered

That the said act immediately communicate the facts to me, **in strict confidence, the name and particulars never to be used**, being merely regarded as proof that Mr. Poli is defying this Organization.

Immediate action will then be taken to correct and remove this abuse and injustice.

HARRY MOUNTFORD,
International Executive

WINNIPEG, MANITOBA

A new Chief Deputy Organizer for Western Canada and Winnipeg has been appointed, and on Monday took up his duties.

Dues may be paid, application blanks obtained, and all other business of the Organization transacted with him at the following address:

Mr. Edward Barry, C.D.O.,
St. Charles Hotel,
Winnipeg, Manitoba.

The "Barney Williams" who worked in Oklahoma City is not Barney Williams, the Card Manipulator.

It is some person who is ashamed of his own name, and assumed for the week the name of Barney Williams.

This notice is published to avoid confusion.

When we find out who the fake "Barney Williams" is, we will tell the Profession.

Branch No. 30

of the
White Rats Actors' Union
Motion Picture Extra
Players' Association
of Greater New York

Now organized and doing business.

The officers are:

JOSEPH SCOTT
President

HARRY H. LOEB
Vice-President

FRANK A. SHUBERT
Sergeant-at-Arms

ISADOR STERN
Organizer and Secretary-Treasurer

Address 234 West 46th Street,
New York City

Initiation fee, until October 14th, is 50c. After that it is \$3.

Dues are 50c. per month, payable in advance.

All other information may be obtained from the Secretary.

The offices of the Colored Branch are at 145 West 45th Street, New York City.

WILLIAM H. FARRELL,
Chief Deputy Organizer.

In accordance with the Constitution, the following amendment to the By-Laws and Constitution, which was passed by more than a two-thirds majority last Tuesday night, is published for the first time in the official columns of the White Rats Actors' Union of America:

"That in Article 5, 'Qualifications of Officers,' there shall be added after the words, 'engaged in such business,' the following sentence: 'No member who has been convicted on charges preferred against him shall ever be eligible either for nomination as a candidate or for election to any office in the Organization.'"

Actors who are fighting with us are not fighting for the White Rats Actors' Union, for any Officer or any other person. **THEY ARE FIGHTING FOR THEMSELVES.**

Actors who are fighting for the Managers are **FIGHTING AGAINST THEMSELVES**, and are **THEIR OWN WORST ENEMIES.**

18

16 MORE DAYS AT \$16

The International Board on Tuesday, September 5th, acting within the powers vested in them by the By-Laws and Constitution, resolved that,

Commencing October 1st, the initiation fee SHALL BE \$20, which, together with the dues from October to APRIL, IS \$25, and that,

Commencing November 1st, the initiation fee shall be \$30.

By entering now, Man or Woman, you can become a member in good standing until October 1st for \$16.

YOU WILL HAVE TO JOIN, sooner or later, SO WHY NOT NOW?

September \$16.00

October \$25.00

November \$30.00

(This applies also to reinstatements.)

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STATE OF OKLAHOMA

September 12, 1916.

INTERNATIONAL ORDER NO. 10

Members of the W. R. A. U. or its affiliated Organizations **MUST NOT ACCEPT CONTRACTS OR APPEAR UPON THE STAGE OF ANY THEATRE IN OKLAHOMA CITY**, with the exception of the Metropolitan and Strand Theatres, from this date until further orders.

Nor must members **ACCEPT CONTRACTS, NOR APPEAR UPON THE STAGES OF THE EMPRESS THEATRE OR BROADWAY THEATRE, TULSA, OKLA.,** until further orders.

Harry Mountford.

International Executive.

NEW ACTS THIS WEEK

NEW ACTS NEXT WEEK

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

"The Magical City," Palace.
Lew Dockstader (new act), Palace.
Wynne Pyle, Palace.
Jack Norworth (Reappearance), Colonial.
Ames and Winthrop (formerly known as Kolb and Harland), (New Act), Alhambra.
O'Rourke and Gildea, Alhambra.
Bradley and Ardine, Orpheum.
"Breath of Virginia," Orpheum.
Tom Edwards and Co. (Reappearance), Bushwick.

Chic Sale.

"The Rural Sunday School Benefit (Comedy Protean).

26 Mins.; One, Full Stage and One (Special Drop and Set).

Palace.

Someone is trying to make Chic Sale tell his full name. The program says it is Charles Sale. It looks as though Mr. Sale is training for a production and wants the public to forget his "Chic." But there are so many worthless Charlies and so few good Chics! The new act by Mr. Sale at the Palace this week is nothing but a continuation of the Sale success. It has a special setting and this gives more body to the turn, but other than that it is just Chic Sale, a creator in his line of work and an unquestioned rural character player of no mean merit. It looks very much as if Chic Sale could support a play built around him. His are the characters as taken that people can not help but laugh at. For the vaudeville act his changes of costumes must also be figured. They are well laid out and lightning fast when remembering he never leaves the stage, excepting for his final encore character. Mr. Sale stepped on the Palace stage Monday night at 10.44. He left it at 11.07 to the hit of the show. Chic Sale is a Palace favorite and when a character comedian can become that in vaudeville through the very legitimate means employed by this player, he certainly is some card. "The Rural Sunday Benefit" opens with Mr. Sale as the rube preacher on Sunday morning telling the flock there will be an entertainment the following Friday night at 7.30 to celebrate the installation of the steam heat. Sale could have remained in "one" in that character. The next scene is the church interior, with Mr. Sale first as the janitor, when he moves over the organ behind which afterward he changes clothes. Then the various sorts of country entertainer are given, Sale taking them all in turn and wasting no time over any. His old man with the cornet was a scream and little bits of business in this were as remarkable for the thought of them as they were for the execution. Mr. Sale didn't want to make a speech, but he had to.

Stime.

Be sure to get VARIETY of Sept. 22.
HARRY MOUNTFORD.

Bothwell Browne and Co. (3).

Exotic Art Dances.

22 Mins.; Full Stage (Special Sets).
Hippodrome, San Francisco (Sept. 4).

Before going to New York Bothwell Browne wanted to see if his present vehicle was satisfactory and therefore selected the Hippodrome to make the experiment which was to decide whether or not he had used good judgment in assembling his "exotic dances." After the first show he was convinced that he could take the act east and before the day was over was tendered time on the coast. The stage setting, gorgeous costumes and beautiful dancing never failed to bring forth big applause throughout the presentation. The routine discloses a stage hung in oddly designed but magnificent curtains which part at the center in the back and show Browne seated cross-legged upon a jeweled rest of Oriental design. The dancer holds a burning incense bowl in each hand. The picture aided by the lights started the audience to applauding and as he arose from the rest and displayed his costume made of gold cloth there was more applause. Francis Young, attired in the scant trapping of an ancient Persian swordman and carrying a sword and shield follows with a warrior's dance. This lad is about as handsome a built boy as one wants to see and he danced so easily and gracefully his efforts met with good

William Gaxton and Co. (3).

"Somebody's Baby" (Comedy).

18 Mins.; Full Stage (Parlor).
Royal.

William Gaxton's latest is one of the many comedy pieces which have been based upon a lost baby incident. In this a child is brought into the bachelor quarters of two men through a woman having asked one to hold the child while she went into a store. She never returned and the child is brought to the bachelor hall. The men are to entertain their fiancées at their home that evening and the baby is hidden under a large cover on a couch. The girls appear separately, with the first learning about the baby immediately. She questions her husband-to-be, who says the child belongs to his pal. With the appearance of the other young woman she is given the same excuse by her intended. The girls get together and console each other. The men are called forth to give a straight account when it is discovered the child has a ring given by one of the boys (Mr. Gaxton) to his sister's child. The curtain falling as he endeavors to choke it trying to make it say "uncle." The piece provides a role suited to Gaxton. It is of the dashing juvenile type. Little to it other than his work. The remainder of the cast does well enough, with nothing of extreme weight being given them. The young women are attrac-

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for Metropolitan Premieres.

"Mister Antonio," Lyceum (Otis Skinner), (Sept. 18).

"Polyanna," Hudson (Sept. 18).

"The Amber Empress," Globe (Sept. 19).

"Carolina," Empire (Margaret Anglin), (Sept. 20).

"Swat the Fly" (9).

Educational.

17 Mins.; Full Stage (Special Set).

Palace.

May Tully with Eleanor Gates (who wrote the playlet) overreached in this sketch. There is nothing left for it but the storehouse. Neither the big nor the small time can use it. It teaches the lesson of the danger of the fly as a disease breeder, which could be more thoroughly and better exploited in moving pictures, as doubtlessly it has been. Vivisection is dwelt upon through an array of genuine small animals about, but it has been chopped up too much for a vaudeville act, if it could hold any interest in a verbal discussion to the general public. But perhaps the decided fault is the company. The small animals are succeeded upon the stage by living impersonators, five in all, besides a prop horse badly worked for voice from behind it. To obtain five animal players who could satisfy would cost a vaudeville producer more than vaudeville will pay. This might have been appreciated, for of the five impersonators in this play, but one, Tom Corliss as the Cat, does anything worth while. Other characters are a doctor, a woman vivi fanatic and a young boy. A prolog and epilog are programed as having been written by Miss Tully. The prolog was superfluous, but so is the sketch. Stime.

Three Bobs.

Comedy Juggling.

8 Mins.; Full Stage.

Palace.

Juggling clubs in the usual way but with considerable speed, the Three Bobs try a little for comedy, getting most of the laughs through a dog who likes to grab the clubs. A dog in connection with juggling is new, and in that by itself, with the fast juggling. makes the turn desirable as an opening one. There are two comedians, but only one believes it. He dresses as a tramp. The other seems to be doing a poor dress impersonation of Chaplin. The Chaplin fellow might either try to do comedy with his clothes, or straighten up the dress part. A good point to the act is the music employed for the early part. It's the "a la hoop" kind, but fits in well, although held too long without a change. The comedian in a three-people formation lies upon his back, passing the clubs from the first to the third man with his feet. It's new. This act doesn't need comedy in business or dress. The dog will take care of that. Stime.

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 (Harry A. Shea)	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)
FINN-HELMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alos)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Chris. O. Brown)	(Australia)	U. S. V. M. A. (Walter J. Plimmer)

results. Mr. Browne in change of costume reappears as a Japanese maid, who indulges in "The Dance of Vanity," after which a drop in "one" is lowered and Mr. Young, as an Egyptian slave, steps forth to do the prologue to Browne's dance, "The Vampire of Egypt," which was the finale of his former act, "The Serpent of the Nile." In this is Cleopatra's throne room, a gorgeous spectacle. In the Cleopatra dance, Browne is assisted by Young, otherwise he works alone as does his assistant. Aside from the prologue there is no dialogue. The music was written for all the dances by Nick Browne, who will also direct for Browne in the east, and the act carries its own mechanism, making four people in all. Just what will happen to the turn back east is hard to predict, but one thing is apparent, the act, as it is, without any doubt is the best staged, produced, costumed and elaborate dancing turn that ever left the Pacific Coast. Browne's exotic dances, as presented here, should experience little or no difficulty in comparing favorably with the big time dancing acts seen out here, while en route over the vaudeville circuits. Scott.

tive and well gowned. An idea which has not been threshed out so well heretofore would have been much more interesting. "Somebody's Baby" is not proving the vehicle "A Regular Business Man" did for Gaxton.

Joe Howard and Ethlyn Clark.

Songs and Talk.

25 Mins.; Full Stage.

Fifth Ave.

The Howard-Clark turn is nothing more or less than a sequel to the former Howard-McCane specialty with much of the talk eliminated and with the finale reconstructed to bring out the strongest portion of Miss Clark's stage ability. The latter is decidedly pretty, a reasonably good singer, but seems untrained when handling dialog. This weakness can be overcome, for the girl shows promise and seems continually trying. Howard is Howard, sufficient for this vehicle. Miss Clark looks very well in her clothes and wears plenty of them, some earning individual applause for attractive appearance. The new combination will do easily. Forgetting the past, failures and successes, Joe Howard is certainly some picker. Wynn.

Creo.
Illusion.
10 Mins.; Full Stage.
Royal.

Creo is an attractively formed young woman around whom a pretentious illusion is worked. The act, in addition to the central figure, has two additional workers, the first a man who does the talking, with the other a woman assistant. The illusion is worked out upon the stage in view of the audience. An alabaster head is placed upon a pedestal in the middle of the stage. A gown is then drawn around the support. The man proceeds to paint the face and places a wig upon the head with the stone image appearing to come to life with the live woman disclosed at the finish. It is a novelty, neatly handled and with the audience left in doubt at all times as to how it is done. The man's talk is interesting, getting several laughs with his mild comedy. Creo is new to New York, but has been appearing in the west.

The Gleasons and Houlihan.
"The Good Old Days" (Skit).
Full Stage (Special Drop).
American Roof.

Away from their military uniforms John and Bertha Gleeson with Houlihan have put on a new turn, called "The Good Old Days." The Gleasons still dance and Houlihan plays the piano. Mr. Houlihan essays as well an old timer who returns to the bare stage of a theatre for a little happiness amid familiar surroundings. A hat, coat and large beard make up the disguise. The old man seeing a piano reminiscences over it and apparently falls asleep, dreaming of the old days when the Gleasons appear in their dancing, always a strong feature of the turn. Houlihan plays the piano and in another dark stage moment returns to his disguise. The Gleasons are wearing western costumes. The story is a bit vague, but merely placed there for a connecting link, though it slows the opening of the turn. Still, however, as the Gleasons' dancing and Houlihan's piano playing always satisfied an audience, there doesn't seem to be much doubt but that the trio now are as good as ever.

Helen Woods and Co. (1).
Comedy Sketch.
15 Mins.; Full Stage (Special Set).
City.

Having made a substantial investment for stage equipment Helen Woods with a company consisting of one man is offering a breezy little sketch based on the much discussed subject whether or not the word obey should be eliminated from the marriage vow. The plot is based upon the breaking of an engagement between a young couple with the happy reconciliation furnishing the necessary punch at the finish. Nicely staged and although a bit talky, this vehicle has the necessary requirements, being suitable for some of the smaller big time houses. Miss Woods, a dainty miss, plays with an abundance of animation, which helps immensely. The set representing the exterior of a bungalow is attractive in itself.

J. Kiern Brennan.
Songs and Talk.
15 Mins.; One.

As a lyric writer of note and practically of Irish numbers, it was perhaps naturally expected that Mr. Brennan would commence his vaudeville career with Irish songs of his own writings, those that have become famed as jointly turned out by Mr. Brennan and Ernie Ball. But Mr. Brennan did nothing of the kind. Entering to the refrain "Little Bit of Heaven," Mr. Brennan did not sing the song at all, in fact he sang none of his best known lyrics, apparently having formulated "an act" to stand on its own merits. It was something to try when the other might have been so easy, and this was greatly in Mr. Brennan's favor, though perhaps the audiences will never know the difference. At the finish of the turn Mr. Brennan stood as of quite some personality, a good story teller, who can also recite, and with an accurate delivery. In the opening bit of talk, mentioning how his father suggested the "Heaven" song through telling a story (that will catch the Irish vote very heavily) Mr. Brennan displayed a brogue that sounded even better when he lapsed into his natural speech. Most of the stories were about Donovan and Doyle. Some were all right, others could be replaced if better ones can be found. Especially is the "corn beef" story rather well known, but if Mr. Brennan is going to continue telling it, he might better say that at the Knickerbocker the order was for one portion of corn beef for which the charge was \$1.25. He said the same man ordered five or six portions and the check was \$9, which discounts the value through its implausibility. Mr. Brennan also had something to say of "The River Shannon" (its source) (heard before but written by him) and "Dan Doolan." Altogether he put over an agreeable turn and needs but little development to rank well up among Irish story tellers and singers. There are many worse than he now drawing vaudeville salary.

Tempest and Sunshine.
"A Broadway Bouquet."
17 Mins.; One.
Palace.

It's a nice act for them that Florence Tempest and Marion Sunshine have returned to vaudeville with. They sing and imitate, with Miss Tempest as the boy doing the most of the work. Miss Sunshine is busily occupied often by changing gowns. They do the "Teach Me to Love" number, "Small Town Girl," "Babes in the Wood" and "Take off a Little Bit," besides "Dangerous Girl" (by Miss Tempest as a solo). Three of the numbers compose the main portion. Miss Tempest sings the Gaby song, "Little Bit" and Miss Sunshine returns to the stage in an enormous hat as an imitation of Gaby. Then comes the "Babes in the Wood" bit with the couple seated on the stage, Miss Tempest here making her lisping imitation of Ernest Truex stand out. The girls are very agreeable in their work and have an act they can go anywhere with. They were "No. 4" on the Palace bill.

Sam Bernard, Jr., and Grace Leigh.
Talk and Song.
14 Mins.; One (Special Drop).
Fifth Ave.

A fine combination with a better vehicle and one that should lose little time in the journey to the better grade houses. Sam Bernard, Jr. (Davy Jones) works along the exact lines of Sam, Sr., with Miss Leigh doing a proper "straight," the routine revolving around a sensible little theme, but continually aiming at comedy points. An appropriate comedy song breaks the climax and gives the pair an excellent finale. Jones is surprisingly good, but just why he has chosen Uncle Samuel's name is a problem in itself. It might fool 'em out of town, but it carries little or no commercial value here. Incidentally Sam Bernard, Sr., would do well to consult Davy's author when he contemplates another vaudeville plunge. The pair gathered in the hit of the bill at the Fifth Ave.

Will Oakland and Co. (2).
Irish Singing Sketch.
24 Mins.; Full Stage (Special Set-Exterior).

The new Will Oakland act is one of those sweet Irish singing playlets, with a neat little story, perhaps not unfamiliar but well handled by this company of players, led by Mr. Oakland and ably seconded by a very pretty girl, who surely looks the Irish colleen we have heard so much about in song. Mr. Oakland sings an "Ireland" song, also a "rock-a-bye" number and closes with "Wild Irish Rose." During the act is used a bit of comedy with the girl through the employment of a wooden leg to deceive into believing the young woman has lost one of her limbs. This is a bit of business used by Gordon Eldred in vaudeville, perhaps by others, but Mr. Eldred to date has been credited for it. The story is of a son returning from Chicago to the home of his father in Ireland, forgetting his love of younger days, who is the girl. She "dresses up" for him and he feels his love rekindled, notwithstanding the wooden leg first on one side, then the other. It looks as though Mr. Oakland has something here that will carry him along. He's entitled to be classed with the Irish singing juveniles (whether juvenile or not).

Russell and Frey.
Singing.
15 Mins.; One.
Harlem Opera House.

Harry Swift, house manager of the Harlem opera house, stands sponsor for the two boys, who until a few weeks ago worked for him as ushers. They have framed up a simple singing turn with the aid of a piano. Both have big tenor voices and their sugary harmony was sufficient in volume to win approval, led by a tumultuous demonstration from their one-time co-workers. They run to popular current numbers, finishing with "Good Little Girl." One performs on the piano during an interval when neither is singing. They have a neat appearance in well-fitted Palm Beach suits. The turn should do on small time.

AMERICAN ROOF.

The American Roof bill displayed comedy strength the first half, and this of course made for better entertainment than the hot weather brings forth. The big comedy hit of the show was in "School Days," a well-known small time turn of nine people, with four boys, all comedians. They are all the slapstick rough comedy quartet variety of one. Nothing has been overlooked or forgotten in the bouncing fun they provide for small time amusement and it does amuse. This is called a new version, but the principal scheme, hocus, gas and gravity, remains the same. The girls are small, dressed in gingham, and there is a school teacher. All of the boys take care of their roles, with the Italian and Hebrew leading. Roy Mack is programmed as presenting the act that looks very much like the one Joe Wood once had. The turn is a pipe for small time.

There wasn't anything else in the bill to race over. It was just a nicely balanced pop show. Master James, "The War 'Bum," followed the school act in his Net Willis-tramp turn and did well enough when singing Mr. James could improve by better and more talk, but it would have been easier for him had not the school hurrah occurred just before. The Five Hodge in a musical turn closed the program. They play the brasses well and about the remainder of the white turns of an almost non-existent variety class. There is a boy who sings, after first making a baton, but the young man has picked for one of the songs a number he does not understand how to get over. It is "Mother Marches." There are several Irish songs more current. A girl works the traps for the drums at the finish and makes it look big, also getting a little comedy out of the bit. The turn would have been more enjoyable in vaudeville spot, and if the program could have stood it, the opening after intermission would have suited the act better, for "School Days" with its mountain of noise might have been the closing act of this bill.

A comedy dumb act opened the bill, Mint and Vera, acrobats, who use the wire for a comedy finish. But they didn't allow the wire to join in their bow. Mentioning bow, Reed and Wright, a "sister" act (New Acts) in the second spot, are rehearsing, and pretty soon ought to be able to raise the limit to five bows in one curtain and make it four curtains, even if they flop on their encores. This curtain and bow thing is an awful nuisance. It may kill the act, but it doesn't the audience. If some turns could be as well as they can steal curtains and bows, they wouldn't have to do the stealing. This isn't aimed at the sister turn, but they suggested it. It goes more for the big time acts that are making themselves look foolish in this way. "Home" closed the first part quietly, although it was liked (New Acts). John and Bertha Gleeson and Houlihan in "Good Old Days" (New Acts), could have had the closing first part spot on the small time. The next turn was the former big time act, "An Everyday Occurrence," as played by Mack and Walker, and now done by Farrer and Lloyd. Just the same difference remains. The small time turn is greatly being played by cost sent, but Mr. Mack erred in submitting the line he also uses in his present big time act. "Well, how about it?" to remain in the old act.

Louise Ogden (New Acts) opened after intermission.

ROYAL.

Under adverse conditions the Royal Tuesday night did business the house management should be proud of. The Bronx ac system was badly crippled, with the Westchester basement practically eliminated, but at about hour there was a steady stream of people into the office, and Al Rydall, the cheap ticket taker of the Bronx, was pushed nearly to his limit.

The Royal show this week was not the best it has had this summer, but it gave satisfaction through one or two substantial hits. The headline position and billing were tendered Flanagan and Edwards, who easily scored one of the laughing hits of the show. Opening intermission was not the best spot for an act with a quiet opening such as this, but the audience soon started to laugh and kept it up until the finish.

The show continued in its laughing stride with Howard, Kibel and Herbert, who followed the headliners. Notwithstanding the two acts were made up of men only, the audience did not appear to mind and laughed heartily at the trio. The boys are doing some fair harmonizing with their "Quaker Down in Quakertown," getting the necessary results. Creo (New Acts) closed the show, the only woman in the second half. This act held the house until the finish.

A comedy playlet selected to start things at about 7:50 ran until after eight. The vaudeville started with Booth and Leander in comedy, with clever trick riding. The balloon business was more productive than ever Tuesday night, keeping the house in an uproar for several minutes. Charlotte Ravenscroft, a violinist, held forth next and Miss Ravenscroft did not appear to be of the fact she was before an audience and not in a parlor. Her efforts were confined to eight minutes, divided between playing the violin and vocal work. The audience hardly knew she was there before she had gone with nothing in the way of applause to make her stay longer. The act appeared much out of place at the Royal, and in fact doesn't appear to be able to fit into vaudeville bills of any kind in its present shape.

Following the lifeless turn, William Gaxton and Co. in "Somebody's Baby" (New Acts) had little trouble in starting the laughs, and with the aid of the star the piece was put over handsly, although the idea involved is not of a late date.

AMERICAN BURLESQUERS.

(AMERICAN CIRCUIT.)

The "American Burlesquers," a Hughey Bernard organization playing the American Wheel, gave a creditable performance at the Olympic Monday night. Its principal comedian, Harry Welsh, in a Hebrew role, was solely responsible for the show scoring.

Although it looks rather hogish by Welsh to occupy the centre of the stage continually, it turns out to be a one-man show. Through Welsh's efforts the show will probably turn out to be one of the best on the wheel. As a comedian, Welsh easily proves his superiority in allowing them to do so as often as possible.

Hobby Vale, doing "Dutch," keeps Welsh busy, and while humorous to some extent, the situations brought forth by Vale do not quite strike. Through this Welsh secures a number of openings that otherwise might not happen. Although the show has been out but a couple of weeks, the effort together like old times and the director has shown good judgment in allowing them to do so as often as possible.

The feminine contingent is a second consideration. But from a singing standpoint and all around ability Marie Mann (soubrette) easily walked away with the honors. She is a diminutive person with a barrel of personality, always working, and while she has the advantage in handling some of the best numbers, she proves her right to it. Babe Brunett, as soubrette, could finish off her work. She made too much of her showing the first time out, allowing herself to fall gradually thereafter. In her first gown she looked fine. Kathryn Pearl, as the prima donna, was just the opposite. She did not look over well at the opening, but made a fine impression later on.

The production end is well looked after, the chorus wearing some good-looking creations. Some of the early ones do not show the proper style according to what they are now wearing. This part of the company was short, with 15 girls working. It made the stage look empty during certain numbers.

Sam Green, handling the heavy part, showed to advantage, while Billy Barnes performed well enough as the straight. The other member of prominence, was Hughey Bernard, the only male member to offer a song. He opened the second part with "Never Nearer Heaven," putting over one of the best scores of the evening.

Some of the numbers were well looked after with the costumes attractive, especially the one worn for "Good Little Girl," led by Marie Mann. "Dixieland," also led by her, proved a success, while "Dangerous Girls," by Miss Pearl, came in for its share.

The second part was easily the best, running through in quick order, with the numbers also proving the best. The move to this half with the comedy also being on a higher order. More speed in the first part would do no harm, although some corking good fun is indulged in there. A table scene kept them roaring through the comedian's efforts, while a bit of comedy whereby the directions of a trip are shown on the shirt fronts, proved bright spots during this part.

ROLLING STONES.

(INTERNATIONAL CIRCUIT.)

Judging from the two samples that have visited New York, the great trouble of the International Circuit producer is, and will continue to be, their difficulty in finding players of ability and training and with salary demands within the popular price producer's means.

Many of the players in "Rolling Stones," this week's International Circuit attraction at Daly's are new comers to the four-act play stage and do not, at least in this early stage of their association, make an adequate organization. The A. Heinrich Producing Co. which sponsors the piece, has done its part in selecting a tried play. "Rolling Stones," whatever may be said of it as an entertainment, has the prestige of a Broadway presentation. Edgar Selwyn wrote it and the Selwyns put it on in New York at the \$2 scale. It was a good deal short of a hit to be sure, but the fact that it had a bearing on Broadway argues a probability for the enterprise and earnestness of intent of its International Circuit owners.

Monday night it drew about half a house at Daly's, nearly twice the record of last week's attraction. With a fair chance (for of course, Daly's theatre would undo the best drawing attraction in the world) the show ought to attract patronage. Its Broadway production, properly exploited will probably give it a hearing out of the city and it has an excellent equipment of "paper," left over from the Metropolitan production. Besides it has an unusually attractive lobby display from the same source.

"Rolling Stones" is a farce—"a comedy of adventure." The program calls it with dizzy complications. In the hands of the Heinrich company it loses its appeal because the organization has not a single real comedian. George F. Smithfield heads the cast. He is neither a low comedian nor yet a polite comedian, but something between the two that defies classification. If anything is to be made of the Heinrich property, the manager should lose no time in time in instructing Mr. Smithfield to "rough things up" in the comedy department. This is a case for heroic remedy.

"Rolling Stones" in its present shape is a misguided endeavor to present two-dollar comedy by a popular-price cast. Clifton Crawford could make Mr. Smithfield's role funny with his knack of exquisite drollery. Jimmy Powers could probably clown it into a laughable part. Crawford's method is a probable beyond Smithfield, but an effort to get something of Powers' noise and knockabout might work an immense improvement in his work in

this instance. Now it is pale and colorless and he is distinctly not funny.

The program lists 17 names, all in a fair level of mediocrity. The women, as usual, are better than the men. They, at least, make a good appearance and play with something approaching ease and poise. The men are artificial and work under a labored strain. The one bit that was natural and true to life was done by Joseph Cusack as Dennison, the detective. He was required simply to enter, exchange a few words with another character and take himself off. He did it without once looking back, but he carried his forceful methods into scenes where they were not in the specifications. Joseph J. Kelly was a self-conscious actor at all times.

The five women of the cast are subordinated (a serious defect, by the way) but were likeable. Jane Morre was a "cute," amusing in gesture.

The stage equipment was light. The play has only two settings and a special drop for a change which divides the first act, but it was entirely adequate. The piece does not call for elaborate stage fittings and those provided were in good taste and established the proper picture frame without being at all expensive.

There is no occasion to discuss the play. Its Broadway prestige will be useful, even if it is a very bad play in spots, such as those dreary minutes in the final scene of act first, in which two characters tell each other all about things which have already happened in sight of the audience.

THE PEDDLER.

(INTERNATIONAL CIRCUIT.)

For a tour on the International Circuit this season Joe Welch, the Hebrew character comedian, has revived the four-act comedy melodrama, "The Peddler," by Hal Reid, and the attraction is being presented under the management of Maurice Jacobs. While the piece is not played as well as it was when originally presented, it will please the audience.

If a show of this type, which possesses all of the old melodramatic punches, with the usual characters that go to make up a playing cast of a real thriller, can get the laughs and applause that this attraction did with half a house, then it is time for a revival of all the old ones.

"The Peddler" could have been improved before it was sent out on tour again. A little bit of rewriting would have helped immeasurably, even if only to freshen up the slang expressions. In the staging there could also have been improvement, the detail being overlooked in a great many places. One instance alone is where a character is summoned by a messenger, who tells that the juvenile is awaited at the corner by certain of his cronies and after the directing of the rendezvous is indicated by a nod of the head, the juvenile starts off in the opposite direction.

The cast is headed by Mr. Welch, who in addition to playing Abraham Jacobson, the peddler, who eventually turns out to be a Baron, delivers a portion of his monolog, in "one," during the action of the second act. It takes from his character and breaks into the running story of the play, principally through the talk used in the monolog.

Others in the cast who stand out are Annie Smith, as the blind child; Frank E. Elliott and Jane Mora, the heavies; and Larry Leewood and Ada Dalton, in two "tough" characters.

The juvenile and ingenue are rather weak. They are played by Robert and Lucile Pullen. The latter interpolates a song, "Baby Shoes," during the last scene of the second act and puts the number over. The carpenter and the property man are also in the show for "bits," the latter doing a "cop" rather well.

Percy Bollinger, besides being the stage manager, plays two bits, doing nicely, taking the picture at the end of the second act with a bit of business that wins applause. It is the old bit of throwing the dispossessed notice into the face of the grasping landlord who wants the poor peddler evicted during a snowstorm.

Scenically the production will prove a flash for the International.

The greatest part of the action is laid in the vicinity of Chatham Square, with three exteriors used. In these scenes generous use of lights shining through windows make ordinary scenes seem heavy.

With Joe Welch's name as the star of the company and some good hustling advance work with flashy paper, the show should be a winner.

The show seems to be "hooked-up" for about a gross of \$1,200 weekly with the star under a guarantee, and for that amount of money the organization is a good one. Fred.

PALACE.

The Palace had a good show Monday, having one very bad spot in the early part, but what was a surprise was to see the capacity orchestra, with all street car service suspended after dark that evening.

The two big hits of the bill followed one another, toward the ending of the program. Emma Carus and Larry Comer came first down there. It looked as though they had been clubbed up for the show, but Chic Sale (New Acts) coming right after them, overtopped their success, though of course the Carus-

Comer turn should be credited with having left the house in a ripe condition for Sale's comedy characters.

The program got its wallop from "Swat the Fly" (New Acts) in the "No. 3" spot. The Palace bookers could hardly make anyone think they did not have a line on this piece before booking it and only wanted the use of the title for a week through the Eleanor Gates connection. Putting it "No. 3" was getting it out of the way.

The "No. 2" spot could have been held by Willis Weston, he being offered it to hold over this week at the Palace, but Mr. Weston didn't want the position. Howard, Kibel and Herbert got it, and had the people walking in on them during their act which might account for the inattention given their talk. Their singing, never wonderful, is preferable to the dialog. They sang "Quakertown" well and have a trio number "We Knew Him When We Was All Right" that may have been written for the Carus or Comer. They got away all right at the finish, but it looked rainy for a while.

"No. 4" had Tempest and Sunshine (New Acts) and they lightened up the bill nicely, with Mack and Walker in a soft spot on this program, closing the first half, coming next.

Mack and Walker wanted to walk out Monday morning. Somebody noticed that on the three-sheet on the 47th street side of the Palace Chic Sale had been billed over Mack and Walker. So the bill was stripped to place Sale at the bottom and the two-act in the centre. The billing for the Palace this week had been nicely balanced, everybody thought. In their position Mack and Walker had a walkaway. The class to their setting, dialog and ideas appealed to the Palace crowd. Mr. Mack sang "I'm Afraid of the Girls" which sounded new. Adelaide and Hughes, in their fourth week, opened the second part, with good appreciation for the act.

The Carus-Comer turn started off well with a new number, "I Don't Mean What I Say," and later Miss Carus had another new song, an Irish-Hispanic called "Maggie Dooley," or something like that, that she started to sing with. Doing the song with an Irish brogue and with her hitch to the skirt, Miss Carus had them laughing and applauding all during the song. Mr. Comer also got a lot out of his "poker game," medley and finished one verse and chorus of "Good Little Girl" with a sort of waltz-clog that he liked so well he repeated it to the applause. The "New Orleans" number was also used together with the avirapolo dialog and the joint dancing finish. Mr. Comer is dressing the early part of the turn very well, with a green jacket making a lounge suit affair of his clothes. He seemed to do a little ad lib kidding Miss Carus commenced and they played very nicely together. (The "New Orleans" shoes" gag was still in the act Monday night.)

The Balzar Sisters, closing the show, held them to quite some extent. These girls (there are three) dress tastefully for an aerial turn and they look well besides. Two of the girls do most of the aerial work. It is toothbills in the main with the "butterfly" effect for the finale. The Three Bobs (New Acts) started off the program.

HARLEM OPERA HOUSE.

It's a great audience at the 125th street Keith stand. Even the ushers laugh. Tuesday night they were standing at eight o'clock before the end of the ballyhoo concert in the lobby. An average fair small time bill of eight acts and two feature pictures kept the crowd pleased from that hour until after 11 o'clock.

Frank and Toby made an agreeable opening number. Boy and girl have youthful appearance and unlimited energy in their dancing, and are aided with a plentiful supply of bright costuming. They open in "one" with song and dance, then go on to full stage for a series of dances in character dress for each while the stage is curtained strikingly in black and white striped hangings.

Russell and Frey (New Acts) were "No. 2," followed by Rosalind Coghlan in a farcical sketch. "Too Much New Stuff," the accepted style of small time vehicle in this case the action has to do with a gray mouse allegorically, who, when she is threatened with discharge because lacking in "pep," pretends to be a flashy, gum-showing, blonded typist lady and thereby defeats the designs of her philandering boss and wins back her job. The audience laughed continuously.

R. E. Falkner was a wily ballyhoo for the show. He attracted attention by riding about Harlem in an auto wearing his makeup which so closely resembles President Wilson. Falkner has a neatly arranged offering, the talk fitting extremely well with his series of quick sketches. The patter flows along smoothly with its frequent reference to politics and matters of up-to-the-minute interest during the presidential campaign. Much of it is rhymed. The delivery is excellent. In passing, however, the recommendation is made he drop his talk beginning "I believe in—etc. This is a travesty on the Credo, part of the established services in Protestant churches. To use the spirit of the Credo cannot but give offense and is distinctly a grievous violation of good taste, to give it no worse a name.

An interpolated number was an illustrated song by Gus Edwards, assisted by one of his girls in a box. Edwards is headlining the Alhambra, just around the corner.

Morris and Althea Howard comedians, did very well with crossfire talk. They make their entrance from behind a drop representing with more or less fidelity the front of the Metropolitan opera house, and their exchange of funniments all bears on the performance they have just witnessed. Much of it is laughable. A medley of familiar airs with parody lyrics

took them off to a substantial hit. Creighton, Belmont and Creighton, a burlesque minstrel first part by a trio of rubes, was one long scream. Unrestrained clowning appeared to amuse the Harlem crowd. The old man of the act had a capital style of rubicomic. The dancing was excellent.

J. K. Brennan (New Acts) cared for the important spot next to closing.

The finale was "The Fortune Hunters," a musical tabloid which bore all the marks of having been boiled down to its present limits from a grown-up burlesque show. Two life-brew comedians furnished the usual line of comedy; a tenor and a prima donna led numbers and sang duets while four girls made frequent changes of costume and cavorted variously. The arrangement is bright as to dressing; there is not a little novelty in some of the numbers; the tenor is really good, and the whole affair moves with considerable speed and snap.

The pictures were "The Patriot," with W. S. Hart, a first rate thriller, at the start, and an amusing Triangle-Kay-Bee comic to close.

HAMILTON.

The first half show at the Hamilton fell a bit below the program usually offered. It did not run smoothly, although the turns could have been placed differently to brace the show. The attendance seems to be picking up gradually, as children over 12 are now admitted accompanied by a guardian.

Suzanne Rocomoro opened the show with a brief picture followed with songs. Outside of being the one bright spot of her turn, the picture has no other reason. Miss Rocomoro does not register, probably due to her poor enunciation, although having a decent appearance. Some of her songs are almost impossible to understand. She just about passed.

Keanne and Williams did exceptionally well following, gaining considerable through the efforts of the woman, who essays a country girl character. Opening in "two" before a special drop she goes into a dream about meeting a city chap and getting married. This brings them into "one" before another special drop, and the comedy by the woman easily catches the laughs. Her partner does not show very well as a "straight," but he is almost completely overlooked through her work. They encountered little trouble registering.

"The Poolroom" with its new cast showed to a disadvantage. The newly selected company will hardly lift the show any higher than the small time for those handling the main parts do not appear capable enough for their assignments. The principal lead with much consecutive dialog does it poorly, harming the piece a good deal. The other young fellows do well enough when it comes to putting the "hard guy" stuff across, but that seems to be the limit of ability. Coscio and Verdi (New Acts) came after a weekly singer and the Kluge Sisters (New Acts) were followed by Les Casados, who closed the show.

CITY.

Bringing its summer season to a close at the end of the current week, the show the first half at the City held up nicely for summer entertainment, being decidedly of that nature without a semblance of heaviness during the running of the show. The waning of summer the City is now getting its share of business playing to near capacity Monday night on the lower floors. With little in the way of big name and with next week's show billed as a festival, this was a remarkably good showing with the cool weather Monday helping to draw them in.

The City orchestra is doing some good work with its overtures, giving several minutes before the first act, including selections from "The Pirates of Penzance" and "Monkey" good style.

Paul and Benjamin (New Acts) opening, an acrobatic duo, had to suffice with one curtain. Kammerer and Howland, "No. 2," gave the show its first real start. The male member is still doing his Ford Sterling impersonation, the appreciation for which was not forthcoming in great abundance. Impersonations of picture personages undoubtedly died with the death knell of the Chaplin mimics. The couple did well enough with their vocalizing, the "Roman" number going over nicely.

The laughing portion of the bill started with Willard and Bond, "No. 3," who, with their coon chatter, made a noticeably good impression.

Amorus and Mulvey made their impression with dancing, little credit being accorded the much talk indulged in. The young woman of the French comic type is in the line of the necessary class in her dancing. The table business is carried on much too long and would rather suggest burlesque. A better dancing finish should be worked up immediately as it is sorely needed. Stevens and Brunelle furnished the best singing of the evening. Before the special drop their summertime skit caught on nicely, and with well selected numbers put them over in the bit of vision. "Sunshine of Your Smile" proved one of their best efforts. Helen Woods and Co. (New Acts) displayed a comedy sketch just right for summertime entertainment.

The third male team of the bill, Corcoran and Mack, were placed down next to closing, probably due to the other two being placed in the first half. While apparently a satisfactory small time act, they found the spot rather heavy. The tall chap should get some good results with dancing, his present solo work rather suggesting Lew Murdock of the Whitfield and Ireland act. He, however, does not play a rube after the style of Murdock, being more of the boob variety. The flash turn of the bill, Dora Dean's Players, closed the show.

CABARETS

The Garden at Broadway and 50th street is the first to launch a new fall free revue for its cabaret, and this "Folies de Moment" is the best show the Garden has yet presented. It is better in lay-out and much superior to the others in costuming. The speed of the new Garden show is phenomenal. It is set to run 30 minutes. Monday evening it ran 31 minutes. During the time 14 or 15 numbers were given, including a neatly staged prolog, delivered by the Evans Sisters (now appearing without Billy Newkirk, who formerly made a trio with this team). The prolog introduces the six other principals, making eight leads in all. The show has a chorus of five good looking girls, the choristers necessarily being held down to that number through the width of a very small stage, where they must be grouped when not working in the narrow aisle just in front of it. The runway is again there and the manner in which the show is played in these three narrow spaces, stage, aisle and runway, is a wonder. The show seems too fast for the good of the restaurant. While it is on business comes to a dead standstill. Everyone is too intent upon making certain nothing is missed to think of waiters. Yet Jimmy Thompson and Arthur York, those two popular boys who manage the Garden, believe the plan of running right through is the best one, for the same thing might occur if the show were padded out. Railroad tie-ups, strikes, infantile paralysis and all the other dangers now besetting New York didn't keep a dollar's worth of business away from the Garden Monday evening. The place was jammed when the show started, and that's a fine record to gain before the season has really started. Billy Arnold staged the Garden show. He is accomplishing so much in limited quarters, this young man is entitled to an opportunity if anyone wants a stager whose middle name is speed. Mr. Arnold, with Belle Gannon, his partner, take prominent parts in the show and work in the ensembles. They are a nice team, and have been at the Garden for about two years now. Another held over is Billy Lynotte, who has eschewed a ballad in the show to sing his own rag composition, "Lay It Heavy," that is used for the finale and sounds very well. Mr. Lynotte also wrote "Personality," sung by (Miss) Billie Wilson, a newcomer to the Garden. Miss Wilson features red hair and comedy. She's a fun entertainer and did excellently, always working hard. It was her work alone that put over "Personality." The Evans Sisters do two or three numbers and leave a fine impression. They look like a coking "sister act," though their voices may sound stronger in the cabaret than they would upon a regular stage. Another newcomer in the show is Lalli Hall, who is given "My Spooky Girl" to lead. It's the number from the Amsterdam Roof that depended solely upon there upon the lighting effects. These being absent at the Garden, rendered

the number unsuited for it or Miss Hall. Clara Martin has a "Society" number as a straight song that meant little either. Otherwise everything was O. K. The dressing of all the women calls for special comment, since the Garden previously never gave particular attention to that end. Bare legs were much in evidence. Messrs. Thompson and York seem now to be vicing with any show for the costume prize. Tuesday night Duke Rogers and Eva Perethe were added to the show. Billy Curtis books the Garden. It's highly probable no show people will miss this new Garden revue. It will be their idea of a good free show.

The "Hello Henderson" revue, at Henderson's, Coney Island, this summer, may be duplicated in several cities by Gus Edwards, its producer, but the principals of the original company will not continue with that show. Mr. Edwards has placed Norton and Lee under contract for a long term and they will head a new Edwards act for this season, of 35 people. Louise Grody and Bobby Watson, the other two principals of the Henderson show, have also been placed under engagement by the producer and will reappear as a two-act under his management. The revue Mr. Edwards is preparing for the Hotel Martinique, New York, will have four principals and eight choristers.

A new dance adopted by the convention of the American National Association of Dancing Masters at the Blackstone Hotel, Chicago, last week, was the glide canter. The return of the waltz responsible for the g. c., which is danced to the waltz rhythm. There is one measure of canter, followed by one measure of waltz. It is arranged with many combinations of turns, half-turns and cross steps. Among other new dances is a new one step figure which includes a slight backward prancing wave for the men and a Cuban exhibition ballroom dance to be known as El Danzon. This is a mixture of waltzing and syncopated steps.

A revue entitled "Fads and Fashions of 1917," with nine principals and a chorus of eight girls, is being staged by Dan Dody and will have its premier at the Pekin Sept. 18. Those engaged for the principal roles are Johnny Dale, Rose Ford, McCarroll and De Wolff, Herman Walters, Rose Francis, Edward Kerby and McLaughlin and Evans.

Cabaret agents sometimes are careless about statements made by them. One writing to a hotel man out of town the other day offered "the original Bessie Clayton Sextet of three men and two women." It's the first time an agent has ever offered to sell five people for a sextet and this agent evidently didn't know there were no women in the original Clayton turn.

Mort H. Singer has requested VARIETY to refute the outside impression that the W. V. M. A., Chicago, was booking any acts for the Inn. VARIETY last week said Morris Silver, of the Club department of the W. V. M. A., had been supplying the Inn with acts. It did not say that the Association was booking there nor that Silver was at present. Some time ago when the Inn opened Silver himself confirmed the announcement that he would furnish the shows for the Inn. If the Inn is getting any acts Silver claims to know nothing of it. Silver says the Inn has discontinued the shows for the present.

The San Francisco branch of the White Rats has been instrumental during the present Culinary Workers' strike in unionizing one open shop restaurant. The Charley Fashion eaterie on Ellis street is the place that underwent the change. Barnum & Bailey's Circus, due here Sept. 16, for a three days, had contracted to have the restaurant feed its people. The Rats issued a notice the restaurant would have to be unionized before any Rat members could eat there. The next day Charley's Fashion Restaurant signed the union agreement.

Paul Salvain has leased the former Aster Gardens (first known as The Arena), at Broadway and Forty-eighth street. The floor space is 10,000 square feet, without a post. The location is directly opposite Rector's, which Mr. Salvain also controls, and the restaurant proprietor probably took the opposite corner as a protection, though it will shortly open as a full-fledged restaurant of the first class under Salvain's direction. The terms of the lease are reported to be based on a percentage to the owners of the property of the gross receipts, which is to be considered as the rental.

"Iceland" at 52nd street and Broadway will open in about two weeks, having been converted into an ice-skating rink by a corporation headed by C. B. and J. E. Fuller. The new rink is a bit wider than the St. Nicholas and will rival the older place. Irving Brokaw, who established the skating craze among fashionables last season, is also financially interested in "Iceland," having invested with the proviso that certain sessions be private for the wealthy circle in which he moves. At present Monday afternoons will be given over to Brokaw's following.

Healy's at Long Beach has closed its most profitable season. The second annual Festival Ball was given there Saturday. Monday Benny Uberall, the Healy manager, left on the first vacation he has had for three years. Mr. Uberall will look over some of the middle western big city restaurants before returning to Healy's, New York. Healy's Farm, near White Plains, will remain open until November.

Rector's is awaiting a legal argument over Lee's Hawaiian Orchestra. Paul Salvain engaged the band under contract to appear in the ballroom. Later Salvain claims he discovered there were but two real Hawaiians in the combination, and that the other four were Portuguese. Mr. Salvain believes the title guaranteed the genuine delivery.

Six banjos and six saxophones to back up one number in the "So Long Letty" show have been ordered. The act will play seven minutes during each performance. It is said Banjo Wallace has the commission to secure the players and may appear himself in the piece.

Fannie Grant and Teddy Wing, acrobatic dancers, scored the individual hit in the premiere of "Flora Bella," at the Casino Monday. The team had been appearing for the past eight months at the Bismarck Gardens, Chicago, and came to the show unheralded.

Harry Prescott, with Sam Howe last season, has been added to the professional staff of the Harry Von Tilzer Music Publishing establishment. Mr. Prescott is traveling through the eastern states for the concern.

The official reopening of the redecorated and renovated dining room at the White Rats club house was scheduled to take place last night (Thursday), the affair being accompanied with a scamper set for 11 p. m.

The Bedford Riding Academy, Brooklyn, will be converted into an indoor ice rink, opening next month. This is the first indoor rink Brooklyn has had since the Claremont closed several years ago.

Dave Lee, who has led the orchestra at the Hotel Seabourne, Coney Island, this summer, composed while there a fox trot that the Island thought very well of.

Elsie Stuart and Viola Allison, who left the Watson-Wrothe show at the Columbia Saturday, were engaged for the cabaret at Rector's and opened Monday.

Castles-in-the-Air has postponed its opening until Sept. 25. The entertainment, all Spanish, will be a burlesque on "Carmen," employing 12 choristers and six principals.

The Hotel Tuller, Detroit, is to have a revue next Monday, a dozen girls in the show, with four principals; Billie Newkirk featured.

"Splash Me" leaves the Hotel Shelburne, Brighton Beach, this Saturday, opening at Reisenweber's on Columbus Circle Monday.

Steve Mulroy, of Cincinnati, has been engaged to manage the Music Hall skating rink in that city. Mulroy was in vaudeville.

The Grosman Twins are vacationing.

Rector's ball room reopened Sept. 14.

BILLS NEXT WEEK (SEPTEMBER 18)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S.C." and "A.B.C." following name (usually "Empress") are on the Sullivan-Considine-Affiliated Booking Company Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Offices; "W. V. A." Western Vaudeville Managers' Association (Chicago); "M." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit.

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)
Bessie Clayton Co
"Magical City"
Lew Dockstader
Ruth Royce
Mildred McComber Co
Chas Grapewin Co
Wynne Pyle
Stallone's Circus
COLONIAL (ubo)
Alexander Bros
Moore & Haeger
Flanagan & Edwards
Leo Heers
The Caninos
Dorothy Toye
Stan Stanley 3
Jack Norworth
Camille Bros
ALHAMBRA (ubo)
Van & Belle
Musical Johnsons
Ames & Winthrop
Shattuck & Golden
J C Nugent Co
O'Rourke & Glidca
Emma Carus Co
Al Herman
Bellicair Bros
ROYAL (ubo)
Pero & Wilson
H Lower & Lacey Sis
D'Armond & O'Neill
Lida McMillan Co
Marion Weeks
Howard & Clark
5TH AVE (ubo)
Rath Bros
Morris & Campbell
Deschelle & Archer
Dunley & Merrill
Malet Bonconi
(Others to fill)
2d half
Roschler's Dogs
Leah Nora
Weston & Clare
Susan Westford
Willia Holt Wakefel.
(Others to fill)
PROCTOR'S 125TH ST
Barrett & Opp
Mor & McCarthy Sis
Lucky & Yost
Arlino Fredericks Co
Noodle Fagan
Dorce Opera Co
2d half
Martyn & Florence
Erney Brothers
"Husted"
Kennedy Hayw'd & K
Dorothy Brenner
Marcelle Co
PROCTOR'S 58TH
Martyn & Florence
Florence Gladia
"Husted"
Edney Brothers
Everest's Monks
Kennedy Hayw'd & K
Mausadania Co
2d half
Tossing Austins
Ferber & Selig
Wayne & Warren Sis
Russell Vokas
Devil Servant & M
R & G Dooley
Merry Students
AMERICAN (loew)
Dena Cooper Co
Earl & Sunshine
Phillipi 4
Dave Thursty
Kinkaid Killies
Fields & Halliday
Wolgas & Girle
(Two to fill)
2d half
Lovel & Lovel
3 Emersons
Tabor & Green
Francott Opera Co
3 Dolce Sisters
Harold Selman Co
Tom Mahoney
J & J Gibson
(One to fill)
LINCOLN (loew)
Darc & Green
Gray & Granville
Juliet Wood Co
Louise Kent Co
Bell & Caron
(One to fill)
2d half
Holden & Graham
Mills & Lockwood
Thornton & Corlew
Ethel M Hall Co
Frank Terry
5 Lyceum Girls
7TH AVE (loew)
Hess & Hyde
Standard Bros
Mills & Kissen
Robt O'Connor Co
Marie Russell
Musical Hodges
2d half
Malone & Malone
Gray & Granville
Juliet Wood Co
Ed Clark's Roses
(Two to fill)
GREGLEY (loew)
Maths & Girle
Ward & Wilson
3 Lyceum Girls
Jim Reynolds Co
Joe M Hall Co
Brown Comedy 4
J & J Gibson
2d half
Norton & Nobles
Gray & Graham
Virgilia Ogden
Dena Cooper Co
Geo Armstrong
The Gleasons
(One to fill)
DELANEY (loew)
Allen & Moore
Gray & Graham
Gordon & Marx
Edah Eldridge 3
"Ward 22"
Geo Armstrong
Ada Co
2d half
Reed & Wright
Musical Hodges
Brown & Jackson
Burns & Kissen
Fred Thomas Co
Wolgas & Girle
(Two to fill)
NATIONAL (loew)
Malone & Malone
Farrell & Farrell
Thornton & Corlew
Arch & Belford
Tom Mahoney
2d half
Jewett & Rose
Sullivan & Myers
Ward & Lond
"Straightened Out"
Marie Russell
PROCTOR'S 106TH
BOULEVARD (loew)
Reed & Wright
Susanna Roccamora
Gordon Eldred Co
Mehran & Pond
The Gleasons
2d half
Larraz & Sisco
Ward & Wilson
Louise Kent Co
Kamerer & Howland
2d half
ORPHEUM (loew)
Jewett & Rose
Sommers & Moore
Francott Opera Co
Fred C Thomas Co
3 Emersons
El Cleve
Walter James
(One to fill)
2d half
Jack Symonds
Cal Orange Packers
Earl & Sunshine
"French of Virginia"
Santly & Norton
Jarvis & Dare
Cecil Cunningham
Aveling & Lloyd
Gus Edwards Co
Murla Los
(One to fill)
BUSHWICK (ubo)
Cvelling Brunettes
Wells Norworth & M
D J Wood Co
Clara Morton
Tom Edwards Co
Wm Gaxton Co
Watson Sisters
Wiles & Cavanaugh
PROSPECT (ubo)
Murl & Delmar
Susan Westford Co
Wm Sisto
(Others to fill)
2d half
Lane & Cameron
Harry L Mason
"Ankles"
Au Comedy 4
Col Diamond &
Grand-daughters
GREENPOINT (ubo)
Lorraine & Cameron
Gordon & Kinley
Burt Johnson Co
Edw Farrell Co
(Two to fill)
2d half
Levy & O'Connor
Bob Yosco
Bernard Reinold Co
Churchill & Banjoettes
Dunley & Merrill
"Lady Godiva Ride"
BIJOU (loew)
Amoros & Mulvey
Jack Symonds
Sullivan & Meyers
Harold Sellman Co
Old Snider's Fiddlers
Brown & Jackson
(One to fill)
2d half
Maths & Girle
Archer & Belford
Nora Allen
Lew Welch Co
El Cleve
Standard Bros
(One to fill)
DE KALB (loew)
Warner & Corbett
Mills & Lockwood
McGowan & Gordon
Chisholm & Breen
Frank Terry
Sylvia
2d half
Amoros & Mulvey
Meehan & Pond
Susanna Roccamora
"Ward 22"
Gordon & Marx
Evelyn & Dolly
PALACE (loew)
Johnson & Wells
Kamerer & Howland
Lew Welch Co
Arthur Geary
Cal Orange Packers
2d half
Corcoran & Mack
Chisholm & Breen
Jim Reynolds
Ada Co
(One to fill)
FULTON (loew)
Marshall & Welton
Willie Smith
"Straightened Out"
3 Lyres
B & E Conrad
2d half
Johnson & Wells
Dave Thursty
Edah Eldridge 3
Robt O'Connor Co
Fields & Halliday
Bell & Caron
WARWICK (loew)
Roy LaPearl
Nat & Fay Franklyn
Paul Casserie Co
(One to fill)
2d half
Beatrice Lambert
Bogart & Nichols
Arthur Lipson
D Banard & Dunbar
Albany, N. Y.
PROCTOR'S
Emaline 3
Rogers & Rogers
L Harrington Co
Tim Cronin
Madison & Winchester
J Flynn Minstrels
2d half
Leon & Adeline Sis
Tom Gillen
Henry Borden Co
Mago & Talley
Toney & Norman
Maud & Snyder
Altoona, Pa.
ORPHEUM (ubo)
Valentine & Bell
John P Wade Co
Newhoff & Phelps
6 Harvards
2d half
Frank Shields
T & B Breton
"Romance of Under'id"
Ed Dowling
4 Vanders
Atlanta
FORSYTHE (ubo)
Saona Co
Sylvester & Vance
Musicals & Tyson
Saxo 6
Hona Kong Mysteries
Nat Willie
Emerson & Baldwin

"SUNDAY" BILLS

Variety is unable to print in this Department the special Sunday vaudeville programs played in many New York theatres which have other policies during the week. These bills are seldom prepared when VARIETY goes to press.

To accommodate those who wish to know the special Sunday vaudeville programs, a list of these may hereafter be obtained upon application to VARIETY'S office in Times Square from Friday afternoon onward.

The list will contain only special Sunday bills in New York theatres. The regular vaudeville houses play their week's show throughout.

PLAZA (ubo)
Hollman & Monnetti
Hill & Ackerman
Morley & McCarty Sis
Eugene Emmett Co
2d half
Singer Rah Co
Smith & Ralph
Alber & Saul
Bord School Girls
Buffalo
LYRIC (m)
McDonald Trio
Frankie Kelsey
Chas DeLand Co
Amelia
Empire Comedy 4
"Suffragette Girls"
OLYMPIC (sun)
Rondas Trio
Nainoa
Milo Belden Co
Virginia Girls
Frivolity Girls
Columbus, Conn.
ORPHEUM
Chlp & Marble
Sherman & Uttry
Pleier & Schofield
Alex McFarland
Claire Vincent Co
Nederveld's Monks
Orth & Dooley
PANTAGES (m)
O & J Vanis
Neal Abel
Jue Quon Tai
Jas Grady Co
"Lingerie Girls"
Warren & Templeton
(Two to fill)
2d half
Bert & Harry Gordon
Francis Kennedy
(Three to fill)
WINDSOR (wva)
Merlan's Dogs
Howe & Howe
(Three to fill)
2d half
Spiegel & Dunn
Godfrey & Henderson
Barry Girls
Weber & Wilson
LINCOLN (wva)
"Night at the Club"
(Four to fill)
2d half
Nevins & Erwood
(Four to fill)
AMERICAN (wva)
Musical Chef
Knight & Caryle
Dog Watch
Curzon Sisters
(One to fill)
2d half
Henry & Adelaide
Low & Mollie Hunting
Chas Howard Co
Niel McKinley
Kerville Family
Charleston, S. C.
ACADEMY (ubo)
1st half
Bert Earle
The Stantons
The Van Dykes
Emil Subers
Debourg Sisters
2d half
Josie O'Meers
T & S Moore
Novelty Minstrels
Capt Jack George
"The Octopus"
Ruth
Baker & Janis
M. Morris Dancers
Jas J Corbett
Billy Bonner Co
PRISCILLA (sun)
Great Richards
The Norrises
Black & Milford
Three Chums
Pauline Saxton
King Bolo
MILES (m)
Imogene Comer
"Youth"
D Harris & Four
Joe Whitehead
"Betting Bettys"
(One to fill)
Columbus
KEITH'S (ubo)
Delton Marena & D
4 Entertainers
Chicago
MAJESTIC (orph)
Kosloff Ballet
Milton & De Longs
Smith & Austin
Gautier's Toy Shop
Celia Bros
The Berrens
Paul Gordon
(One to fill)
PALACE (orph)
Louise Dresser
Alex Carr Co
"Girl of Delhi"
Lydia Barry
Bert Melrose
Kenney & Hollis
Loney Haskell
Be Ho Gray
Arco Bros
McVICKER'S (m)
Burke & Broderick
Louise Barry
"Mr Inquisitive"
Rucker & Winifred
Pipifax & Panlo
(One to fill)
KEDZIE (wva)
Polzin Bros
"Fun on a Farm"
L Belmont & Lewis
Weber & Wilson
2d half
E J Moore
Otto Keorner Co
(Three to fill)
WILSON (wva)
Barry Girls
Elby Nelson
Tilford
(Two to fill)
2d half
Bert & Harry Gordon
Francis Kennedy
(Three to fill)
WINDSOR (wva)
Merlan's Dogs
Howe & Howe
(Three to fill)
2d half
Spiegel & Dunn
Godfrey & Henderson
Barry Girls
Weber & Wilson
LINCOLN (wva)
"Night at the Club"
(Four to fill)
2d half
Nevins & Erwood
(Four to fill)
AMERICAN (wva)
Musical Chef
Knight & Caryle
Dog Watch
Curzon Sisters
(One to fill)
2d half
Henry & Adelaide
Low & Mollie Hunting
Chas Howard Co
Niel McKinley
Kerville Family
Charleston, S. C.
ACADEMY (ubo)
1st half
Bert Earle
The Stantons
The Van Dykes
Emil Subers
Debourg Sisters
2d half
Josie O'Meers
T & S Moore
Novelty Minstrels
Capt Jack George
"The Octopus"
Ruth
Baker & Janis
M. Morris Dancers
Jas J Corbett
Billy Bonner Co
PRISCILLA (sun)
Great Richards
The Norrises
Black & Milford
Three Chums
Pauline Saxton
King Bolo
MILES (m)
Imogene Comer
"Youth"
D Harris & Four
Joe Whitehead
"Betting Bettys"
(One to fill)
Columbus
KEITH'S (ubo)
Delton Marena & D
4 Entertainers
Florence Duo
Una Clayton Co
Conlin Parks 3
Chas Kellogg
Roshonora
(One to fill)
Dallas
MAJESTIC (inter)
The Larneds
B & B Wheeler
Hale Norcross Co
Kenny & Nobody
"New Producer"
Adler & Arlene
LaGraciosa
Davenport
COLUMBIA (wva)
Flo Adler Boys
"The Cop"
John Geiger
"Luck of a Totem"
(One to fill)
2d half
Mary Gray
Diaz's Monks
(Three to fill)
Dayton, O.
KEITH'S (ubo)
The Rosaires
Hufford & Chain
Carlisle & Roma
Mason Keeler Co
Comfort & King
Miniature Revue
(One to fill)
Decatur, Ill.
EMPRESS (wva)
Millie Olive
Norwood & Hall
Chas Howard Co
Niel McKinley
Bennett Sisters
2d half
Balancing Stevens
Faber & Waters
Pisano & Bingham
"Fashion Shop"
Denver
ORPHEUM
Rooney & Bent
Mrs Herz Co
"Petticoats"
Smancer & Williams
Mary Melville
Leo Zarrell 3
Sylvia Loyal Co
Des Moines
ORPHEUM
(Open Sun Mat)
Evans B Fontaine
Sarah Padden Co
Leipzig
J & B Morgan
Albright & Rodolf
Martinet & Sylvester
"Girl in Moon"
Detroit
TEMPLE (ubo)
Cressy & Dayne
Dorothy Regal Co
The Volunteers
Ray Ellmore Ball
Ellmore & Carlton
Roy & Arthur
Eadie & Ramaden
Dudley 3
ORPHEUM (m)
H & J. Dorn
Sully Family
Fenton & Green
"All Aboard"
(Two to fill)
MILES (s&c)
Anita Osgood
Adair & Adair
(Three to fill)
COLUMBIA (sun)
F & A Pelot
Gorman & Mack
Isabelle Miller
Page Arden & Page
The Nellars
Callahan & Callahan
The Buckleys
Pevcho
Columbia Players
Duluth
ORPHEUM
Maud Lambert
Ernest Ball
DeWitt Burns & T
Raymond Bond Co
"The Bride Shop"
Bernard & Scarth
Frank Carmen
Easton, Pa.
ABLE O H (ubo)
Wheeler & Dolan
Nip & Tuck
F & E Fisher
Ward & Van
"Fashion Girls"
Nardina
2d half
"Fashion Girls"
(Three to fill)
E. Liverpool, O.
AMERICAN (sun)
Billsbury & Robinson
Billy Beard
Bonamor Arabs
(Two to fill)
2d half
The Reynolds
Al Grant
Wm Champ Co
Chung Wha Four
Barnold's Dogs
Edmonton, Can.
PANTAGES (m)
Elsie White
F Baggett & Fear
F. Helli Dancers
Barry & Wolford
Santucci
H & F Minstrels
Erie, Pa.
COLONIAL (ubo)
Guzmail 3
Davenport & Raftery
Clifford Walker
Eva Taylor Co
Ronair, Ward & F
2 Tom Boys
Evansville, Ind.
GRAND (wva)
Stone & Hughes
Bert Lamont Cowboys
James Cullen
Kerville Family
(One to fill)
2d half
Cavanna Duo
Flo & Ollie Walters
Morgan & Gray
Pat Barrett
"The Dog Watch"
Fall River, Mass.
BIJOU (loew)
Low Hoffman
Holmes & Holliston
Mabel Best
"School Days"
(One to fill)
2d half
Folsom & Brown
"Her Honor the May-
or"
Chinese Entertainers
(Two to fill)
Galveston, Tex.
MAJESTIC (inter)
(17-18)
(Same bill playing
San Antonio 20-23)
4 Roses
Silver & Duval
Elsie Wm Co
Stone Kalliz
Al Shayne
Breen Family
McShayne & Hathaway
Grand Rapids, Mich.
EMPRESS (ubo)
Keno Keys & Melrose
Chick Capoulan
Wolf & Stewart
Minnie Allen
Dubois Hussars
Ben Deoley Co
Palfrey Hall & B
Great Falls, Mont.
(25-26)
Anaconda 27 & Butte
28-29
PANTAGES (m)
Three Mori Bros
Valentine Vox
"Nert Sundae"
Sherman Van & Hy
Clifford & Mack
Hamilton, O.
GRAND (sun)
The Lanols
Simmons & Simmons
"Salesman & Models"
Bert Hale
Almont Dumont Co
2d half
Marenos
Shannon & Trolse
Wm Stanton Co
"Foolish Fellows"
(One to fill)
Harrisburg, Pa.
MAJESTIC (ubo)
T & B Breton
Nardina
(Three to fill)
2d half
"Romance of Und'id"
Fishes & Dolan
Fishes & Rockaway
"Old Homestead 6"
Nip & Tuck

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JACK MANDEL

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TOM JONES

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COLONIAL (s&c)

Carroll Keating & Fay

L & S Clifford

Melroy Sisters

(Two to fill)

2d half

Curwood & Gorman

Fregol Co

(Three to fill)

Boston

KEITH'S (ubo)

Louise Stone

Foster & White

Whipple Huston Co

Dorothy Granville

World Dancers

Whitfield & Ireland

Phlyn Ardell Co

Arthur Deagon

Klanama Japs

ORPHEUM (loew)

Forrest City 3

"What Molly Knew"

Curry & Graham

Daniels & Conrad

(Three to fill)

2d half

Lew Hoffman

Kingsbury & Munson

Mabel Best

"School Days"

Frozini

3 Darling Sisters

(One to fill)

ST JAMES (loew)

Kingsbury & Munson

Frozini

Resisto

(Two to fill)

2d half

"What Molly Knew"

John F O'Malley

(Three to fill)

Bridgeport, Conn.

POLIS (ubo)

The Norvellos

Mack Brown 3

Olga Cook

Doris Lester 3

Wally Oakland Co

2d half

Daily Berlin

Vonita Gould

Belle Mayo 3

Waters & Morris

"In Days of Old"

HOTEL CECIL

150 St. Nich. Ave. Low Rates. Transients Taken.

Hartford, Conn.
PALACE (ubo)
John Noff Co
Woman
Goelet Harris & M
Bouding Gordons
(One to fill)
2d half
Gordon & Gordon
Mor & McCarthy Sis
Douglas Fling Co
Quigley & Fitzgerald
The Dreamer
POLI (ubo)
The Yaltos
Fields & Bernie
Eldridge & Barlow
Howard
Mme. Herman Co
2d half
Kimball & Kenneth
Club 3
Headliner
Julia Curtis
Trout Mermaid & B
Hoboken, N. J.
LYRIC (loew)
1st half
Sorette & Antoinette
Leonard & Dempsey
Helen Case Co
Andrew Kelly
Archie Nicholson 3
(Five to fill)
Houston
MAJESTIC (inter)
Hayden & Stewart
Harry Clarke
L Kingsbury Co
Burt Jon & Rogers
Odva
Lightner Girls & Alex
Lamb's Manikins
Indianapolis
KEITH'S (ubo)
(Sunday opening)
D'Armour & Douglas
Tower & Darrell
Valmont & Reynem
Harry Cooper Co
Harry Fera Co
Blossom Seely Co
Folie D'Amour
Jacksonville, Fla.
ORPHEUM (ubo)
(Sunday opening,
Savannah split)
1st half
Williams & Segal
Clara Howard
Beatrice Morrell &
Willie Solar
5 Mowatts
Jersey City
KEITH'S (ubo)
Levy & O'Connell
Canfield & Barnes
Dick M Thompson
Farber Girls
Harry L Mason
Churchill & Banjoettes
2d half
3 Armstrongs
Rice & Francis
Burt Johnson Co
Edw Farrell Co
(Two to fill)
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan, Pittsburgh
split)
1st half
3 Angel Girls
"Court Room Girls"
R C Fawcner
(One to fill)
Kansas City, Mo.
ORPHEUM
Wm Lytle Co
The Gladiators
Ellis & Bordini
Svengali
Werner Amoros Tr
Moon & Morris
Mullen & Coogan
Knoxville, Tenn.
GRAND (ubo)
(Chattanooga split)
1st half
Northlane & Ward
Smith & Farmer
3 Romans
Frank Morrell
Jerome & Carson
GRAND (&c)
Breman & Carr
Mitchell & Love
Penn City Trio
Orton Trout
2d half
Draper & Clayton
(Four to fill)
Lima, O.
ORPHEUM (sun)
2d half
The Lanoles
Simmons & Simmons
"Salesman & Models"
Bert Halon
Almont Dumont Co
Lincoln
ORPHEUM
2d half
Carroll & Wheaton
Four Readings
"Might Have Been"
Low Holtz
Clark & Hamilton
The Brightons
Little Rock, Ark.
MAJESTIC (inter)
Swan & Swan
Sallie Fields
Mac Nannery Co
7 Honey Boys
Rita Mario Orchestra

2d half
Nolan & Nolan
Gray & Klunker
Howard & White
Betty Bond
Albertina Rasch Co
Los Angeles
ORPHEUM
Brice & King
Oliver & Oip
Cooper & Smith
Princes & O'Connor
Bumko & Gusha Girls
Sylvia Louis
Du For Boys
Duffy & Lorenz
PANTAGES (m)
Green & Parker
Ed Blondell Co
Cameron & O'Connor
"Brides of Desert"
"Models of Luxe"
Lowell, Mass.
KEITH'S (ubo)
2d half
Eldridge
Tounges Sisters
Wm Lytle Co
Corbett Shepherd & D
"Dream Orient"
Halligan & Sykes
Queenie Dunedin
Madison, Wis.
ORPHEUM (wva)
Ernie & Ernie
Pritrose Four
Scottish Lads & Lassies
(Two to fill)
2d half
Earl & Edwards
Ray Snow
Curson Sisters
(Two to fill)
Manchester, N. H.
PALACE (ubo)
John Stone
Grille & Mack
Clem Bevins Co
Ketter Taylor & K
Bersac's Circus
2d half
The Schmetmans
Josephine Leonhart
Kraft & Grohs
Lucy & Costello
Avon Comedy 4
Memphis
ORPHEUM
"Overtones"
Plicer & Douglas
Montgomery & Perry
Wallace Galvin
Ruby Caville Co
"Miniature Revue"
Milwaukee
MAJESTIC (orph)
Eddie Leonard Co
"Saint & Sinner"
Bonita & Hearn
Milt Collins
Mabel Russell Co
Irwin & Henry
Bonivick Bros
Cycling McNutts
Cycling LACE (wva)
Francis Dyer
Jack Layler
Bob Hall
Barber & Jackson
2d half
Lawrence Crane Co
Izetta
Bob Hall
(Three to fill)
Minneapolis
ORPHEUM
(Open Sun Mat)
Frisco
Sophie Tucker Co
"Cranberries"
Donovan & Lee
Breman & Anderson
Ruth Budd
Fay Colays & Fay
"UNIQUE" (&c)
3 English Dancers
Walrod & Zell
(Three to fill)
2d half
Variety Trio
"Beach Beauties"
(Three to fill)
GRAND (wva)
Novel Bros
Davis & Waker
Mabel Florence Co
Dunbar & Turner
Tiny May
Muskogee, Okla.
MAJESTIC (inter)
Tuscano Bros
E Ray & Elkins
Antwerp Girls
Hense & Baird
Homer Miles Co
Whiting & Burt
Rice Sully & Scott
(17-18)
(Same bill playing
Wichita Falls, Tex.,
19, and Ft. Worth,
Tex., 20-24.)
Tuscano Bros.
E Ray & Elkins
Antwerp Girls
Hense & Baird
Homer Miles Co
Whiting & Burt
Rice Sully & Scott
Nashville, Tenn.
PRINCETON (ubo)
(Birmingham split)
1st half
Harry Pense
Carson & Earle
Jas Thompson Co
Adair & Adolph
Hickman Bros Co

Newark, N. J.
MAJESTIC (loew)
Holden & Graham
Nora Allen
Ed Clark Ross
Delmore & Moore
Corcoran & Mack
Evelyn & Dolly
2d half
Farrell & Farrell
Allen & Moore
Old Soldier Fiddlers
Walter James
D & E Conrad
(One to fill)
New Haven, Conn.
POLI'S (ubo)
Jack Onri
Helen Nordstrom
Belle Mayo 8
Hallen & Hunter
Waters & Norris
"In Days of Old"
2d half
The Nordvelos
Mack Brown 3
Olga Cook
Lt Howard
"Lawn Party"
(One to fill)
BIJOU (ubo)
The Sterlings
Billy Seaton
Imagination
Albert & Saul
Bobby Heath Co
2d half
Paul & Asda
Zeno & Mandel
Eldridge & Barlow
Elliott & Mullen
Eugene Emmett Co
New Orleans
ORPHEUM
Orville Harold
Valerie Bergere Co
Water Lillies
Milton & DeLongs
Marie Stoddard
Jacques Pintel
Gomez Trio
New Rochelle, N. Y.
LOEW
Hector's Dogs
3 Police Sisters
Taber & Green
2d half
Marshall & Welton
(Two to fill)
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Monroe Bros
Geo Rosener
Homer Lind Co
Jasper
Sylphide Sis
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Mrs Langtry Co
Lydel & Higgins
The Sharrlocks
Dancing Kennedys
(Others to fill)
(Sunday opening)
PANTAGES (m)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Brower
Kirksmith Sisters
Ogden, Utah.
(21-23)
PANTAGES (m)
"Earl & Girls"
Dale & Archer
Nayons' Birds
Amoros Sisters
Grace De Winters
"The Outpost"
McCloud & Carp
Omaha
ORPHEUM
(Open Sun Mat)
Rockwell & Wood
Claire Rochester
Maryland Singers
Cantwell & Walker
Imperial Chinese 3
Geo Howell Co
Sabina & Bronner
Pawtucket, R. I.
SCENIC (ubo)
Riche & Clegg
Wm Wilson Co
Dyer Faye & Grille
Rettor Bros
2d half
Ladora
Armstrong & Strouse
Princeton 5
J & M Harkins
Philadelphia
KEITH'S (ubo)
Roberta & Revora
Briero & King
Dugan & Raymond
King & Harvey
H Beresford Co
Felix Adler
Osgood & Rousey
Tempest & Sunshino
Borsini Troupe
GRAND (ubo)
Neher & Kappell
Abbott & White
The Langdons
Kuter Hughes & K
Joe Brownings
Empire Girls

Pittsburgh
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Flying Henrys
Morton Jewell 3
Adams & Murray
Morris & Allen
3 Escardos
Portland, Ore.
PANTAGES (m)
Garland Bros
Holmes & Wells
Royal Hawaiians
Lucier Trio
Beaumont & Arnold
Perkinoff-Rose Ballet
Providence, R. I.
EMERY (loew)
Daring Sisters
Folsom & Brown
"Her Honor the May-"
John F O'Malley
Chinese Entertainers
2d half
Forrest City Trio
Holmes & Holliston
Curry & Graham
Daniels & Conrad
(One to fill)
Reading, Pa.
HIP (ubo)
Frank Shioles
Fisher & Rockaway
Geo Leonard Co
J & M Harkins
(One to fill)
2d half
Seabury & Shaw
Van
Joyce West & S
"Neighbors Garden"
(One to fill)
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
Raymond & Wilbert
Hal & Francis
"Mayor Manicure"
Mudge Morton 3
Maxine Bros & Bob
Roanoke, Va.
ROANOKE (ubo)
(Charlottesville split)
1st half
Tom Almond Co
Elliott & Mullen
Eckert & Parker
O'Brien Havel Co
Rochester, N. Y.
TEMPLE (ubo)
4 Marx Bros
Stuart Barnes
Hull & Durkin
Kajiyama
Hayward Stafford Co
Wilkins & Wilkens
Witt & Winter
Rockford, Ill.
PALACE (wva)
Lawrence Crane Co
Ralph Whitehead Co
Ray Snow
(Two to fill)
2d half
"Vanity Fair"
St. Louis
COLUMBIA (orph)
Bankoff & Grille Co
Harry Green Co
McKay & Ardine
Dainty Marie
Savoy & Brennan
Libernati
International Girl
St. Paul
ORPHEUM
(Open Sun Mat)
"Forest Fire"
Ward Bros
Miller & Vincent
Stettner & Bents
McLallen & Carson
Kitaro Bros
HIP (&c)
Variety Trio
Fox & Evans
"Beach Beauties"
(Two to fill)
2d half
3 English Dancers
Walrod & Zell
(Three to fill)
Salt Lake
ORPHEUM
(Open Wed Night)
Lew Madden Co
Harry Holman Co
Boudini Bros
O & A Paradofoka
Lohae & Sterling
PANTAGES (m)
"The Blopers"
Dickinson & Deagon
Will Morris
Davett & Duvall
Lagar & Dale
Bob Albright
Florence Rayfield
San Diego
PANTAGES (m)
George M Brown
"Midnight Follies"
Gilbert & North
Haley Sisters
Wm De Hollis Co
Lewis Noff & Lewis
Hanley & Farrell
San Francisco
ORPHEUM
(Open Sun Mat)
"Nursery Land"

Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
Florette
Adelaide Boothby Co
Steindel Bros
Veron & Arnsman
"Prince Charles"
Schenectady, N. Y.
PROCTORS
Vanda Meer
Wayne & Warren Girls
Joe Bernard Co
Mumford & Thompson
Nowlin St Clair
Monan 6
2d half
Maximilian Dogs
Tom Cronin
Lucky & Yot
A Fredericks Co
Creighton Belmont Co
J Flynn's Minstrels
Savannah, Pa.
POLI'S (ubo)
(Wilkes Barre Split)
1st half
Morrissey & Vera
Spencer Charter Co
Regal & Bender
Will Ward Girls
Auto Mechanic's
Seattle, Wash.
PANTAGES (m)
Keno & Green
Long Tack Sam Co
Eva Shirley
Willis Gilbert Co
Gaylord & Lancton
St. Louis
ORPHEUM (wva)
Musical Gerald
"What Happened"
Ruth
Victoria Four
(Two to fill)
2d half
Misses Nelson
Chas Mason Co
(Three to fill)
Spokane
PANTAGES (m)
(Sunday opening)
Three Bartos
Crawford & Broderick
Nestor "Sweethearts"
Great Lester
Chinko
Minnie Kaufman
Springfield, Mass.
PALACE (ubo)
Gordon & Gordon
Kimball & Kenneth
Albion White Co
Venita Gould
Alexander & Scott
The Dreamer
2d half
Paul Petching Co
Morris & Beasley
Mahoney Bros & D
Doris Lester 3
Hippodrome 4
Bobby Heath Co
Springfield, O.
SUN (sun)
Doss
Shannon & Trolae
Little Lord Roberts
Four Foolish Fellows
Amy Butler Co
2d half
D Rafael & Rice
Wm Blackmore Co
(Three to fill)
Tacoma
PANTAGES (m)
Kartell
"Society Buds"
Claudia Coleman
W Mesly & Montrose
Creole Band
Terre Haute, Ind.
ORPHEUM (wva)
"Fraternity Boys"
2d half
Lue & Anake
Francis Dyer
(Three to fill)
HIP (wva)
Cavanna Duo
Flo & Ollie Walters
Moran & Gray
Pat Barrett
Geo Lonett Co
2d half
Stone & Hughes
James Cullen
Geo Lonett Co
(Two to fill)
Toledo
KEITH'S (ubo)
DeWitt Young & Sis
Lloyd & Britt
Frank Stafford Co
Frank Crumit
Eddie Ryan Co
Hunting & Francis
Mirano Bros

Toronto
YONGE ST (loew)
L & B Dreher
Fantell & Stark
Stuart
Ben Harney Co
"The System"
Murphy & Klein
Steiner Trio
Troy, N. Y.
PROCTORS
Maximilian Dogs
Georgia Comedy 4
Henry Berde Co
Leuls & Felbero
Toney & Norman
Revue De Luxe
2d half
Emmaline 3
Stone & McAvoy
Chas Mack Co
Denny Sykes
Nowlin & St Clair
Kelly Wilder Co
Vancouver, B. C.
ORPHEUM
Laura N Hall Co
Walter Brower
Lunette Sisters
Allen & Howard
Morin Sisters
Fred V Bowers Co
STRAND (wva)
Mimo Four
Fairman & Furman
Musical Story
Ethel Mae Co
PANTAGES (m)
Phil La Toaca
B & H Mann
Siakto's "Rollitckers"
Edna Aug
Henriette de Serris Co
Victoria, B. C.
PANTAGES (m)
Will & Kemp
Browning & Dean
Bernard & Tracey
Woolfolk "Follies"
Romain Fielding Co
Washington
KEITH'S (ubo)
The DeMacs
Gallagher & Martin
Four Amaranths
Maude Muller
"Age of Reason"
Ota Gygi
Clark & Verdi
Adelaide & Hughes
Waterbury, Conn.
POLI'S (ubo)
Paul Stetburgh Co
Oakland Sisters
Mahoney Bros & D
Douglas Flint Co
Jarvis & Harrison
Hippodrome 4
2d half
The Sterlings
Woman
John Noff Co
Harry McCormack Co
Goelet Harris & M
Bouding Gordons
Waterville, Ia.
MAJESTIC (wva)
"6 Little Wives"
2d half
Darn Good & Funny
Ralph Whitehead Co
John Geiger
"Luck of a Totem"
Wheeling, W. Va.
VICTORIA (sun)
The Reynolds
Alf Grant
Wm Champ Co
Chung Wha Four
Barnold's Dogs
2d half
Billisbury & Robinson
Billy Beard
Honorom Arabs
(Two to fill)
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton Split)
1st half
Alton & Allen
Nevins & Gordon
Kiddies Burglar
George Lyons
Geo Damard Co
Winnipeg
ORPHEUM
Morton & Glass
Britt Wood
Williams & Wolfus
"Hony Thy Children"
M Montgomery
Francis & Kennedy
PANTAGES (m)
Harry Hines
Adonis & Dog
Poriera Sotet
O'Neal & Walmaley
Valory Sisters
Woonsocket, R. I.
BIJOU (ubo)
Ladora
Armstrong & Strouse
Princeton 5
2d half
Riche & Clegg
Rettor Bros
Dyer Faye & Grille
Worcester, Mass.
POLI'S (ubo)
Paul & Azella
Elliott & Mullen
Harry McCormack Co
Quigley & Fitzgerald
"Lawn Party"

2d half
Onri
Kelly & Pollack
Will Oakland Co
Alexander & Scott
Hill & Ackerman
CLAZA (ubo)
Daly & Berlow
Smith & Ralph
Morris & Beasley
Club 3
Trout Mermaid & B
2d half
The Yaltos
Helen Nordstrom
Albert White Co
Hallen & Hunter
Mme Herman Co
York, Pa.
OPERA HOUSE (ubo)
Seabury & Shaw
Irving & Ward
Neighbors Garden
Ed Dowling
4 Vanders
2d half
Valentine & Bell

Frank Gabby
John P Wade Co
Newhoff Phelps
G Harvards
Youngstown, O.
HIP (ubo)
Carl Rosini Co
Harrison & Manion
"40 Winks"
Richards & Kyle
"School Playground"
Yette
Olympia Deval
Paris
ALHAMBRA
Frank Van Hoven
Athos & Read
Odette Myrtle
Mile Valles
Dental Riskito
Belle & Met
Gaby Daphy
Brussels Quartet
Senka & Davis
Dadoek
(Two to fill)

FRANCIS RENAULT.

The cover carries a likeness of Francis Renault, a female impersonator of no mean ability, and in addition one who has the sweetest singing voice imaginable.

Renault's wardrobe includes a number of exceptionally audacious gowns, and together with his special drop the total represents an expenditure of more than \$5,000. This portion of the specialty was designed entirely by Renault. Last season he played over the United Booking Offices tour and scored particularly big at the Alhambra and Colonial during the closing weeks of the season. He has been re-engaged for another trip over the circuit, having accepted vaudeville contracts from Arthur Klein in preference to a number of flattering offers for both pictures and production work.

Charges Elmore with Embezzlement.

Chicago, Sept. 13.
Jack Patton, who claims the production of "Cannibal Maids" as his own; had Gus Elmore arrested at the Empress (south side) Saturday on a charge of embezzlement.

Elmore was later released on bond and the trial set for Sept. 19.

Patton and Elmore, so the story goes, agreed the production was to play providing Elmore paid Patton two-thirds of the profits. Patton declares Elmore would not pay.

BRIDGEPORT CONGESTED.

Bridgeport, Conn., Sept. 13.
Bridgeport, due to the manufacture of war supplies and the limited housing accommodation for the 50,000 increase in population since 1914, is like a mining camp in newly opened gold fields.

Acts arriving in this city have difficulty in getting even the best hotel accommodations and tramp the streets until late hours searching for rooms.

With the opening of two houses for burlesque and road shows and several vaudeville houses on the split-week basis, some acts are reported to have slept over-night on benches in the New Haven railroad station.

Divorcing Show Girl.

Cincinnati, Sept. 13.
Clifford Andrews, automobile salesman, suing Dorothy Keates Andrews for divorce, charged that she went swimming afternoons with other men. In reply, she says they were his good friends. She was a member of "The World of Pleasure" company when it was at the Lyric last spring, and during that week met Andrews.

COURT RULES TO PROTECT STAGE TITLES FROM PIRACY

Declares in Paul Dickey-Mutual Film Suit Play Name Is Entitled to Same Protection as Trade Mark and Owner May Demand Damages for Violation.

In granting an injunction and appointing Wm. Leonard referee to determine the amount of damages alleged to have resulted through the Mutual Film Corp. and American Film Corp. using the title of "The Come-Back" for a motion picture, Justice Clark, in the Supreme Court, has made one of the most important decisions regarding the protection of titles that has yet come from any court of equity.

Paul Dickey, who is the plaintiff in the action, in March, 1911, produced a one-act play, entitled "The Come-Back." In June, 1915, the American Film Corp. produced a picture of the same title, but no similarity in the story existed. As a result the plaintiff contended that a three-act play of this name, which he had offered to various producers was turned down upon the fact that a picture had the same title.

The suit was brought in the Supreme Court by Nathan Burkan, attorney for the plaintiff, and in appointing the referee the court stated that despite the fact that there was no similarity in the stories of either play or picture, the plaintiff's play was of sufficient value to be the subject of loss through competition, and that the name, "The Come-Back," is not descriptive, but fanciful, and therefore is entitled to the protection of an equity court.

The court further stated that he did not think the prior copyright of two dramatic compositions under a similar name affected the plaintiff's rights, declaring that the title not being subject to copyright, its use is protected under the equitable rule applicable to trade marks; that is, priority of actual use gives priority of right to use and to protection.

In ordering the case sent to the referee, Justice Clark ordered that in addition to determining the amount of profit that was made by the production the referee should also determine the amount of damages that were sustained by the plaintiff through the production of the picture.

CHINESE FILM TRUST.

At the law offices of Schechter & Morse, 10 Wall street, this week, a prolonged conference took place regarding the exploitation and production of motion pictures in China. After the conference on Wednesday efforts were made to ascertain the nature of the business discussed, but none of the participants was inclined to make any statement further than "this will develop big and startle the picture industry." It was learned that one of the men present was a representative of the Chinese Embassy at Washington. The other men that were there represented big interests in San Francisco, Philadelphia, Chicago and New York. A

representative of Ben Brodsky, of the China Cinema, Ltd., and Sling Yung, who represents a coterie of Chinese merchants interested in the motion picture industry, were also present.

The representative of the Chinese government was there to assure the capitalists that his government was interested in the exploitation of the country through the motion picture and that they would give the use of their army and navy, as well as all government properties and facilities, for production purposes.

Even though the participants at the conference refused to reveal the nature of the meeting it is believed that its purpose is the merging of all interests in the picture business operating in China. Yung is understood to have \$2,000,000 pledged from Chinese in this country and Brodsky's affiliations are

NEW DISTRIBUTION SCHEME.

The Artcraft Co. has decided upon a radical departure from the usual methods of handling special features. No solicitors will be employed. All exhibitors will receive blanks on which to make application for bookings. The use of solicitors, in President Greene's opinion, would only complicate the machinery by which complete distribution of Pickford pictures can be effected.

UNIQUE FILM ACTRESS.

A visit to Triangle's executive offices in the Brokaw Building at noon Monday found the entire staff in a state of wild excitement. Inquiry elicited a most remarkable happening, probably unprecedented in the history of the world.

Olga Gray, a former Fine Arts screen artist, recently resigned to accept a position with the Fox Film Corp. Monday morning her mother called at Triangle and asked for the treasurer. She was referred to Mr. Dunning, who holds that position, and said: "I wish to return four weeks' salary which my daughter drew during her vacation this summer. She doesn't feel it belongs to her as she is going with another concern."

Mr. Dunning hasn't yet recovered from the shock.

FILM MEN IN POLITICS.

At an executive meeting of the National Assn. of Motion Picture Industry held Tuesday it was decided that the association actively participate in the forthcoming elections by canvassing against the election of the sponsors of the Wheeler Christman censorship bill which Governor Whitman vetoed last winter. The present plans are to make a special trip to Herkimer, N. Y., where the candidates hail from, where there are nine theatres, enlist the services of the local exhibitors and hold mass-meetings in their houses. It is also planned to have Mary Pickford, Alice Brady, and other stars to appear in person at these theatres. William A. Brady will have direct charge of the campaign.

Randolph Lewis, formerly Sunday editor of the New York Herald, was appointed publicity director of the Association. He will be in charge of the political campaign and all legislative work.

KENNEDY REPORTED OUT.

It is rumored J. J. Kennedy has withdrawn from the Biograph Company and from the picture business in general. Kennedy is a prominent engineer connected with the Steel Corporation, and leaped into prominence when he took the helm of the Bio Co. and was mainly instrumental in forming the Patents Co. in January, 1909. He engaged D. W. Griffith as a director and gave the now famous producer his opportunity.

It is reported that Kennedy has a number of large building contracts which will occupy his entire time, including a massive bridge, to cost a couple of million dollars.

GOLDFISH RESIGNS.

Samuel Goldfish has resigned as chairman of the Board of Directors, and also as a member of the Executive Committee of the Famous Players-Lasky Corporation. Mr. Goldfish, however, retains his position on the Board of Directors, and his interests in the company.

FIRE BUREAU ALERT.

The Fire Prevention Bureau suddenly became active last Saturday and made a canvass of the exchanges, serving two summonses in cases where violations were found. They condemned two automobile delivery wagons belonging to the Prudential Delivery Co., which delivers the shows from the exchanges to the theatres, with the result that 25 theatres were stuck for their matinee performances. In Brooklyn. Several summonses were also served upon theatre managers who are violating the law by not placing each reel within a metal container.

VITA WILL REISSUE.

Now that Vitagraph is in full possession of the V-L-S-E. exchanges they will shortly commence to reissue a number of their better known five-reel pictures, amongst which are "A Million Bid," "My Official Wife," etc. It is not unlikely the same thing may apply to the better known two and three-reel subjects.

17,000 PICTURE EXHIBITORS

IN THE UNITED STATES AND CANADA
WILL RECEIVE

"VARIETY" OF SEPT. 22

(NEXT WEEK)

A copy of that issue will be mailed to every moving picture exhibitor from the most authentic list that could be obtained.

There is no paper published read by over one-half that number of exhibitors.

WHY?

Is the question that decided VARIETY to send a free copy to every exhibitor.

A letter will be mailed in advance to each exhibitor, advising him he will receive VARIETY of Sept. 22 and offering a special inducement to subscribe for the paper, to test its value to him as compared with other journals, published ostensibly for the trade but in reality for the benefit of the advertisers in them.

VARIETY HAS NO POLICY IN PICTURES. IT PUBLISHES ITS FILM NEWS AND REVIEWS FOR THE INFORMATION OF THE TRADE AT LARGE.

known to be heavily interested at the present time in the industry in China. These interests pooled with the other capital represented at the conference will aggregate about \$15,000,000.

FATTY'S GOING WEST AGAIN.

Fatty Arbuckle has decided that the lure of the sunshine of California is more potent than the glitter of the bright lights of Broadway for the coming winter and he is about to bid farewell to New York and start westward next week. He has just completed a new two-reel comedy that he says is funnier than "The Waiter's Ball" and with that off his mind he has nothing to do, except have a good time until the train starts for the Coast.

THEATRE BECOMES CHURCH.

Cincinnati, Sept. 13.

A Jewish congregation has acquired temporarily the former Avon picture theatre in this city.

KELLERMANN FILM DELAYED.

The opening of the Annette Kellermann feature in Philadelphia Sept. 19 and in Pittsburgh Sept. 26 has been delayed, probably awaiting the definite announcement of the New York premiere, scheduled for the Lyric, but which has been postponed awaiting the departure from the Lyric of "The Flame." It is understood Richard Walton Tully has been persuaded by the Shuberts to relinquish his option on the Lyric in a week or so and move to another New York theatre to make way for the Kellermann picture.

SAME PLAY AND PICTURE.

Buffalo, N. Y., Sept. 13.

The same play and picture are being shown in conjunction this week at the Academy.

The picture is the "Beatrice Fairfax" serial and a music play of the same title is being given simultaneously by a stock company of players.

SCREEN CLUB POLITICS GROW BITTER DURING HOT CAMPAIGN

Partisans of Joe Farnum, Candidate for Presidency, Make Issue of Parmer Expulsion and Revive Old Charges Against Founder King Baggot.

Electioneering for candidates for Screen Club offices has developed into a bitter partisan fight in which the followers of Joe Farnham threaten to demand a special vote to undo certain acts of the governors and to revive charges against King Baggot which, it is declared, have been pigeonholed for more than a year.

A petition has been signed by half a hundred members calling for a special meeting to protest against the expulsion of Devore Parmer, and to vote on his reinstatement over the heads of the governors of the club.

The fact that Parmer had been expelled will come as news to the motion picture trade. His alleged offense was expressing an unfavorable opinion of the club's manager, William Hannon, outside the clubhouse. Parmer asserts the real reason is that he is active in supporting Joe Farnham for president at the election next month.

Farnham has taken up the cudgels in behalf of Parmer and at the open meeting will, it is understood, charge that his campaign manager was "framed" because of his political activity.

The Farnham adherents also criticize Treasurer John Race for his alleged monopoly of the club printing, which work is done by Race's printing concern. They insist that since Treasurer Race pays Printer Race's bills, he should at least recommend that contracts be awarded only after competitive bids have been invited.

Parmer charges that King Baggot, the founder of the club, and twice president, and at present the controlling factor in the board of governors, is behind the charges that led to his expulsion. Parmer's friends have retaliated by dragging up old charges against Mr. Baggot. While they were made a year ago, the board of governors never acted upon the evidence, Parmer's friends say, because of Baggot's influence. They are still alive therefore and copies of certain affidavits have been printed and it is designed to distribute them at the meeting. Other campaign material which the anti-administration members have prepared is a list showing the lack of prominent visitors to the club during the past year.

MORE MERGER TALK.

This week's crop of rumors has, among other things, a circumstantial report that Triangle, Vitagraph and World Film are formulating some sort of a releasing alliance. Color was given to the rumor by the sudden rise the past few days in the quotation on World Film stock on the Curb. It is now held at double what it was a few weeks ago.

William A. Brady accounts for the

rise in the value of stock in his corporation from the fact that its business was held up remarkably throughout the summer, an increase of 20 per cent. in sales recently and the knowledge that he now has releases completed until well into next year.

Nothing bordering on a verification on the rumor was to be had.

THREE FEATURES FOR CHICAGO

Chicago, Sept. 13.

The exact date of the Chicago opening of "Intolerance" will be Oct. 2 at the Colonial, where it will stay as long as it indicates any b. o. draw. Aaron Jones informed VARIETY yesterday that it would be shown with a clean bill of health and that it would not have the "pink slip" ban as Griffith's "Birth of a Nation" had when shown at the Colonial.

Jones-Linick-Schaeffer have Sept. 25 set as the day when the Clara Kimball Young feature, "The Common Law," will be shown until Oct. 9 at the Studebaker, when the Williamson Brothers' undersea spectacle, "Twenty Thousand Leagues Under the Sea," will start an indefinite engagement.

KOLB ACCIDENTALLY SHOT.

San Francisco, Sept. 13.

A report reached here to the effect that recently, while in Philadelphia directing the rehearsals for the production of the next Kolb and Dill feature, Clarence Kolb accidentally shot himself in the head. The details of the accident were not given beyond stating that Kolb's injury was not of a serious nature.



EDWIN AUGUST

Director—Author—Scenarist—Actor
One of the best known of picture people, Edwin August dates his experience in the films from nearly the inception of them.

FROHMAN CO. ON VELVET.

Gambling, in so far as actual risks run in making costly film productions, has been practically eliminated by the Frohman Amusement Corporation. During the past four weeks arrangements have been consummated by Sherrill and Reichenbach of the Frohman concern whereby all the foreign markets will be reached with Frohman productions and it now rest with the Frohman people as to whether or not they will sell the rights to their pictures in foreign countries and retain the American rights, or sell the entire production to one concern for the whole world.

For film people in Australia, England, Russia, France, Spain and Portugal, Latin America, China and Japan, have within the past fortnight closed for the twelve pictures a year now scheduled by Frohman.

The unusual activity in disposing of foreign rights to the Frohman pictures is attributable to the happy selection of subjects by that concern. "The Conquest of Canaan," shown last week to several buyers from abroad, settled the matter, and with the exception of South Africa and India, almost the entire civilized world can be closed for within the week if the Frohman interests so desire it.

Richard Edmondson, who has had the British rights to the Frohman pictures, suffered a cancellation of his contract, last month, owing to his violation of contracts. No less than four reputable British buyers hastily sought the Frohman franchise. The foremost Japanese and Australian distributors have bid and deposited to cover their bids, and now the Frohman concern, without danger of loss, can go ahead with its ambitious program, for beginning with "The Witching Hour," which is now in work, and "The Conquest of Canaan," which has practically been accepted by one of the big distributing concerns, but which Frohman is holding for a turn of the market, a series of extremely important pictures is to characterize the Frohman output. A definite statement of all releasing arrangements has been promised by Mr. Sherrill for the very near future.

ESSANAY GIVES 50 PER CENT.

Chicago, Sept. 13.

It seems from all accounts that Essanay has given away 50 per cent. of "The Little Girl Next Door" to have that film properly handled in the east.

A. H. Woods and Walter Rosenberg of New York are said to be the dividers of the 50, taking 25 per cent. each.

The story that came back here was that Essanay in attempting to put this feature over in the metropolis employed the wrong methods, first trying to "square" everything and everybody.

TO RELEASE REHASHES.

Taking a cue from the wildcat exchange men, Essanay will shortly release a rehash or "review" of the Essanay Chaplins. This will consist of cuts from his early releases and will be released through the new Kleine-Selig-Essanay Co. Several more will follow if the first one is a success.

NEW STANDEE LAW.

The three local organizations of exhibitors have united in an effort to have a new standee ordinance passed. The present ordinance which eliminates all standees in motion picture theatres is said to work an unnecessary hardship upon the film managers. It is pointed out that the first three rows in a picture house are invariably empty, the audience preferring to stand in the rear. It is also pointed out that picture audiences change rapidly, permitting a standee to receive a seat almost any minute in direct contrast to the legitimate theatres where standees are permitted and where standee space is sold with no assurance of a seat all evening.

The proposed ordinance will be fashioned after the existing theatrical standee law and will be ready for introduction as soon as a few minor flaws are withdrawn. The Board of Aldermen are said to view the film men's petition favorably.

ANITA STEWART'S AGE.

The contract existing between the Vitagraph and Anita Stewart may pass under legal scrutiny before long, according to reports.

The agreement was for three years and has eight months before expiring. It is said Miss Stewart is desirous of leaving Vita, and has stated the agreement could not legally hold her, since when she signed it, she was only 20 and under age for a legal signature.

HAL REID QUILTS U.

Hal Reid, author, playwright and producer, left the employ of the Universal Film Corp. very suddenly last Saturday, and opened offices in the Balboa suite in the Mecca Building. Reid told a VARIETY representative he was overburdened with work and unable to give the Universal people his entire time. He stated that after completing a two-reel picture to be used as a political propaganda by the Republican National Committee, he will make several other pictures to be used during the campaign by the "G. O. P." He also says he has been commissioned by William Steiner to write and produce a ten-reel sociological film which is to be placed on the market toward the end of the year. After completing this he will do an allegorical subject of 15 reels for Steiner.

LOEW TAKES "CRIMSON STAIN."

The "Crimson Stain Mystery" serial has been accepted by the Loew Circuit for first-run rights in its territory.

The serial has been produced by the Consolidated Film Co., and will be distributed through Metro.

"KING LEAR" REFUSED.

The Thanhouser production of "King Lear," featuring Frederick Warde, has been refused by the Pathe Exchange because it is a costume play.

RIALTO Every 4th Street
Continues from page 1
10-11-12-13
THE TEMPLE OF THE MOTION PICTURE
H. B. WARNER in "THE VAGABOND PRINCE," and Roscoe Arbuckle in Keystone Comedy.

Valkyrien is to have her own producing company under the title of Valkyrien Films, Inc. The success of "Diana," a feature photoplay in multi-color effect, in which Valkyrien made her debut as a star on the American screen, was instrumental in interesting capital on behalf of the youthful titled star. Her proposed producing company will be devoted exclusively to classic feature plays based on the famous and captivating episodes of Greek, Roman and Scandinavian mythology. The new organization will have no studio whatever, as all classic action takes place in the open. The producing staff and the principal players will be engaged on a new profit sharing plan, and the entire scope of production will be organized on a plan entirely new to America whereby the maximum artistic results are feasible at minimum expenditure.

Despite the fact that the announcement was only made a week ago that the Klassic Komedies and the Black Diamond comedies were to be released by Paramount in connection with other single reel features, the Paramount Photographs, the magazine on-the-air, the Paramount Pictures, the Paramount Pictures, weekly trips around the world with Burton Holmes, the world's greatest traveler, and the Paramount-Bray Cartoons, the producers were at work on a number of releases which have already been passed upon and accepted by Paramount. They have given them their stamp of approval as being well up to the standard of the pictures released through this distributing organization.

Some idea of the story in which Mary Pickford will make her first appearance as an independent star by arrangement with Artcraft Pictures Corporation, and a roster of the principal members of the notable supporting company which has been engaged for Hector Turnbull's "Less Than the Dust," were forthcoming this week. John Emerson is directing the picture. There are nearly fifty important characters in the play. The principal roles will be played by Powell, Frank Losee, Mary Aiden, Marie Majeroni, Cesare Gravina, Francis Joyner, Russell Bassett, Walter Morgan and Jeanette Esmond.

The Florida Feature Film Company's next five-reel picture, "The Toll of Justice," will be ready for the trade on or about Sept. 15. In speaking of the new picture, Thos. J. Peters, under whose personal supervision it was produced, said: "In the making of this, our second offering to the state right buyers, we have adhered to our set policy of getting the most into a picture for the least money, and I am convinced that as a result of our systematic method of production we have turned out another money-making product with real box office value."

Valkyrien has brought suit against the William Fox Corporation for \$25,000 damages for "willfully and maliciously injuring her professional reputation, and luring her away, on false pretense, from a two-year contract to star for Thanhouser on his new program." Valkyrien alleges she accepted the stellar part in a five-reel sea drama—the title of which Fox kept a secret—with the distinct understanding and promise that she would be featured and advertised the same as Theda Bara and Virginia Pearson.

Another new "movie" theatre, situated at the corner of Polk and California streets, San Francisco, is preparing to open in the near future. The new house cost, according to report, \$200,000. The seating capacity reaches the 1,500 mark. A \$25,000 organ will be installed and the interior is being finished in elaborate style. From the way new picture theatres have been erected of late it looks as though the capitalists and amusement purveyors figure that the film drama's present popularity is here to stay.

Edward Jose, who is directing a new Pathe serial with Pearl White as the star, turned the entire floor of the studio in Jersey City into one monster set for the other day. He was staging a diplomatic ball and wished to have the walls almost completely covered with heavy plate glass mirrors, but found that put them where he would the camera was reflected in them. Finally he hit upon the idea of tilting them forward and got the effect he wished without the intruding reflection.

Dr. R. Ralston Reed, of Morristown, N. J., whose photoplay, "Witchcraft," was judged the winner in the recent Columbia University Lasky Co. prize contest, left New York this week for the studio in California, to be present during the making of his picture. The production is under the direction of Frank Reicher, and the star is Fannie Ward. The cast also includes Jack Dean, Paul Welzel, a new member of the company, Lillian Leighton and others.

Ten companies are busily at work this week making photoplays for William Fox—six in the eastern studios, four in the west. In the New Jersey plants, pictures starring Theda Bara, Bertha Kalich, June Carver, Valeska Suratt, Joan Sawyer and Gladys Coburn are being filmed. Across the continent, George Walsh, William Farnum, Gladys Brockwell and Gretchen Hartmann, a recently acquired Fox player, are acting before the camera in new productions.

Among recent additions to the players at the Arrow Film Corporation's studios in Yonkers, N. Y., cast for roles in early forthcoming Arrow feature releases, are: Barbara Brown,

NEWS OF THE FILM WORLD

Mildred Cheshire, Albert Froome, Leo Post, K. B. Clarendon, Thomas O'Malley, Al Hall, Freeman Barnes, Ben Lodge, James Levering and William B. Miller. Miss Brown and Miss Cheshire will be seen in support of Derwent Hall Saint, the English actor who is to be starred in a number of Arrow pictures.

Joseph R. Darling, special representative of the Fox Films in England, left London last week for an extensive tour of South and Central America, in the principal cities of which he will open branches for the corporation. Mr. Darling will visit Rio de Janeiro, Buenos Aires, Montevideo, Santiago in Chile, La Paz in Bolivia, Quito in Ecuador, and Panama for the purpose of developing the Fox Film interests in the Latin-American republics. The trip will require nearly a half year.

Henry C. Seigel, Joe C. Freibusch and A. M. Landau, formerly of the Bluebird Film Corp., and Louis Greene, of the World Film Corp., have been engaged by Sales Manager Sol. Berman to represent the Clara Kimball Young Film Co. Seigel will take the New Jersey territory; Freibusch will handle Brooklyn and Long Island; Landau will be the office booker and Green will handle the New York State territory.

Expansion in every direction at the Lasky studios in Hollywood, Cal., has been, for the first time in the history of the organization, the constant employment of seven directors on productions for the Paramount Program. In days gone by, as many as six directors have worked at one time on the two massive open air and glass-covered stages; but with the engagement last week of Marshall Neilan, seven separate companies are now operating.

Judging by the amount of applause he gets when his figure appears on the screen at the Rialto this week, Abraham Lincoln will be our next President. In the topical weekly Mr. Hughes gets a good hand, T. R. gets a better one, and President Wilson the biggest of the three. Then Lincoln's statue appears and the applause makes everything up to that time sound faint.

Miss Doris Kenyon leaves this week for her annual vacation. She will join her brother, the Hon. Raymond T. Kenyon, at his hunting lodge in the Adirondacks. Miss Kenyon has had a strenuous season between the legitimate stage and motion pictures. She is a good rifle shot and hopes to bring back some trophies to decorate her dressing room in the Paragon Studio at Fort Lee.

Grace Vanelline told Billie Burke the other day that she was coming up to her country home north of Yonkers for a call. Grace said she would bring some friends along. She did, and they included Director John W. Noble, Mr. Barrymore and twenty other players. The players made themselves at home, and used Miss Burke's grounds to photograph several important scenes.

Arrangements have just been completed by Paramount Pictures Corporation with the members of the cabinet of President Wilson and other prominent persons in diplomatic circles, for the production of a series of feature screen-magazine stories entitled "What I Am Trying to Do." They will be released as the leading articles in the Paramount Photographs, the magazine-on-the-screen.

The Jesse L. Lasky Feature Play Company announces that it has obtained the photoplay rights to the late F. Hopkinson Smith's famous novel of the Jersey coast, "The Tide of Barnegat." It will be placed in production soon with Blanche Sweet as the star. Miss Sweet will take the part of the older of two sisters who is called upon to risk her young life to save the other.

Frank C. Payne has once more returned to the publicity field and will conduct the campaign for the Universal's feature, "20,000 Leagues Under the Sea," which the Williamson Brothers have just completed in and about the Bermuda Islands. Mr. Payne handled the first undersea picture which the Williamsons produced.

Three leading men will support the little Metro star, Viola Dana, in her forthcoming photoplay entitled "The Gates of Eden." These are Edward Earle, Bob Walker and Augustus Phillips. Both Mr. Earle and Mr. Walker appear with Miss Dana in "The Light of Happiness," the five-act feature play preceding "The Gates of Eden."

The Pathe News in a recent issue ran a series of pictures showing the proper methods of rescuing and resuscitating a drowning person. These pictures received wide mention in the newspapers throughout the country. In an early issue of the "News" will contain a similarly helpful series of pictures showing the proper way of alighting from a railroad car.

Wm. Hart, who has been in charge of the Mutual and General Film Co. exchanges in 214 N. street, has been appointed general manager of the Van-Kelton Amusement Co., and is operating the Moorish Gardens at Broadway

and 110th street, and the Van Kelton Stadium, 57th street and 8th avenue, for the concern.

Francis X. Bushman and Beverly Bayne, who recently completed the stellar roles in "Romeo and Juliet," are now at work on a five-part Metro-Quality feature called "A Diplomatic Romance." Mr. Bushman is directing the production and he collaborated in the writing of the scenario.

"The Firm of Girdlestone," a five-part London-Vitaphone feature, from the pen of Sir A. Conan Doyle, will be released on the Vitaphone program Oct. 9. The picture was taken under the personal supervision of Doyle. The cast is headed by Chas. Rock and Edna Flugrath.

H. W. Williams, who has been private secretary to Commodore J. S. Blackton of the Vitaphone Company for a number of years, has resigned that post and was succeeded by Ray Gallagher, who has been employed by the concern in a clerical capacity for the past eight years.

"The Test," a play by Jules Eckert Goodman, the well-known dramatist, as produced by A. H. Woods which enjoyed marked success for two whole seasons from coast to coast, is to be filmed by Pathe. Blanche Walsh starred in it, and through it added materially to a popularity already noteworthy.

One of the biggest "studio scenes" ever built is a feature of "The Velvet Paw," a Washington picture play with a woman lobbyist as its central figure. This scene represents the House of Representatives in session at a vital moment. House Peters and Gail Kane are the stars.

Sidney Olcott has resigned from the Famous Players directorial staff. He was the first American director to produce a picture abroad. Incidentally he filmed the first five-reel production to be released. This was "From the Manger to the Cross," and was picturized in Egypt and Palestine.

"They talk about men from the West being so fine because they are big and bluff," says Valeska Suratt, the William Fox star, philosophically. "I've met some pretty big bluffs right here in New York City." Who does she mean?

Now that Helen Holmes, J. P. McGowan and others of the Sigel Film Co. have recovered from the epidemic of gripe, which seized them, they have begun production of the first of the super-series, "The Lass of the Lumberlands."

H. B. Warner in "The Vagabond Prince" is the feature of next week's bill at the Rialto. Dorothy Dalton plays the part of a cabaret dancer who makes the Bohemian quarter of San Francisco mean more to the prince than the throne to which he falls heir.

A meeting of the Universal Exchange managers will be held at the Sherman House, Chicago, tomorrow (Friday). M. H. Hoffman, general sales manager of the concern, will preside. Eighty exchange and district managers are expected to attend.

The Motion Picture Interests Alliance, which has special quarters in the Mallers Building, Chicago, is out with its full-fledged support for the candidacy of Robert R. Levy, Republican candidate for Assessor (short term).

H. G. Segal, secretary and general manager of the Globe Feature Film Co. of Boston, and his associates, Edward Levinton and Benj. Shoelman, are in town all this week reviewing pictures to be handled by them in the New England states.

J. Herbert Frank has been engaged by Bobby North to play the heavy opposite Olga Petrova in a picture written by herself, called "The Orchid Lady." Others in the cast are Mahlon Hamilton and Arthur Hoops. The feature is now being filmed.

Bookings for "Civilization" for the theatres around Chicago will be made by James Wingfield just as soon as the Illinois rights to the big film are settled. Wingfield is fixing up routes for the "Birth of a Nation" in the legitimate and vaudeville houses on the road.

"Jaffery" was taken off at the Colonial, Chicago, Sept. 9, and replacing is "Ramona," which formerly was shown in the Windy City at the Auditorium. All seats two bits. Jones, Linick & Schaefer plan many features this fall for the Colonial.

H. R. Ebenstein, until recently manager of the film exchange of the B. S. Moss Motion Picture Corporation, has been appointed general manager of that organization and has assumed full charge of all its activities.

The Lakeside, Chicago, observed "anniversary week" and Manager Lamercaux, considered one of the handsomest picture managers in

the west, offered a special program. This house is making money.

Marshall Neilan, leading man in motion pictures, and prominent also as a director, has taken up his new work as one of the Lasky directors at the Hollywood studio of the company.

"The Secret Kingdom," a serial by L. J. Vance, featuring Charles Richman, will be released by Vitaphone about Dec. 1. It will be in sixteen episodes, produced under the direction of Chas. Brabin.

The latest acquisition to the forces of the Metro-York Hollywood studio is Charles P. Stallings, who will act in the capacity of assistant to Henry Otto, director of the Harold Lockwood-May Allison feature productions.

The producers of "Ramona" have obtained the picture rights to Harold Bell Wright's popular novel, "The Eyes of the World," and will make a big feature out of it.

Only one more week of films after this at Orchestra Hall, Chicago, as the house resumes its former policy of concerts with the Chicago Symphony orchestra Oct. 13.

Eight re-issues of Clara Kimball Young photoplays made by the World are now in great demand. These pictures have been re-edited and re-titled.

Marie E. Leslie, formerly assistant editor of "Reel Life," the Mutual Film Co. official organ, has joined the reviewing staff of the Motion Picture Mail.

H. H. Van Loan, of the Universal publicity department, left New York on a mysterious business mission for the concern last Monday.

W. C. Bachmeyer, manager of Paramount's Cincinnati exchange, has added a publicity and advertising department and placed J. Maurice Ridge at its head.

Olive Thomas of the Ziegfeld Follies has been engaged for the tenth episode of "Beatrice Fairfax." May Hopkins, also a Broadway beauty, will be seen in the eighth episode.

Under the direction of James Young, Marie Oro, Lasky star, who recently appeared in Paramount theatres in the production "Common Ground," has begun an elaborate picturization of "The Lash," by Paul West.

Henry Siegel, who has been in charge of the Bluebird offices in the New Jersey territory, joined the Lewis Seiznick sales force Tuesday and will be in charge of the Jersey district. His headquarters will be at Newark.

W. E. Landau, who conducts a motion picture theatre on Manhattan Island, was the first New York exhibitor to contract for the World Film program, and he still takes the World service. Likes it, evidently.

Hugh Ford denies the truth of the story to the effect that he was forced to use his wood-fibre shirt to start a fire while camping in the Maine woods last week.

Dorothy Green has been selected for the vampire part in "Patria," the new preparedness serial of the International Film Service, in which Mrs. Vernon Castle is the star.

Phil DeAngelis has placed with the N. Y. Billposting Co. the largest order for any show. He contracted for 1,500 stands in Greater New York for D. W. Griffith's "Intolerance."

The Mutual is getting its Chicago offices in shape in the Consumers' Building and it will be some time before everything will be in apple order.

George Clarke, stage manager for the late Charles Frohman for many seasons, is now an actor with the William Fox productions.

Virginia Norden, who has been confined to her home at Brightwaters, L. I., with pneumonia, is now on the road to recovery.

Theda Bara and Harry Hilliard have been selected by William Fox for the name parts in "Romeo and Juliet" as a feature photoplay.

Chicago's picture houses are doing business. The theatres outside the Loop are doing unusually well, especially on the week ends.

After finishing work on the Vitaphone serial, "The Scarlet Runner," Director Wally Van left on a two weeks' vacation last Saturday.

Walter Arthur, chief cameraman of the Vitaphone Co., for the past fifteen years, has left the employ of that concern.

George Vaux Bacon has quit the Vitaphone press department and gone to London to represent there the Central News Agency.

Essanay plans to have Max Linder work in comedy atmosphere at a studio on the Coast.

Edward E. Rice is flickering to revive "Evangeline" in pictures.

Sidney Bracy has been signed by the Arrow Co. for work in a number of new features.

The Band Box theatre, Chicago, advertises as the place "where you breathe washed air."

THE UNWELCOME MOTHER.

MasonWalter Law
George HamiltonJohn Webb Dillon
EllenorValkyrien
Richard RussellWarren Cook
Old PeterTom Burrough
AnnViolet de Biecarl
Captain of ShipFrank Evans
HousekeeperLillian Devere
Hamilton's ChildrenJane and Katherine Lee

From the standpoint of a box-office attraction the William Fox office seems to have overlooked the value of a name in the case of this feature. Whether this was done intentionally or not is a question, but from the exhibitor's standpoint it would seem after reviewing the picture that he had better play up the name of Valkyrien, who plays the titular role in the picture's cast. The Fox Film Corp. selected Walter Law as the player in the picture that they wished to feature. Mr. Law in the role of Mason, a rough-neck sailor, is only in the picture in the first reel and a half and again for a brief scene just before the final flash. His best work is in a static set-to with the brutal captain of the sailing schooner, which takes place early in the picture. Valkyrien is almost constantly before the camera and should, by virtue of the importance of her role be the feature player. "The Unwelcome Mother" is not a strong picture, but it is the type of a story that will appeal in certain sections. Ellenor (Valkyrien) is rescued from the sea by a lighthouse keeper, who takes her from the arms of her dead mother. She is brought up at the light house and years later John Hudson (John Webb Dillon), after having had her acquainted with his children, decides he wants to marry her and have her act as mother to two daughters and a small son by his former wife. The

side of these children, Ann (Violet de Biecarl), resents the intrusion of Ellenor into the family circle in the role of step-mother and teaches her little sister and brother to keep green the memory of their dead mother. The step-mother finally wins her way to the hearts of the children and all ends happily. In the role of Ann the little de Biecarl girl gives a performance that is by far the best of the entire cast and it looks from this picture as if the Fox forces have the makings of a star in this little lady.

BEHIND THE LINES.

Nine GarciaEdith Johnson
CamillaRuth Clifford
Senora CanoMiriam Shelby
Dr. Ralph HamiltonHarry Carey
Senor GarciaMarc Fenton
CarlosBill Human
JoseL. C. Shmway
Gen. DominguezE. N. Wallack
Gen. NomzaL. M. Wells
Fred WilliamsRay Hanford

For four out of five full reels of "Behind the Lines" it looked as if Harry Carey, who was cast for the role of a physician who had given over his life to experimenting in the cause of humanity, would go through to the finish without a physical encounter. Fear not, gentle exhibitor, about booking "Behind the Lines," for "Hank" was there at the finish with wallop galore. The feature is based on a story by Mary Rider, scenario by Walter Woods, directed by Henry McRae, photography by Harry Grant. All deserve credit, as well as the actors, for contributing to a good suspenseful melodrama with the present U. S. Mexico embroilment for a background. There are battle scenes, diplomatic intrigues and

other fundamental ingredients. The feature is a Bluebird and will prove highly satisfactory. Jolo.

PHANTOM FORTUNES.

Zalmon PinskerBarney Bernard
Mrs. PinskerMrs. Moscovitz
Bob DeeringJames Morrison
Abe MandellLester Bernard
Abie LefkowitzEdward Elkas
Molly ShermanAdele De Garde

"Phantom Fortunes," a Vitaphone (V-L-S-E) feature, directed by Paul Scardon, is of interest to the trade because it introduces a new film star and a new picture scenarist. Barney Bernard is the former and Samuel Tauber the latter. Both acquitted themselves creditably, but both will do better work if they continue in that field of endeavor. Bernard proved himself much more camera-broken than the average neophyte and has another "Potash" character, a big-

hearted clothing merchant who is the victim of a gang of swindlers posing as buyers of garments for the Allied Nations. Anticipating an order for half a million dollars worth of goods, but being sworn to secrecy, he goes through several reels figuring out how much good he can do with the profits and saying to his family and friends: "If a certain thing happens in the next day or two," etc. There are corking comedy touches and a fair proportion of heart interest, making for a good comedy drama that might be adapted into another "Potash and Perlmutter" sequel. There is but one unpardonable fault to record, i. e., the dashing of the conversation of the stellar and other Yiddish characters with little or no dialect or falling into the vernacular they employ in real life. If the scenarist failed to write it that way it is inconceivable that the producer overlooked so important a point. One might as well have Abe Potash and Mawruss Perlmutter played on the legitimate stage, speaking erudite English. Cast throughout excellent. Jolo.

Harry Watson, Jr.

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"Buckskin Liz".....Winifred Kingston
"Chuckawalla Bill"....."Doc" Cannon
"Bud" Deming.....Howard Davies
"Chapple" Ellerton.....Collin Chase
Absalom Randall.....Ogden Craus
Arabella Randall.....Jane Keckley
"Crabapple" Thompson.....Tom Bates

This is a film adaptation of a story that appeared in the Saturday Evening Post about a year ago. It is corking material for a feature picture and Dustin Farnum in the titular role portrays the fighting parson of the wild west mining camp in truly likeable manner. The production was made by the Pallas Picture Corp. and the feature was the current week's attraction at the Strand. The yarn is told by an old western character sitting on a pile of empty tin cans that mark the spot where Panimint stood in the long distant past. Panimint was "some camp." "Chuckawalla Bill," who relates the tale of her rise and fall, was the mayor of the camp when it was in its prime. There were three things necessary to make the camp complete—a church, a parson and a jail, and Chuckawalla takes up a collection for the building of the church and jail and decides to go scouting for a parson. He gets one in "Frisco and when he brings him back, he proves to be just the type for the town. He makes good, and finally loses his life saving one of his enemies from burning to death. The camp life is realistically reproduced and the dance hall with its gambling outfit and the other attendant features is very interesting. The picture is well produced and will hold the interest of

any audience. Dustin Farnum stands as the star, but "Doc" Cannon as "Chuckawalla" shares honors with him. The feature is one of the best that has been turned out by the Pallas people in some time and well worth playing. Fred.

THE SOCIAL SECRETARY.

Mayme.....Norma Talmadge
Mrs. Van Puyster.....Kate Lester
Elsie Von Puyster.....Helen Walr
Jimmie Von Puyster.....Gladden James
The Count.....Herbert Frank
The Dussard.....Eric von Stroheim

Norma Talmadge is the star of this Triangle-Fine Arts five-reel feature scheduled for release Sept. 17. "The Social Secretary" is a comedy drama that gives Miss Talmadge a role she can play to perfection and the feature is one that will hold any audience from start to finish. Its plot is based on the fact that no girl who is at all attractive can expect to hold a position in New York without the "boss" trying to occupy her time after office hours, and that unless she is willing to permit the advance of her employer she is pretty sure to be fired. The stories that Mayme (Norma Talmadge) relates to her companions at her boarding house carry a decidedly humorous touch. She has lost a half a dozen jobs and is looking for another when she notes the ad. of Mrs. Van Puyster (Kate Lester), a wealthy woman, who wants a social secretary, and insists that she must have one that is unattractive to men. Mayme disguises her charms and secures the berth. Naturally, it is only a question of time before

she has Jimmie Van Puyster (Gladden James) in love with her; saves the good name of the family by rescuing the daughter from the hands of a villainous Count (Herbert Frank) and then finally is accepted by Mommer Van Puyster as being eligible as a daughter-in-law. The picture was produced under the direction of John Emerson, who turned out a feature distinctly worth while. There are several slight touches of detail here and there that should have been looked after more closely but the story as a whole is so good these can be easily overlooked. Fred.

THE UPHEAVAL.

Young Jim Gordon.....Lionel Barrymore
Joan Madison.....Marguerite Skirvin
Jim Gordon, Sr.....Franklin Hanna
Henry Madison.....Edgar L. Davenport
Benjamin Waters.....John H. Smiley
Sidney Benson.....Paul Lawrence
Alec, delegate.....James Malady
Myles McCool.....Howard Truesdell
Jerome Hendricks.....George Stevens
Frank Wagner.....Frank Lyons
Lisa Pake.....Myra Brook

There is nothing particularly new about this latest Metro release, bearing the Rolfe label, the story revolving around the experiences of a young political leader who eventually earns the love of his strongest opponent, a young society miss with many reform ideas. Nor can one recommend the directing, which falls somewhat short of the Metro standard. The young "boss" controls the municipal destinies of a rather large city, judging from the parent scene, showing the tenement districts, yet the town's largest and most influential newspaper

springs from an old time hand press, the species in vogue some thirty years back. The action develops from the efforts of the reform party to pass a sanitary bill which will compel tenement house owners to rebuild large sections of their property. The girl who leads the reform movement does so against her father's wishes, father being the biggest property holder in the section where the bill will strike. Eventually the bill is passed and the father financially ruined. But the girl is happy, regardless of the sacrifice. Then comes the time when father needs funds to tide over the expense. The young political leader provides the necessary amount after arrangements are made for his marriage to the girl. After the ceremony a few more complications arise, but finally things are ironed out and the girl develops some love for her husband, but only after he had given away a railroad to the city. Rather far fetched, inconsistent and a bit out of gear with current political situations, the redeeming feature being the acting of the two principals. Of course it will fit in on a program, but it should come between two better grade features on any service. Wynn.

THE BIG SISTER.

Betty Norton.....Mae Murray
Jimmy Norton.....Matty Roubert
Rodney Channing.....Harry C. Browne
Mrs. Spaulding.....Ida Darling
"Nifty" Mendez.....Armand Cortes
Joe Kelly.....Florence Young
Edith.....Florence Flinn
Robert Colton.....Joe Gleason
Norton.....J. Albert Hall

Mae Murray is now a screen star and her first picture since her promotion is a Famous Players production, "The Big Sister," directed by John B. O'Brien. There is nothing remarkably original about the scenario, but it has a wide range of setting, from the slums of the metropolis to the country seat of a millionaire. It is melodrama without any attempt at concealment and the story is straightaway, with little or no counterplots to divert it from its inevitable conclusion. A poor little slum girl is left with no one to look after her and her little brother, owing to the sending to jail of her father. She runs away to avoid a white slaver, the child is run over by the rich man's auto, she becomes engaged to the rich man, the white slaver tries to blackmail her, and so on. But it is all so nicely told and so magnificently photographed and directed—and acted—that there is no fault to find with the picture other than that the finish is a foregone conclusion to the "wise" folk. People who produce pictures do not, as a rule, aim toward pleasing the smart ones, and as "The Big Sister" will appeal to the popular taste, it will undoubtedly be a successful release. Jolo.

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EXTRA PEOPLE MEET.

A meeting of the Motion Picture Extra People's Assn. was held in the White Rats' Clubhouse last Sunday night at which more than two hundred new members were enrolled.

A letter from Mary Pickford endorsing the organization was received, which stated that both she and her director, John Emerson, would co-operate with the organization.

Another open meeting will be held at the White Rats' Clubhouse Sunday at which Hugh Frayne, general organizer of the A. F. of L.; J. W. Fitzpatrick, International president of the White Rats' Actors' Union; Misha Appelbaum, Wm. A. Brady, Rose Tapley and Gabriel Geiger will address the members.

MAY BE TWO OLIVER TWISTS.

Perhaps unknowingly—and perhaps otherwise—there are to be two film productions of "Oliver Twist," one by Herbert Brenon Co., with Kathleen Clifford as Oliver, and the other by the Lasky Co., with Marie Doro in the titular role.

Some say that each is aware of the other's intentions, and hence both productions will be rushed forward as rapidly as is consistent with the importance of the undertakings.

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"Follies of 1917" 18 Star Brooklyn 25-27 Orpheum New Bedford Conn 28-30 Academy
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25 Lyceum Columbus O.
"Follies of Pleasure" 18 Gayety Chicago 25
Majestic Ft Wayne.
"Ginger Girls" 18 Savoy Hamilton Ont 25
Cadillac Detroit.
"Girls from Follies" 18 Academy Jersey City
25 Trocadero Philadelphia.
"Girls from Joyland" 18 Olympic New York
25 Majestic Scranton.
"Globe Trotters" 18 Casino Boston 25 Grand
Hartford.
"Golden Crook" 18 Empire Toledo 25 Lyceum
Dayton.
"Grown Up Babies" 18 Howard Boston 25-27
Gilmore Springfield 28-30 Worcester Worcester.
"Hastings Show" 18 Corinthian Rochester 25-
27 Bastable Syracuse 28-30 Lumberg Utica.
"Hello Girls" 18 Standard St Louis 24-26
Grand O H Terre Haute.
"Hello New York" 18-20 Cohen Newburgh 21-
23 Cohen Poughkeepsie 25 Miner's Bronx
New York.
"Hello Paris" 18-19 Binghamton 20 Norwich
21 Oneida 22 Niagara Falls N Y 25 Star
Toronto.
"High Life Girls" 18 Gayety Milwaukee 25
Gayety Minneapolis.
"Hip Hip Mooney Girls" 18 Berschel Des
Moines 25 Gayety Omaha.
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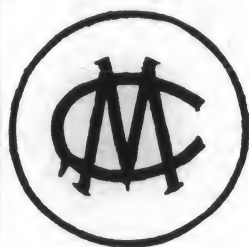
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"Merry Rounders" 21-23 Park Bridgeport 25 Colonial Providence.
"Midnight Maidens" 18 Empire Hoboken 25 People's Philadelphia.
"Military Maids" 18 Gardner 19 Greenfield 20 Amsterdam 21-23 Schenectady 25-26 Bing-hamton
"Million Dollar Dolls" 18 Grand Hartford 25 Jacques Waterbury Conn.
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Washington.
"Record Breakers" 18 Gayety Baltimore 25
Gayety Philadelphia.
"Reeves Al" 18 Orpheum Paterson 25 Empire
Hoboken.

"Review of 1917" 18 Gayety Minneapolis 25
Star St Paul.
"Roseland Girls" 18 Gayety Buffalo 25 Cor-
inthian Rochester.
"September Morning Glories" 18 Gayety
Brooklyn 25 Academy Jersey City.
"Sldman Sam Show" 18 Miner's Bronx New
York 25 Orpheum Paterson.
"Sight Seers" 18 People's Philadelphia 25
Palace Baltimore.
"Social Follies" 18 New Castle 19 Johnstown
20 Altoona 21 Harrisburg 22 York 23 Read-
ing Pa 25 Gayety Baltimore.

"Some Show" 18 Gayety St Louis 25 Columbia
Chicago.
"Spiegel Review" 18 Casino Philadelphia 25
New Hurtig & Seamons New York.
"Sporting Widows" 18 Gayety Boston 25
Columbia New York.
"Star & Garter" 18 Gayety Detroit 25 Gayety
Toronto.
"Step Lively Girls" 18 L O 25 Gayety Kansas
City.
"Stone & Pillard" 18 Empire Brooklyn 23-30
Park Bridgeport.

"Sydell Rose Show" 18 Star Cleveland 25
Empire Cleveland.
"Tango Queens" 18 Gayety Philadelphia 25
Olympic New York.
"Tempters" 18 Shamokin 19 Shenandoah 20-23
Majestic Wilkes-Barre, 25 So Bethlehem 26
Easton Pa 27 Norwich 28 Onelda 29 Niagara
Falls N Y 30 Grand Trenton.
"Thoroughbreds" 18-19 Erie Pa 20 Ashtabula
21-23 Park Youngstown O 25 New Castle 26
Johnstown 27 Altoona 28 Harrisburg 29
York 30 Reading Pa.

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"Tourists" 18 Cadillac Detroit 25 L O
"20th Century Maids" 18 Jacques Waterbury
25-27 Cohen Newburgh 28-30 Cohen Pough-
keepsie.
"U S Beauties" 18 Trocadero Philadelphia 25
Shamokin 26 Shenandoah 27-30 Majestic
Wilkes-Barre Pa.
"Watson Billy Show" 18 Olympic Cincinnati
25 Star & Garter Chicago.
"Watson Wrothe" 18 Empire Newark 25
Casino Philadelphia.
"Welch Ben Show" 18 Gayety Washington 25
Gayety Pittsburgh.
"White Pat Show" 18-20 Gilmore Springfield
21-23 Worcester Worcester 25 Gardner 26
Greenfield 27 Amsterdam 28-30 Schenectady
N Y.
"Williams Mollie Show" 18-20 Bastable Syra-
cuse 21-23 Lumberg Utica 25 Gayety Mon-
treal.

LETTERS

Where C follows name, letter is in
Variety's Chicago office.
Where S P 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 regis-
tered mail.

A
Adams Billie
Adams Dorm (C)

Adams Edna
Adams Marie
Alarcons Five (C)
All Mrs Slayman

Allen Anita (P)
Allison Chas W
Althoff Girls
Armstrong & Odell (C)
Arter Edith
Atkinson

B
Barry Dixie
Barry Mr & Mrs J
Bartell Bessie
Bates Matilda (P)
Bence Mrs W
Bender Masie
Bentley Miss R A
Benton & Clark
Bernard & DeHaven
Bernard Sam
Bernie Lewis
Berry Ace
Bertrand Dixie
Boraso Mrs Jean
Bessie's Terriers
Beyer Billy
Bimbo Chas (C)
Bluches (C)
Booker Gwen
Boone Harry
Box Car Duo (C)
Britton Frank
Britt Mrs Geo
Brooks Wally (C)
Bryan Tom
Burkhardt Max
Burroughs C & Co

C
Cadwell May
Calvert Margaret
Cameron Hazel
Canpolican C
Cardinal Arthur (C)
Carow Maybelle
Carmen Norlance (C)
Carroll Marion
Carr Trio
Carter Joe
Cavall Ruby (C)
Cervo
Chesley Hazel
Chester Ernest (C)
Childow Roy
Chrystas The
Clarke & Borden
Clark & Gerard
Cole W B
Connors & Edna
Cooke W H
Coryll Esther (C)
Coyle Walter
Curtin Dick (C)
Curtis Jane (C)

D
Dacre Miss L
Daibiance Geo
Dare Alec
Davis Family
Davis Annie
Davis Edw
Davis Howard
Dawson Sidney
Deane Sabie
Deimar Miss L (P)
DeMont Al & Nan
DeNoville Julia
DeNoville Julia (C)
DeOnsonne Nellye (C)
Devlin James S
DeWitt Geo
Dodd Jimmy
Dorman & Rogers
Downing Sam (C)
Dufels Wilfred (C)
Dudley Wanda
Dunbar Charley
Dunbag Ralph
DuPree Lillie

E
Earle Francis
East Fred
Eckardt Musical
Edna Ruthe
Eichenberger C C (C)
Ellis Geo R
Elmore Alan
Elvason Monda
Emerson Grace
Ess Allie (P)
Everette Flossie

F
Fay Lillie
Fennell Mrs Ed
Ferniere Henry C
Ferna Bob
Field Norman R
Finney Jameson L
Follette Polly
Ford & McNeill
Ford J W
Foster Ed (C)
Francois Margot (C)
Franzeska & Jackie
(C)
Free Dorothy

G
Gallagher Edw
Gardner Oscar
Gardner Georgie
Gardner's Maniacs
(C)
Gascolignes Royal (C)
Gaston Bill

Gaylor Flossie
Gillette S B
Giback Alma
Golden Marta
Golding & Keating
Gordon Blanche
Gordon John R
Gray G
Gross Genevieve (P)
Grover R (C)

H
Harrington Hazel
Harris Eleanor (C)
Hart Ruby
Haas Chuck
Hawley & Hawley
Hawley Vida M
Holder & Packer
Hickey Bros
Hickman Mrs P
Hinkel Otto
Hoagland Mrs J A
Hoffman Miss F
Howard Charles
Howard Martin
Howatson Bryce
Huberth & Huberth

Hursley Harry (C)
Hussey Geo
Huyler Frank

I
Iiona (C)
J
Jacobson Mr
James Beatrice
Jennings Fred
Jerome Ben (C)
Johnson Martin
Jones Bessie
Josephs Mrs M E
Joy Esther

K
Kaufman H
Kaufman & Lillian (C)
Kaya Kaating (C)
Keefe Chas H
K Langton & White
Keeley Helen
Kelly Edw E
Kelly & Wilder
Kennedy Harold
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Meehan & Pond
Meivern Babe (C)
Merle's Cockatoos
Mermord Mrs E
Merritt Grace
Meyers Belle
Meyers Helen
Miller E P (C)
Miller Ella R
Miller Fred
Millman Dolly
Mills Robt J
Mitchell Ruth
Moniesdale H D
Mooney Jack (C)
Moore O & McCormack
Moran Hazel (C)
Morgan Dancers
Morgan Chas
Morton Howell
Moulton Gerlie
Mudge Leland H
Murphy Dick
Murphy Francis
Murray Jos (C)
Myers Edw (C)

Norris Mrs C I
Norwood Edw
O
O'Clare Wm
O'Meara Gretchen (C)
O'Neal Mrs Harry
O'Neill Georgia
Owen A May

P
Paaluki Mrs J K
Packer Nettie
Page Helen
Palmer Juggling
Palmer Lucille (C)
Paddock Billy (P)
Pelletier Dora (C)
Pelot F A (P)
Piccolo Midgets (C)
Powers Freeman
Preston Bobbie
Primrose Al
Prior & Newall
Psycho (C)
Pullman Episode

Q
Quinn Tommy

R
Rawson Frances (C)
Rawson Guy (C)
Readings Four
Redford & Winchester
Richard Jack
Richards May
Rivers Dolly
Roberts C (C)
Robey H C
Robinson B W (C)

N
Naylor Frank
Nesbitt Evelyn

Tonight

**Let's End
That Corn!**



Apply a little
Blue-jay plaster.
That brings a
wonderful wax in touch with the
corn, and protects it.

This wax was invented by a
chemist who has spent 25 years
studying corns.

Tomorrow



You'll forget
the corn. Blue-jay
ends all pain.

It will prove to
you that all corn
pains are need-
less. You can stop them in an
instant—and forever—with a
Blue-jay. You will always do
that when you know the facts.

Next Day



The corn will
disappear for
good. And no
soreness follows.
Blue-jay has
proved that on 70

million corns. It will prove it to
you, we promise. After that,
you will never keep a corn.

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Ends Corns

Rogge Edw Rolland Geo Romaine Julia Rouse J Claire Royal Jack Russell Eddy	Ryan & Riggs S Salmo Juno (C) Salvaggi Marthe Sampson Guy
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DAWSON AND **LILLIAN**
DAWSON

MAJESTIC, UTICA
NEXT WEEK (Sept. 18)
Direction, **SAM BERNSTEIN**

FACTS IS FACTS!

Mother Eve was very, **VERY** good, but even She raised Cain.

They read the Good Book Sunday, and "Snappy Stories" Monday.

**"There's
A Little
Bit of Bad
in Every
Good Little
Girl"**

Most every girl that's proper, has someone she calls "Papa."

There's lots of men in Hades who were sent there by the ladies.

She's the Right Kind—Tie Up to Her—She's a Hit!

The greatest novelty "Girl" song since "Any Little Girl Is the Right Little Girl," and by the same composer, FRED FISCHER, while the sure-fire lyric is by GRANT CLARKE, he who wrote "You're a Dog-gone Dangerous Girl" and "Get Out and Get Under." Wonderful for singles! Knock-out for doubles!

"YOU'RE A DOG-GONE DANGEROUS GIRL"

Continues to be the **ONE BEST BET** novelty song of the year.

"IRELAND MUST BE HEAVEN

(FOR MY MOTHER CAME FROM THERE)"

Is undoubtedly the best Irish ballad ever published. The lyric, by Joe McCarthy, stands out as a masterpiece, while the melody, by Fred Fischer, is emphatically infectious.

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Next Week (Sept. 18), American, New York, and Fulton, Brooklyn

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? I Murdered Her ?

Santoro Nick
Santrey Henry
Sardell Blossom (P)
Sanders P
Savoy & Brennan (C)
Schmeller Chas
Schofield Inez (C)
Shady & Shady
Shelley Hazel
Shepard Bert (C)
Sherlock Sisters
Sherman Miss E
Sherwood Don
Simpson Miss C
Singer Sarah (C)
Smith E M (C)
Spelman Jeanette
Spencer Thomas
St Denis R (C)
Stafford Mr & Mrs F

Steward Fred (C)
Stuart Austen
Sweetman Harry
Sylvester & Vance

T
Taylor Sidney
Tempest Marie
Temple Luella
Texico (C)
Thaw Betty
Thomas & Ball
Thompson Mrs Jas
Thoyer Kathryn (C)
Tilton Lucile
Townner Ed (C)
Tozart Arthur (C)
Travett Evelyn
Troutt Arthur (P)
Tyson Miss B



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Winch & Poor (C)
Wise Mary C (C)
Wood F S

Wood Ollie
Woods Thos E (P)
Worden Jeff
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Z
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Vert Hazel
Veterans Four Old (C)
Volvore Miss O
Von Tilser (C)

W
Wallace F P

Ward Edith (P)
Warkelt The
Webster Harley (C)
Welchman Hannie
Weigand Vi
Wellington Dave
Wells & Southern

Welsh Robert
Weston Miss E
Weston Mary (C)
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PRESENTING THEIR NEW ACT

"GOOD OLD DAYS"

A NOVELTY

A SURPRISE

Act Fully Copyrighted. One of the Big Hits at the American and Fulton, Brooklyn, This Week (Sept. 11).

Direction, LOUIS PINCUS

THE ORIGINAL AND GREATEST YAAKA HULA SONG ON THE MARKET

"YAAKA HULA HICKEY DULA"

AL JOLSON'S BIG SONG HIT in the Winter Garden Show and NOW RELEASED to the profession. It carries an irresistible strain and a lyric that lingers. It will bolster up that weak spot. If you haven't it now, send for it at once.

SEND FOR THE NEW DOUBLE VERSION WITH A DOZEN GOOD LAUGHS

IRVING BERLIN'S LATEST BALLAD

"WHEN THE BLACK SHEEP RETURNS TO THE FOLD"

BELLE BAKER INTRODUCED THIS SONG AT BRIGHTON BEACH

Berlin has written a number of highly successful ballads, but this one tops them all. Read the lyric and then send for the orchestration. It's a Berlin song, and that's sufficient.

VERSE.

When the robin returns to its nest
After straying away from the rest
There's a welcome that waits
From its feathery mates,
A welcome that can't be expressed.
So it is with the boy who decided
From his Father and Mother to roam
Through his travels he may be misguided
But when finally the black sheep comes home

CHORUS.

Everything that he did is forgotten,
And they welcome him back to the fold.
He knows by their sad wrinkled faces
That the pain of his absence has told
Once again they all sit 'round the table
As they did in the days of old
And they'll weep tears of joy,
As they whisper "My Boy"
When the black sheep returns to the fold.

HERE IS OUR LATEST HIT. ANOTHER BERLIN SUCCESS

Featured at 10.45 P.M. with FLO ZIEGFELD'S "FOLLIES OF 1916" and a riot

"IN FLORIDA AMONG THE PALMS"

The south has been thoroughly covered in music and rhyme, but it remained for Berlin to realize the beauty and charm of the prettiest state below the Dixie line and in this wonderful number he pictures all the beauties of that incomparable location. Just send for it and you'll not be without it.

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Written by WILL A. DAVIS

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TOMMY CARTER, as Chas. Budworth Osborne

WARNING.—This act is fully protected in all its details by copy right laws, so pirates keep off and save unnecessary trouble.
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White City is having its annual carnival to mark its closing summer season.

Eddie Allan will not be with the Woolfolk forces this season.

Jack Cushman is now working with Anna Mae Belle around here.

Edgar Dudley has returned from an act scouting trip to New York and has resumed his booking for Coney Holmes agency.

Miss Carlita and William Howland have been rehearsing a new act entitled "Luzon Love."

Churchill's newest tab, "Fraternity Boys and Girls," made its first Chicago appearance Sunday at the Lincoln Hip.

Jack Patton is back in the Loop. Patton plans to become very active in producing again this fall.

Elmer Thomas Hayes, who was married re-

cently to Bernyce Morrison, will join a vaudeville act this fall.

Lottie Briscoe will make her first appearance in pop vaudeville next week at McVicker's.

Charles F. Pope of New York vaudeville visited some of the boys around the Majestic theatre building last week.

A change of players in "Common Clay" (Olympic) has Dudley Ayres handling the role formerly played by Sydney Booth.

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The "surest fire" song hit in the country

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BROWN-SPENCER
The most popular song and Fox trot of the year

Hit No. 3—"DOWN HONOLULU WAY"

DEMPSEY-BURKE-BURTNETT
That haunting melody you're hearing everywhere you go

Hit No. 4—"IN OLD BRAZIL"

A new song by Spencer and Brown and a positive hit.

Hit No. 5—"MEMORIES"

KAHN-VAN ALSTYNE-LITTLE
The ballad beautiful

Hit No. 6—"COME BACK TO ARIZONA"

BRYAN and PALEY
As popular as "The Sweetest Girl in Monterey"

Hit No. 7—"ON THE OLD DOMINION LINE"

BOTSFORD-HAVEZ
A great fast song by the writers of "Sailing Down the Chesapeake Bay"

Hit No. 8—"MAMMY'S LITTLE COAL BLACK ROSE"

WHITING and EGAN
A wonderful new song by the writers of "They Called It Dixieland"

Hit No. 9—"JUST A WORD OF SYMPATHY"

KAHN-VAN ALSTYNE
A brand new ballad, but one that we say will be another "Memories" and
"When I Was a Dreamer"

Hit No. 10—"ON LAKE CHAMPLAIN"

BRYAN-GUMBLE
One of the most beautiful ballads we have ever published.

Two Big Song Hits in Three of the Biggest Musical Productions in America—from the House of "Remick"

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by KAHN-VAN ALSTYNE-JACKSON

"Passing Show of 1916"

"A World of Pleasure"

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"IF YOU WERE THE ONLY GIRL IN THE WORLD"

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"The Ziegfeld Follies of 1916"

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"The Blow Out," according to the U. B. O. books, opens its season (with Leo Greenwood featured) Oct. 1 at Kankakee, Ill.

Marie Pettes is in town this week, heading "The Woman He Married" at the National.

"Around the Town," with Dewey and Rogers and Harrison back in their original roles, went into rehearsal this week.

Mrs. A. Milo Bennett has taken full charge of the engagements for Bennett's Dramatic Exchange.

Society Note: Aaron Jones took in the Palace show from start to finish Monday night.

Fred A. Myers has joined his road show of "The Frame Up" to personally manage it while it tours Iowa. The show is working west through Montana to the Coast.

The Orpheum, Lincoln, Neb., is playing five acts W. V. M. A. booking the first half of each week and the Orpheum road show the last half.

Frank Thielen, who lives in Aurora, Ill., came in town Tuesday and conferred with the Thielen Circuit staff in the Majestic Theatre building.

Ann Murdock comes to Powers' next week in her new play, "Please Help Emily." "The Defective" ends its local engagement this week.

Dorothy Donnelly has signed with the local Little Theatre company and her first appearance here will be in "Mrs. Warren's Profession."

The Wilton Sisters have accepted eastern bookings and just as soon as they complete their Association route in a month will play into New York.

As a result of her showing at the Great Northern Hippodrome last week LaPetite Mercees was given a long route by the Association.

Janette and Burke are rehearsing with the new Churchill tab, "The Blow Out," in which Leo Greenwood is to be featured. It is expected to open the latter part of the month.

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A ROUTE FOR THE WEST

Faber and Waters have not dissolved partnership again but have rejoined for "business reasons" and have accepted an Association route with their old act.

Norman Hillyard has two small stock companies playing a circuit of the vaudeville houses in and around Chicago. Hillyard has been quite successful in his present venture.

Will J. Harris left Chicago Sept. 7 to make his headquarters permanently in New York. He will be located there with Sam Baerwitz, a former Chicago booker.

Skipper, Kennedy and Reeves have returned to Chicago after a long summer vacation at their bungalow at Pearl Beach, Mich., and will again play an Association route.

Beatrice Beryl, formerly secretary to Arthur Morwitz in New York, was in Chicago with the "Sieg Lively Girls!" company at the Columbia. She has become a full-fledged chorister.

VAUDEVILLE

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J. H. ALOZ

Orpheum Theatre Bldg., Montreal, Canada

The Transfield Sisters, after a season with Dwight Pepple's "All Girl Revue," are back playing vaudeville for the Association. The sisters open a tour of the Rickards Circuit late in November.

It's understood Ralph Kettering has sold his firm interests in the American Productions Co. and that it is now controlled jointly by Ed. W. Rowland and Loren J. Howard. Kettering will keep on writing.

The Chicago theatre starts its season next Saturday night with "The Blue Paradise" (Cecil Lean featured) and Frank O. Miller, the new manager, came into Chicago last week to take charge of the house.

J. J. Shubert hit Chicago last week and accompanied by Sam Gersten went up to Minneapolis to confer with the management of the Shuberts' "World of Pleasure" which shortly starts a tour to the western coast.

The Marconi Brothers, now in Chicago, are getting publicity through their first accordion number for the Victrola Co. The Marconis and

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Pietro combined their accordion strength and rendered "Cavalleria Rusticana."

The Majestic, Ann Arbor, Mich., is the last of the Butterfield houses to swing back in vaudeville action. It resumes Sept. 24, playing five acts split with Butterfield's house in Jackson. Frank O'Donnell will again manage.

Ed. McDowell is in our midst. "Mack" was with Al. Woods for year, but getting a special dispensation from Vic Leighton he accepted the management of "Pom Pom" (Mitsl), which is now at the Illinois. So far McDowell says "so good."

That Sam Thall stands in good with the western roads was fully attested when he obtained the consent of a certain railway to hold its fastest train Sunday morning just one-half hour so that an act coming west out of Detroit could make booking connections.

The belief has become common that no more of the Association and U. B. O. tabs will play any other circuits without the consent of the bookers of the former, or at least not as long as the producers continue doing tab booking with them.

Arthur Conrad and Primrose Seamon were engaged last week by Boyle Woolfolk to play

leads with his new tab, "What Do You Sell?" now in rehearsal. Miss Seamon was last featured in Hurlig & Seamon's show, "Me, Him & I."

The Grand (S. State) resumed its regular vaudeville season last week, playing five acts. Billy King has signed a contract with Lew Cantor whereby King will be back at the Grand next summer at the head of a musical stock.

Workmen were mending things about in the McVicker's theatre lobby Monday. Jones-Linck-Schaefer are redecorating and repainting the entire front, installing a marble lobby and ticket office. One wouldn't know the old place now with its new electric front.

B. F. Wheeler, formerly manager of the Oak and several other small theatres in Chicago, has become interested in the Hartley theatre, East Chicago, Ind., and will personally manage it this fall. The Hartley is a new house, costing \$85,000, and will have its opening Sept. 16. It will play vaudeville, with independent bookings.

They are telling one on Stage Manager Mike at the Hip. Last week Harry Muller gave both the Majestic and Hip a thorough inspection, thanks to the kindness of the man-

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OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal interviews with artists from 12 to 6, or by appointment.

agements and stage hands and, of course, he visited the flies. Mike did the plotting for Muller at the Hip, and Mike is reported as saying that it was his first time up in the flies at this house.

There were some Well (wild) times around the Ashland at 49th and Ashland last week. The Well brothers operate the New Ashland and recently Brother Joe quit the business and disposed of his interests to Brothers Ike and Lew. In some way the ushers and ticket-takers objected to some rules laid down by the Wells and walked out. The Wells continued operations, though handicapped by the loss of their regular help.

Colonel William Roche, former manager of the Columbia, has not left Chicago, although he has had several good managerial offers outside the Windy City. The Colonel has his headquarters in the Jake Sternard office in the Consumers' Building. At the time of the Welsh-White fight in Colorado Springs last week, Billy Roche, the prize-fight referee, was having his name in the papers, many local boys thought the Roche in question was none other than the Colonel, late of the Columbia.

American Hospital bulletin: Anna Rock-feld, discharged as cured; Mrs. Walter M. Jones, recovering at her home, care of Dr. Thorek; Vivian Cummings ("Broadway Belles"), recovering from recent operation; Babe Mills ("New York Girls"), getting along nicely; William Kurtis, improving from nervous prostration; Nellie Dreano (Dreano and Goodwin), recovering from an operation for the removal of her tonsils; Charles Hawkins ("Alias Jimmy Valentine"), taking treatment for complication of conditions.

When Roy D. Murphy and Harry Muller finally made their getaway on their eastern auto jaunt with Murphy driving his own car. Murphy informed Paul Goudron he would keep him posted as to the progress made enroute. The first wire Paul received was from South Bend saying that everything was lovely. At Elkhart Sept. 7 Murphy wired Paul that a gear rod on the car had gone to smash. Paul expected a wire any moment saying that Murphy has abandoned the machine and proceeded by rail to New York. Murphy and Muller will remain in New York until about Oct. 10, when they will return to Chicago. Mr. Muller expects to sail from San Francisco Nov. 7.

One Chicago vaudeville manager will about

with joy when cold weather puts a quietus to the bathing stampede Lake Michigan has been having all summer. That man is Mitch Licalzi, who owns the Wilson Avenue. The theatre is not ten minutes' walk from the lake and right on a line with one of the most popular bathing beaches in the city. As the Chicago council permits bathing at night until 10 p. m. the beach (Wilson Avenue) has been proving a most formidable "opposition" to Licalzi's Avenue playhouse. A condition like this is not an everyday occurrence elsewhere.

AUDITORIUM (Cleofonte Campini, gen. dir.).—Police-men's Benefit (annual affair) opens three week's engagement of "My Home Town Girl" (Hyams and McIntyre) Oct. 6; grand opera opens Nov. 13.

BLACKSTONE (Harry Powers, gen. mgr.).—Advertised to open Sept. 25, with "What Is Your Husband Doing?" (Tom Wise).

COHAN'S GRAND (Harry Ridings, mgr.).—Capacity hit, "Cohan Revue 1918" (fourth week).

CHICAGO (Frank O. Miller, mgr.).—Season starts Saturday night with "The Blue Paradise" (Cecil Lean).

CORT (U. J. Hermann, mgr.).—"Fair and Warmer," still getting Chicago money (sixth week).

COLUMBIA (E. A. Wood, mgr.).—"Hip! Hip! Hooray! Girls" (with Ben Pierce).

ENGLEWOOD (Ed. Beatty, mgr.).—"High Life Girls" (burlesque).

GARRICK (J. J. Garrity, mgr.).—Fair returns for "Step This Way" (Low Fields) (fifth week).

GAYETY (Robt. Schonecker, mgr.).—"Cabaret Girls" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"Panama Pansies" (burlesque).

IMPERIAL (William Spink, mgr.).—"My Mother's Rosary."

ILLINOIS (Rolla Timponi, mgr.).—"Pom Pom" (Mitsl) reports profit taking (second week).

LASALLE (Harry Earl, mgr.).—"Where Are My Children?" doing bizzer business now than when it started (seventh week).

NATIONAL (John Barrett, mgr.).—"The Woman He Married" (Marie Pettes).

OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason-Clara Joel) continuing to profit (third week).

POWERS (Harry Powers, mgr.).—"The Defective" gives up the house next Saturday, falling to do business expected (second week).

STAR & GARTER (Charles Walters, mgr.).—"The Star & Garter Show."

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MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—Locally vaudeville is very much on the artistic. Last week and this the Palace has been having the Morgan Classic Dancers as a ballet feature and now the Majestic hops to the fore with a dancing feature that is to be reckoned with at any stage. The Majestic classic terpsichore feature is furnished by Theodore Kosloff and Vlasta Maslova, who are capably aided and abetted in their ballet divertissement by Stanis Kuhn, Alexis and Vera Fredova, with special music furnished by Kosloff's own Russian orchestra and a balalaika expert named Alexandre Ivanoff. The Theodore Kosloff aggregation made a tremendously artistic hit. They well deserved the headline spot and held the honors easily. Marie and Billy Hart opened the show. A mighty early spot but the pair made the best of it, with Marie Hart making Billy play second fiddle. She seemed in unusually good voice. Ralph Connors deserved a better spot. With a ventriloquist offering that was decidedly new and original and excellently staged he commanded close attention all the way. The program doesn't state who wrote the act. It should. It is snappy stuff and all up to date. Connors was a happy bit. Those Four Entertainers have changed around in personnel since last season, and the change is all to the better, as they got more harmony than they did on their last appearance in this neighborhood. Billy Renaud and his personality and deep bass voice are a valuable asset to this singing turn. He is of the original Primrose Four, but at that time worked in blackface. And again Billy did not sing a solo those days. But Happy Bill has learned a lot since George Van quit managing. "The River of Souls" is a creepy affair at best, but has a good cast that keeps it from falling into the discard. Well staged and very well played, particularly the roles of the Mandarin and the Lily Flower. Act still a novelty. Milt Collins secured his usual laughing hit, although he followed a tough customer in that sordid Chinese tragedy. Milt's politics turned the trick. After the Kosloff-Maslova dancing exhibition appeared McKay and Ardine. At the Palace, if memory serves one correctly, this couple some months before had to follow Adelaide and Hughes. So they came on after Kosloff and, to quote George's words, "we fear no one," proved true, and the team registered unusually well in the next to closing spot. Bert Levy closed. No spot for Levy, but he made the best of it and he got along nicely.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Warm weather slipped back in town and, of course, the Monday theatre business slumped off as a result. As all of the Loop houses felt the rise in temperature the Palace was no exception to the rule. The Chicago managers are thanking their lucky stars they are not in the same boat as their brother New York managers are, as the latter not only have the weather and infantile paralysis to contend with but the entire city is practically paralyzed as a result of the street car strike. So the local boys, which includes Harry Singer of the Palace, are not going to let a little warm weather send them to a hospital. Singer was well satisfied Monday night. He said it could have been far worse for such a night when the electric fans were again pressed into service. The Palace has the Marion Morgan Classic Dancers for their second consecutive week, but the bare-legged delineators of the historical Roman ballet were unable to pack the house Monday. The dancers presented the same dances as last week, but the act as offered seems entirely too long for vaudeville comfort. Not in a year has an opening act gained the palm as easily as this week's opener, Fred and Adele Astaire. This youthful couple halted proceedings and the audience demanded several encores. On fancy dances the boy and girl have a routine that is a corker and one very hard to beat. That boy alone is like a streak of artistic lightning on his feet. Charles Irwin was last seen at the Palace with Eunice Burnham and a piano. Miss Burnham and the piano are missing and in their place is the dancing, high kicker, Kitty Henry. Irwin retains his hiccuphumpy impression and does the inebriate without making it unwelcome. Madame Chilson-Ohrman sang three numbers and in her last one showed just how high the human voice can soar without breaking. Madame Chilson-Ohrman is to be commended for not staying overtime. The Morgan Dancers were "No. 4" and they impressed favorably. Especial mention must be made at this time to the work of Rosamonde Cowan in her Slave dance and to the duet (dance) superbly executed by Dolly Sisters by Talley Darling and Josephine McLean. The features are distinctive and are features worth while in the Morgan program. Andy Rice was the first clean comedy score. Savoy and Brennan were carded as "No. 6," but did not appear.

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Mercedes and Mlle. Santone were next. Things seem to break nicely and there were no passes by the pianist. What titles were not caught the music was, so the score was certain. Mercedes had a hand bandaged and his face looked as though he had been roughing it with Freddie Welsh. However, he offered no alibis. Turn thoroughly enjoyed, although the novelty has worn off considerably. Bert Fitzgibbon worked until he was exhausted. He did everything imaginable which takes in his song plugging "bit" to a little travesty he did to the Morgan music. The Mirano Brothers and their hair-raising circus thriller in midair with the flying motor and trapeze stunts held everybody glued to the seats. Show gave excellent entertainment, although it ran more to dancing than anything else.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—A rise in the temperature failed to affect business and Monday's returns were at the usual high-water mark. The show gave immense satisfaction. Myrto opened with his exhibition of contortionistic work. Lewis and Chapin were second and their style of comedy appeared to find favor with many. The woman, for some reason, could barely be heard, and on the songs her voice was lost almost entirely. "Youth," the Edgar Allan Woolf sketch, which Mrs. Gene Hughes and company so capably presented in the bigger houses, was offered by Betty Swartz and company. At McVicker's the playlet acted itself, the dialog and situations keeping the act above par. The acting company showed lack of talent and it was probably a good thing for that McVicker's audience that they had not seen Mrs. Hughes in the principal

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role. The Shirley Sisters got away to a slow start, but presented a corking nice wardrobe and worked hard to please. Girls looked nice and closed up much stronger than they opened. And got much applause on its dancing finish. Girls could attain greater results by going in for more dancing and eschew some of the singing. The Hearts International picture was followed by the Three Melody Girls, who were formerly known as the Burns Sisters. The girls sang to applause and fitted in the show very nicely. The Sully Family cleaned up in every phase of the vernacular of the stage. Not in many months has any act made the hit that the Sullys did with their sketch in which they offered comedy, songs and dances. The Sullys at the close are now using the syncopated song idea that George Cohan uses in the court scene in his revue, and it scored substantially. The Sully worked their heads off and have an encore that is much better than they had in the past season. Corking good act for McVicker's. Imogene Comer, who has returned to the stage after a twelve years' absence, made a "come back" that was surprising to those who thought her show days were over. Miss Comer not only looked well but showed unusual strength in her voice and put her numbers over splendidly. She dished up recollections of the good old days of Harrigan and Hart that were well received and she put forth some of the typical Comer spirit in her revival of "Just Break the News to Mother." In these days of "war and mother song" popularity the old ballad was heartily applauded. Miss Comer knows how to put a song over, enunciates unusually well and sure showed that she is still able to entertain and entertain well. George H. Primrose and his merry minstrel men held the remainder of the time up to 2 o'clock, and as Primrose is a big local favorite it goes without saying that he got a big reception. Primrose has made several changes in his company since his last Association appearance hereabouts. The singers and endmen gave a good account of themselves, while Primrose's softshoe dancing was an emphatic hit. Primrose is now appearing in white face and no one can blame George after all the years that he has worn burnt cork. After a comedy film Fenton and Green appeared.

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EMPRESS.—"A Night with Woodrow Wilson and Charles E. Hughes," not up to the Empress standard. Otto Adlon and Co., comedy jugglers, opened show. Davis and Elmore, all right. Kennedy and Kramer, songs and patter, made good, especially with their dancing. Hal Chase and Co., in "When Ignorance is Bliss," won laughs. Duncan and Holdt, blackface, went well. Mann, cartoonist, was added to the bill. He was not programmed.

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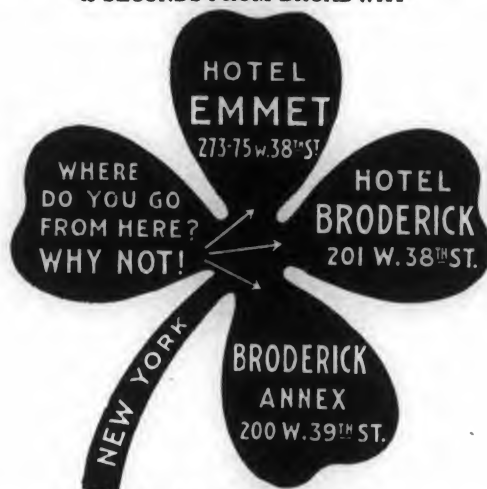
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The Motion Picture Operators held their annual ball at the civic auditorium Sept. 2.

After several months up north, J. J. Cluxton is back on the job again.

Musical Director Harry James has left for New York to direct "Bo Long Letty."

"A World of Pleasure" is scheduled for future appearance at the Cort.

The Philharmonic Orchestra will be reorganized for the winter season.

Ignatz Jan Paderewski begins his new tour by playing at the Cort, Sept. 24.

Labor Day Eva Lang and John Halliday are playing leads at the Alcazar.

Ragologists P. J. Conlan and Walter McIntosh are featured at the Red Paint.

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"Lolita," the violin virtuoso, is being featured over the Hippodrome time.

Edward Carlie has joined the Al Hallett Stock now playing in Ogden.

Sid Grauman's show, "Midnight Frisco," is routed through southern California.

The Monte Carter Musical Comedy Co. is playing to good business in Stockton.

Sept. 3 the State Fair came near being destroyed by flames. The fire marked the first incident of its kind to happen at any of the California State Fairs for more than sixty years. Only three days before the conflagration a connection was made between the Sacramento City water and the Fair Grounds. This, in all probability, saved the Fair Grounds from losing all its buildings. Still with water

It was during Richard Walton Tully's visit here with his play, "Omar the Tentmaker," that Walter Anthony, dramatic editor of the "Chronicle," interviewed Mr. Tully for a Sunday special story. Mr. Anthony pointed out what Mr. Tully, a native of California, had contributed to the written drama of the American stage, after which Mr. Anthony forgot all about his story. The playwright, whose efforts had not been looked upon any too kindly by the other critics throughout the state, did not

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on the grounds the damages is placed at a high figure. The Donner monument just completed at a cost of \$20,000 and the Agricultural Building said to have cost \$75,000 and other losses not itemized brought the damage up to \$200,000. The Fair, always a big yearly event, had just opened. The fire is thought to have originated in a picture tent near the Agricultural Building. As most of the exhibits and live stock was saved the Fair continued its run.

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forget the incident though, and prior to the New York premiere of the Tully drama, "The Flame," critic Anthony received an invitation to attend the metropolitan premiere and bring Mrs. Anthony, all expenses to be defrayed by the playwright. This was impossible, but the invitation was nevertheless duly appreciated.

ATLANTA

By LINTON K. STARR.

FORSYTH (George H. Hickman, mgr.; agent, U. B. O.).—Expected demoralization as the result of Georgia's state-wide Democratic primary failed to show its effect on audiences. The week at the Forsyth began with big matinee and evening performances, the bill ranging along average standards. Bertie Herron and Milt. Arnsman in "Koon Kapers" formed a fair opener. Willie Solar went moderately well, and Milton Pollock and Co., in "Speaking to Father," proved very entertaining. Clara Howard, and the Beatrice Merrill Sextet went over splendidly. "The Five of Clubs,"

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formerly known as The Mowatts, formed an excellent closing act in "A Pierrot's Dream." PIEDMONT (Ted Hardcastle, mgr.; "pop" vaudeville).—The Piedmont's new bill of family vaudeville was received with great enthusiasm. The Rosini Trio, acrobats, opened. Other acts, in addition to motion picture offerings, included Gypsy Meredith and Co.; Fitzsimmons and Groves; Cassidy and Langston; Draper and Clayton. Acts announced for the last half of the week (split with Birmingham) are Carroll, Keating and Tay; The McElroy Sisters; Larry and Haldy and Clifford; Gaffney and Gay, and Paris Fashion



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Shop. For the first half the Rosini Trio replaced the Omar Sisters.

GRAND OPERA HOUSE (Moss Wise, mgr.).—The Grand, leased by the Shuberts, opened Monday as an International Circuit house, offering "The Natural Law" to a fair-sized audience. Matinees are to be offered Tuesdays, Thursdays and Saturdays. The house announces one week stands, with 75 cents as top prices.

ATLANTA (Homer George, mgr.).—Announcement has been made that the winter season at the Atlanta (K. & E. house) will open Thursday, Sept. 28, with the Al G. Fields Minstrels.

BALTIMORE

By FRANCIS D. OTOOLE.

MARYLAND (F. C. Schanberger, mgr.).—With but one exception, all acts this week are new for this city. Mayo and Tally gather the biggest hit of the evening with their attractive stage manner and way of getting songs across. "The Garden of Love," beautifully staged musical offering, has a pleasing score, well sung. The Casinos, well received. William Abingdon and Jane Marbury have a surprise sketch full of clever lines. Leo Beers, who was the only one with whom the audience was familiar, was as much enjoyed as on his former visit. Paul Gordon does stunts on a slack wire that make his act worthy of real attention. Florens Ames and Adelaide Winthrop have a humorous skit which they make the most of. Billy Schoon and Elizabeth Mayne in "Ain't She Nice," and Bea Verera complete the best bill so far this season.

AUDITORIUM (Leo McLoughlin, mgr.).—Eugenie Blair returns here in "The Eternal Magdalene," the play which had its premiere here last season and attracted great attention. The supporting cast and staging are splendid. This is the second week of this house in the International Circuit and the prospects seem bright.

FORD'S (Charles E. Ford, mgr.).—"King-Queen-Jack," a mystery melodrama in three acts, was presented to a deeply interested audience. The play moves with rapidity and finish and is well acted. Edward Robins has the leading role. Walter Jones and Lola Fisher have parts well suited. There was also a good character role, Hila, a Kanaka servant, acted by Macey Harlan, and Edwin Caldwell was the drug tend.

LOEW'S HIP (H. M. Gursch, mgr.).—David E. Francis, a Baltimore concert singer, headlines this week and presents a repertoire of old-fashioned songs and some of the latest composition. The feature of the bill is the playlet "Won by a Leg," presented by Gordon, Eldrid and Co. Fleida and Haliday in a burlesque on the war situation keep the audience in continual laughter. The other acts on the bill include Ed Barnes and Mabel Robinson; the McGinnis Brothers in a song and dance review; Sullivan and Meyers in a clever comedy sketch, "How It Happened"; and Dunbar, Bannard and Dunbar, serialists.



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KEITH'S PALACE THIS WEEK (Sept. 11)

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GARDEN (G. M. Schneider, mgr.).—Paul Armstrong's "Romance of the Underworld," with a cast of 21, got the hit at this house. Frank Davis introduces several new songs and is well received. The Musical Clovers open the show in a novel musical act. Luckie and Yost are seen in a miniature musical comedy. Others on the bill: Billy Kenny in imitations; The Two Howards entertain; and Knight and Sawtelle sing.

COLONIAL.—"Stop This!" was presented cleverly by a company of negro players and will play here for the remainder of the week. It is much against the desires of the merchants in this neighborhood that this house be converted into a negro theatre. Curtain speeches were made by several prominent negro politicians calling on the colored population of this city to support the enterprise.

GAYETY.—Burlesque, "Tango Queens."
PALACE.—Burlesque.
HOLIDAY STREET.—"The Columbia Girls" open up here to crowded houses.

BOSTON.

By LEN LINSEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Nan Halperin topping the bill for the second week. John Cutty, originally billed for next week, was jumped in to replace Briere and King, who did not show. Retter Brothers opened big; J. C. Nugent's "The Men Hound" was deserving of a higher spot than "E"; Naudain and Friedland, fair; "The Age of Reason," good, but slow in getting headway; Jarvis and Dare, high class, fairly well received; Al Herman, rough-neck riot as usual; Fridowsky's Russians closed to quite a walkout.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville. Strong.

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

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop. Last week of summer stock burlesque.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Biggest pop gross in New England.

GLOBE (Frank Meagher, mgr.).—"The Little Girl Next Door" going big, cutting deep into "Where Are My Children," which has been cleaning up for the past two months at the Majestic.

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

PARK (Thomas Soriero, mgr.).—Pictures. Big.

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

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

TREMONT (John B. Schoeffel, mgr.).—"Civilization" on second week going strong, due in part to one of the most lavish advertising campaigns seen here in years.

HOLLIS (Charles J. Rich, mgr.).—"The Melody of Youth" holding up fairly well on second week.

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COLONIAL (Charles J. Rich, mgr.).—"The Amber Empress" on its last week is in a much improved condition. Ziegfeld's "Follies" next Monday for a killing, as the town is ripe for a real girlie show.

SHUBERT (E. D. Smith, mgr.).—"Katinka" going big. Good for a run.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie" falling off because of run.

MAJESTIC (E. D. Smith, mgr.).—"Last week of 'Where Are My Children?' Will continue with feature films so long as they prove more profitable than the \$2 field.

PARK SQUARE (Fred E. Wright, mgr.).—"Hit the Trail Holiday" going well.

PLYMOUTH (Fred E. Wright, mgr.).—"Last week of 'The Little Shepherd of Kingdom Come.' 'A Pair of Queens' opens Monday.

CASTLE SQUARE (John Craig, mgr.).—"The local International circuit secured just what it needed this week, having an opening without a bigger show pitted against them for press review. As a result, the critics devoted themselves to 'Mutt and Jeff's Wedding' for want of something better, giving the new circuit a real introduction and jumping business over night. 'The Heart of Dixie' next week.

HOWARD (George E. Lothrop, mgr.).—"Gaiety Girls" playing to capacity with the Three Walseys heading the house bill.

GAITY (George Batcheller, mgr.).—"Million Dollar Dolls." Good.

CASINO (Charles Waldron, mgr.).—"Bowery Burlesquers." Excellent.

The Copley, formerly the Toy, will reopen early in October, H. W. Fetter having secured the house on an indeterminate lease. He intends to offer the Henry Jewett Players at popular prices with a weekly change of bill. Jewett directing personally. Craig will not offer stock until May, according to present plans, and Jewett expects to be firmly entrenched by that time.

The Boston opera house is being renovated, and many of the boxes are being ripped out. It will reopen as an opera house, playing any booking and having a \$4000 scale based on the value of the attraction. Manager Lawrence McCarty has already booked the Hippodrome show, the Diaghileff Russian Ballet, the Aborns and the Metropolitan. He claims to have full bookings up to April.

MONTREAL.

The Tivoli has changed hands and is now under the management of Samuel Freed and Lesser Samuelsohn.

Blanche Ring opened her road tour at the Princess in "Broadway and Buttermilk" and was warmly received.

The St. Denis has added a 30-piece orchestra to play for the pictures.

Work on the new Loew theatre which was to have started July 1 has not commenced. Geo. Driscoll, one of the promoters of the theatre, says work will start very shortly.

The orchestras at the Orpheum and the Francs and the Dominion, Ottawa, are this season under the supervision of Albert Bray, leader at the Orpheum. Mr. Bray has appointed C. Gerson as musical director at the Francs.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Charles E. Bray, gen. mgr.).—"Phyllis Nielsen Terry is the feature of an engaging bill. Miss Terry's sinuous Juliet makes a distinctive vaudeville item. Rice, Ebner and Stone made a satisfactory opening number. Dianne D'Aubrey, French and frisky, also a beautiful girl, was misunderstood. George Rolland company evoked laughter. Derkins' Dogs scored. Natalie and Ferrar improved. Jan Rubini, capital violinist.

CRESCENT (T. C. Campbell, mgr.).—"The Girl Without a Chance."

TRIANGLE (Ernest Boehringer, mgr.).—"Pictures."

ALAMO (Will Gueringer, mgr.).—"Jimmie Brown's Musical Revue."

Charles E. Bray has purchased a seven-passenger touring car.

The Orpheum is serving soft drinks to its patrons during the prevailing hot weather.

It is reported the Hippodrome is to be converted into a pretentious cabaret, modeled somewhat after Churchill's, New York.

Sam Rosenbaum, professional manager of the Triangle Music Publishing Co., is getting his first peek at New York.

Rev. William Chinn, who calls himself "The Colored Billy Sunday," has been hurting strictly ebony amusements with his revivals, all of which have been largely attended in Dixie's "blackberry belt."

Harry Schrieber is a local visitor.

Ernest Boehringer has announced he will reopen the Columbia with a revue, instead of vaudeville, as at first contemplated.

Unusually hot weather played havoc with attendance at southern theatres during the first week of the new theatrical season.

PHILADELPHIA.

B. F. KEITH'S (H. T. Jordan, mgr.).—"A well balanced bill for the 15th Annual Fall Festival this week, with Stella Mayhew and Billie Taylor holding down the headline spot. The ability of this clever comedienne to keep an audience amused after it had been laughing steadily at the preceding acts was evidenced by the big hit she and her piano-playing associate put over. In the way the show was laid out, Miss Mayhew had a nice spot. She followed the quiet comedy talking and singing turn of Toney and Norman, which left the audience in good humor and caught the house at once with the "souse" number she handles so well. The crossfire chatter brought good results, and the two are doing some harmonizing on a couple of numbers. May Tully has given vaudeville another big feature in "The World Dancers," in which Emilie Lea and Tom Dingle are featured. The idea of depicting the evolution of the dance from the days when they carried war clubs and wore only leopard skins for clothes is a nice idea and carried out to good effect

in having all the dancers do an up-to-date on-step ensemble. Pretty staging and scenic effects help to the act, and it got over in good shape. There is a very interesting playlet called "Prosperity," by Hugh Herbert, with Ezra Mathews and Co. in the characters that give the early portion of the show a great big lift. It is a sort of moral play, along the lines of "Everyman," but in no way similar, and it takes hold and leaves a fine impression. It is very well played. Anna Chandler is billed as "The Debutante" and calls her offering "A Study of Songs." Three of the five numbers she is using are new here and she gets a lot out of that "Wickywhacky" Hawaiian song one or two others have attempted. It's about the best act Miss Chandler has done here, and she scored solidly. Violinsky blends his classic stuff with his comedy selections in a way that reaches both the musically inclined as well as those who frequent the "movies" and cafes enough to appreciate his impersonations. He was very well liked. Lew Wilson did well on his first time here. This fellow is versatile and clever—clever enough to work out a better entrance, for when he gets out he takes good care of all the time he remains on the stage. Lillian's Comedy Dogs supplied a satisfactory opener, and Burdella Patterson held the majority of them in front seated to gaze at her "finger" displayed in a series of pretty positions.

WILLIAM PENN (W. W. Miller, mgr.).—"Contrary to early reports, this house will play split week shows this season with four acts and pictures each half. The house opened this week, getting away to an excellent start. Hall's Musical Minstrels, three men and two women, headlined the first half, with George Barber and Carrie Thatcher, two well-known stock favorites, in a playlet called "A Southern Breeze"; Anthony and Mack, and the film feature, H. B. Warner in "Shell 43." For the last half, the Six Howards headlined, surrounded by American Comedy Hour; Charles Drew and Co.; Overholt and Young Sisters; picture feature, "Hell-To-Pay Austin."

BROADWAY (Joseph A. Cohen, mgr.).—"The Fox picture, Theda Bara in 'Her Double Life,' and five acts are on the opening bill of the season at this house. The vaudeville contingent is headed by Ryan and Lee, and the others are 'Marcelle,' a musical comedy with a company of 12 Arthur Havel and Co. in 'Playmates'; Three Reinards; Junie Millie and Co.

"The Maids of America," at the Casino; the Jean Bedini-Pam Lawrence show, "Puss Puss," at the People's; "The Tempters" at the Trocadero, and "The Girls from Joyland," at the Gayety, are furnishing food for the appetites of those who have a taste for burlesque. Business is reported good at all four houses.

COLONIAL (H. A. Smith, mgr.).—"Lambert,

At Keith's Royal Theatre Next Week (Sept. 18)

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the Impersonator, and "The Minstrel Revue of 1910" divided headline honors this week. Others are: James Skelly and Co. in "Mother Was Right"; Dorothy Herman; Zeno and Mandel; Dore Bros; Abbott and White; Devine and Williams. The new Fox feature,

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STYLE 3000—One Strap Sandal, in Fine Quality Satin, French Heel, White, Black, Red, Pink, Emerald Green, Stage Last, Short Vamp \$2.50
STYLE 3010—Ballet Sandal, in Vici Kid, one Strap, Spring Heel, Colors: Black, Blue, Red and Pink \$1.75
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"The Unwelcome Mother," with Walter Law, is the picture feature.
NIXON (F. G. Nixon-Nirdlinger, mgr.).—"The Bachelor Dinner," with Jack Henry, Rose Gardner and company of 13, headlined; Harry Rose; Kelly and Wilder; Wood and Mandeville; Arco Brothers; "The Unwelcome Mother" featured on the screen.
CROSS KEYS (James Springer, mgr.).—"The Golden Troupe" featured the first half, surrounded with Elliott Spears; Harry J. Kelly; Four Rubes; Burke and Harris; Harry English and Co. The last half has a one-act playlet called "The Poolroom" as its feature, supported by the following acts: Carroll-Gillette Trio; Joe Fields, Showy Mabelle; Edmunds and Ludham in "Going to the Wedding," and the Novelty Minstrels.

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ST. LOUIS.
By REX.
Melville Stolz, manager of the Jefferson and Shubert-Garrick theatres, has announced Sunday, Oct. 1, as the opening date for both houses. The Jefferson (formerly Shubert) will have for its initial attraction Cohan's "Revue of 1910" and the following week Nell O'Brien's Minstrels. Other attractions to follow are Julian Eltinge, Montgomery and Stone in "Chin Chin" (two weeks), "Pom Pom," "Justice," "A World of Pleasure" and "Alone at Last."
The new Shubert-Garrick, formerly the Garrick, will enter the field of first-class theatres with Geo. Hobart's morality play "Experience." The leading dramatic offerings are to be presented at the Shubert-Garrick this season instead of the Olympic, as in the past.

COLUMBIA (Harry Buckley, mgr.; agent, Orpheum).—Helen Luckaye and an excellent cast in "Overtones," headlined with great success; "The Dancing Girl of Delhi," an Oriental fantasy, won immediate favor; Josie Heather, well received; Pileer and Douglas, hit; Galt Brothers, applauded; Gray and Somers.

MEYER'S 15c MAKE-UP

AMERICA'S POPULAR SONG WRITERS IN "15 MINUTES OF SONG AND COMEDY."

Billy TRACEY and VINCENT Nat

ADDED ATTRACTION LOEW CIRCUIT. THIS WEEK (Sept. 11), GREELEY SQUARE and NATIONAL. The Public have APPLAUDED our SONGS for years. You should hear them APPLAUD our ACT.

JACK

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EDNA

KAMMERER and HOWLAND

Big Success—Greely Sq. and Loew 7th Ave., This Week (Sept. 4), Next Week (Sept. 11), McVicker's, Chicago.

Featured on the Loew Circuit.

"HOW COME"

MOSS AND FRYE

IN "SENSE AND NONSENSE"

NO. 2—HOW HIGH IS UP?

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

EVELYN BLANCHARD Presents FLO IRWIN

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"THE TEA CUP INN"

By FRANCES NORDSTROM

PRINCESS ATHENA

"BRIDES OF THE DESERT"

THIS ATTRACTION JAMMED ALL THE PANTAGES THEATRES And Justified Itself In Being Selected as THE HEADLINER OVER THE TOUR

Written and Produced by J. J. CLUXTON

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"BRIDES OF THE DESERT"

COMING EAST IN NEAR FUTURE

As a Matter of Good Business, Remember the Combination

CHRIS BROWN presents

COSCIA and VERDI

A Violin—A Cello—A New Big Act*
SEPT. 25—COLONIAL, PHILADELPHIA.

ville, pleased; Wallace Galvin, usual; Ruby Caville and Co., novel. Excellent business. STANDARD (Leo Reichenbach, mgr.).—"Beauty, Youth and Folly" to packed houses. GAYETY (Ben Parry, mgr.).—"Sam Howe," greatly reinforced, drew fairly good business Sept. 17. AMERICAN (Harry Wallace, mgr.).—"The Little Lady from Lonesome Town," featuring Miss Nancy Boyer, did good business at popular prices. GRAND (Harry Wallace, mgr.; agent, W. V. A.).—Kluting's Novelty, headlined: "Merry Married Men," featured; Von Hampton and Shriner, big; Kelly and Pollock, good; Three Melvins, fair; Barry Girls, clever; Musical Chef, closed. Business fair.

Montgomery and Stone's successful novelty production, "The Old Town," followed "The Follies" at the Park this week, the stock cast scoring a big hit, Roger Gray, Florence MacKie, Sarah Edwards, Billy Kent and Carl Hay-

den carrying the leads. Sunday matinees were resumed Sept. 10.

Pop vaudeville, changed twice weekly, interspersed with film, continues at the Shenandoah, and is being well patronized by South Side theatregoers. The policy replaced a stock cast and will doubtless remain.

EMPRESS (C. F. Helb, mgr.; agent, W. V. A.).—Opening of the Players theatre in the immediate vicinity has in no manner affected business at the Empress. Two packed houses each evening have greeted each performance. First half, Frank Bush and Herr Jansen divided headlining honors; Curson Sisters, seen here often; Faber and Walters, won applause; Gallerini Four, entertained. Last half, Mable Johnson, featured; "Edge of the World," good scenic; The Family, treated; Lew and Molly Hunting were a big hit; Marlon's Dogs pleased the kiddies.



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville" by Ned Dandy

This Week (Sept. 11)—Empress, Grand Rapids

Next Week (Sept. 18)—Keith's, Toledo

Direction, HARRY FITZGERALD

HARRY KING and KATIE WARD

A Real Comedy act in "One" (Spl. Scenery)

"Almost Married"

Direction, I. Kaufman

Nancy Boyer, of International Circuit fame, assumed the lead in "The Little Lady from Lonesome Town," playing at the American this week. Miss Boyer is not only a beautiful young woman, but is accomplished, and soon won favor with her audiences. She is worthy of better opportunities.

Bertha Black, 15, made her debut as a professional with the Park Opera Co. this week, taking a leading role in "The Old Town." She is to be retained as a soloist.

"Seven Keys to Baldpate" proved an excellent vehicle for the Players, which house opened with a very talented stock cast the past week. Mitchell Harris and Thais Magrane are carrying the leads, assisted by such



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FLO AND NELL WALSH

THE REYNOLD'S

Watch for us in
SONG, RHYME AND MAGIC
Now Featured on Loew Time

TOURING

Pantages Circuit

MODELS DE LUXE

THE SEASON'S BIG HIT

notables in stock as Jennie Ellison, Esther Howard, Arthur Holman, Daniel E. Hanlon, Edwin R. Stanley, Joseph Ralley and others. "Wild Fire," this week's production, has proved popular and the house has been packed at every performance. A unique step taken by Manager Green is the employment of some six or eight red-headed girls, who are officiating as ushers.

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TRIXIE FRIGANZA

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

At The Alhambra

This week, Old Paulo Joe Kane, Mrs. Stan Stanley (displaying the neatest limbs in captivity) and our straight (on and off) James Graham will assist. Harry Bailey informed us in advance to omit the "Fleeting Kidney" gag.

This is the way they operate it.

James Kosher Brennan

greet me very cordially as I enter the stage door, but he has a funny look and so I smell trouble.

Ben Kelly

the boss in back, says: "I'm sorry, Stan, old pal, but you will have to cut out that joke about the swimming liver."

Jim Corcoran

at the door (I went out to crash a swell "broad" in who is stuck on my billiard playing) says: "Well, I see the old diving heart was cut out."

Eddie Klein and Lou Heiman

in the box office, told me about 700 patrons of the Alhambra asked them if STEIN STANSKY was

going to tell that funny joke about the sinking sweetbreads.

What Do They Want With My Anatomy?

Why don't they grab a swell fellow like Wally Bradley? Besides being versatile he has a beautiful physique and a talented partner. That, however, don't make me love Gus Edwards less, he is my pal, forever, and knows I am for the betterment of vaudeville.

In this Poker Game

Slow Dough opened. Tom Diego raised. Chappie Aveling raised. Al Lloyd raised. Stan (jealous of his "sweet potato" raised it. Donovan raised, and a pair of jacks) won the thirty-five cents. If Mrs. Stan knew the two dollars I gave her as winnings was the dough I borrowed for breakfast, such guys as Arthur Sullivan and Johnny O'Connor couldn't crack that, sandpaper wouldn't loosen a bit away from me.

GOING!—This week—(Sept. 11) Alhambra.

GOING!—Next week—(Sept. 18) Colonial.

GOING!—Century Theatre.

STAN STANLEY

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.

New Playing Bloomington Co-operative Chautauqua Association. Time through. Illinois, Ohio and Indiana—July 12 to Sept. 12

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Chicago, Ill.

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FLOSSIE

MORRIS and CAMPBELL

"THE AVI-ATE-HER," by J. L. BROWNING

BOOKED SOLID U. B. O.

Direction, LEWIS & GORDON

THE ACME OF VERSATILITY
That Versatile Nut

GEO. NAGEL and EVELYN GREY

In "Bits of Variety" A little of everything
"WHAT WE DON'T DO AIN'T"
U O C us

Mile. JEAN BERZAC

Introducing

Wonderful Trained PONIES and the MULE that amuses everyone

Direction ALF. WILTON



JOHN T. DOYLE and Co.

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"THE DANGER LINE" A Genuine Novelty

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Sept. 24-27—Crystal, St. Joe, Mo.



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Loew Time

ORIGINAL LONG SHOE DANCERS

Direction MARK LEVY

BOOKED RETURN ENGAGEMENT PANTAGES CIRCUIT IN SIX MONTHS

WHY?

RUCKER and WINFRED

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ON OUR WAY WEST

DIRECTION TOM JONES

REVIEW OF N. Y. STAR AT 5TH AVE. THEATRE SAYS RICHARD BOLKE'S

"CREO" IS A BIG TIME FEATURE

This Week (Sept. 11), Keith's Royal Theatre, Bronx

Direction—ALF. T. WILTON

Typhoid is contagious—Tabloids are not.
Some tabs draw money—others draw flies.
Erie—Do you work incognito or in "one"?
Try-out applicant—in full dress.

VALYDA

and her BRAZILIAN NUTS.

LOEW TIME Direction, MARK LEVY.

AL. HARRIS

and

GRACE LYMAN

A Variable Pair.

Acts May Come and Acts May Go,
But Where Do We Go, Is What
We All Want to Know.

(We Should Worry.)

BOOKED SOLID.

Direction LEW L. GOLDBERG

JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

JANET ADAIR

"Song Definitions"

Assisted by

EMMA ADELPHI

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Interstate

Direction, HARRY WEBER

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JOE TERMINI

THE VIOLINIST
and his quintette
still scoring suc-
cessfully at Otis
Harlan's and War-
dell's Hotel, Long
Branch, N. J.

Direction,
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Nightingale

In an Artistic Song Repertoire
Booked Solid

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Why? Because the N. Y. N. H. & H. R. R.
Operate only in New England
So I Erie!

Take B. & O., reverse them, add to original
two letters and you have what Mandel is if
he still owes me ten. If paid, above don't
go.

ARTOIS DUO

Richards' Tour,
Australia

Direction,
MARK LEVY

BLACKFACE

EDDIE ROSS

Neil O'Brien Minstrels

18-17

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Fred (Hank)

FENTON GREEN

(and Cat)

In "Magic Pills"

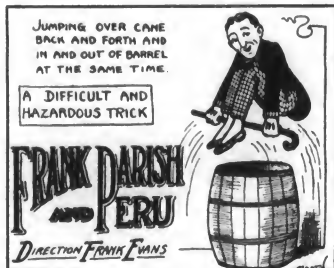


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Catherine Crawford
AND HER Fashion Girls

BOOKED SOLID

Direction **Arthur Pearson**



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MESSRS. HUGHES AND SMITH Present

THE PINT-SIZE PAIR

JOE LAURIE

AND

ALEEN BRONSON

in

"LOST AND FOUND"
"NOT BIGGER—BUT BETTER THAN EVER"

This Week (Sept. 11), Alhambra, New York
BOOKED SOLID U. B. O.



ONE IDEA OF LOST TIME—WAITING ALL THROUGH AUGUST FOR SEPTEMBER MORN

BILLY BEARD

"The Party from the South"
Direction

PETE MACK

We have the greatest team on the bill with us. Good natured and funny. You ought to see them.

Virginia "Red" Grey, and Tonie "Funny Legs" Klunker still make them sit up and take notice in "No. 2" spot. We should worry about position.

Regards to Bonnie and Jimmie Allard and Jim and Marion Harkins.

Glad to see the Morton and Jewell Trio are back in the east again.

Wish you good luck.

NOLAN AND NOLAN

CHALKOLOGY—

IT IS ALWAYS MUCH EASIER TO INDULGE IN DESTRUCTIVE CRITICISMS THAN TO AID IN CONSTRUCTIVE WORKS

A MAN WHO IS ALWAYS CLAMORING FOR HIS RIGHTS USUALLY HAS LITTLE REGARD FOR THE RIGHTS OF OTHERS—

SOME MEN USE MIGHTY BIG WORDS TO SAY MIGHTY SMALL THINGS—

EDWARD MARSHALL (CHALKOLOGIST)
UNPAID DIRECTION **ALF. T. WILTON**

FRED DUPREZ
as "MR. MANHATTAN"

SCORED A BIG SUCCESS

A London paper said:

"Fred Duprez' entrance as 'Mr. Manhattan' was the signal for a hearty round of applause and proved that his popularity with Bradford audiences is as strong as ever. As the star of the play, Mr. Duprez proves himself a comedian of front rank in musical comedy and it is curious, indeed, to note how the characteristics of the piece correspond with his peculiar style. He hands out a rattle ditty without distressing your nerves and his jests are never so entertaining as when he turns to gentle burlesque or the mock serio mood. He is the soul of the piece—Yorkshire Post."

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REYNARD

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ARTISTIC VERSATILE NOVELTY ACT



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(Juvenile Light Comedian)

Direction, Chamberlain Brown

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V. B. O. A. on Loew Circuit, Sept. 25th.

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Sept. 18—Reading and Allentown

Sept. 25—Keith's, Lowell

Oct. 2—Keith's, Boston

Oct. 8—Pawtucket and Woonsocket

It's all Norman Jefferies' fault.

JIM and MARIAN HARKINS

Direction, **NORMAN JEFFERIES**

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This evening

"The Geranium Duo"

When last reviewed there were three.

One smelt—The other was no lilac.

Standing sitting standing dive

Announcingly yours,

NEIMAN and KENNEDY

Direction, **MARK LEVY.**

Loew Time

CHAUFFEUR

Runs Over Himself

A chauffeur asked a small boy to go across the street for some cigarettes.—Boy refused—chauffeur ran over himself.

(Clean out Vault Seven for Freddy James.)

Nonsensically yours,

JIMMY FLETCHER

Direction

Mark Levy

Richards Tour Australia

Wright and Davis

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The Four Aitkens
Harry Sterling
Yates and Wheeler
Low Fitzgibbons
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Mr. and Mrs. Robyns
Aitkens Minstrel

The Mystic Bird
Fred Raymond, Jr.
Three Adnards
Antrim and Vail
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PAUL RAHN

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58th Week—Merrie Garden Revue

This space belongs to



RAWSON AND CLARE
But I am using it

OSWALD

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Woodside Kennels
Woodside, N. Y.



A Critic in Australia said
"If Walter Weems writes all of his own jokes, he must be a VERY old man."

Some of these Critic Fellows occasionally speak very truthfully.

JACK BARNHOLD SAYS:

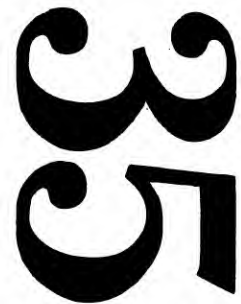
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Ray-Monde

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Touring Australia



BEN SMITH

Just Finished 48 Weeks on W. V. M. A.



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LEA HERRICK Announces the Broadway Appearance of

RAYMOND WYLIE

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Mr. Wylie is now under the exclusive personal direction
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VARIETY

VOL. XLIV, No. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 22, 1916

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MARJORIE RAMBEAU

Dramatic

Variety

NORMA TALMADGE

JUDE CAPRICE

GERTRUDE ELANE

EDGAR M. MILLER N.Y.

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where in the U. S. are they?

Follow the dotted lines and you may by chance find them

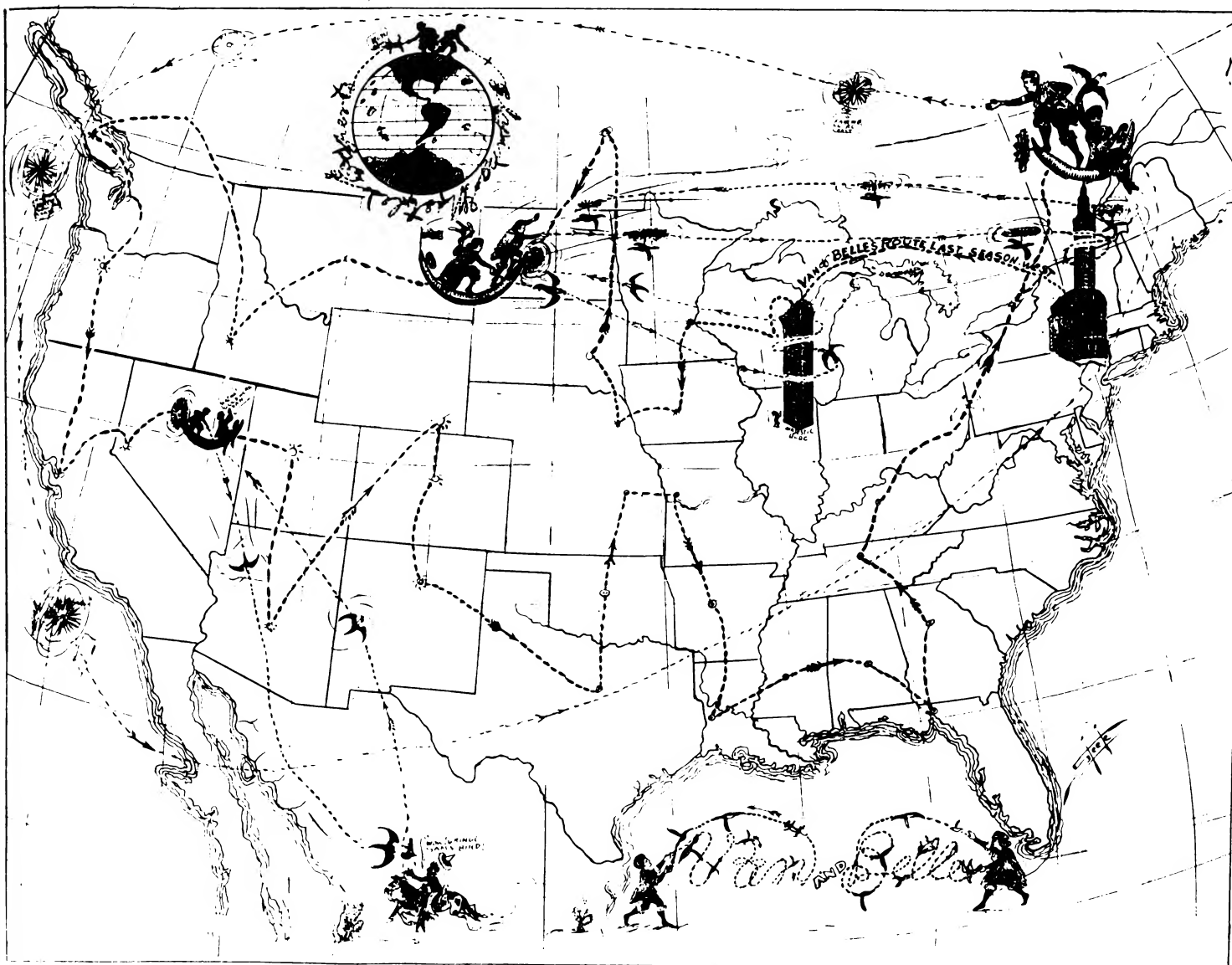
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Only act of its kind before the public

THE GREATEST NOVELTY IN THE WORLD.

LATE FEATURE OF THE NEW YORK HIPPODROME.



BOOMERANGS PATENT APPLIED FOR Direction **Harry Weber**

VARIETY

VOL. XLIV, No. 4

NEW YORK CITY, FRIDAY, SEPTEMBER 22, 1916

PRICE TEN CENTS

PAT CASEY IS NOW RUNNING VAUDEVILLE MANAGERS' ASS'N

Appointed General Representative of Vaudeville Managers' Protective Association. Has Charge of All Detail in Connection With Association's Affairs. Left Tuesday for Oklahoma City.

Pat Casey is now the general representative for the Vaudeville Managers' Protective Association. As such Mr. Casey left Tuesday for Oklahoma City, to survey the theatrical field there now agitated by a strike and to give any assistance needed by the local managers in combatting the strikers, among whom are acts which are members of the White Rats.

The appointment of Casey as general representative for the managers was made at the meeting of the V. M. P. A. held last Friday (Sept. 15) at which session also it was favorably voted upon to furnish all help called for by the Oklahoma City managers.

A motion voted down at the same meeting was to increase the scope of the V. M. P. A. to take in stage hands, musicians and operators as opposed to the managers. The argument against this was that the various managers could settle their differences with the union people, excepting White Rats, as their cause was always local, and that the V. M. P. A. as an organization would notice no theatre strike the actors did not take part in.

With the entrance of the Rats into the western trouble, a further demand was made by the unions there upon the Rats' behalf for a "closed shop," to which the V. M. P. A. managers profess to be unalterably opposed with the Rats as strongly insistent upon it.

The position given Pat Casey is unique in theatricals. He is practically the guiding hand for the managerial interests wherever his presence may be needed through activity of artists or their organizations. It is said Casey has been engaged for one year by the V. M. P. A. at a large salary, with the understanding he need not abandon his long established vaudeville agency. Mr. Casey will probably divide his time between the two, his headquarters for the V. M. P. A. being in their general offices in the Columbia theatre building.

Under Casey will be a staff of employees and upon the general representative's return from the middle west he will start organizing his staff, being

clothed with full authority to take any steps he deems requisite.

Negotiations looking toward Casey taking full charge of the V. M. P. A. affairs were conducted quietly for some days previous to his appointment. He was the unanimous selection of all the Association's members at a well attended meeting held a couple of weeks ago.

When asked Tuesday just before leaving to catch the 20th Century what his plans were in connection with the new office, Mr. Casey said: "I haven't had time to outline them and now I have just 11 minutes to get the train. The first thing I did, however, was to secure routes for all the acts boycotted by the White Rats through having appeared in Oklahoma City non-union theatres, and that's one thing I am going to do right along, take care of acts."

The members of the V. M. P. A. seem well satisfied with the selection of Mr. Casey to take charge. The affairs of the Association were calling upon too much of the individual managers' attention.

Pat Casey is ably equipped to direct the V. M. P. A. His greatest experience with vaudeville actors came from his solution of the "Advanced Vaudeville" muddle, when the United Booking Offices took over the Klaw & Erlanger vaudeville contracts. Casey had been an important factor in the K. & E. scheme and upon its dissolution proved as agreeable to the U. B. O. in handling the outcome, while at the same time Mr. Casey pacified acts holding K. & E. contracts through seeing they obtained the work the contracts called for or a money settlement of the same.

Chicago, Sept. 20.

E. C. Mills has been dispatched to Oklahoma City where he will watch strike events in the interests of the Interstate Circuit, which is booking vaudeville attractions there.

No. 2 "Flora Bella" Casting.

John Cort plans a number two "Flora Bella" for the road about Christmas. Casting for the touring company will be directed by John J. Scholl.

MOUNTFORD IN OKLAHOMA?

It looked Wednesday as though Harry Mountford had gone away from New York. A wire from Oklahoma City to VARIETY received that morning said he was expected to appear there before the arbitration board today. The dispatch stated Labor Commissioner W. G. Ashton, of Oklahoma, presiding over the board meetings on the strike situation had requested Mountford to attend.

At the White Rats offices Wednesday, it was said Mr. Mountford had not arrived there and his coming was uncertain, but information as to whether he had gone to Oklahoma City was not vouchsafed.

On Broadway the opinion seemed to be the departure from New York almost simultaneously of Mr. Mountford and Pat Casey was more than a coincidence and it was said either one had immediately left when it became noised about the other intended going.

There was a report Commissioner Ashton had wired Mountford requesting his presence and that Mountford replied if he were to appear before the Board in Oklahoma City, he would insist upon the condition that he be permitted to make such statement as he pleased without interruption during it. At the White Rats it was denied Mountford had received a wire calling him to Oklahoma.

RATS' VIEW OF "BOYCOTT."

The White Rats officials say if the Managers' Association persists in its reported announcement to "lock out" all White Rat vaudeville acts after Oct. 31, next, they will create a condition of "closed theatres."

The Rats were asked what reply they had to the intention of the members of the Vaudeville Managers' Protective Association not to engage a White Rat after Oct. 31, as reported in VARIETY last week.

"There is no answer," was the reply. "We are not being governed by announcement but wait for the facts, nor do we give advance warning of our intentions. But if the managers should go through with their plan to bar White Rats from their stages, instead of agreeing to the 'closed shop' that we have asked for, they will create a 'closed theatre' by that action."

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

Moving Pictures
News and Reviews
Pages Thirty-one to Forty-nine

White Rats News
will be found on
PAGES 15 to 21.

GIVING UP HARLEM O. H.

The B. F. Keith interests will withdraw from the Harlem opera house Oct. 1, after having been a tenant of the 125th street theatre for ten years. The annual rental paid by Keith was about \$50,000. The property belongs to the Lichtenstein Estate, and the Keith lease on it expired a few months ago, Keith holding over as a monthly renter.

In recent seasons the Harlem opera house has been playing the Keith vaudeville at popular prices. The Keith Alhambra is around the corner from the opera house and Loew's 7th Avenue diagonally opposite.

No information is about as to the future of the theatre.

SONG ORDERED OUT.

A verse of a song slurring President Wilson and sung by Ruth Royce at Keith's Palace Monday matinee was immediately ordered out of her song repertoire. At the evening performance Miss Royce used it again, substituting Eddie Foy for the President, when the Palace management instructed the girl to discontinue the use of the number altogether during her Palace engagement.

The catch line of the song is "He may be old but he has young ideas."

OFFERING TO BUILD.

Several of the big producing managers have been approached this week by a representative of the realty company holding the plot at the northeast corner of Broadway and 49th street, with a proposition to utilize the site for a theatre. The holding corporation is willing to build the house.

The theatre is to occupy the site relatively the same on the 49th street block as the Winter Garden does on 50th street, and will run through from Broadway to Seventh avenue, covering about half a block north and south.

COHAN MAY WRITE MANN PLAY.

It is barely possible the next time Louis Mann is seen on the stage it will be in the production of a play written by George M. Cohan. Since the Friar's Frolic, the club's abbot and the comedian have become exceedingly chummy.

EDESON IN NEW PLAY.

Edward Rush and Lyle Andrews have arranged to present Robert Edeson in a new play entitled "Thy Brother's Keeper," by Robert Porter. It will be placed in rehearsal next week.

IN LONDON

London, September 8.

In consequence of the war it is difficult to find young leading men either for drama, revue, or musical plays. Owing to Henry Ainley being called to the colors, Frederick Harrison was in a quandary with regard to the leading part in H. A. Vachell and Walter Hackett's new play, "Mr. Jubilee Drax" at the Haymarket, but luckily A. E. Matthews has been secured. Other members of the company include Paul Arthur, Dawson Millward, Randle Ayrton, E. Lyall Swete, Doris Lytton, Pollie Emery and Ellis Jeffreys.

Leon Quatremaine has resigned from "The Hawk" at the Royalty, produced September 16, owing to military duties, and has been replaced by Gerald Ames. For the same reason George Desmond has given up his part in "A Little Bit of Fluff" in favor of Arthur Chesney, a brother of Edmund Gwenn, who is engaged breaking in mules for the transport service.

Letty Lind, a former brilliant star in the late George Edwardes' companies, is, in conjunction with Major Gibson, writing a Chinese musical play for production at a West-end theatre by Grossmith and Laurillard.

Charles B. Cochran will open the new St. Martins theatre about October 20 with a musical play, "Houp-la," written by Paul Rubens and Hugh E. Wright, music by Rubens and Nat. D. Ayer. The cast includes Gertie Millar, Ida Adams and Ayer.

The withdrawal of "We're All In It" after a very short run was due to the Moss Empire threatening to restrain Dorothy Ward and Lupino Lane, two of the principal artists, from appearing at the Palace theatre. Alfred Butt's reply was to withdraw the revue at a few days notice and revive "Bric-a-Brac" until the new piece was ready.

Recently Oswald Stoll threatened to injunct Harry Tate from appearing in "Razzle Dazzle," although he had given permission for Tate to play the Hippodrome next door. The matter was settled by the Moss Empires foregoing their claim on the services of George Robey until the third week in January.

Edward Knoblauch, who since he became naturalized, has changed his name to Knoblock, has written a new play, "Home on Leave," which has been secured by Dennis Eadie for the Royalty theatre.

The Carl Rosa Opera Company enters its 47th year of its tour at Plymouth Sept. 11.

Capt. Lauder, the only son of Harry Lauder, who has quite recovered from his wounds and will be going back to the trenches shortly, is engaged to marry Mildred Thompson.

An unrehearsed scene took place at the Oxford during Violet Lorraine's turn recently. She had nearly concluded her last song when she saw a soldier friend in front whom she had long thought killed. The sight of him sent the audience and song out of her mind, and she left the stage and passed to the stalls to greet her old friend seemingly returned from the dead. The audience was puzzled at first, but quickly realized the situation and cheered heartily.

La Belle Leonora, with a new series of modern dances, commenced a tour Sept. 4 at the Hippodrome, Portsmouth,

supported by Valentine's American Band.

Lieutenant F. S. Mackenzie, second son of Edward Compton, known as Frank Compton in America, has been wounded in action. He came from Australia eighteen months ago to "do his bit."

Edmund Gwenn, the actor-manager who is now a driver in the Army Service Corps, recently went on the stage in camp to entertain some "Tommies." Gwenn's ability was evidently unknown to the officer in charge, who, at the conclusion of the concert offered him two guineas. "No thanks, sir," said Gwenn, "I couldn't think of taking a fee for singing to my comrades." The officer looked annoyed, and remarked, "Why you're almost as good as a professional."

VAN HOVEN ASKING \$2,000.

Van Hoven, the magician arrived in New York this week for a brief visit. He has informed his agent, Edw. S. Keller, he will accept next week in vaudeville, preferring the Palace, New York, for \$2,000.

Van Hoven's contracts for a long future period in England prevent him from remaining longer on this side. When he left here two years ago Van Hoven was receiving \$250 a week. In London he gets \$1,000 weekly playing two halls nightly, and has scored one of the biggest successes in England ever made by an American artist.

Van Hoven will leave early in October, to return to Paris, where he will play the Olympia for six weeks and the Alhambra for two more. His English contracts run as far as 1923. During each year he has agreed to play twice at the Victoria-Palace, London. While in London Van Hoven played as many as three halls nightly, covering an area equal in New York to playing the Palace, Bronx and Bushwick, Brooklyn. A motor car to convey Van Hoven to these different places cost him \$18 weekly.

DARRELL-CONWAY SPLIT.

Chicago, Sept. 20. Emily Darrell and Charles Conway have come to the parting of vaudeville ways. The act split last week while they were playing the Pantages, Winnipeg.

Miss Darrell will continue on the Pan time as a "single." Conway has returned to Chicago and will very likely do a "double" with Sallie Fields, who's now a "single" in the Association houses.

ANOTHER GERMAN BAND.

The Loew Circuit has another German musical organization of 22 men, called The Kaiser Wilhelm 2nd Band, presumably from the boat of that name belonging to the North German Lloyd and now in dock at Hoboken. The last war band the Loew Circuit used was the Vaterland, which of late has been playing on the New York Roof.

It is said the promoter of these musical groups for the Loew time still has 87 musicians and three leaders to divide up in bands as soon as he can find more ships to name them after.

LET THE WAR COME!

"Connie" Roe, manager of the Plattsburgh theatre, believes in militarism. "Rookies" from the National Guard instruction camp here supported Jere McAuliffe's Musical Revue to \$2,051 for the week, a house record.

FLYING COLOURS" GORGEOUS.

London, Sept. 20. Albert de Courville's production of "Flying Colours" produced at the Hippodrome Sept. 16 is replete with gorgeous scenes and dresses. Bairnsfeather's trench scene, a Spanish scene and a dancing carnival will be sure to draw all London.

Little Tich, Bertram Wallis, Gabrielle Ray, Bessie Wynne and Ray Cox scored. Purcella Brothers, Mewse and Singer, Yetta Rianza, dancers, are excellent.

Producer William J. Wilson has surpassed himself.

\$3,750 ACT NOT WANTED.

A cable from Percy Reiss to Charles Bornhaupt this week inquired if New York wanted "The Man Who Dined With the Kaiser" as a vaudeville attraction (lecture) for \$3,750 a week. Mr. Bornhaupt replied to the cable by letter.

"The Man Who Dined With the Kaiser" is a correspondent of the London Daily Mail.

PARISIAN DANCER ENGAGED.

Paris, Sept. 20. Margot, the principal dancer at the Paris Opera-Comique for the past five years, sails on the "Rochambeau" for America under contract to Elisabeth Marbury, who engaged her here about two weeks ago.

WILSON RETURNING.

London, Sept. 20. William J. Wilson, the American stage director, sailed today on the "Baltic" for New York.

NANA RETIRES.

Nana, the dancer, has retired from the stage after having been in that line of endeavor since she was eight years old. Her husband, Mr. De Foe, is producing vaudeville acts, and Alexis, her stage partner, has taken up the training of ballets for girl acts.

Odette Myrtil Coming Back.

London, Sept. 20. Odette Myrtil has concluded a contract in America again, under the management of Florenz Ziegfeld for a period of six months, commencing Nov. 6.



HELLO!

I arrived in town Monday from France for a brief visit to New York and every time I hear one of the subway blasts go off on Broadway I think it is a Zep.

"The old place looks the same," but it is taking me a few nights to get accustomed to the lights.

Every time I come out after dark I am blinded by the glare for a few minutes.

I am not wearing my wrist watch because they misunderstand me. (I put it on again when I go back.)

VAN HOVEN

ENGLAND NEEDS ACTS.

London, Sept. 20. The music halls are complaining of a shortage in attractions. Needed mostly are comedy acts and headline turns. The local managers are continually urging agents to secure the two kinds, and the agents are cabling America for them, without much result to date.

CASTLE REPORTED O. K.

Gilbert Miller, who has returned from London brings the news Vernon Castle is well and still with the aviation corps of the British Army in France. Several weeks ago the name of Castle appeared in the lists of the missing, but it was some Castle other than Vernon.

Mr. Miller before sailing saw Ernest Lambert in London and reports that he has almost fully recovered from his wounds.

After spending about two months in New York Mr. Miller will return to London, relieving Al. Canby, who is looking after the "Daddy Long Legs" company now playing there.

ROCHEZ CLAIM SUSTAINED.

The Rochez-Raffin suit over the alleged infringement in the matter of the use by the defendant utilizing for stage presentation certain of the plaintiff's devices, has been up for a rehearing in the courts and a decision handed down in which the court sustains the validity of the claims of 4 and 8 of the Rochez patent.

In the opinion of the attorney representing i. ochez this claims define the construction of the apparatus which is at present being used in the Raffin act and an action in this connection will be the result of the decision just handed down.

SAILINGS.

Reported through Paul Tausig & Son, 104 E. 14th street.

Sept. 16, Dooley and Sales, Mr. and Mrs. Roxy La Rocca, Mrs. Bruce Morgan (St. Louis).

"SOCIETY POTASH" IS OVER.

London, Sept. 20. "Potash & Perlmutter in Society" was produced at the Queens Society 12 and is a success.

The piece was produced by Lee Kohlmar.

ADA REEVE'S THIRD WORLD TOUR.

London, Sept. 20. Ada Reeve is playing a farewell engagement at Finsbury Park prior to making her third world's tour.

"KNOBLACK" UNNECESSARY.

London, Sept. 20. Edward Knoblauch's play, "The Hawk," presented at the Royalty, will enjoy a brief career here.

The author's change of the spelling of his name to "Knoblack" is unnecessary and unsatisfactory to the British.

"LIGHT BLUES" A DRAW.

London, Sept. 20. At the Shaftesbury "Light Blues," a musical comedy, was shown Sept. 14. It is a light story with tuneful music. Shaun Glenville, Jack Hulston and Cicely Courtneidge are excellent. It is a probable draw.

"This and That" Not Strong Enough.

London, Sept. 20. Andre Charlot's "This and That" at the Comedy Sept. 15 failed to enhance the reputation of its author, Harry Grattan. Some of its scenes are excellent, but the piece requires strengthening.

Clarice Mayne, Will West and Mazur and Mazzette scored personal hits.

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

MANAGERS' ASS'N INVITED TO CONFERENCE WITH RATS

**James William FitzPatrick, President of the Organization, in
History of Rats in This Issue of Variety,
Formally Extends Invitation.**

In a history of the White Rats organization, appearing in this issue of *Variety*, James William FitzPatrick, president of the Rats, who wrote it, on behalf of the order, invites the Vaudeville Managers' Protective Association to meet a committee appointed by Mr. FitzPatrick to talk over the present vaudeville situation, as it exists between the managers and the Rats societies.

The article by Mr. FitzPatrick dates back to the organization of the White Rats in 1900 and brings out the salient points at various times arising since then between the vaudeville manager and the artist.

James William FitzPatrick, the International President of the International Unions of the White Rats Actors' Union and Associated Actresses of America, and the Big Chief of the White Rats, was born in Waterbury, Conn., June 15, 1879.

He was educated in the public schools there and after graduating from the high school in Waterbury in 1897, went to Holy Cross College, sophomore class of 1897.

In 1900 Mr. FitzPatrick graduated with the degree of Bachelor of Arts, and went from there to Washington, where for two years he attended the school of Belles Lettres and received his degree as Master of Arts in 1902, and also matriculated for his degree of Master of Philosophy.

After the granting of his Master's Degree, he went to the Minnesota woods, and for over a year was engaged in the timber camps and railroad construction in Minnesota, in the position of paymaster.

He then went back to Waterbury, and became a newspaper reporter on the staff of the Waterbury "Republican." After a year on the "Republican" he was engaged by Sylvester Z. Poli as press agent, manager and treasurer of Poli's and Jacques', Waterbury.

Remaining there for two years, Mr. FitzPatrick entered vaudeville with Lewis M. Madden, and scored a success at their first attempt in the sketch entitled "The Turn of the Tide," written by FitzPatrick. After that, they played another sketch called "The Wanderer," from the same facile pen. They dissolved partnership in 1915 when Mr. FitzPatrick presented himself and company in a sketch entitled "The Pitcher and the Well." It was produced at the Prospect, Brooklyn, in the fall of 1915.

Mr. FitzPatrick joined the White Rats Actors' Union of America Jan. 9, 1912, and was elected International President at the first international election of the International Unions in April, 1912.

Apart from his theatrical activities, Mr. FitzPatrick is a well-known magazine writer. In the Open Story Competition in Collier's two years ago, he won the second prize of \$800, and is now a constant contributor to "Collier's." Other of his stories have appeared in "Donahue's," and the "Cavalier," one of the Munsey publications, and he is at present at work on a series of six vaudeville stories specially ordered by a prominent editor.

Many of the best known of vaudeville artists of today are appearing in sketches written by Mr. FitzPatrick, and many of the lyrics in last year's

Broadway successes were from his ever-ready typewriter.

Last year Mr. FitzPatrick aroused great interest through the Catholic press by a public controversy which he carried on with Dr. James J. Walsh, the best-known lay Catholic controversialist in America, on the subject of "Clean Vaudeville."

He is about 6 feet in height, slightly grey-haired, of upright carriage, and, in spite of his biting wit, has a smile which redeems all.

His motto in life is the coat-of-arms of the FitzPatricks:

"Fortis Sub Forte Fatiscet," which means, in English, "Strength and Right brings Victory."

BRICE TAKES "WORTH" NAME.

Lew Brice has probably heard from an attorney this week through having formed an act with Ellen Kearns and calling Miss Kearns "Ellen Worth," naming the turn "Worth and Brice," the same as used when Brice appeared with his wife, Muriel Worth.

Miss Worth is reported to have consulted an attorney to prevent her husband using the team name. She is now a "single act" in vaudeville.

Brice and his wife had a disagreement previous to opening at Henderson's, Coney Island, a few weeks ago. Miss Worth is said to have been roughly handled during the encounter by her husband, whom she thereupon left and advertised she was no longer associated with him in any way.

FIGHT IN A FLAT.

A brief but violent fisticuff encounter occurred at the apartment of a well known musical comedy woman a few nights ago. It was started by an actor who has long been an ardent admirer of the musical comedy queen.

The object of the attack was the financial man of a well known film producing and releasing concern, the actor being spurred to the "violent stuff" by a wild fit of jealousy.

LADIES! LADIES!

Bridgeport, Conn., Sept. 20. Carrie Starr, charged with an assault upon Lillian Dallis, partner of Johnny Neff, was fined \$25 in the city court. She paid and was released.

Girl Accused of Taking Trunk.

Hamilton, O., Sept. 20. Celia Fortuna, a member of the George Jupiter troupe of acrobats at the Grand the last half of last week, visited the theater Sunday and it is alleged appropriated the trunk of the company which contained the costumes of the aggregation, valued at \$40 and after purchasing a ticket for Chicago, left here on an early train.

The manager of the troupe filed a complaint at the local police headquarters and a warrant was issued charging the girl with grand larceny. She was arrested on the train at Connersville, O., and a detective was sent from here to return her to this city for a hearing in municipal court.

Bert Melrose Marries Mae Mack.

Chicago, Sept. 20. Bert Melrose has confirmed his recent marriage to Mae Mack (Dancing Macks). Mrs. Melrose has retired from the stage and is at present travelling with her husband.

"FROLIC" AS AN ACT.

Ziegfeld's "Midnight Frolic," which closed at the Amsterdam Roof Saturday last is to go into vaudeville under the direction of Ned Wayburn, but whether Ziegfeld's name will be used has not been decided. The show intact, except the cast, will be taken with special scenery by Robert Law. The opening date had been set for Oct. 30, probably at the Palace, where three weeks are booked. The act will carry about 30 people, including a chorus of twelve.

DOOLEY AND SALES SAIL.

The "St. Louis" Sept. 16 carried away from New York Dooley and Sales, who have a Moss Empire route for England, and will open Sept. 25 at the Finsbury Park Empire.

J. Francis Dooley said before sailing he felt obliged to leave, owing to having signed English contracts that might cause him trouble in future over there if not fulfilled at present. This was to explain the report Dooley and Sales had declined a big time route for this season at an increase in salary. They also turned down a production offer for this fall.

FIGHT ON STAGE.

Chicago, Sept. 20. There was a free-for-all riot at the Ashland last Friday night. The trouble started when Cornell and Wilbur were doing their turn and some of the gallery gods began kidding. Wilbur invited the disturbers to come on the stage and several accepted the defi. Wilbur started punching right and left.

The police were called to restore quiet, arresting seven boys for good measure. The Ashland plays "amateurs" every Friday night in addition to several acts of "professionals" booked in by the management.

HUSSEY AND BOYLE DISSOLVE.

Hussey and Boyle have dissolved partnership as a team. When Hussey returns to vaudeville, following the removal of the current Winter Garden show from that house, he will in all probability be seen with his former partner, Al Lee.

Hussey and Boyle are now with the Winter Garden show, playing principal parts, but not offering the combined specialty.

Another vaudeville team that will dissolve with the close of the Winter Garden show is Swor and Mack. John Swor has given his notice to the management, while Charles Mack, his stage partner, has decided to remain with the show.

In place of Swor will be Will Philbrick.

NAWN-DAVIS ROAD SHOW.

Chicago, Sept. 20. Tom Nawn and Hal Davis have constructed a road show which they will jointly headline and play the legitimate theatres through the middle west with an opening scheduled for the latter part of October.

The show consists of three one-act pieces. P. S. Maddock will travel ahead of the organization.

HOPKINS' "KISSES."

Arthur Hopkins has taken over the "Kisses" sketch which Arnold Daly introduced to vaudeville a few weeks ago at the Palace. Upon applying to the United Booking Offices for a route, the star's figure was considered prohibitive and he deserted vaudeville for a Harris Estate production.

REHEARSING IN PROVIDENCE.

L. Wolfe Gilbert journeyed to Providence this week to aid Van and Schenck in putting on a new song by Gilbert and Carey Morgan, entitled "Hawaiian Sunshine," which Van and Schenck are to sing in the new Century, New York, show.

STANLEY'S ACT PROTECTED.

The vaudeville act of Stan Stanley was protected last week by the Columbia theatre management, New York, when it ordered Henry K. Morton, the principal comedian of "The Burlesque Revue," then playing there, to discontinue its use.

Morton, it is said, was using Stanley's exact dialog and manner of working in the audience. August Dreyer, for Stanley, filed the complaint with the Columbia, which was immediately acted upon.

CHIC SALE GOES HOME.

Following his engagement at the Palace, New York, last week, Chic Sale left for his western home. He asked the vaudeville managers \$600 weekly for further time. The big time refuse to consider the amount, on the plea that last season Sale's salary was \$300 and to double it this year (notwithstanding he has a new act) would be to set a precedent in salary raising they did not wish to do.

No indeterminate offer was made by the managers, who admitted Sale was worth the money and could be headlined.

CLASH OVER "IMITATION."

F. Ray Comstock and Tempest and Sunshine went to the mat last week over the interpolation of a number from "Very Good Eddie" into their act at the Palace.

Miss Tempest announced the song as an imitation of Ernest Traux in "Very Good Eddie," but when Comstock heard of it he promptly demanded the number be eliminated from the act's repertoire.

Under legal advice the girls continued to use the song, prefacing it with the "imitation" announcement.

H. B. WARNER IN SKETCH.

The entry into vaudeville of H. B. Warner is being engineered by Gus Edwards, who will direct Mr. Warner's variety tour.

Mr. Warner is one of the Triangle's big picture stars and currently popular on the screen.

BALL IS BACK.

Foster Ball is no longer with "The Soldier Boy," having retired from the cast after rehearsing two weeks. Ball refused to accept the part assigned to him and the Shuberts agreed to a cancellation of his contract. Ball returns to vaudeville with Jimmie Cripps, playing the opposite role created by Ford West.

NATALIE ALT'S ACT.

Oct. 2 at the Palace, New York, will see the Broadway vaudeville debut of Natalie Alt, who will be accompanied by a piano player. Max Hayes is her representative.

Ponzellos on United Time.

The Ponzello Sisters opened Monday at Keith's, Washington, under a contract issued by the United Booking Offices. Jos. M. Schenck of the Loew Circuit, released the sisters from an agreement.

The Loew Circuit contract was for \$400 weekly. The United is now giving the act \$250. The U. B. O. notified Loew of its prior agreement.

The Ponzello incident is said to have resulted in a "single act" having been called on the carpet in the U. B. O. for the activity of her husband in soliciting "United acts," when in a theatre ostensibly to call upon her. A strict injunction was given regarding future action of that sort, although the agent who was the subject was once before in the centre of a similar controversy through his poor judgment and peculiar business ideas.

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

MANAGERS' DEFIANCE HOLDS UP STRIKE DECISION TILL SEPT. 23

Arbitration Board Renews Vain Effort to Secure Statement of Showmen's Side and Resents Their Indifference. Rats Make "Closed Shop" Pledge.

Oklahoma City, Sept. 20.

Although the State Board of Arbitration in a special session which lasted two days and one night (Sept. 13-14) heard all of the strikers' side of the controversy and some testimony of the managers, there will be no decision until Sept. 23. On that date it is the intention of the board to renew its efforts to persuade the managers to voluntarily state their side of the case, and if there is a continuation of defiance which was conspicuous at the first meeting, the board in all probability will take whatever action it can.

Commissioner W. G. Ashton informed the managers and their counsel he resented their attitude toward the board, of which they seemingly were determined to make a joke.

The hearing was the fourth of the kind in the State's history and attracted much attention from others than those directly identified with the controversy.

The opening addresses of the counsel were brief but decidedly to the point. Mr. Giddings explained the grievances of the strikers, particularly the White Rats, pointing out that it would be to the advantage of the managers for them to sign up with the Rats and in the future run their theatres on the "closed shop" plan, which meant the employment of White Rat acts exclusively.

Mr. Johnston's opening was simply a repetition of his previous assertion that he felt grieved to think the board would waste so much time which otherwise might be profitably employed. He again made the declaration that as the managers felt they had nothing to arbitrate efforts of the board in that direction would be quite useless.

Francis J. Gilmore, chief deputy traveling organizer of the White Rats, was the first witness called Thursday morning after two witnesses had been heard Wednesday, and from him the board heard the story of how the White Rats became identified with a strike which at first was important from a local standpoint only. Gilmore, a trim, alert young man, made an excellent witness and his explanation of the trouble was convincing.

The "closed shop" witness explained, provided that all vaudeville managers be required to play union acts exclusively. By so doing, they would have every assurance that they would be furnished with the exact quality of acts their houses demand and would be protected by ample bond furnished by the union.

Counsel for the managers frequently interfered with Gilmore's testimony, owing to the fact that practically everything the witness had related was not identified directly with Oklahoma City. The objections were overruled.

Gilmore admitted that no instances of graft had been brought to his attention during his brief stay in Oklahoma City, possibly because he never had occasion to visit any of the theatres or acquaint himself with their managers. He explained an instance with which he was personally acquainted in Kansas City, however, and was permitted to reveal it in all its details.

Commissioner Ashton wanted to know if, provided the managers would sign up with the White Rats, agreeing to accept none other than Rat acts,

the organization would be in a position to guarantee first class acts—acts as good as the managers were accustomed to playing. Witness said the organization would furnish bonds to bind its agreement with the managers to furnish acts of a quality which would be a credit to the house.

"It will be up to the agents to furnish the managers with White Rat acts," witness said. "If they fail to do this they will be liable to the managers."

On cross-examination Mr. Johnston made many efforts to persuade Gilmore to divulge the true strength of the White Rats, but was unsuccessful. Considerable sarcasm was used by both the witness and attorney for the managers, and not infrequently did Commissioner Ashton interfere and urge a "more gentlemanly" procedure.

The attorney asked many questions which the witness declined to answer, and on all these occasions Johnston appealed to the court in an effort to compel Gilmore to divulge business secrets of the White Rats organization and its affiliated unions.

One of the contentions of the managers is that if they signed up with the White Rats they will forfeit their franchises with booking agents now furnishing their acts, and as the Rats would be unable to give them satisfactory service, their business would suffer to such an extent that it probably would have to be closed entirely. Gilmore was asked if he were not aware that this were true. He said he was not. He was convinced the managers would not only improve their acts by signing with the Rats, but would be given more satisfactory service, would have absolute protection and "graft" would be eliminated.

When Commissioner Ashton took charge of the witness he asked a maze of questions, touching on every phase of the case and bringing out several points for better understanding by the board.

A member of the operators' union explained how his union members had walked out in sympathy with the stage hands.

During the afternoon of the second day of the hearing T. H. Bolend, manager of the Empress, and W. H. McCall of the Liberty, appeared in the room and were called to the stand by Mr. Giddings. Their testimony was not taken until night, however. They said their business was normal in spite of the strikers' pickets, and said they had no intention to recognize the Rats or sign up with them. It would be suicidal to their business, they declared, as their franchises with the booking agents would be forfeited and they would be unable to get acts.

John Sinopoulo, manager of the Lyric theatre, and president of the managers' association, was not present during the hearing. He was said to be absent from the city.

The Lyric and Liberty theatres (non-union) this week are playing complete vaudeville bills, some of the acts being of an exceedingly high class order and brought from Chicago and St. Louis particularly for the Oklahoma City engagement. The musical tab show which played the Liberty for four weeks, closed last Saturday, and is said to have done excellent business.

The managers say they are having no difficulty securing acts and that the regular season business will proceed

NO RATS SYMPATHY STRIKE.

At the offices of the White Rats it was said talk of a sympathetic strike among all unions in New York, in sympathy with the striking traction men, carried no weight with the Rats, who had no intention of "walking out."

Each strike situation, said the Rats' officer, was independently acted upon, referring to the strike situation at Oklahoma City, where the Rats are on strike, along with the union stage hands and musicians.

FORCING "SUNDAY" PLAYING.

Owing to Cleveland being a six-day show town acts playing the Miles theatre there are reported forced to play Sunday in Elyria, a nearby city in Ohio. Contracts for the Miles are for six days with no mention of Sunday shows in another town.

According to report acts do not receive their salaries at the Miles, Cleveland, Saturday, but are told they must first play Elyria Sunday. Upon refusal to play the Sunday stand one-seventh is deducted from their week's salary.

This has caused trouble to New York agents who booked their acts for the following week and in several cases for jumps which could be made Sunday.

KEOGH SUING I. R. T.

An action for \$200,000 damages has been started in the Bronx County Supreme Court by the William T. Keogh Amusement Co., against the Interborough Rapid Transit Co. The concern is the owner of the property on which Loew's National Theatre is located.

In the complaint it is alleged the newly constructed extension of the Third Avenue "L" system through Bergen avenue, adjacent to the National, is an unlawful seizure and a trespass on easements and property rights. It is also alleged the railroad had no authority to construct the extension. It is stated the viaduct for the "L" extension and the subway below, both of which run parallel with the theatre property, have depreciated property values and resulted in a loss of rentals.

SUNDAY "AMATEUR" ILLEGAL.

A downtown Brooklyn theatre playing legitimate shows during the week with concerts Sunday, advertised an amateur night for last Sunday.

The billing matter was observed by people connected with the Catholic church. They registered a complaint, which brought a visit to the theatre by a police inspector, who ordered the billing taken down.

The amateur night for a Sunday show would have been illegal according to the present law.

quite as though there were no strike in progress.

The Metropolitan (union) is playing its second week of tab and vaudeville. The Strand theatre now is being conducted as a union house. Lewis & Lewis taking possession last week.

Pickets still are patrolling the unfair houses and urging prospective patrons not to patronize them. Many of these pickets are women who operate hand registers which, they declare, show the Liberty and Lyric are doing far less than normal business. The managers say their attendance, particularly at night, is normal for this season of the year and is improving every day.

Friday John Sinopoulo, manager of the Lyric theatre, will be one of the witnesses, while other members of the Oklahoma City Managers' association, also are expected to testify.

Harry Mountford, of the White Rats, has been requested by Commissioner Ashton to be in attendance when the investigation is resumed. The commissioner has written a personal letter to Mountford explaining why his presence is desired by the board.

SHEA-GERSTEN'S LEX. O. H.

The Lexington Avenue opera house will be opened Sept. 25 with pop vaudeville by Harry Shea and Frank Gersten. Mr. Shea will book the theatre.

The litigation started by Oscar Hammerstein against the life insurance company holding the first mortgage and which evicted Hammerstein from the opera house is said to be in process of adjustment.

RICKARDS CIRCUIT HEADLINES.

Advice received from Australia by Chris O. Brown states General Superintendent Cately of the Rickards circuit sailed for this country in mid-August.

Mr. Cately, due in New York within the next few days, will mark an impetus in bookings for the Antipodes.

It is planned to send to Australia a number of recognized American headliners. Mr. Brown says Mr. Cately intimately knows the kind of acts needed in Australia, and the Rickards' representative will assist him in choosing the material required.

ORPHEUM MANAGERS.

Chicago, Sept. 20.

The Orpheum Vaudeville (formerly Alhambra), Seattle, opening Sept. 24, will have Carl Reiter as manager. Mr. Reiter returns to that city from the Orpheum, Portland.

The Portland Orpheum is to be directed locally by Frank McGettigan, when opening Oct. 1 with Orpheum Circuit shows. Mr. McGettigan was formerly press agent of the house when known as the Helig.

The Orpheum, Vancouver, opened this week. Calgary on the Orpheum chain started last week.

FOX'S OPENING.

The new William Fox house, the Bay Ridge, opened Saturday last to a capacity audience. The opening bill (running order) was: Espe and Dutton, King and Harvey, Lawrence Grant and Co., Bertie and Eddie Conrad, White and Clayton, and Gus Edwards' "School Days."

The feature film was "Dare Devil Kate," with Virginia Pearson.

HEXTER SUCCEEDED.

Cincinnati, Sept. 20.

Charles McDonald succeeds Billy Hexter as manager of the People's this week. It is generally understood the Heuck (Independent Burlesque Circuit) will make several other changes in the staff at the People's within the next few weeks.

Has U. B. O. Franchise.

Lou Shean, brother of Al Shean, and a nephew of Minnie Palmer, the Chicago producer, has arranged for a headquarters in New York, where he will look after the interests of Miss Palmer in the east, in addition to supervising the booking of several of his own acts. Shean has been granted a booking franchise in the split time department of the United Booking Offices.

Goulberg's Lynn Theatre Closes.

Lynn, Mass., Sept. 20.

The Lynn theatre closed Saturday, after playing pop vaudeville for one week. The show had been furnished by Jack Goldberg in the William Morris office, which had been reported playing the bill there on a percentage.

Vaude at South End, Boston.

Boston, Sept. 20.

There is a report Loew's South End theatre may shortly exchange pop vaudeville bills for its present picture policy.

Vaudeville Expected.

Cincinnati, Sept. 20.

The old Standard theatre building is being repainted, reviving the rumor it may play vaudeville.

RATS "CLOSED SHOP" AGREEMENT

Copy of latest "Closed Shop" agreement White Rats is sending out to all vaudeville managers, together with the copy of letter accompanying it.

MEMORANDUM OF AGREEMENT.

Made and executed this day of 191..... by and between for the Theatre or Agency in the city of State of hereinafter designated party of the first part, and the Branch No. White Rats Actors' Union of America, hereinafter designated party of the second part.

WITNESSETH:

Whereas, many forms of contract have been issued by managers of theatres, circuses, burlesque shows, motion picture studios and amusement resorts of various kinds, to artists or performers, the terms or provisions of which were inequitable, unjust and opposed to the principles of equity, justice, fair play and organized theatrical artists, and,

Whereas, it has been deemed necessary, in order to attempt to prevent the demoralization and decline of the theatrical profession as an art, and in order to encourage and foster artistic ability to the mutual advantage of both parties to this agreement, and,

Whereas, the present conditions are such as to cause friction and discord between artist and manager, and,

Whereas, the parties to this agreement are desirous of eliminating said unsatisfactory conditions, for the mutual benefit of all parties concerned, and to insure harmony and a more friendly understanding,

THEREFORE IT IS MUTUALLY AGREED:

I. That on and after the day of 191..... the said Theatre, or Agency shall be with reference to all acts playing therein, or engaged thereby, a CLOSED SHOP.

II. That (it being no fault of the manager if an act neglects to prepare itself—with a union card—to play said theatre) the manager of said theatre shall refuse to continue in employment a non-Union act, a Union act not in good standing, or an act which refuses to join said White Rats Actors' Union.

III. That all non-Union acts shall be given an opportunity to join said White Rats Actors' Union upon payment of the initiation fee and dues current on the day of application for such membership.

IV. That with relation to new acts, freak acts, and acts otherwise ineligible to join said Union, a working card shall be issued to said act upon payment of five dollars for each working card issued, excepting upon grounds of public morality or decency, said working card or cards entitling the performer or the members of said act to work in closed-shop theatre for fourteen consecutive days from the date of issue of said card or cards.

V. That in the event that non-Union performers wish to join said Union or obtain working cards and are without funds to obtain same, the management shall accept an order upon the salary or salaries of said performer or performers and pay the amount thereof to the business agent of the White Rats Actors' Union upon application.

VI. That the party of the second part or its representatives shall have the privilege at all times to demand the exhibition of proper credentials from all artists or performers working in said theatres, and that the party of the second part shall be allowed to post in said theatres notice that said credentials must be shown as a requisite to continuing in employment at said theatre.

VII. That when the representative of the party of the second part shall give notice to the party of the first part or its duly authorized representative at said theatre that an act is non-Union and that it will be impossible for Union acts to work with it, the manager of said theatre shall so notify said act. But the party of the first part shall be entitled to the services of said act until a suitable substitute can be procured in its stead, provided, however, that in no case shall said act be employed for more than twenty-four hours subsequent to service of notice of its ineligibility by the representative of the party of the second part.

VIII. That the party of the second part shall conduct the closed shop in said theatres with the least possible friction and inconvenience to the party of the first part, and that each party hereto shall endeavor to maintain this agreement in a friendly and equitable spirit, and to work together for the mutual benefit of the orchestra and the management.

IX. It is further mutually agreed that this agreement shall be for years from above date.

Witness our hands and seal this day of 191.....

(Seal)
(Seal)
New York, Sept. 15, 1916.

Dear Sir:—

By direction of my International Executive, Mr. Harry Mountford, I am instructed to forward you the enclosed Union Shop Agreement for your careful consideration, so that, when I am ordered to request your signature to a similar document, you will be thoroughly familiar with its contents.

You will notice this contract does not limit you in any way in your booking, and does not concern itself with said acts. All these are to your own discretion, and a matter of arrangement between you and the individual artist. It does not limit your freedom of choice in any manner whatsoever.

I shall be pleased at any time to take this matter up personally with you, if you so desire.

Very truly yours,

Sec'y International Board, Chief Deputy Organizer N. Y., N. J., and Conn.

LYRIC IN COURT.

An action for injunction and damages is pending by Arthur Deagon against Larry Comer, the former claiming that the lyric of "A Game of Cards" is his copyrighted property. It is alleged Mr. Comer is using it in a vaudeville act without permission. Papers drawn by James A. Timony, counsel for Deagon, state that in 1913 Howard Johnson and Joseph McCarthy wrote the lyric which Deagon has used since then and is now using. Instead of a cash payment the authors arranged with Deagon that the lyric become his property provided he sing a number called "I Love Her Oh, Oh, Oh," during the season. This number was published by Will Von Tilzer, for whom the writers worked.

Deagon claims that in April of this year he notified Comer to discontinue using "A Game of Cards," but no attention was paid to the protest and the lyric is still retained by Comer.

In July of this year Deagon copyrighted the lyric.

Garden's Stage Manager Moves.

Doc Wells who has been stage manager for Winter Garden productions for the past three years, is now with Ned Wayburn in a similar capacity.

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

"SHOULD A WOMAN TELL?"

A sketch that headlined at Hammerstein's in the day when that house catered to sensational titles, is being revived for vaudeville by Marvin Welt.

The playlet is "Should a Woman Tell?" A large quantity of press matter was secured by the late Willie Hammerstein for the engagement and the playlet was headlined there for three weeks. It played one or two others of the big houses and was then withdrawn for the reported reason the salary necessary could not be obtained.

Mr. Welt is also organizing a female minstrel act of all principals, nine of 'em. Bijou Russell and Helen Primrose will be on the ends. Lottie Vincent is also a member.

POWELL'S MINSTRELS.

Chicago, Sept. 20.

Everything's set for Tom Powell's Peerless Minstrels to inaugurate their first road tour, the show starting Oct. 8 to play one-nighters through the middle west. The minstrels will go through territory without a minstrel troupe in years.

Powell had a minstrel act playing vaudeville last season and elaborated it.

U. B. O.-FOY-DILLINGHAM.

That Eddie Foy and his extensive family are not playing in big time vaudeville just now is because the United Booking Offices has taken a stand against Charles Dillingham's edict to his artists they must not appear in New York big time vaudeville, while holding a Dillingham contract.

Foy is said to have had an engagement arranged at the Palace, New York. Shortly previous to the date of his appearance there, the New Rochelle comedian signed with Mr. Dillingham for the Century production. He is reported to have thereupon informed the U. B. O. of his inability to appear at the Palace, New York, but announced a willingness to play the other U. B. O. houses he had agreed to with the booking office.

The U. B. O. retaliated by saying if Foy did not play the Palace, New York, his other contracts would also be considered canceled. This was done, much to Foy's irritation, and he negotiated with the Loew Circuit for a route.

Joe Schenck of that pop vaudeville chain, according to the story, offered Foy 40 weeks on the Loew time at \$1,300 weekly, with the understanding his Century agreement for 10 weeks be filled, the Loew contract jumping those 10 weeks for that purpose. The Loew-Foy matter is in abeyance.

An officer of the U. B. O. is reported to have frankly told Foy when he inquired there in person why outside New York time would not be given him by the United, that that big time agency did not propose to permit Mr. Dillingham to take artists off its books, then instruct those artists that they could not play in U. B. O. houses.

Foy's contract with the Century is for \$1,100 weekly. It will be a few weeks before that house will open, and Foy wanted to fill in the interim with variety dates.

KALAMAZOO FIRE.

Kalamazoo, Mich, Sept. 20.

The stage of the Majestic was entirely destroyed by fire Monday night following the final performance of the day.

Some of the acts on the bill had their wardrobe and scenery damaged by the blaze, but all were prepared to continue on the route and open Thursday at Battle Creek, Mich.

The house, which is on the Butterfield circuit and booked by Charles Crowl, will be repaired in time to reopen Oct. 1. Among the acts on the bill were Lew Fitzgibbons, Muller and Mulford, "The Style Show," Frank Bush and Ergotti's Lilliputians.

The house was empty when the fire broke out. It was blamed on defective insulation.



MOSCONI BROTHERS

Charles & Louis

Presented by Max Hart at the Royal theatre, New York, next week (Sept. 25) in "At the Bal Masque." A new and pretentious scenic pantomime production in "one," containing character dancing of different types, including the only eccentric male toe dance.

MORRIS AND BAYES.

William Morris and Norah Bayes are in constant communication regarding a road show Miss Bayes may head under Mr. Morris' management. Before doing that Miss Bayes is obligated in writing to appear under the direction of Henry Miller in a legitimate play. This will require at least four weeks of her time, exclusive of rehearsals.

The Eva Tanguay road show, which Morris manages, started last Saturday at Union Hill, N. J., playing that town and Trenton, N. J. Monday on a guarantee. Tuesday the company traveled to Utica and appeared there Wednesday playing Thursday in Syracuse. Today the Tanguay show is at Canton, O., and tomorrow at Ft. Wayne, Ind. From that point it will rapidly travel west.

A corporation known as the W. M. Tours, Inc., was formed this week. It sounds like an abbreviated title of the William Morris Tours. J. Wilzler, L. Murray and W. Murray are the incorporators. Mr. Wilzler is attorney for Morris. Lester Murray is the traveling manager of the Tanguay show. The capital stock is \$5,000.

"MANAGERS" AFTER DEPOSIT.

The office of B. Rosofsky in the Fitzgerald building was besieged Tuesday afternoon by five men, who were in a turmoil of excitement to secure the return of from \$5 to \$200 they claimed to have had deposited with Rosofsky as a bond to guarantee their services as manager.

Rosofsky, who is said to be an English concert impresario, advertised in the New York dailies for a manager of his recently installed vaudeville department. The five men there Tuesday had answered it. Upon calling they were told a cash bond would be required.

When the applicants demanded their money back, Rosofsky informed them they would have to wait as his money was in Chicago. One of the applicants becoming suspicious, informed the others who were in the office and the resultant near-riot followed.

A man at the Rosofsky office said he had followed the impresario to 112th street, when he disappeared, after threatening his pursuer if he continued to follow him.

CIRCUS SELLING STOCK.

"The Auto Circus" seems to be a stock selling proposition from reports about. The scheme is fostered by a promoter of open air amusements and proposals are now being made to men who know their Broadway to take certain sections of the country where they may try to sell the shares of the U. S. Circus Co. on a commission basis only. The report is there is no great rush to secure the positions.

The "auto circus" is expected to travel by auto truck, if it ever materializes, which is doubted by show people. Persons talked to on the stock selling job are told they will be allowed to use the names of a couple of well-known aviators, to give the country people confidence in the project.

\$8,000 Elephant Hanged.

Erwin, Tenn., Sept. 20.

"Murderous Mary," the big female elephant leader with Sparks' Shows, was put to death by order of the State authorities here after she had killed Walter Eldridge, her eighth victim, at Kinsport last week.

Having no quick poisons at hand, the showmen hanged the beast with a steam derrick car. Showmen valued the elephant at \$8,000.

Joe Carlisle Ill in Brooklyn.

Joe Carlisle, manager of "The September Morning Glories," at the Gayety, Brooklyn, this week, is seriously ill with stomach trouble and is confined to his room at the Gayety Inn, adjacent to the theatre.

NEW ACTS

"Ankles," comedy sketch with four people; Frank Burt, Ed Johnson and Pauline Barry in comedy sketch; Al Burton's New Revue; Hall's Musical Minstrels, five people; "On the Campus," with Countess Rossi and 15 people; "Step Right Along," "girl act," with 14 people; Bob Yosco, single; Al White and Maurice Abrahams, two-act (Rose and Curtis).

Cornell's Revue with Charles and Nell Cornell, Olive Hastings, Harry Pierce, Florence Hamilton, Barney Sage and eight girls. Book by Al Piantadosie. (Pat Casey.)

"Little Johnny Walker," with 14 people, headed by Raymond Paine and Inez Nesbit. Katherine Crawford and her 15 Fashion Girls (Arthur Pearson).

Ruth Curtis, "The Rag Time Girl," single. She was formerly with the "Star & Garter Show."

Shirli Rives and Ben Harrison, in sketch "Almost a Patient," by Herbert Moore.

Jack Scannell (last season of "The Clock Shop") and Arthur Stewart in a sketch.

Charles Orr, with Etta Hager, singing, written by Jean Havez and staged by Jack Mason.

"Over the Sands," musical pantomime by Ernest Klaholu. Cecil and Wilson, sister act.

Billy Inman and Tom McGuire in a vaudeville act being written by James J. Morton (Harry Fitzgerald).

Harry Vokes (formerly Ward and Vokes) with Jimmie Hughes, assisted by a woman in "The Millionaire Tramp."

Herbert Ashley (formerly Matthews and Ashley) has joined with Jack Allman (formerly Dody and Allman).

Emily Leask, formerly with the Vitagraph, has joined the vaudeville act of Cole, Russell and Davis.

Chuck Reisner (formerly Reisner and Gore) and Grace Hayes in "Only a Show."

Second company of "What Happened to Ruth," with Harry Cansdale, Luella Rhodes, Herbert Light.

Charles McNaughton, single (Willie Edelman).

Gladys Sears, formerly with "The Military Maids," is playing vaudeville. Arthur Stuart Hull and Lillian Durkin, new act.

Dorothy de Shelle and Frank Archer in sketch.

Florence Rockwell in "The Jolt" with four people.

Mrs. Gene Hughes' new act is "Gowns," not "Clothes," as reported.

Ball and Gamble Usher 3 (2 men and woman).

"Frivolity Girls" (6).

Chapine, prima donna.

John P. Wade and Co. in sketch.

"Rialto Girls" with eight people; "The Handsomest Man in the World" is the title of a new Edgar Allen Woolf sketch. Vincent Cassidy will play the title role, originally designed for Kenneth Harlan, who was unable to obtain a release from his contract with Evan Burrows Fontaine.

Jack Jarrott and Miss Patterson (formerly Hale and Paterson); Johnny Powers and wife (Mr. Powers for-

merly of Knowles and Powers); Vardon and Perry (formerly Vardon, Perry and Wilbur); Harry J. Fitzgerald.

Lila Brennan, late ingenue with "The Tourists," and Joe Phillips, who closed with the burlesque stock at Cincinnati.

Julius Neuman (comedian with the late Paul Conchas) and Bob Duhn, to reproduce the former Conchas act. (Morris & Feil).

Harry Kranz and Teddy Boyle, two-act (Kranz formerly of Taylor, Kranz and White, Boyle formerly of Denny and Boyle).

"Pinkie" with four people. "Motorboating" with four people, including Tom McRae and Jimmy Lane (Billie Burke).

The father of the elder Chadwick (former Charwick Trio) with Harry Ellsworth (late of the Four Ellsworths) in a specially written sketch.

Carrie Meredith (formerly Meredith Sisters), character songs with seven changes.

"The Pink Ruby," with Josephine Victor, Ray Gordon and Leonard Ide. (Joe Hart).

Jock McGraw who played in "Bunty Pulls the Strings," and "Kitty McKay" in vaudeville assisted by a bag piper.

Mercedes Clark and Co. in "Straight" (formerly played by Esther Sullivan and Co.).

Ned Findley, the picture actor, in "Blackmail," by Richard Harding Davis (M. S. Epstein).

Charles Merritt (Merritt and Love) and Ed. Crawford (Crawford and Roach), in "one."

Claude Gillingwater will have Julie Herne and Daniel Jarret, Jr., supporting him in his new vaudeville sketch.

Mike Donlin, again with Marty McHale.

Lew Williams in "The Mexican Revolutionists" with ten people.

Al Fields and two people in "The Vegetable Growers."

Dolan and Lenhar in "Modest Mary," sketch, with three people.

Theresa Martin and Co., in a dramatic sketch.

Marion Morning, Raymond Moon and Mae Knight, three act.

Yvonne Chapelle, with 11 people, 6 chorus girls (B. D. Berg).

Marguerite Torrey with 7 girls. (Leslie Morosco).

Rogers and McIntosh, comedy.

George Whiting and Sadie Burt in "The Little Ticket Speculator."

"Shamrock Revue," four girls and three men.

Gladys Fairbanks in a sketch, "Money," by Mrs. Henry Duffey.

Edith Thayer (formerly with "Kalinka") single.

"Mary's Ankle," with Lynn Overmann in the cast.

Earle E. Liederman, with Venitta Presslar.

Gladys Fairbanks, in a sketch with four people.

"A Persian Romance," musical comedy, with 15 people.

Josephine Victor, in sketch by John Willard.

Monty Wolf and Creighton Sisters, three-act.

Billie Reeves, in a new skit, assisted by Eunice Elliott.

Beulah Poynter, sketch by Willard Mack, adapted from a short story.

"The Midnight Kiss," with Mabel Berra and 10 people.

Sam J. Curtis and Elsie Gilbert. Howard Langford, single.

Ethel Whiteside, in a r w act.

"The Spy," with four people.

"Billie" Richmond with nine people. Snitz Moore in "A Regular Man."

Baisley Noon and Margaret De Von. Curtis Vance and Josephine Taylor.

Fred and Alleen Vance.

Cook and Sylvia in "The Man Ahead."

FEW BAD REPORTS.

The earliness of the new season has thus far brought but a meagre number of adverse reports to the two large burlesque circuits, Columbia and American.

But one Columbia attraction has been so severely commented upon that some drastic action on the part of the circuit's officials may become necessary. Faults reported in other of the Columbia shows are merely minor.

Of the American list there are said to be two or three productions that could easily be improved upon, considering the standard of those attractions, and other than the fear of some of the American shows attempting to add "ginger" to their performances, that circuit is likewise said to be in excellent shape for so early in the season.

The only show which has been ordered fixed by the newly appointed American Wheel censor committee is "The Military Maids." That show made the necessary changes and will continue on the wheel.

AMERICAN DATES REVISED.

Beginning Monday, through the dropping of St. Cloud, Kans., and the substitution of Oskaloosa in its place the week of one-night stands on the American Burlesque Circuit between Kansas City and St. Paul was shifted about. Sunday the shows will play Duluth, Monday, Mankato; Tuesday, Waterloo; Wednesday, Cedar Rapids; Thursday, Marshalltown; Friday, Oskaloosa, and Saturday, Ottumwa.

The change reverses the playing dates at Marshalltown and Cedar Rapids.

American One-Night Stand Added.

The Auditorium, Burlington, N. J., has been added to the American Burlesque Circuit, so that one day could be dropped off the schedule of the Grand, Trenton.

Beginning Sept. 18, the show will play one day each in South Bethlehem, Easton and Burlington and three days in Trenton.

Changes in "Sept. Morning Glories."

Tom Shumate, Irish comedian with the "September Morning Glories," has been replaced by Earl Kerns.

BURLESQUE GIRLS FINED.

Bridgeport, Conn., Sept. 20. Rose and Ruth Stanley of "The Military Maids," following a gay party with several of the local gilded youth, appeared on the street in semi-dress and were fined \$5 for breach of the peace.

"CARLO GIRLS" ADD 4.

Jack Kearns, Billy Barr, Jerry O'Donnell and Jack Howard will join "The Monte Carlo Girls."

Independents Close Indianapolis.

Indianapolis, Sept. 20. The Columbia, the Hubert Heuck house on the Independent Burlesque Circuit, closed Saturday after finding business with the Independent shows was not profitable.

"Frolics" Loses an Olio Act.

Montgomery and McLean, who do a specialty in the olio with "The Frolics of 1917," at the Star theatre, Brooklyn, this week, close with the show tomorrow night.

AUSTRALIA ACCEPTS BURLESQUE.

Chicago, Sept. 20.

I. H. Herk is in receipt of word from Sydney that the burlesque troupe he recruited here in Chicago and sent to play permanent burlesque stock at the Adelphia theatre in Sydney and is now controlled by Ben J. Fuller, is a box office hit.

Herk sent Fuller the principals as the latter decided to select all Australian girls for his chorus.

It was the original plan to change the bills every week, but the success of the company has resulted in a decision to change about every three or four weeks.

SPLITTING BOOKINGS.

Chicago, Sept. 20.

The Orpheum, Lincoln, Neb., has started playing the Orpheum road shows the last half of each week with the bill the first half supplied by the Association (Richard Honman), a five-act show being sent out of here.

INDIANA AGAIN POP.

Chicago, Sept. 20.

The Indiana, booked last season by the A-B-C, is back in the vaudeville pop column with a show booked by James Matthews. The house opened Sunday to big business with the bill topped by Patricola.

HAYMARKET DENIALS.

Chicago, Sept. 20.

Denial is made by attaches of the Haymarket the house is going to swing from the Independent Wheel and become a stock burlesque theatre. Art. H. Moeller, operating the Haymarket, declined to make any statement other than the Haymarket would continue playing "independents," having "Uncle Sam's Belles" there this week and the Mark Lea show coming in next week from Detroit.

Moeller says that the Independent Wheel not only added the Gotham, Brooklyn, opening last Monday, but that the Avenue, Detroit, starting Oct. 18, would also play the independent shows.

The Haymarket has played burlesque stock before and made money at it, but the "independent" house managers out here declare the Haymarket is to stick to that wheel.

WESTERNERS RUSH.

With the opening of the current season the shows of the Columbia wheel playing the western houses have shown an increase in business over those in the east.

The reason given is the westerners rush to the new shows and tire of them more quickly than the people in the east, where the houses gradually work up instead of starting off to big business and slipping back.

The east so far has held up expectations with some of the houses doing larger business than expected.

"TOURIST" CHANGES ORDERED.

Upon the return of Harry Leoni, of the American Burlesque Circuit, after viewing "The Tourists" at Hamilton, Can., last week, he recommended radical changes be made. John G. Jermon proceeded to Detroit where the show is playing this week. Several of the principals are to be replaced and the book revised.

Bob Simonds, who managed the show since the beginning of the season, left at Detroit and was succeeded by E. W. Chipman.

PAPA AL. LEWIS.

Mr. and Mrs. Al. Lewis, Sept. 15, son.

VARIETY

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No. 4

Trade journalism in theatricals appears to be passing away. The same fate awaits the trade journalism of moving pictures, an industry closely allied with theatricals. The fundamental principle of theatrical trade journalism which seemed to be wreathed in a motto to reading "Tell nothing you are not told to" has wrecked the papers which adopted it. As far as the history of theatrical papers reaches back, to the present day, nearly all accepted that maxim of the trade. It held a double barreled back fire for the papers laboring under it. One by one they passed away or will, after going through various spells.

A theatrical paper to compete nowadays must be a newspaper. A newspaper to be that must print news. A trade paper prints the items of the trade it represents, comments upon the general conditions, looks over the government reports, digs up statistics and its editors read the news of the trade he is writing about in other papers. Theatrical and moving picture trade papers have "friends." The theatrical papers usually have more friends than readers. They couldn't miss the friends for they said nothing to make enemies. To get readers meant nothing at all. Get the advertisements. And from whom should they get the advertisements? From their "friends." But it commenced to happen more and more frequently that as the friend didn't read the paper himself he didn't believe anyone else did, so he didn't advertise in that paper.

The papers have given everything but service. Service for show people is information. They want to know what is going on. Seattle is a long way from New York and the show business is always moving. But something could happen even in Seattle of interest to the show profession. Could it be printed? Let's talk it over. Now if we print that, then So and So may be angry because his or their name is mentioned, so let's throw it out. And out it went. That item from Seattle, that item from Broadway, all the news the show people wanted and never got, because the papers were overloaded with "friends" who had, would or might advertise. And if it were not advertising, it was something else, always with the same results, Friends.

One theatrical paper had a standing rule in its office for years, "Print all the names you can." An explanation of that rule as once given was that if you printed a person's name in a theatrical paper, he or she would purchase the paper to see it. It never seemed to strike the managers of that sheet what could be put into the paper to hold the readers for the next issue. They wanted but a temporary class of readers. Names were to be given preference over news.

"Friends" have done more to kill off theatrical papers since there have been theatrical papers printed than any other one thing.

The policy of omission and suppression was death, sometimes slow, more often fast, and the policy of being bound by advertisers will meet the same end.

About five weeks ago VARIETY printed an advertisement of its own addressed to moving picture exhibitors. It didn't say anything about VARIETY, mentioned it but once in fact. The advertisement dwelt upon the value of film reviews to the exhibitors and suggested exhibitors should buy all trade papers giving attention to picture criticisms, gradually eliminating those found of no value and continuing to read those that furnished them with reliable information. That same page is reproduced in this issue of VARIETY.

Variety submitted its advertisement to two of the leading picture weeklies, as an advertisement. Both papers refused to publish it. One said it was a "roast" upon it, and the other did not think it was good business to accept it. But VARIETY's advertisement said nothing a trade paper should have been frightened at. VARIETY printed it. The point of the advertisement is that no paper can give proper service that has that service limited through catering to advertisers rather than readers. The exhibitors, or some of them, read the picture papers and the manufacturers advertise in them. The exhibitors do not advertise in their trade medium. These matters are gone into in the article.

Now begins the era of the change of belief of the professional, most often found in the old timer, that an advertisement brings a good notice. Circulation brings the advertisement and as the advertiser secures circulation for the money paid, he is not in a position to ask for anything else. VARIETY started that era. Other trade papers must follow it. Picture manufacturers have learned the notice of a film in VARIETY, whether that notice is good or bad, carries more weight than all the puff notices their pictures receive weekly in the film papers. It's the adage of the truth prevailing. A trade paper can't fool the people in its trade. They will find that out sooner or later if it is tried.

Variety gained its present circulation through a gradual increase, never in a sensational manner. As it drew, it held, and there was no danger of losing that circulation if the policy of the paper in its news and reviews was held to and the service kept up.

Variety has paid for news, received it, collected it, got it somehow—and printed it, regardless of what or who it aimed at, and without figuring out how many angles a story had to it for the trade. It used a wire and cable service, secured a staff that never saw a pair of scissors, printed more exclusive items in a month than other theatrical papers had printed in years, with the end VARIETY believes it has left behind it the classification of a theatrical trade paper and gained the name of a theatrical newspaper.

As the theatrical papers have passed for want of progressiveness, better known as ginger, so will the film weeklies see their day waning, if pursuing their policy of padding their paper and petting their advertisers. We are not concerned in that however.

Nor does VARIETY print that John Doe is the greatest moving picture man the world has ever seen, because John Doe's press agent said so. No one would believe that, not even John Doe himself, so that reaches a waste basket that is kept pretty full all the time.

The day has also gone of printing Jones and Jones killed them dead at Hokum. Smith and Smith were stranded the same week at Badplace, where they should never have gone, but there was no paper which printed that Badplace was a good place to keep away from. So Smith and Smith went there and were stranded, while the paper continued to use its space to tell Jones and Jones, from extracts in their own letters, how good they were, something that interested none of the paper's readers excepting Jones and Jones. VARIETY took that curse off theatrical papers when it commenced throwing the Jones and Jones' missives into the waste basket.

The newcomer in the show business is getting different ideas of theatrical papers. The old timer will never change his. He believes that "an ad will get a notice." The other day a burlesque man walked into VARIETY's office, and before he could be stopped, had reeled off the following: "You are going to catch my show this week, aren't you? It's the greatest show I've ever had, and I can't tell you what it is, but this show is going to lead to a very big thing for me. I would like to advertise it this week, but you know if I advertised the same week the notice came out, then everybody would think I had fixed it. So I thought I would wait until next week before I used that two pages, but it's going to be a big thing and I may have to use more than two pages. Don't you want to come up to the theatre now with me? My car is downstairs." That manager was told on the spot he had a bad show, the worse he had ever had, and if a notice of it were printed it would be a bad notice. One of VARIETY's staff had seen the show the week before when it appeared in a theatre outside New York City. But the oldtime idea was there—talk of an advertisement. That's the old plan and it may have worked with the old papers.

Another day has passed, that one when the paper makes the advertiser believe he is doing the paper a favor to advertise in it. Advertisers now advertise for value and if the paper gives them that, it owes them nothing. If it couldn't give value it wouldn't get the business.

The "old days" of theatrical journalism have gone forever. They finished only in disaster.

Claudia Carlstedt Wheeler is ready to appear in vaudeville or a production.

The Sunday concerts at the Hippodrome will start early in October.

James Madison is back in New York after a two months' visit to the Coast.

E. J. Stevenson has secured a Hoboken theatre for stock.

"The Redheads," with William Saxton, has opened on the Loew Circuit last week.

Jos. Ratcliff has deserted vaudeville and is now selling life insurance, with headquarters in Cincinnati.

Gertrude Bock, secretary to J. J. Shubert, will be married next month, to a non-professional.

The Great Raymond opened at the Theatre du Gymnase Paris Sept. 1, having rented the house for this month.

The National, Dayton O., recently burned, has been rebuilt and will be a station on the International line.

The Merkle-Harder traveling stock played to \$3,300 on the week in Hudson, N. Y.

Leola Kenny has retired from the stage and is now connected with the Olly Logsdon agency.

Fred Mardo has added to his New England circuit the Portland theatre, Portland, Me., the Colonial, Nashua, N. H., and the Colonial, Laconia, N. H.

Aaron Kessler is booking the Sunday concerts at the Grand O. H., Brooklyn. The Grand plays International shows during the week.

Barney J. Reilly is about ready to quit the show business and settle down to the peaceful existence of dodging taxis on Broadway.

Walter Herzbrun, formerly assistant treasurer at the Shubert, is now treasurer at the 39th Street theatre. Paul Outch was in the box office last season.

Harold de Backer, Harry Ashford and Lionel Atwell have been engaged by F. C. Whitney for the new farce "Who Is He?", now in rehearsal.

Helen Lowell is to retire from the Blanche Ring company, presenting "Broadway and Buttermilk," in a week.

Ed Abeles is with the Joe Morris Music Co., professional department. He was formerly with Bernard Granville's publishing house.

TOMMY'S TATTLES.

By Thomas J. Gray.

Things You Seldom See.

Forty-week route.

Dress suited ballad singers who do not remove their gloves while singing. Women who do not shake their hair while bowing.

Acrobats who do not try to talk. Acts who are not "considering a better offer."

Stage managers who smile on Monday morning.

Female impersonators who do not try to walk off like a man.

Sketches without telephones.

If many more acts have the leader talking to them a man will have to take a course in acting before he can conduct an orchestra.

You've Heard These Questions?

"Are we going to take the dog on the road again?"

"Why don't you take care of the photographs?"

"Who's going to take care of the music?"

"Can I help it if they don't laugh?"

"Did you ever try the wife's cooking?"

"How do you like traveling around the country?"

"Is there any chance for the last half?"

"Where did you get that gag?"

"How much do you pay your agent?"

You never can tell about show business, but it looks like a cold winter for society dancers.

WITH THE PRESS AGENTS

Ben Atwell has rejoined the Shubert press staff, replacing C. P. Grenaker with "Robinson Crusoe" at Philadelphia. Grenaker moves to another Shubert attraction, "Alone At Last," while the post of press agenting the Winter Garden, New York, which Grenaker attended to for several years, has been turned over to J. Frank Wilstach, who was lately succeeded as general publicity man for the Shuberts through the return of A. T. Worm to that position. Worm takes care of the Shubert New York houses. Harry Brown left last week for Chicago to look after the press with Lew Fields' "Step This Way."

Charles F. Burnham, former manager of Wallack's, New York, must pay his wife \$10,000 under an agreement with her to accept that sum in lieu of claims for alimony. Justice Cahalan supported the agreement overruling Burnham's contention that it was void because made before he had been served with a writ in Mrs. Burnham's divorce suit.

Mrs. Renee Pouletault Seelye, granddaughter of Dion Boucicault, told a New York court she had to dress shabbily on an income of \$7,300 a year and asked that the surrogate increase her allowance from trust funds. She is 18 years old and was married two years ago.

The Playwrights' Club has elected for the coming year Robert Stoddard, president; Mrs. Maravene Thompson, vice-president; Leo Seidman, corresponding secretary; George N. Nelson, recording secretary; J. Van V. Smith, treasurer; Matthew White, Jr., and Harry King Tootle, publicity representatives.

"Castles in the Air" opens Sept. 25. Constance Werner, Doris Prado, Gladie O'Hearn and Alice Van Ryker, show girls, will have small parts. The place will be modeled after a Spanish bull ring and will be called by that name. Helen Trix heads the cast of the revue, staged by Edward F. Temple.

The Selwyns put into rehearsal this week the McGuire-Cobb piece, "Under Sentence," and Avery Hopwood's "Out Little Wife." "Under Sentence" is "John W. Blake" made over. It replaces "Fair and Warmer" at the Harris Oct. 3. Margaret Illington will head the cast.

"Billy" Sunday may make his long deferred assault upon New York March 1 next. A tabernacle will be built at Broadway and 168th street, the old American League ball park, unless the ministers show hostilities, in which event the campaign will be abandoned.

Nell McCune Martin, formerly dramatic editor of the Cleveland Citizen, has been engaged by Stuart Walker to assist Robert E. Long in the promotion department of the Portmanteau theatre. The venture will open in Springfield, Ohio, Oct. 23.

Jack Lait's first volume of short stories, entitled "Beef, Iron and Wine," has just been published by Doubleday, Page & Co. The publishers' blurb, which announces it, proclaims Lait "logical heir to O. Henry." No. 41144, series OH, perhaps.

The Stage Children's Fund, Mrs. Miller Thorne, president, Lee Shubert, honorary president, will hold a benefit at the Hotel McAlpin Sept. 24 and 25 to buy a summer home for stage kiddies.

The bachelor apartments and private ballroom occupied by the late Frank Work have been secured as rehearsal rooms for "The Merry Wives of Windsor," Silvio Hain's production.

Luelle Tompkins, one time actress and film player, is suing Edward Hale, 71 years old, of Poughkeepsie, for \$50,000, alleging breach of promise of marriage. She is 21.

Elsie Ferguson is rehearsing her new comedy, "A New York Girl." When she was married to Thomas B. Clarke, Jr., New York banker, she promised not to give up the stage.

Max Rabinooff will bring the Boston National Grand Opera Co. to the Lexington Avenue opera house. Opening date and length of season have not been disclosed.

A motor bus service brought the audience to the C. C. N. Y. Stadium for this week's open air operas. The place is inaccessible during the traction strike.

Elsie Baker from the Empire and Dore Plowden from the Alhambra, London, together with 10 dancing beauties, all for the new Century show, arrived Sunday.

"Somebody's Luggage" (James T. Powers) leaves the 48th Street Saturday. A new play by George Broadhurst will succeed. Powers will go on the road for eight weeks.

The Musical Mutual Protective Union has started a bus service to carry its 6,000 members to show their sympathy for the striking traction employees.

William Hodge opens Oct. 3 at the Maxine Elliott in "Fixing Sister." "Justice" begins

its season Monday at the Bronx opera house.

Hugh J. Ward has taken over the Australian rights to "Nothing But the Truth" for J. C. Williamson interests from H. H. Frasee.

Maud Allan arrived in New York late last week.

Constance Collier won't play in vaudeville before the opening of "The Merry Wives."

Roy Atwell and Zella Sears go from "Fast and Grow Fat" to the Anna Held show.

The Washington Square Players will present a new bill of four playlets Oct. 2.

Minna Phillips joined "Katinka" in Boston Monday.

Alice Fleming will head her own stock company at Portland, Ore.

Kenneth Harlan is to have a stock in Washington, D. C.

Mrs. Pliske, in "Erstwhile Susan," reopens Oct. 2 in Atlantic City.

Mabel Weeks will be in the Anna Held show.

William Hodge's premiere in "Fixing Sister," at the Elliott, is fixed for October 4.

"Her Soldier Boy" is booked for Harmanus Bleecker Hall, Albany, September 23.

PRESS OPINIONS. MISTER ANTONIO.

Comedy in four acts by Booth Tarkington. Produced at the Lyceum Sept. 18 with Otis Skinner.

Full of poetical impudence and Latin enthusiasm in art, Mr. Skinner makes the role of Mister Antonio a thoroughly fascinating study in character, one that is worthy of comparison with the best roles in his extensive repertory.—Herald.

But the role affords him (Mr. Skinner) no more than just this level of picturesqueness. It is a pity that the play itself is little more than a pleasant short story spun out for an entire evening, a talky and tenuous comedy that makes most promising start and fails to keep the promise.—Times.

NOTHING BUT THE TRUTH.

Farce comedy by James Montgomery from novel by Frederick Isham, produced Sept. 14 at the Longacre by H. H. Frasee, with William Collier in the principal role.

In its present reincarnation the old idea was capably used by James Montgomery, so in the interest of strict veracity it must be recorded that "Nothing but the Truth" made a real hit.—World.

The comedienne (Mr. Collier) slipped quietly into the opening act at a quarter to nine o'clock. It was his first appearance in New York since he was seen with George M. Cohan in "Hello Broadway" season before last and the applause which greeted him brought the fastest farce of the season to a full stop.—Herald.

POLLYANNA.

Comedy in four acts by Catherine Chisholm Cushing based on Eleanor H. Porter's novel of same name. Produced by the Frohman Co. at the Hudson Sept. 18, with Patricia Collinge in the main part.

Criticism of such a play would be futile because it achieves its purpose—it makes a great many people glad. It has some of the elements that made "Peg o' My Heart," "Daddy Long Legs" and "The Cinderella Man" popular, and, like these, it will undoubtedly prosper.—Times.

Apparently her first audience, at the Hudson theatre, held no grudge against her for the tardiness of her Manhattan debut, for her welcome was one of multitudinous cheers and not a few heartfelt and flattering tears.—World.

"Pollyanna," with her wealth of gladness, aroused the enthusiasm of those who attended the opening of the play last night in the Hudson theatre, and, judging from the welcome the charming little comedy received at the hands of the ordinarily cold and super-critical first night audience, should be most successful.—Herald.

THE AMBER EMPRESS.

Operatic comedy in two acts, music by Zael Parenteau, book and lyrics by Marcus C. Connelly. Produced Sept. 19 at the Globe.

"Our next location will be behind the Doge's Palace," said one of the characters, in a long drawn out motion picture scene, and his frankness seemed to have a touch of prophecy.—Herald.

Two hours spent in an effort to absorb the modish and literary atmosphere of "The Amber Empress" disclosed it to be an example of amiable mediocrity, a piece with no claim to distinction, which traveled strictly in the trail blazed by scores of such productions.—World.

The net result is an ordinary musical comedy that stands a little below par.—Times.

BROOKS' FIRST.

Joseph Brooks' first play, opening yesterday (Thursday) at Toledo to a farce by George V. Hobart entitled "What's Your Husband Doing?" starring Thos. W. Ross and Macklyn Arbuckle. The play opens at the Blackstone, Chicago, Monday for an indefinite run. Others in the cast are Viola Gillette, Eileen Errol, Frances von Waldron, William R. Farrell, Hardin Rickman, Danny Deed, Jefferson Wesley, Mason Jones, James Bryson, J. H. Huntley and Harry E. Willard.

"His Majesty Bunker Bean," with Taylor Holmes, opens Sept. 28 at the Apollo, Atlantic City, reaching the Astor, New York, Oct. 2. The cast is the same as in the Chicago run, including Harry C. Power, Marion Kerby, Clara Louise Moores, Lillian Lawrence, Grace Peters, Amette Westbay, Robert Kelly, Chas. Abbe, Jack Devereaux, Horace Mitchell, Florence Shirley, John Hogan, Geo. C. Lyman, Belford Forrest and Geo. O'Rourke.

Rehearsals start next week for the all-star revival "Ben Hur," which Mr. Brooks is presenting in conjunction with Klaw & Erlanger, opening at the Manhattan opera house about Nov. 1.

Among other Brooks' productions, some previously reported, is "Faith, Hope and Charity" by Forrest Halsey and Lillian Trimble Bradley, founded on Mr. Halsey's story, "The Lady of Yesteryear."

HUNTING "DOG" TOWNS.

With the closing of the seashore season and the natural passing of Asbury Park and Long Branch as the tryout towns for the present season, the bookers of the big producing managers have been trying to locate a town or two close to New York where a show that is making its initial bow would stand a chance of getting a representative audience and incidentally some money.

Stamford, Conn., has been ideal for this purpose, but it has been so rushed to death with shows that dates are not available. It was Vic Leighton, of the A. H. Woods office, that first put Stamford on the map as a "dog" town and now Vic is out scouting over the territory for another like it. He has his eye on two over in New Jersey, but won't tell where they are. One of the towns under consideration holds a millionaire commuting colony.

DELAYED VACATION.

Pell Trenton, leading man with the Cecil Spooner Stock in Bridgeport, closed his engagement there Saturday.

This week is the first vacation he has had in two years, he having played 104 consecutive weeks in stock.

"Go To It" Opened.

F. Ray Comstock's "Go To It" opened Buffalo Thursday night. The show was to have started Sept. 12, but re-writing the second act made it necessary to set the date ahead three times.

In the cast are Duke Cross, Lois Josephine, Chas. Judels, Percival Knight, Will Deming, Will Archie, Alice Hegeman, Ethel Pettit, Dan Marble, Helen Bond, Gertrude Waixel, Jane Ware, Lillian Gaylor and Henry Duffy.

The play was originally Hoyt's "A Milk White Flag" but was done over by Jack Hazzard and furnished with music by John L. Golden.

"Queens" New Cast.

"A Pair of Queens" playing Boston this week featured Kathleen Clifford and Maude Eburne. The new cast includes Frank McGinn, Hugh Cameron, Elsie Scott, Regina Connelli, Harry Stubbs and Thos. Emory.

GUS HILL SATISFIED.

A report was circulated this week the new International Circuit of popular priced houses was not meeting with the success anticipated and contemplated disbanding.

Gus Hill, who can usually be relied upon to tell the truth about his enterprises, when asked about it, said:

"It's a joke. Just think of it—a new circuit with 38 new attractions and all we have had to drop was two shows and two houses. They are the Bickel and Watson show, replaced by 'Peg o' My Heart,' Truxton King replaced by Clifford Hipple in an Irish play, and the houses are Daly's and the Park, Newark."

"I regard it as a big achievement to be able to offer 38 consecutive weeks without a break and all doing so well we have innumerable applications by holders of franchises for shows for the right to put on other attractions. I know a show that played on Broadway to less than \$800 gross last week. None of ours did less than twice that sum and a number of them many times that figure."

"The Columbia Amusement Co. is 18 years old and still has three open weeks. Taking that into consideration we feel we have done very well, thank you, and I stand ready to put on additional shows whenever an opportunity presents itself."

The Park Sq., Newark, on the International, closed Saturday with "Texas" as its last attraction. The Harry K. Blaney show "In Walked Jimmy" had its paper out for this week, but owing to the drop in business there last week it was decided to lay it off rather than keep the house open.

The International shows went from the Park Square to Daly's, New York, and with both houses dropped, the circuit has at present two lay-off weeks around New York.

George Klint, of Chicago, has been awarded a franchise on the International, will produce a melodrama, "The Millionaire and the Shop Girl," to open at the Imperial, Chicago, Oct. 1.

Robert Campbell will withdraw "The Heart of Dixie" from the Circuit next week and replace it with his old melodrama, "The White Slave," which played the old Stair & Havlin circuit for the past decade.

"The Cry of Her Children" closes in Memphis Saturday, "The Heart of Dixie," at the Castle Square, Boston.

Chicago, Sept. 20.

Three shows playing the International go out within a few days. Nancy Boyer in "The Girl of Lonesome Town" quits this week. "Graustark" comes to an end today and "Truxton King" ceases to be after next week.

"The Two Janes" Has Fair Chance.

Long Branch, Sept. 20. "The Two Janes," a musical farce, opening here Saturday, seems to have a fair chance of success. It started at the Broad Street, Philadelphia, Monday. Heading the company are Harry Fisher and Lillian Lea.

The Reserve Producing Co., Max Faetenhauer (Cleveland), managing head, put on the show.

SCHOLL CASTING.

John J. Scholl who cast both companies of "The Princess Pat" is to cast a second company of "Flora Bella" at Christmas time.

In the meantime he will gather the cast for a new comedy to be produced by Mr. Cort in November. This show is of the type of "Mrs. Wiggs of the Cabbage Patch."

"Molly O" will also be put on and headed for the coast.

"Defective" For Road.

"The Defective," which failed at Powers', is idle this week. A road tour is planned.

STOCK COMPANIES YIELDING NEW TALENT FOR BROADWAY

Metropolitan Producers Go To Trained Repertory Players In Search of New Faces and Methods. Many Engagements Announced.

That the producers are looking about for new names and faces for their productions came out this week by the achievement of what might be practically a record in the number of engagements of actors and actresses who have heretofore devoted themselves to stock appearances. The influx has been so great one office alone has placed practically a score of stock people with New York producers for productions.

Chamberlain Brown's was the office with the longest list of engagements in this connection. He placed Dudley Ayres with "Common Clay," Charles Dingle with "Arms and the Girl," Suzanne Jackson with "Arms and the Girl," Arthur Behrens with Julian Eltinge, Victor Brown with "The Blue Envelope," Sue MacManamey with "Are You My Wife?" which Edgar MacGregor is to produce later; James Crane and Blanche Shirley with "The Guilty Man" (they join the cast next week), and Alice Flemming, the well known stock leading woman for a principal role in a new production.

Others are Albert Gebhardt, who will be seen in "The Eternal Magdalen," Agnes Findlay and Richard Barbee signed with the Selwyns for "Little Orphan Annie," Jessie Brink with "Friend Martha," Harry Hollingsworth and Forrest Orr with Blanch Ring, Minna Phillips with "Katinka," Henry Duffey with "Go To It," and Frank Jamieson and Ann Warrington with "The Flame."

SANTLEY IS "BETTY'S" HIT.

Rochester, N. Y., Sept. 20. The Raymond Hitchcock show, "Betty," produced by Charles Dillingham, left here Saturday for dates West, after "trying out" for three days at the Lyceum. The piece is to open at the Globe, New York, in October.

Mr. Hitchcock surprised the natives by giving an impression of an Englishman in his performance, wearing a monocle and using a decided accent. The combination didn't fit, and besides it had chased away the characteristic Hitchcock temple forelock.

Jos. Santley is the easy hit of the evening and perhaps "Betty" will be known on Broadway as a "Joe Santley show" rather than a Hitchcock one. Peter Page has the role of a dresser-maker, with untold opportunities, but he made little of it. Iva Sawyer is an English beauty, but her voice doesn't measure up to the prima donna part assigned her. Jos. Herbert plays the old Duke and gets considerable out of it.

The chorus has about 30 little pretty girls.

Around the holidays Mr. Santley will be starred by Mr. Dillingham in "One Day in May." This is an operetta adapted by Anne Caldwell from the original of Rudolph Berman and Rudolph Schanzer's. The music is by Walter Kollo and Willy Bredschneider.

POOR FAIR DATES.

Chicago, Sept. 20.
No more will certain road companies

and stock outfits work overtime trying to book in fair dates. The disastrous results at the box office for some of the companies this season have convinced the managers the fair dates no longer hold big takings, and that they will think twice before accepting them next season.

The shows blame their poor business to counter-attractions, the fairs in most cases illuminating the fair grounds at night and offering big vaudeville shows and moving pictures.

FEATURING THE CHORUS.

One of the features of "The Century Girl" was revealed in some of the advance sketches for the printing received this week.

The stands bear the line, "Messrs Dillingham and Ziegfeld present a Combination of Their Musical Comedy Stars and Chorus Beauties," the type being laid out in such manner the chorus and stars are the same size and on the same line.

The chorus ladies of the Century show will be able to class themselves with the stars of the attraction in accordance with the prominence given them in the billing.

Some of their salaries are said to reach \$50 weekly. None of the individual stars' names are mentioned.

STARR FOLLOWS "BOOMERANG."

Frances Starr in "The Little Lady in Blue" is to be the attraction to follow "The Boomerang" at the Belasco opening about Nov. 15.

According to the present plans "The Boomerang" will open at Power's, Chicago, the same date.

Miss Starr will start her tour in Washington Oct. 16 and play within easy hailing distance of New York in case the business at the Belasco should take any sudden drop. In that event the Starr piece will be rushed into New York and "The Boomerang" will take up the former attraction's time playing into Chicago.

MISS ADAMS AT CHRISTMAS.

The stay of "Caroline," Margaret Anglin's new play, which opened at the Empire Wednesday, is to be a short one. "Jeff," with Cyril Maude, is due in at that house around November 1. The opening date at the Empire of Maude Adams' new play, "A Kiss for Cinderella," has been definitely set for Christmas Day. Miss Adams tours in "The Little Minister," beginning Oct. 2, but starts rehearsing the new show about mid-November.

SEYMOUR'S EXCHANGE.

William Seymour, general stage director for the Frohmans for a number of years, is going to conduct a general theatrical exchange. He has taken offices at 34 East 32nd street.

LAWYER IN BOX OFFICE.

Cincinnati, Sept. 20.
Former Justice of the Peace Harold Hohenstein, who is still in his thirties, has been named by Manager Theodore Aylward as assistant treasurer of the Grand Opera House, succeeding Charles Weidner. Treasurer Birnbryer will remain.

Hohenstein is a lawyer. He says his object in going into the box office is to make a closer study of human nature.

SPECS' BIG BUY.

The New York ticket speculators are reported making a record purchase for advance seats of the "Miss Springtime" engagement at the Amsterdam theatre starting Monday. The amount reached \$40,000.

Seats to the extent of 400 each performance were taken for 10 weeks in advance, after the specs saw the show at Philadelphia last week.

The box office price of the tickets is \$2 each.

The specs bought heavily for the William Collier show, "Nothing But the Truth," at the Longacre, immediately after the opening, taking 400 seats nightly for 10 weeks, leaving the house nothing but the last row at the box office.

GARRICK IS RENTED.

About the first thing Messrs. David and Margolies did upon securing the Garrick theatre on 35th street was to rent it for an indefinite term to the French Players. The organization will open there Oct. 9 in repertoire.

The French group have a theatre building on West 45th street, near the house also in process of construction Oliver Morosco recently secured from the Shuberts. Upon the Frenchmen being notified they can occupy their own theatre, they will leave the Garrick, if still there.

"SILENT WITNESS" REMAINS.

William Harris, Jr.'s new play, "Arms and the Girl," which received good notices on its opening at Atlantic City, was scheduled to replace "The Silent Witness" at the Fulton. Arrangements completed Tuesday called for the Hauerbach play to remain there indefinitely.

Business at the Fulton has steadily climbed it is maintained. The Harris piece will stay out several weeks. Another theatre is being sought meantime.

Fay Brainter is well spoken of in "Arms and the Girl," as is Cyril Scott. Others in the cast are Henry Vogel, J. Malcolm Dunn, Frank Byrne and Ethel Intropodi.

BOSTON'S ENGLISH PLAYERS.

Boston, Sept. 20.

The Henry Jewett Players will open their season at the Copley Oct. 2 with the following English players: Gladys Morris, Isabel Merson, Jessamine Newcombe, Elizabeth Merson, Lionel Glenister, Fred W. Permain, Leonard Craske, Leonard Grey, Cameron Matthews, Leon Gordon, Arthur Dennis. The idea is to have a local repertory company in Boston exerting the same institutional influence as the Comedie Francaise in Paris.

AUSTRALIAN PICKING PLAYS.

E. J. Tate of J. & N. Tate, who were very successful in presenting "Peg o' My Heart" in Australia, is due shortly in New York. Mr. Tate will look over plays while here and arrange for their Australian presentation with American casts.

MUSICALIZE DRAMA.

Nona Malli is in New York and has completed plans to have "The Typhoon" musicalized. She will appear in the piece.

"Roosters Crow" in Chicago.

Chicago, Sept. 20.

The Little theatre, Fine Arts rechristened, is to open Oct. 9, when Rush & Andrews will present "When the Roosters Crow," by N. A. Rance, at the house.

Geoffrey C. Stein, Mildred Barrett and Mary Mallon are in the cast. The show first plays Grand Rapids a day or so before.

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

NEARS CHANGE IN POLICIES.

Chicago, Sept. 20.

The one-night stand managers are lamenting attractions, according to letters and inquiries pouring daily into the booking office of James Wingfield.

Wingfield says this time a year ago the house managers were all eyes to pictures—everything else in the amusement line but legit. Now this has all changed and he hasn't enough first class attractions on hand to supply the demand.

"ALIAS SANTA CLAUS" AGAIN.

As soon as the Francis Starr production is out of the way and David Warfield has opened at the Knickerbocker, David Belasco will turn his attention to making a production of "Alias Santa Claus" by Willard Mack.

This is the play in rehearsal last spring when the actor-author who was to appear in it suffered sudden indisposition and the project was abandoned for the time being.

ONE AFTER ANOTHER.

With the completion of his new piece "Good Gracious Annabelle," now in rehearsal, Arthur Hopkins will place in rehearsal a dramatic play entitled "The Deluge," for which rehearsals are expected to start in three weeks.

"Annabelle" was expected to open Oct. 18 at a local house, but this has not been decided upon.

ARLISS HAS TWO NEW PLAYS.

George Arliss has two new plays under consideration for production later this season. One will be placed into rehearsal in about a week with a view to presenting it at the Criterion to follow "Paganini."

WILLIAMS STARTS WORK.

John D. Williams will produce "Zack," a new play by Harold Brighouse, author of "Hobson's Choice." Richard Bennett will be starred.

John Drew, who begins his first season under Mr. Williams' direction, has begun rehearsals on "Major Pendennis," which opens next month.

BACK FROM THE FILM.

Robert Frazer is another artist returning to the legitimate from the films. He will be with "Rio Grande" which opens its tour in Boston on Oct. 2.

ONE-NIGHTER CLOSES.

Pierce and Edwards' dramatic piece, "The Yoke," which opened Sept. 3 in Wilmington, Del., closed Saturday, after two weeks over the one-nighters in that territory.

SCOTCH COMPANY ARRIVES.

The "St. Paul" last Sunday brought to New York Mollie Lindsay, a Scotch character actress, and her company of Scotch players.

\$50,000 Theatre in 600 Town.

Chicago, Sept. 20.

Although the town has a population less than 600, according to report, West Frankfort, Ill., is now on the legitimate map. A \$50,000 theatre has been built on the ground floor plan will open Oct. 1.

"Showgirl" Show.

Chicago, Sept. 20.

J. Bernard Russell and his father have in preparation a piece named "The Showgirl He Couldn't Buy," which they propose to put on at the National, Oct. 6.

Jessie Bonstelle's Comedy.

A comedy in three acts by a Buffalo newspaper woman and called "Good Morning Rosemond," will be produced next month by Jessie Bonstelle.

It was tried out in Detroit during the summer.

AMONG OTHER THINGS---

By ALAN DALE.

"Ham" is the sweet yet delicately porcine name of the African play in which Miss Maud Allan, the Greek classic dancer, is to appear. In it she will be a slave girl. I have heard of lassies being enslaved by booze, dope, horrid men, and recalcitrant ideas, but never, never before by ham. Still a new idea is always delightful. I wonder what artists Miss Allan will engage to play the eggs that love to nestle up against all well appointed ham?

Experience is absolutely unnecessary I am told. You can write movie plays, and get from \$10 to \$500 for each that you write. Of course, \$10 is not very much, but if you write a couple of dozen each week it is better than nothing. I should say—having various photoplays in mind—that you could write a couple of dozen each day.

One Sunday paper says that Anna Pavlova eats a light supper at 11.30 p.m. Another Sunday paper declares that she has often dreamed of an American ballet, because she can see "infinite possibilities in the action and vitality of the native dances." Perhaps after all, Pavlova eats what we should call a heavy supper. Nothing but lobster or Welsh rarebit could account for such a fantastic dream, with our native dances, including the Jitney Bus, the Corkscrew Glide and Walking the Dog as reflections of the American soul.

William Collier, who was once "Willie," is now "Mr." on the Longacre Theatre programme. "Mr." Collier has a certain austere dignity that is not without its appeal. In addition to shedding the "William" and the "Willie" Mr. Collier has deleted from his cast both Mrs. Collier and Master Collier. He stands alone, unfamilied, yet mistered!

Miss Anna Held has done so much altruistically commendable work for the French soldiers that she is now going to try and do some for herself. She is about to reappear. In vaudeville, she sang a song that, she said, made the soldiers laugh, and if she can do as much for unwounded New York audiences she will be a success. Letsopeso.

Lovely! I see it solemnly announced that the "American play" called "Nellie, the Beautiful Cloak Model" will have its first production in England. What an event! Verily, the war brings us all very close together. This was the play we knew nine years ago, when our programme declared that "A. H. Woods Takes Pleasure in Presenting His Greatest Production of City Life, Entitled 'Nellie, the Beautiful Cloak Model.'" London may still revel in "No Mother to Guide Her," and "No Wedding Bells for Her."

I love the title of "Our Little Wife" for the new play by Avery Hopwood in which Selwyns are to present Miss Margaret Illington. It recalls the joyous day when Miss Illington made her famous remarks about her ambition to retire from the stage, darn socks, and raise "kiddies." Alas, for all our ambitions!

In these days of trade unionism, it is odd to realize that twenty young English women "chosen for their beauty" arrived on the St. Paul to take part in the Dillingham-Ziegfeld revue at the Century theatre. As though there were not twenty thousand of 'em here! And skirmishing around too. However, I don't blame Dillingham-Ziegfeld. One

needs relief even from the monotony of beauty.

Eugene Brieux of the French Academy and of "Damaged Goods" wants to abolish both the marriage contract and the dower in France. Without those dramatic adjuncts French playwrights would be hopelessly incapacitated. What on earth would they do? It is the dowered wife that gives the Gallic dramatist his chance to indulge in the eternal triangle.

How men do worry about girls nowadays! There's the Vice-President of the Mutual Benefit Life Insurance Company of New York actually barring them from wearing short skirts, peek-a-hoo waists, striped stockings and face powder. What can the poor things do but go into the chorus? They are driven to it by the instinct of self-preservation. In the chorus at least they can wear anything—or nothing.

Our old friend, Robert Loraine, who is now Major Robert Loraine, M. C., must have altered a good deal since the days when he was a matinee favorite, for it is announced that he is to appear as Cyrano de Bergerac, and an English writer says that he is "ideally suited both physically and temperamentally to the 'trumpet-nosed' Gascon." His features must have developed "at the front."

"Constant Reader" writes indignantly on the subject of Hebrew dialect and declares that though he had a laugh at "Potash and Perlmutter" against his will, he has no intention of going to see Henry E. Dixey in "Mr. Lazarus." The authors of that comedy certainly managed to choose for it a misleading title. You see, "Constant Reader," and his friends are not addicted to the reading of the New Testament.

Miss Eva Le Gallienne seems to be the answer to Father Richard Le Gallienne's popular book, "The Quest of the Golden Girl."

Well, there's one actress who has profited by criticism of the adverse order, and it is Miss Lina Abarbanell. In "Flora Bella" she is perfectly charming. She has shed her tremolo, her Viennese manners, and her labored sprightliness. Today, she is light, vivacious, vocally admirable and altogether a surprise—quite minus "press work."

A twelve-year-old girl from Bridgeport was taken to the Children's Society because she ran away from home, and yearned to see Broadway's "lights." Personally, I'd like to see them too. So far, I have discovered only advertisements of whiskey, corsets, petticoats, tooth paste, and motor cars, all paid for just to be seen.

In introducing Frank McIntyre as a dramatic critic in "Fast and Grow Fat," Mr. Broadhurst, the proud author thereof, paved the way for some epigrams that no playwright could write more feelingly. These were not forthcoming, though several critics sat on tenderhooks, waiting for them. Discretion is probably the better part of valor—but rather dull, don't you think? Mr. Broadhurst may get his opportunity later.

UNIONIZING N. Y. THEATRES.

A special fund of \$100,000 has been raised by the members of the Labor Trades Council, affiliated with the theatrical business, to institute a campaign for the "unionization" of theaters in the Greater New York District.

For the past two weeks a special committee of 40 members representing the stage hands, electricians, clearers, picture operators, billposters, musicians, scene painters and theatrical baggage men has been mapping out a campaign to be put into operation Oct. 1.

Preliminary work along this line has been done with the Fox, Loew and Moss circuits and it was learned that they were willing to accept union help in all the houses, with the exception of the musicians, as they seemed to think the musicians' demands were entirely unfair. With the aid of the Labor Trades Council, the unions will insist that no recognition will be accepted by them unless all branches of the organization are dealt with.

The policy to be pursued in the campaign is to be of the "circusing" type. Brass bands, speakers, billboard advertising and literature are to be used and circulated in the neighborhood of the theatre that is considered unfair and pickets will be posted about the theatres.

At a meeting of the joint organizations executive committees to be held on Sunday a resolution will be introduced for an assessment of 1 per cent. on the wages of all men in the trades to be used for the contingent campaign fund.

It is understood that this campaign would have commenced Sept. 15 if President Chas. Shay of the I. A. T. S. E. had not been busily engaged in the street car strike, he being chairman of the executive committee of the American Federation of Labor.

One of the first houses to be dealt with was the Cecil Spooner theatre, Bronx, where only union bill posters were employed. These men were withdrawn and the circus method of boycotting was instituted a week ago. Meetings were held in the vicinity of the theatre nightly with five speakers addressing the people. The management of the house protested to the police and the orators were ordered to get outside of the property limits by the authorities.

A number of conferences have been held with David V. Picker, owner of the house, by the union officials, and he made the statement that he would install a full union crew with the exception of the musicians, providing the other houses in the vicinity playing vaudeville and stock would do likewise. Picker operates several houses in the Bronx where union picture operators are employed and was informed that if he did not recognize the organization the men would be called from his houses.

Sunday afternoon the pickets became so active about the Spooner the police were called in to warn them away. Corse Payton is playing stock at the house, which opened two weeks ago.

The Flatbush theatre, Brooklyn, operated by B. S. Moss, was one of the houses the Brooklyn local of the stage hands and musicians was ready to start a boycott campaign on unless a full union crew was installed. At a conference held with the delegates of one of the unions Monday B. S. Moss agreed to install union help within the next ten days.

Morosco-Alfred Year's Agreement.

Julian Alfred, first engaged to stage "So Long Letty" for its New York engagement, has signed a contract to remain with Oliver Morosco for one year.

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FLAT RENTALS THE RULE.

So keen has the competition become for New York theatres among the producing managers who are trying to bring attractions to Broadway an unusual number of flat rental contracts have been entered into during the last week.

The Walter Lawrence production, "Sport of Law," which comes into the 39th street is on a rental. "Very Good Eddie" was capturing a gross of about \$7,000 a week at the house, but the rental price was strong enough to force it out.

"The Amber Empress" at the Globe is in on a guarantee rental, Charles Dillingham having decided to send "Fast and Grow Fat" to the storehouse and accept the terms Corey & Reiter offered for a chance to show Broadway their musical comedy production.

Tuesday there seemed to be a likelihood that H. H. Frazee would arrange with the Harris Estate for a rental on the Fulton, holding "The Silent Witness" to that house.

SHOWS IN CHICAGO.

Chicago, Sept. 20.

The weatherman is cutting all sorts of capers here. Hot one minute and cold the next. A sudden drop in the temperature sent the business at the legitimate houses skyward during the week end.

The new shows have gotten away to a good start. Ann Murdock in "Please Help Emily" opened Monday at Powers'. Critics for the most part kind. "The Blue Paradise" (with Cecil Lean) started out with capacity at the Chicago Saturday and business since the opening, has kept at the top. Lean is a big favorite locally and as the critics gave favorable notices, the show appears to be set for a profitable engagement.

Big money-makers are "Cohan Revue 1916" (Grand O. H.), "Fair and Warmer" (Cort) and "Pom: Pom" (Mitzi) at the Illinois. Of the three the first-named is getting the biggest play, although the "\$2 top" policy at the Cort is a big item.

Lew Fields is not making much hay at the Garrick and is planning to leave within the fortnight. "Princess Pat" follows there the last of the month.

The Princess resumes operations Oct. 1, with Emily Stevens in "The Unchastened Woman."

SHOWS IN FRISCO.

San Francisco, Sept. 20.

The "Clansman" film is doing rather nicely at the Cort this week, but at the Columbia "The Mission Play" is not drawing particularly well. The Alcazar business seems to keep around the normal point.

The Barnum and Bailey show played Sept. 16-18 to excellent business. The circus hit indifferent business from Southern Colorado to the coast, but the local stand came entirely up to expectations from a financial angle. The show looks worn, but plays well.

"Object—Matrimony" Opening.

The Montagu Glass-Jules Eckart Goodman play first called "Making Over Milton," but renamed "Object—Matrimony" opens tonight at Long Branch and plays Washington next week.

The show will remain out for awhile, probably following George Broadhurst's "Richman, Poorman" at the 48th street, unless the latter show develops into a success.

REVIVING WALTERS' PLAY.

Eugene Walters' play, "Just a Woman," has been secured by Cecil Magnus, who will send the production on tour with Grace Studdiford as the featured member of the cast.

STOCKS OPENING

The Elsmere in the Bronx opened with stock Sept. 18 with a company secured through the Olly Logsdon Agency, including Clay Clement, Margaret Fry, Harold Kennedy, Guy Sampsel, Claude Miller, Lorna Elliott, Hazel Miller, Franklin Gale.

New Bedford, Mass., Sept. 20.

The All-Star Players at the New Bedford theatre open Oct. 2 in "Kick-In." The company, managed by Warren O'Hara, includes Alfred Swenson and Enid Jackson leads, Ed Dennison stage director, Bob McClurg, Lyman Abbe, Carrie Lowe, Hal Briggs, and Dorothy Beardsley.

Paterson, N. J., Sept. 20.

The Winifred St. Claire Stock Co. opened here Monday at the Empire. The company recruited through the Paul Scott Agency includes Frank Harvey, T. Gibson, Edythe Ketcham, Morris Burr, Ted Brackett and N. Williams.

Somerville, Mass., Sept. 13.

The Somerville Theatre Players are here with Margaret Lotus and G. Swayne Gordon, leads; Grace Fox, John Dugan, Florence Carrette, Cecil Owen, William Townsend, Edmund Gardner, Elbert Benson, Edwin Bailey, Hardie Meakin, William Parke, Paul Lawrence.

The Elsmere theatre, Bronx, opened its stock Monday with "Some Baby" as the bill. The company includes Mary Frey, Clay Clement, Harold Kennedy, Lorna Elliott, Hazel Miller, Guy Sampson and Wm. Blake. Frank Miller is the stage director and V. L. Newman the resident manager. Beginning next Sunday the house will play Sabbath day vaudeville two shows a day, eight acts booked through the U. B. O. Family dept.

Boston, Sept. 20.

The Henry Jewett Players will open a stock season at the Copley Oct. 2. The company will include Gladys Morris, Lionel Glenister, Leonard Gray, Cameron Matthews, Leonard Craske, Elizabeth and Isabel Mersen, Fred Permain, Arthur Dennis, Jessamine Newcombe, all engaged through the Packard Agency in New York.

Los Angeles, Sept. 20.

The Belasco reopened this week with stock under the supervision of John H. Blackwood. The opening bill was "The Fortune Hunter," with Cecil Van Auker, Inez Plummer, Richard Sterling, Albert Watson, Christian Lynton. George B. Howard is the director.

Chicago, Sept. 20.

Emerson Jones, former manager of Powers', and George Fox, will inaugurate a stock show next Monday at Rock Island, Ill.

Kenneth Harlan is putting on a stock company in Washington with the idea of presenting new plays only. Each play will be given two weeks.

Alice Flemming is sponsoring a stock company for Portland, Ore., which she opens in two weeks.

STOCKS CLOSING.

Dallas, Sept. 20.

The Lewis-Worth stock closed last week at Cycle Park after a record season here. Gene Leis and Olga Worth are to open later in St. Louis at the Imperial with a new supporting cast.

C. R. Baxley, manager of Cycle Park,

has arranged for the couple to return here next summer.

IN AND OUT.

Maude Ryan left the 5th Avenue before playing the Thursday (September 14) matinee, due to the "No. 2 spot." Morris and Allen substituted, but when informed of the position also walked out. The spot was finally filled by Stone and Kaliz.

Maude Lambert, taken ill in St. Paul last week, is out of the bill at the Orpheum, Duluth, this week. Verax Berliner replaces her. Miss Lambert is expected to resume her Orpheum engagement next week.

The Kosloff Ballet did not hold over at the Majestic, Chicago, this week. The headline position was taken by Edwin Arden in a sketch instead.

Van and Belle disliked the position assigned them at the Alhambra and would not open Monday. The Australian Creightons replaced the act.

Will Morrissey and Co. substituted this week for Halligan and Sykes at Keith's, Lowell, Mass. Miss Sykes underwent an operation Monday.

After the Monday matinee O'Rourke and Gildea retired from the Alhambra program, due to illness on the part of O'Rourke. Nat Carr was substituted.

The Leightons replaced Felix Adler on the Keith bill, Philadelphia, this week.

Dan Burke and Girls and Keeley Bros., billed for the Francais, Montreal this week were replaced by Bert Wheeler and Co., and Heras and Preston.

Louise Mayo failed to appear for the McVicker's bill, Chicago, Monday. Frank and Rose Mack were substituted for the week.

Weber and Wilson revue was out of the Kedzie, Chicago, show Monday night. The Three Peronees replaced them.

Those Four Entertainers were out of the Majestic bill, Chicago, for several performances last week and Charles Irwin and Kitty Henry doubled from the Palace. One of the quartet had a tooth out of order.

Ray Samuels flatly refused to open Monday afternoon at the Majestic, Chicago. Complaint, name not in lights. No one substituted for the matinee.

The Five Lyceum Girls, a musical act, were withdrawn from the bill at Loew's Greeley Square Monday night after two members of the act refused to appear unless the act's owner paid them salary they claimed was due. The Gliding O'Mearas were substituted. The Lyceum Girls act is owned by Dr. Louis Michal, of 106 East 7th street. Lillian Cornalis and Pauline Kritzer, the two girls, said \$10 was due them.

"THE MASTER," DALY'S PLAY.

"The Master" is the title of the new drama Arnold Daly will star in under the direction of the Henry B. Harris Estate. The piece is by Benjamin F. Glazer, an editorial writer and operatic critic for the Philadelphia "Press." He is a member of the Philadelphia bar.

The play opens in Cleveland Oct. 2. Notable in the company besides the star are Edward Abeles, Edith Lattimer, Ramsay Wallace, Edna May Oliver and Charles Halton.

In November another new play by Mr. Glazer to be called "A Man's Morals" will be produced by Maurice Revanes, opening in Chicago.

"SOLDIER BOY" AGAIN.

The Shuberts have placed "Her Soldier Boy" in rehearsal again with an idea of trying the attraction out for the second time.

Clifton Crawford will play the lead. Among others will be Frances Pritchard, John Charles Thomas and Jack McGowan.

FAGAN ALLEGES INFRINGEMENT.

A complaint was filed by James A. Timony, with offices in the Longacre building, attorney for Barney Fagan, against H. H. Frazee, Fred Jackson and Otto Hauerbach, alleging infringement of copyright in the matter of the farce, "A Full House," claiming the play was taken from the Fagan farce "A Mysterious Suit Case," the manuscript of which he swears he gave Mr. Frazee to read about five years ago. The play, according to Mr. Fagan, was really written 20 years ago. The action also includes a suit for damages.

The complaint alleges that Mr. Fagan inquired often from Frazee whether the latter had read the play and when he importuned for the return of the script was repeatedly put off by Mr. Frazee on the plea that there had been no time to go over it. The papers in the case further allege that "A Full House" was opened on the road under the title "A Gripfull of Trouble," the title being changed on its presentation in New York.

The complaint offers 21 points of similarity of plot, the summary giving that number of "fruitless attempts to disguise" even some lines, incidents, intent or motif, general atmosphere, characters, locale in mention and fact, Riverside and New Haven scenes (first and last act), number of cast, the couples, the elopement, the calling of one or two principals, the jewelry, the detective, the bags and "above all, the character woman part, played by May Vokes, an absolute fac-simile of the Fonda Pekin of my farce, with the difference that you disguise her as a servant and I portray her as a gossiping eavesdropper, but your Vokes handles almost every thought given my Pekin—their situations in many instances being almost identical."

The copyright law on infringement of dramatic pieces provides for the payment to holder of the lawful rights of \$100 for the first performance and \$50 for each performance thereafter. As "A Full House" is in its third season and there are two companies of the piece on the road, the action for damages may reach \$50,000.

About a year and a half ago Mr. Fagan took up the matter with O'Brien, Malevinsky & Driscoll, who were then his attorneys. Mr. Fagan claims he supplied the legal firm with a summary of the points of similarity, but was informed by them that they could not handle the case, as the authors of "A Full House" were their clients.

SHOWS IN NEW YORK.

(Legitimate attractions now playing.)
 "THE AMBER EMPRESS," Globe (2d week).
 "THE BIG SHOW," Hippodrome (5th week).
 "THE BOOMERANG," Belasco (81st week).
 "CIVILIZATION," Park (picture) (17th week).
 "CAROLINE," Empire (2d week).
 "CHEATING CHEATERS," Eltinge (7th week).
 "FAIR AND WARMER," Harris (48th week).
 "THE FLAME," Lyric (4th week).
 "FLORA BELLA," Casino (5th week).
 "GOLD FROM BRAZIL," 44th St. (5th week).
 "GUILTY MEN," Astor (7th week).
 "HIS BRIDAL NIGHT," Republic (6th week).
 "THE INTRUDER," C & H (1st week).
 "INTOLERANCE," (film), Liberty (4th week).
 "MISS SPRINGTIME," Amsterdam (1st week).
 "MISTER LAZARUS," Schubert (4th week).
 "THE MAN WHO CAME BACK," Playhouse (5th week).
 "MISTER ANTONIO," Lyceum (2d week).
 "NOTHING BUT THE TRUTH," Longacre (3d week).
 "PAGANINI," Criterion (3d week).
 "PASSING SHOW," Winter Garden (15th week).
 "PIERROT THE PRODIGAL," Booth (4th week).
 "POLLYANNA," Hudson (2d week).
 "SOMEBODY'S LUGGAGE," 48th St. (5th week).
 "SEVEN CHANCES," Coban (8th week).
 "SILENT WITNESS," Fulton (7th week).
 "TURN TO THE RIGHT," Gaiety (7th week).
 "VERY GOOD EDDIE," 39th St. (40th week).
 "WASHINGTON SQ. PLAYERS," Comedy (5th week).

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MARRIAGES.

Rudolph de Cordova, dramatist and member of the Metro scenario staff, to Mrs. Alicia Ramsey, his co-author in the writing of "Monsieur de Paris," and "As a Man Sows," at the home of Mrs. A. J. Sanville, sister of the bridegroom, at 250 Riverside drive.

Carlotta de Felice, dancer, lately of the Vitagraph players, to Vinton P. Breesch, society man, dog fancier and bench show judge, Sept. 11, in Newark, N. J. Both had previously denied rumors of their engagement.

Nellie Martini (Martini and Troyse) announces her engagement in Chicago to Frank McGlore, a Chicago undertaker. The wedding is set for Nov. 24.

Kathryn Tyndall of the Belasco Concert Co., Sept. 14, in New York, to Alfred Dryer of the same city, a non-professional.

Lou Hanvey (Coakley, Hanvey and Dunlevy) and Nellie Francis (widow of Carl Henry) in Hamilton, Ont., Sept. 18.

Vera White, actress, of Chicago Little theatre company, and Raymond Johnson, scenic artist, announce their engagement.

Byron Russell (of "The Flame") and Helene Viola, dancer in "Chin Chin," at the Church of the Ascension, New York, Sept. 17.

William H. Holden, a New York broker, a trooper with Troop A, N. Y. militia on the border, and Dorothy A. Foster, of "It Pays to Advertise," Sept. 16 by the Mayor of Mount Vernon, N. Y. The bridegroom traveled from the Mexican border to wed.

Steve Talbot, picture scenario writer and general manager of the Prohibition Film Co., of Philadelphia, and Marion Bernadette Lewis, of Washington, D. C., in New York City Hall Sept. 11.

OBITUARY.

Arthur Hoops, 46, died suddenly Sept. 17 while riding in a motor car just purchased. Mr. Hoops was long associated with the legitimate stage. He was a member of "The Gilded Fool," which Nat Goodwin took to Australia, and appeared for many years with James K. Hackett. Lately he worked in pictures, first with the Famous Players, latterly with Metro.

Lew Crane, age 47, died of Bright's disease Sept. 13 at his home, 259 Ninth street, Brooklyn, N. Y. His widow was Pearl Inman of the Inman Sisters. The deceased leaves three children. He was of the Muddtown Minstrels and the last of the two Crane brothers in that vaudeville combination.

The cables report the death in Madrid of Jose Echegaray, Spanish dramatist and Minister of Finance, 40 years ago. He received the Nobel prize for literature in 1904. His plays were translated into all languages.

The mother of Fred and Harry Ward died Tuesday morning at her home in New York. She was 60 years of age. Fred Ward returned from London Sunday.

Francis Carlyle, who played with William Gillette in "Clarice," died at the home of his sister in Hartford, Conn., late last week. He was born in England 48 years ago.

Mrs. Adeline Louise Faust, widow of "Tony" Faust, the restaurateur, was found dead a few days ago in her bedroom in 28 West 97th street, New York. Death was due to heart disease.

Louis Buryon, former assistant treasurer at the Columbia, died in a local hospital this week of tuberculosis.

Sydney Ayres, legitimate and picture actor, died in Oakland, Cal., Sept. 9. He had been ill for some time.

Mrs. Marie Eppe, mother of Mrs. Jack Shea, was killed Sept. 8 in Utica, when hit by a train.

CABARETS

Rector's ballroom: reopened for the winter September 14. It has been newly gone over, from floor to ceiling. The color scheme is orange, and panels around the walls have sketches in nearly life-like sizes that follow some of the cover pages on the fashion magazines. The entire aspect of the ballroom has been altered to one of richness with sufficient lighting however to remove any impression that Rector's is a morgue. Concurrent with the throwing open of the upstairs doors to a crowd that looked like a first night assemblage, Rector's gave a revue. It was costumed and staged by Mons. Andree. The costuming brought immediate attention. This was heightened by a white dressing scheme for "Parisian Walk," the finale of the first part. The second part had a red fire finish also well dressed. The show itself could have been improved in spots and padded out. Both probably have been attended to by this time. The people in the revue had been rehearsing the day it opened at midnight from five o'clock that morning. Anyone would have been fatigued by the arduous labor. Babette, one of the principals, plainly showed the strain, her voice not being equal to it. Other principals are The Glorias, dancers, who were about second to the Hula dancers as the show's hit the first night; Julia Gifford, who had a moment for a male impersonation, doing excellently with her bit; Veronica, one of the Hulas; Yvonne Shelton, a pretty girl who led numbers and danced well with Jack Carleton, the juvenile. The latter is likely, but vocally light. The two parts ran short, one 18 minutes and the other 11 minutes. Miss Shelton started the show with the 12 girls behind her, singing "Pretty Baby." Babette then had a "Blues" number, but her voice was against it, although this rag came after Babette had stood in the rear of the floor, unseen by the audience, trilling as though a soprano prima donna was about to appear. She did another song later on as well. After the Glorias did their skating dance, Mr. Carleton sang a ballad in a commonplace way, and then "The Parisian Walk," a number that had plenty of action to it, led by Babette. Babette and Mr. Carleton (who was Prolog) sang "Save All My Loving for You," but it went out after the first night through Flo Ziegfeld filing a complaint with Rector's that this number was being used without permission. It is now done in "The Follies." Another song had been rehearsed to replace it Friday evening. A song in the second part was "Just One Day," with the flag finish closing the brief half. Mons. Andree took part in the performance to the extent of one number. After the two sections proper had been given, the Hula number was presented as a part by itself, with Elliott's Hawaiian Orchestra furnishing the music (Earl Fuller's band, the regular ballroom musicians, played for the remainder of the show). Veronica in the Hula number was the dancer, letting out a little and getting a great deal for it, but she was surpassed later in the letting out thing by the younger of the two girls, who did the Hawaiian dance at Maxim's. This little girl who looks like a genuine Hawaiian (which Veronica does not) went right to it and she is some wriggler. The costumes for the choristers were gold braid short skirts (instead of the straw or ribbon), with red waists and flowered strings over the shoulders. It was a different sort of an Hawaiian dancing costume, but these costumes don't mean nearly as much as the producers seem to believe. It's how the girls dance that counts. Andree staged this number for the choristers differently from the way others have done and he made it very lively. The Rector review when whipped in will run there quite a while. It fits the place. The girls look well, the first thing in its favor, and the dressing and principals can take care of the rest.

The Pekin presented its newest revue for a fall run Monday night. It has 10 principals and eight girls. The show was staged by Dan Dody, who is the official amusement regulator for the Pekin. The revue is operated more like a cabaret bill. The show is made to run two hours through public dances being given between every couple of numbers. This brings the closing of the midnight performance around two o'clock. As the Pekin has an all-night license there will be a late morning performance during the season by another bunch of entertainers. Those now in the floor show do turns earlier in the evening. The Pekin has been redecorated at quite some expense, and the band is placed in the rear of the restaurant, over the entrance, a space-saving expedient that probably added eight more tables to the floor, where the band formerly held forth. Mr. Dody has given his usual pleasing show to the Pekin, though the manner of running badly chops it up. The choristers are good workers, something Dody needs for his active staging, but if hard work will thin down some of the young women, it won't harm their appearance. Monday evening a young man walking down the stairs from the balcony and noticing the girls on the floor said: "Am I soused or are those fat legs I see?" Billy Leeing is a sort of Punchinello-Prolog, always the first to enter. Among the numbers are "Honky Tonk," "Sunshine of Virginia," "Brazil" (duet), "Good Little Girl," "Yacci Wacci," "Romany" and "South Sea Islands." The latter number is made the big one of the show. "Sunshine of Virginia," led by Mamie Moore, with the other principals acting as a chorus, did very well and was neatly staged for this idea. The "South Sea Islands" number has a Maypole effect. The principals are Edna Leader, Josie Harmon, McLaughlin and Evans, Miss Moore, McCarthy and De Wolfe, Herman Walters, Edward Kirby, Mr. Leeing. The scheme of prolonging the show has a two-fold object, to hold the crowd and give them no excuse to dodge the waiter while the performance is going on.

Ontario, Canada, went completely dry last Saturday at 7 P. M., and will probably remain so for the next three years. Hotel proprietors in the principal cities such as Toronto, Hamilton, London, Ottawa, etc., will in all probability raise their rates on rooms and meals in order to offset the loss from the liquor end. The Hotel St. Charles, Toronto, will continue to feature a big cabaret show during dining hours, but the majority of other cabarets in Toronto and surrounding cities have practically announced their retirement with the closing edit.

"The Bull Ring," as the floor of the Castles-in-the-Air on the 44th Street Roof will be called, opens Monday with a revue staged by Edward P. Temple. It is headed by Helen Trix, Ernest Hare, Patsy O'Hearn, Alice Van Ryker and has a large chorus. The Marvelous Millers, the Gaudschmids, Hugo Jansen, Cronin's Merry Men and Grazier (male dancer) are the specialties. Admission will be charged. Pierre & Cantone are announced as the managers.

The Garden, at Broadway and 50th street, has undergone some changes in its management, with Arthur York and Dick Green the present managers. Jimmy Thompson retired from the Garden last week, after seven years there, having disposed of his interests presumably to his former partners, who are now in sole charge. Mr.

Thompson is now located at Rector's in a managerial capacity.

Mons. Andree, who produced the new revue at Rector's, was engaged after the first performance of that show to costume the revue Gus Edwards is producing for the Hotel Martinique. Mr. Andree staged the first free revue on the Pacific Coast, it running eight months at Tait's, San Francisco. He has a revue now running also at the Strand Roof, New York, where Julia Gifford is a feature of it.

Adelaide Hall and partner are the special professional (modern) dancers at Rector's. Miss Hall commenced dancing professionally quite late, but had long before that been famed among her friends. She was formerly in a Broadway production. Good looks and youth help her other accomplishments.

The Les Fleurs, located on West 45th street, is striving to popularize a new dance craze, called "London Taps" and claimed to be the latest thing in English society. The dance is done by Clifton Webb to special music written by Uriel Davis. The Les Fleurs is owned and managed by a woman, Mrs. V. V. Farone.

"Blondy" (C. E.) Wallace, at one time a star football player on the U. of Pa. team and well known in out of town restaurant circles, has taken a half interest in the Deoch and Doris and is managing the cafe. He formerly managed Steele's, Phila. Central Valley Inn, N. Y., and the Columbus Inn Road House in Jersey.

The watch carried by Francisco Villa, the Mexican Bandit, for several years and valued at \$800, which has been in various pawn shops around New York, has been secured by Max Rogers, the cabaret agent, who will display it at the opening of the Ritz, Brooklyn.

Broadway cabaret managers are worried over the scarcity of acts, blaming burlesque and the large dancing acts in vaudeville. There are a large number of turns in the market, but they are not the type which suits Broadway.

The Lafayette Hotel, Buffalo, N. Y., is about finishing a sumptuous restaurant and ballroom, which is to open with a free revue. William Forsythe, manager of the hotel, is reported willing to pay \$1,000 weekly for the first show. It will open about Nov. 1.

Cabaret Engagements:—Zemoa, Nan Saks, Ann Purcell and Dot Keller (Hotel Tivoli, Atlantic City) Jack and Dolly Cornell and Lucille Vonder Vour Rensselaer, Troy) Dorothy Gibson (Garden 50th street) (Sheridan Agency).

The Ritz, Brooklyn, will have opposition this winter. In the same neighborhood is building Saltzman's Capital, a four-story and roof building, with restaurant and cabaret. It is to open around Nov. 15.

The Barr Sisters (Gertrude and Evelyn) have been engaged to do a specialty in the Century Roof Garden cabaret. The girls were at Maxim's for a year.

The Hotel McAlpin Grill, New York, this fall will have Tom Rector and Hazel Allen as dancers, with Amparito Farrar soloist with Ernest Hussar's orchestra.

The headwaiter proposition in restaurants that give cabaret entertainment of any sort is commencing to oppress the restaurant proprietors. Headwaiters as a rule receive \$150 monthly. Waiters get about \$30. In these places of high prices and late hours the tips are considerable and that runs the salary of both men up to an unknown figure. But the restaurant men say the headwaiters are going too far in holding out tables, passing up parties to wait for more familiar faces to show, for the tip that will follow. This costs business that does not return in many cases, makes enemies and while the restaurant man understands these things as a whole, he doesn't want to see patronage lost. In most of the Broadway restaurants, however, the headwaiters are particularly nice to people they know and complaints are seldom heard. Many a headwaiter takes care of patrons and risks an eventual tip. That tips do amount to considerable in a cabaret may be gleaned from the income of one young and pretty cigarette girl. Selling nothing but cigarettes and cigars, this girl often earns as high as \$80 a week and averages around \$70. In the particular place she works the proprietor has liberal ideas. He will not permit flower selling on the floor nor the Mexican nut thing, nor does he charge for the cigar privilege. The flower and Mexican nut nuisance might be taken out of all the better places. It cheapens a high grade restaurant, and the flower selling is an open confession the place is catering to souses.

George Morton is doing a blackface single turn at Levey's Cafe, Los Angeles. He was formerly of Kramer and Morton, who separated while on the Coast.

Nigel Barrie, formerly dancing partner with Joan Sawyer, was married recently to Helen Lee, who is under contract to the Shuberts.

Charles C. Harris, cabaret master at Chester Park, Cincinnati, is going into vaudeville.

Francis Lemaire has succeeded Reynolds and Donegan at the Maltosia Gardens ice rink in Buffalo, N. Y.

Healey's, at 66th street, is having another floor added, above the present Balconnades.

Ruth Wells, who has been at the Onondaga, Syracuse, N. Y., for 10 weeks, closed there Saturday night.

William (Billy) Foster is now managing the Parisian.

Theresa Pape at the Hof Brau, Buffalo, was married recently to a non-professional. She will not retire from cabaret.

Horn & Hardhart, owners of the Automat restaurant, have paid \$750,000 for the property in Times Square on which that establishment stands.

AN OPEN LETTER TO THE

VAUDEVILLE MANAGERS OF THE UNITED STATES AND CANADA

"When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation."
(The Declaration of Independence, July 4, 1776.)

On Tuesday, April 18, 1916, after being elected, I was installed in office as President of the International Board and Big Chief of the White Rats Actors' Union and Associated Actresses of America.

In my inaugural address I declared my purpose of acting toward everyone connected with the variety business in accordance with the principles of fair and honest dealing, without fear of or favor to anyone. I said, among other things, "As far as conditions outside the Organization go, I am assuming office without the slightest vindictiveness toward anyone. I have no personal axe to grind, no personal grudge to pay off, no favor to curry. I ask only what I stand ready to give."

THAT STATE OF MIND STILL EXISTS, AND THE PLEDGES MADE IN THAT INAUGURAL ADDRESS STILL STAND, AND WILL CONTINUE TO STAND AS LONG AS I AM IN OFFICE OR HAVE ANY VOICE IN THE ORGANIZATION.

I am a man of moderate intelligence. My attitude toward the Organization, up to a certain period of my connection with it, was largely one of passing interest. Like other intelligent actors, I read the statements, pro and con, published at intervals, relating to the White Rats, without any very great amount of thought and consideration. Certain statements had been made. I accepted or rejected them with the same casual attitude as did a great majority of those connected with vaudeville.

But when I was elected to office, I considered I was bound in conscience and duty to make myself familiar with what had been done by the Organization during the 15 years of its existence, and to search out the minutest detail in connection with its activities to justify its existence, so that I might know what I was talking about.

In view of possible events in the immediate or remote future, and for the benefit of other men and women in the business who have perhaps the same viewpoint I had before this research began, and who, like I, are desirous of contributing whatever they can to the material and moral prosperity of the profession, knowing that it means their livelihood, it is right that I make public just what I have found out.

This review is necessary to avoid, in days to come, the charge of misrepresentation by our enemies, misconstruction on the part of the great Public (to whom as a Court of Last Resort we may finally have to appeal) or the possibility of misunderstanding by our friends.

ONCE AND FOR ALL, THOSE MOST INTERESTED IN THE PROSPERITY OF THE VARIETY BUSINESS SHOULD KNOW WHO IN THE PAST HAS PLAYED FAIR, WHO HAS DEALT HONESTLY, AND UPON WHOSE SHOULDERS THE BURDEN OF THE PRESENT DEPLORABLE CONDITIONS BELONGS AND RESTS.

For some of the matter used in this letter, reference had to be made to documentary evidence in the Organization's files. Some of this evidence has already at different times been printed and published. It still remains unrefuted.

It is difficult, knowing the Organization's history, to write with the degree of dispassionate detachment necessary and desirable in a document of this kind. However, I shall endeavor to present the facts as I have discovered them with as little addition or injection of personal feeling as is humanly possible.

I PLEDGE MY HONOR AS A MAN, AND MY OFFICIAL HONOR AS THE PRESIDENT OF THE ORGANIZATION, THAT EVERY REFERENCE OR QUOTATION I MAKE, OR FACT I MAY PRESENT, IS SUBSTANTIATED BY THE RECORDS OF THIS ORGANIZATION, ON FILE IN THE HEADQUARTERS OF THE WHITE RATS ACTORS' UNION OF AMERICA OR FROM MY OWN PERSONAL EXPERIENCE.

NINETEEN HUNDRED

Early in May, 1900, the managers of the principal variety theatres in the United States established the Vaudeville Managers' Association, which has since evolved into the present United Booking Offices of America.

This association stated through the press that there were too many actors on the stage, that actors received too much salary, and that the supply was greater than the demand.

The first important meeting of the association was held in the Hoffman House, and at its conclusion there was published a statement to the effect that actors were to be given 40 weeks' work a season; that, though they were not

to get as much money per week as formerly, they were to have more work; that agents were to be eliminated, and acts booked direct. The five per cent. agent's commission was to go to the Vaudeville Managers' Association.

There followed among actors a good deal of comment on what this published program of the Vaudeville Managers' Association really meant, and, on the third Thursday in June, 1900, the White Rats was started by the following original members:

Dave Montgomery
Tom Lewis
Mark Murphy

Fred Stone
Sam J. Ryan
Charles Mason

Sam Morton
James F. Dolan
George Fuller Golden

The Organization soon had enrolled in its membership the best-known and best-qualified vaudeville actors of that time.

The Vaudeville Managers' Association in the meantime had naturally divided itself into two sections, one known as the Eastern Branch and the other as the Western Branch. The Eastern Branch held all the managers east of Chicago, the Western Branch the managers from Chicago to Los Angeles.

Conditions, as far as the actor was concerned, grew worse month after month, and, in the effort to crush the growing power of the White Rats (steadily increased because acts were driven to it in the hope of protection), the Managers' Association started a blacklist, and put on it, among others, Montgomery and Stone, Mark Murphy, Sam Morton and James F. Dolan.

NINETEEN HUNDRED AND ONE

One evening in February, 1901, conditions having become intolerable by this time, organizers were sent to the Keith theatres in Boston, Philadelphia, Providence and the Union Square, New York.

The next day Mr. E. F. Albee was informed at Keith's Union Square theatre that, unless he could obtain the services of some new actors, there would be no show the following day, as all the men on the bill had been taken sick. He was referred, for further information, to the Headquarters of the White Rats, at that time on 23rd street over the Bon Ton Music Hall.

Calling at the headquarters, Mr. Albee was received by a committee of three. He said, "It is reported that your members are going to strike this afternoon at the Union Square." The reply was that conditions had become so bad and members so worried over them that they had become sick; but, if the conditions were adjusted, the invalids would most likely recover at once and a performance be given.

Mr. Albee said, "I can do nothing without the consent of the other managers in our Association." He was advised to secure that consent at once.

Mr. Albee then requested that a committee of the White Rats wait upon the Managers' Association in their office in the St. James Building that afternoon. This request for a conference, the first ever made, came from a member of the Vaudeville Managers' Association to the White Rats, and was courteously granted.

At the meeting the managers declared they were powerless to abolish commissions until the two branches of the Association met on March 6th. They said, "We must consult with our Western members first."

They promised, at the next meeting of the branches, to have commissions done away with entirely, and objectionable clauses omitted from all contracts.

THE PROMISE WAS ALSO MADE THAT, UNTIL THIS MEETING OF THE BRANCHES WAS HELD ON MARCH 6TH, COMMISSIONS WOULD NOT BE DEDUCTED.

THEY REFUSED TO SIGN AN AGREEMENT TO THIS EFFECT, ALTHOUGH ASKED TO DO SO. THEY WOULD SIMPLY GIVE THEIR WORDS.

THEIR WORD AS GENTLEMEN WAS TAKEN, AND THE PERFORMANCES AT ALL THE KEITH'S THEATRES WERE PERMITTED TO CONTINUE.

THE FIRST PROMISE

During the following week, members whose services were in demand by the Managers' Association were offered engagements, but the contracts contained the same objectionable clauses, and the same old commission was still included.

These actors said, "We thought you had given your word not to take commissions until your Eastern and Western Branches met on March 6th." They were told, "THAT WAS A JOKE."

Representatives were sent to the managers asking them to keep their word, and to live up to their promises.

The effort was useless, and, on the 21st of February, 1901, organizers were sent to the principal cities east of Chicago.

On February 22nd, Washington's Birthday, no White Rat appeared on any of the stages of the Vaudeville theatres in the East or Middle West.

Within less than a week the Western managers, becoming alarmed at the success of the strike, sought peace, and Mr. Henry Lee, a committee of one, was sent to Chicago to secure the agreement with the Western Branch of the Vaudeville Managers' Association.

(Continued on Page 16).

That agreement was signed and brought back by Mr. Lee, who was met at the station with a brass band, draped in the Stars and Stripes, and escorted in triumph to the White Rats Headquarters.

That was the first reception given an actual agreement signed by a Managers' Association with the White Rats Organization.

THE VICTORY

Finally, on March 6th, the late Mr. B. F. Keith met a committee of three from the White Rats, and in the course of the interview declared that he was never in favor of commissions, that he had done all in his power to have them abolished, and, as the Western Managers had not come East to confer with him, he and his associates would publish this statement of attitude in the newspapers and theatrical press, and would also publish the fact that the Eastern Managers would abolish commissions and issue a good contract.

The committee of the White Rats, believing the managers' promises, considered they had won a victory, and returned to Headquarters with the good news.

Mr. Keith kept his word as to the publication, and the next day the New York papers were filled with accounts of the White Rats victory.

THE STATEMENT WAS DISTINCTLY MADE IN THE PUBLIC PRESS THAT THE MANAGERS HAD PROMISED TO ABOLISH COMMISSIONS.

THE NEW YORK "TIMES," THURSDAY, MARCH 7, 1901, PRINTED THE STORY WITH THE FOLLOWING HEADLINES: "WHITE RATS STRIKE ENDED. VAUDEVILLE MANAGERS DECIDE TO ABOLISH ALL COMMISSIONS," AND, IN THE COURSE OF THE ARTICLE, THE FOLLOWING STATEMENT IS MADE: "IN THE ST. JAMES BUILDING THE MANAGERS IN THEIR OFFICE DECIDED AS A BODY TO ABOLISH THE FIVE PER CENT. CLAUSE IN THE ACTORS' CONTRACTS."

Actors throughout the country were filled with enthusiasm. They believed that the promises made would be lived up to, and, being unskilled in Organization matters, they neglected the one sure means of preserving what they had won. THERE WAS NO UNION SHOP.

And because there was no Union Shop, they surrendered individually what they had won collectively.

Abuses were revived almost immediately, and for the first time the ten per cent. evil fixed its hold firmly on the vaudeville business.

I HAVE ENDEAVORED TO CALCULATE IN DOLLARS WHAT THE KEEPING OF THIS PROMISE TO ABOLISH COMMISSIONS WOULD HAVE MEANT TO THE VAUDEVILLE PROFESSION. THE AMOUNT IS UP IN THE MILLIONS.

One effective means of computation is the present prosperity of the booking offices which exist on these commissions.

The best method is for each actor to figure out for himself the amount of salary earned from March 6, 1901, to September 22, 1916, to take five per cent. of that amount and realize how much richer by thousands of dollars he would be had the agreement been kept, and how much poorer he really is as a result of that broken word.

NINETEEN HUNDRED AND TWO, NINETEEN HUNDRED AND THREE, NINETEEN HUNDRED AND FOUR, NINETEEN HUNDRED AND FIVE.

The following five years was a period of disintegration and discouragement as far as the White Rats was concerned. The membership dwindled to 28 men, who still retained the conviction that, through the White Rats alone lay the sole salvation of the actors of the country.

So firm was the conviction of these men that they even went so far as to keep other members in good standing who, by virtue of conditions, were unable to pay their organization dues.

It was due to the intelligence of these actors that the principle of the White Rats was kept alive and perpetuated.

NINETEEN HUNDRED AND SIX

The Managers' Association grew in strength, and in 1906, as the result of pressure brought to bear upon Percy Williams and S. Z. Poli, who were forced into the combination, the United Booking Offices in its present form came into existence.

An effort was made by the actors to correct abuses by establishing the Vaudeville Comedy Club, and it was with the weapon of the Vaudeville Comedy Club, pledged over the members' signatures to his support as a result of promises, that Mr. Williams practically dictated his terms of admission into the United Booking Offices of America.

On June 17, 1906, R. C. Mudge was elected President of the White Rats, and was the first in the line of Big Chiefs to receive a salary.

Some idea of the condition of the Organization at that time may be realized when it is known that the total poll of votes cast at Mr. Mudge's election was 77, of which he received 50.

Abuses grew and fattened, and the spirit of unrest increased apace.

That such a condition of unrest existed is admitted by Mr. E. F. Albee in the issue of "Variety," June 16, 1916, in which he says:

"MR. MUDGE CAME TO US AND EXPLAINED THAT THERE WAS UNREST IN HIS ORGANIZATION, THAT THEY BELIEVED THAT THOSE WHO HAD PLAYED IN OPPOSITION TO THE MEMBERS OF THE UNITED BOOKING OFFICES WHILE MR. WILLIAMS WAS BOOKING ELSEWHERE, WOULD BE DISCRIMINATED AGAINST, AND THAT THIS GETTING TOGETHER OF MR. WILLIAMS AND OURSELVES WAS RAISING ALL KINDS OF FEARS."

THE FIRST AGREEMENT

As a result of Mr. Mudge's interview with Mr. Albee, the following agreement was entered into February 28th, 1907:

The White Rats of America.

Gentlemen:—After a conference of your President with the representatives of the United Booking Offices of America, Mr. B. F. Keith, as President, Mr. Edwin F. Albee, as General Manager, and Mr. Percy G. Williams, as Business Manager; and the Western Managers' Association, represented by Mr. John J. Murdock, confirmed by Mr. C. E. Kohl, we wish to make this brief statement.

In forming a consolidation of our interests the distinct understanding between the parties concerned in the same was as follows:

First. That an equitable contract shall be agreed upon by the artists and the managers.

Second. That there shall be no cutting of salaries.

Third. That there shall be no blacklist and that all old scores shall be wiped out.

Fourth. That we shall endeavor in every way possible to establish the most friendly relations between the artists and the managers, and in case of disputes to arbitrate matters.

Fifth. That in case of change of routes, causing an unreasonable shift of the artist, being necessitated by conditions that may arise, the manager shall bear his share of the railroad expenses.

(Signed) B. F. KEITH,
E. F. ALBEE,
PERCY G. WILLIAMS,
J. J. MURDOCK.

Feb. 28, 1907.

This agreement clearly discloses that abuses did exist and their existence was admitted.

The net result of the agreement reproduced above was that nothing was done to keep the promises made.

NINETEEN HUNDRED AND SEVEN

Conditions steadily grew worse, and on November 21st, 1907, at a regular meeting of White Rats, it was moved and seconded that an attorney be engaged to represent the Organization and commence legal action for breaches of contract. During the debate which followed the introduction of this resolution, Mr. Mudge stated that if the motion were carried he would resign his position as President.

The spirit of resentment against abuses grew stronger within the next few months, and on February 6th, 1908, the feeling against Mr. Mudge (who was acting against the interests of the Organization) had grown to such a degree that as a result of another debate, he resigned, the resignation to take effect February 8, 1908.

NINETEEN HUNDRED AND EIGHT

Immediately upon Mr. Mudge's withdrawal from the position of authority, there were placed in power officials committed to a policy of protection of the actor at any cost. The first action of the new administration was the following statement sent to Mr. E. F. Albee on February 20, 1908:

MR. E. F. ALBEE,
GENERAL MANAGER UNITED BOOKING OFFICES,
26TH STREET AND BROADWAY, CITY.

DEAR SIR:—I HAVE BEEN INSTRUCTED BY MY EXECUTIVE COMMITTEE TO INFORM YOU THAT A SIGNED, WRITTEN STATEMENT HAS BEEN PLACED BEFORE THEM BY ONE OF THE MEMBERS OF THIS ORDER, WHICH ACCUSES ONE OF THE AGENTS EMPLOYED AND DOING BUSINESS WITH YOU, OF RECEIVING IL-LICIT COMMISSIONS. WE FEEL CONVINCED THAT AFTER WHAT YOU HAVE STATED PUBLICLY AND ALSO TO MANY MEMBERS OF THIS ORDER, THAT IT IS YOUR INTENTION TO STAMP OUT AND ERADICATE SUCH PRACTICES.

IF YOU DESIRE TO TAKE ACTION IN THIS MATTER, WE WILL FORWARD COPIES OF THE SIGNED STATEMENTS WE HAVE IN OUR OFFICE.

RESPECTFULLY YOURS,
(Signed) HARRY MOUNTFORD, Secretary.

No answer was received from Mr. Albee, though the letter indicated a desire for co-operative action.

Immediately there ensued a campaign to increase the membership and develop the strength of the Organization, and for the first time in the history of the White Rats, on February 25th, 1908, it was voted to employ an attorney to represent the Organization and see if there was any way to protect the actor by law.

Late in the Autumn of 1908 attempts were made by law to remedy the abuses, particularly in the matter of commissions and contract.

IT CAN READILY BE SEEN THAT FROM THE QUESTION OF COMMISSION AND CONTRACT, EVERY ABUSE EXISTING IN THE VAUDEVILLE BUSINESS HAS TAKEN ITS RISE, FOR, DURING THE TIME OF THE FIRST STRIKE, IN A PUBLISHED AN-

ANNOUNCEMENT OF GEORGE FULLER GOLDEN, IN THE "NEW YORK TIMES" OF FEBRUARY 24TH, 1901, MR. GOLDEN SAID:

"WE ARE FIGHTING ONLY FOR WHAT IS RIGHT AND FAIR. WE ARE FIGHTING AGAINST COMMISSION AND FOR AN EQUITABLE CONTRACT."

NINETEEN HUNDRED AND TEN

The culmination of the White Rats' Organization struggle for the legal remedying of the contract and commission evil came in June, 1910.

After a two years' fight in the New York State Legislature a bill was passed and signed by Governor Hughes, June 25th, 1910, making it illegal to take or attempt to take more than 5 per cent. gross commission for any one engagement, no matter how many agents were involved in securing that engagement, and that an equitable contract should be issued.

Two days after the bill was passed, the managers issued a new contract, whose purpose was to evade this law by compelling the actor to contract out of its provisions, as follows:

"Special Agreement."

"The parties to the annexed contract do hereby expressly waive any and all Statutes of the State of New York, requiring said contract or the form thereof to be first approved by the Mayor or the Commissioner of Licenses or prescribing the contents of said contract or requiring the preparation and filing of a written verified statement as to the financial responsibility of the first party thereto.

.....
 "(Manager sign here.)

.....
 "(Performer sign here.)"

Up to this time the conditions under which women in the vaudeville business worked had been taken cognizance of, but only in an unofficial capacity, and such protection given them as was possible under the Constitution and By-Laws.

The abuses under which they labored grew proportionately with those of the men of the profession and on September 23rd there was founded the Associated Actresses of America, of which the women of the vaudeville profession were invited to become members.

AFFILIATION WITH THE A. F. OF L.

The move to concentrate and solidify all branches of the vaudeville business resulted on November 7th, 1910, in the consolidation of the Actors' Union with the White Rats and on that day came into existence the White Rats Actors' Union of America, affiliated with the American Federation of Labor.

Thus at last was placed in the possession of the actor the one weapon to insure his ultimate protection and the final securing of his rights.

The law relating to the charging of commissions which had been passed after two years of constant struggle was not lived up to by the managers, who treated it as a joke, and in December, 1910, charges against the United Booking Offices for violation of this law were made to the Commissioner of Licenses.

These charges were thrown out by the Commissioner of Licenses on a remote legal technicality, with the result that charges against the Commissioner were made to the late Mayor Gaynor.

That law has never been respected or lived up to and no effort has ever been made to comply with it on the part of the Vaudeville Managers' Association. In fact, the collection agency scheme was created in the attempt to beat the law, and up to the present has succeeded.

The fight to secure the elimination of abuses was hardly started in the East when it was prosecuted to success in the West.

At this time Chicago was 90 per cent. union. An equitable contract was issued and the West won. The success of the White Rats in the West carried the feeling of confidence East and the struggle was renewed with increased vehemence in this section.

The great mass of the vaudeville fraternity was heart and soul in the movement, as is proved by the fact that over 11,000 members joined the Union in four months.

NINETEEN HUNDRED AND ELEVEN

As a precautionary measure in case of trouble, formal agreements were drawn up between the White Rats Actors' Union and the foreign organizations. By the terms of this agreement these organizations, the International Artisten Loge, the Variety Artistes Federation and the Union Syndicale des Artistes Lyriques, were not to send acts to this country under certain conditions.

The Vaudeville Managers' Association, frightened by what would happen in the following season, again made promises and on September 2nd, 1911, the first good contract ever issued by the United Booking Offices was published in "Variety."

It was stated that this contract was to be issued and the only thing interfering with the removal of grievances was said by that Association to be the aggressive policy of the White Rats.

On September 30th of the same year, the policy of the White Rats, due to managerial influence, promises made to prominent actors, and to the organization was changed.

It was the belief of George Fuller Golden that the troubles of the White Rats to secure the rights of its members were won. He believed in the promises made; despite his experience in 1901. That Mr. Golden was assured privately that the abuses were to be removed is proved by his article in "The Player" under date of October 20th, 1911,

In this article he says, among other things:

"I have held up my original article for this week in order to inaugurate the 'News of the Order' page and use some of its space for the following soothing and beautiful information.

"I have indisputable evidence at hand which will go far to prove that we, as a society, are going to get everything within reason that we started after without any effort or discord whatsoever.

"I wish I could tell you the whole story, but you will know it sooner or later, and, oh, if you only did know the eventual outcome!

"All our supposed enemies are turning out to be our friends."

The Board of Directors of the White Rats Actors' Union under the same impression as Mr. Golden, believed in the promises that had been made and on October 24th, as a result of solicitation of some sort, the following letter was sent to the Vaudeville Managers' Protective Association by the Board of Directors.

October 24, 1911.

Vaudeville Managers' Protective Association,
 United Booking Offices of America, and
 Allied and Affiliated Interests.

Dear Sirs:

The Board of Directors of the White Rats Actors' Union of America, having abiding faith that protection, peace and prosperity is the ultimate goal of manager and artist and that the best thought and endeavor of each should be directed to a consummation of that desirable end, propose a conference to be held in the City of New York, on Wednesday, November 1, 1911, at some convenient hour and place, between committees appointed by each interest to represent them respectively in conjunction with such counsel as they desire, to consider and to determine some plan whereby our mutual interests may be effectively and harmoniously strengthened and advanced, to the end that our profession and vocation may not remain in its present discordant condition and that it may, in the exercise of wisdom, judgment and discretion, attain its highest aspiration and loftiest ideal and purpose.

Your early reply to this proposition will be appreciated by Yours respectfully,
 BOARD OF DIRECTORS, WHITE RATS ACTORS' UNION OF AMERICA,
 (Signed) Junie McCree, President.

The following answer was received:

October 31, 1911.

Board of Directors,
 White Rats Actors' Union of America,
 1553 Broadway, City.

Dear Sirs:

At a meeting of the Board of Directors of the Vaudeville Managers' Protective Association, held this day, your communication of October 24 was duly considered. While we disagree with you in the statement that there is at present a "discordant condition" in the vaudeville profession and vocation, we are perfectly willing to meet a committee of artists to listen to any alleged grievances.

As there are many important vaudeville artists who are not members of your organization, we think in justice to them and the entire vaudeville profession, and to make the conference fair to all concerned, that three members of the Vaudeville Comedy Club, who shall not be members of your organization, and three vaudeville artists who shall not be members of any vaudeville artists' organization should be present at such conference. The latter three to be appointed, one by you, one by the Vaudeville Comedy Club and one by us. Until there is some necessity for counsel to be present, we desire the conference or conferences to be held without them.

The Committee appointed by this Association is E. F. Albee, Martin Beck, Marcus Loew, Samuel Scribner and Percy G. Williams.

If this is agreeable to you, kindly notify us that we may communicate with the Vaudeville Comedy Club and arrange for a meeting which should be held at an early date.

Very truly yours,
 VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION,
 (Signed) Martin Beck, Chairman of Board of Directors,
 (Signed) Edward F. Albee, President.

To this communication answer was made in the reply which follows:

November 8, 1911.

Vaudeville Managers' Protective Association,
 United Booking Offices of America, and
 Allied and Affiliated Interests.

Dear Sirs:

We are in receipt of your communication of the 31st ultimo. We note that you disagree with us in the statement in our invitation for a conference, that there is at present a "discordant condition" existing in the profession. A re-examination of the article published by you in several theatrical papers, on or about June 16, 1911, entitled "A Note of Warning," will recall conditions seemingly forgotten by you. A perusal of that article, it seems to us, is sufficient to call to your attention something of the past. It is an old saying that "there are none so deaf as they who will not hear; none so blind as they who will not see."

If the conference is held, we have no objection to the presence of any member of the Vaudeville Comedy Club or any unaffiliated vaudeville artist. We do not care to take any part in their selection. We sincerely hope that you realize that we do not propose to be deflected from our purpose by the presence of anyone who may not entertain a belief in the principles for which this organization is battling.

In view, however, of your suggestion, we shall insist that there be also invited to the conference representatives of the leading theatrical publications in the City of New York, to the end that the public may be fully informed of the situation.

Furthermore, we must insist upon the right to have our counsel present to the conference for the following reason: Many of the points that we shall submit to you for consideration "focus around the artist's contract," and, inasmuch as this is almost wholly a legal proposition, we necessarily require the presence of our counsel to aid us in the presentation of our side of that issue.

Furthermore, permit us to say in advance of the conference, that this organization has not departed one iota from the principles for which it has been contending for the past several years. We are seeking this conference in the earnest endeavor to secure relief from existing conditions by peaceful means and an appeal to reason and logic. We hope and trust that you will meet us in that spirit. If the conference be held, it seems to us advisable that it be held at an early date. Awaiting your pleasure, we remain,

Yours respectfully,
 BOARD OF DIRECTORS, WHITE RATS ACTORS' UNION OF AMERICA,
 (Signed) Junie McCree, President.

The meeting was never held.

Still obsessed with the idea of a conciliatory attitude as the best means of securing the rights of the members of the Organization, the Board clung to the policy of diplomacy and trusted in promises.

NINETEEN HUNDRED AND TWELVE

AT THIS POINT I CAN LAY ASIDE ALL REFERENCE TO PAST EVENTS AND SPEAK FROM PERSONAL OBSERVATION AND EXPERIENCE.
 (Continued on Page 18.)

WHITE RATS NEWS

AS A RESULT OF THIS POLICY OF INACTIVITY, NEW ABUSES GREW WITH MUSHROOM SPEED. THERE CAME INTO EXISTENCE PUBLIC REHEARSALS IN THE MORNING—THE THREE AGENTS, HOUSE, BOOKING AND SELLING AGENT—SUNDAY SHOWS IN SOME TOWNS, FOR WHICH ACTORS WERE NOT PAID PROPORTIONATELY—THE SIX-SEVENTHS WEEK CAME IN—SPLIT WEEKS GREW AND MULTIPLIED, WITH TWO AND THREE RAILROAD FARES IN ONE WEEK; ACTS WERE LAYING OFF IN HUNDREDS AND YET OTHER ACTS WERE PLAYING TWO HOUSES IN ONE WEEK, NOT, HOWEVER, FOR DOUBLE SALARY.

These are only a few of the abuses which existed.

NINETEEN HUNDRED AND FOURTEEN

From my seat, as a casual observer, I could see, as every other intelligent actor saw, the growing contempt of the managers for the rights of the actors and uselessness of the policy then pursued by the White Rats to check the tide.

I conducted for some time with the administration then in power, a propaganda to see if some relief could not be secured by aggression. That effort, privately made, failed, with the result that I determined to carry my fight for what I knew to be right, into the open Organization.

I was at that time working steadily and successfully.

I had much to lose and nothing to gain by my attitude, but I realized that when the rights of others had been trampled to annihilation, my own rights and the rights of other successful vaudeville players would be attacked openly as they were then insidiously.

I knew, as every thinking actor must know, when he carefully considers his position, that the security of my engagements depended on the security of all engagements and that what other actors were suffering would inevitably be my portion sooner or later.

I knew that little abuses grow to be big abuses over night.

I knew that what the little actor suffered today, the big actor would suffer tomorrow.

I knew that all injustice is perpetrated on the weak first and then becomes a habit, from which all, however big or strong they are, must suffer.

At that time I was what was known as a big time act and I knew that what was happening to the small time act would happen to me next month or next year, and so there was something selfish in my fight. I was fighting for myself as well as other actors.

NINETEEN HUNDRED AND FIFTEEN

Whatever the result of my efforts to awaken the Organization to a sense of the folly of the policy it was pursuing, I cannot say; but in October, 1915, when the Organization had fallen to six hundred members from sixteen thousand, when there was not a single penny left in the treasury and when the vaudeville actors throughout the country were maddened by persecution and injustice, the policy of the Organization was radically changed, and a return made to the course of action which had proved in the past to be the only means of protecting the actor.

That the new policy was recognized as the only way to secure their rights by the vaudeville actors of the country is proved by the fact that actors flocked back to the Organization by thousands.

It occurred to me that this deserved consideration, and because my faith in the Organization, sorely tried by years of disgust and discouragement during its policy of conciliation and diplomacy still remained, I determined to contribute my bit to its success in the accomplishment of its purposes.

NINETEEN HUNDRED AND SIXTEEN

The story of my election to office need not be repeated here, but it is necessary that there should be repeated a statement of abuses which not only I, but every other vaudeville actor, knew existed when that election took place.

I KNEW THAT THE BUSINESS MORALITY WAS, TO USE THE LEAST OFFENSIVE WORD, DEFECTIVE.

I KNEW THAT THERE WAS NO SUCH THING IN USE AS AN EQUITABLE, ENFORCEABLE CONTRACT.

I KNEW THAT RATES OF COMMISSION IN CRIMINAL VIOLATION OF THE LAW WERE BEING EXTORTED FROM THE ACTORS BY AGENTS, IN SOME CASES AS HIGH AS 70 PER CENT.

I KNEW EXTRA PERFORMANCES WERE DEMANDED WITHOUT REMUNERATION BEING GIVEN. ALTHOUGH STAGE MECHANICS AND MUSICIANS WHO BELONGED TO AN ORGANIZATION WERE INVARIABLY PAID FOR SUCH PERFORMANCES.

I KNEW THAT ACTORS, TO COMPLETE A WEEK, WERE FORCED TO JUMP FROM ONE STATE TO ANOTHER TO PLAY A SUNDAY PERFORMANCE FOR NOTHING.

I KNEW UNPROTECTED WOMEN WERE VICTIMS OF UNSPEAKABLE INJUSTICES.

I KNEW THAT OVERNIGHT CANCELLATION WAS A BI-WEEKLY DIVERSION ON THE PARTS OF MANY MANAGERS.

I KNEW THE AMBITION TO CREATE NEW MATERIAL HAD BEEN KILLED BY THE TREATMENT THE CREATORS RECEIVED.

I KNEW THAT THE SALARIES OF ACTORS HAD BEEN CUT WITHOUT EXPLANATION, CONSULTATION OR EXCUSE, IN SOME CASES AS HIGH AS 25 PER CENT.

I KNEW THESE CUTS IN SALARIES HAD BEEN MADE IN SOME INSTANCES ON THE SATURDAY NIGHT AT THE END OF A COMPLETED WEEK.

I KNEW THE SALARIES OF STAGE HANDS AND MUSICIANS HAD NOT BEEN CUT.

I KNEW THE SALARIES OF OFFICIALS IN THE BOOKING OFFICES HAD NOT BEEN CUT.

I KNEW THE RATE OF COMMISSION HAD NOT BEEN CUT.

I KNEW THAT FABULOUS DEMANDS FOR GRATUITIES WERE MADE ON ACTS BY REASON OF THE FACT THAT OFFICIALS HIGH IN THE BOOKING OFFICES WERE PERSONALLY INTERESTED IN THE OFFICES OF THE AGENTS.

I KNEW ALL THESE AND INNUMERABLE OTHER EVILS.

Nevertheless, I had pledged myself to do everything possible to remove these abuses, and, like some other men in the Organization, I had been influenced in a certain sense by the oft-repeated saying that the managers were perfectly willing to treat with "men of intelligence whose reasoning powers are sufficiently developed to cope with the situation so important to them," as Mr. Beck in "Variety," March 10, 1916, says.

So, two days after my installation in office as President, I sent the following communication to Mr. E. F. Albee, under the impression that he was the Vaudeville Managers' Protective Association:

April 20, 1916.

E. F. Albee, Esq.
Palace Theatre Bldg.,
New York City.

Dear Sir:

At this, the first meeting of the International Board of the White Rats Actors' Union and Associated Actresses of America, it was unanimously resolved that a communication should be sent you asking you to receive a committee from the said International Board for the purpose of discussing the entire present vaudeville situation and, if possible, arriving at some amicable and friendly understanding with regard to it.

You have, in the early part of last month, stated that you would be willing to receive a committee to talk matters over, and have admitted that there are certain conditions in the business which might be improved and certain abuses which might be eradicated.

It is the wish of the newly-elected officers that their term of office, if possible, should commence, continue and terminate on friendly terms with the managers of all the vaudeville theatres of the United States and Canada.

In consequence of the aforesaid resolution, the International President appointed the following committee:

Mr. Edward Clark,
Mr. Theodore Babcock,
Mr. Fred Nible,

and, as he himself is ex-officio member of all committees, he also is a member of this committee.

This committee will call upon you at any time that may be satisfactory to you, and hopes, by a personal interview, that the whole matter may be settled to the mutual satisfaction, betterment and progress of the managers and actors of the profession.

Very truly yours,
(Signed) JAMES WILLIAM FITZ PATRICK,
International President.

One week later, no answer having been received, I sent, registered, the following communication to Mr. Albee:

April 27, 1916.

E. F. Albee, Esq.
Palace Theatre Bldg.,
New York City.

Dear Sir:

As we have received no answer to our communication of April 20th, we are forced to believe that somehow or other it has failed to reach you.

Therefore, I have much pleasure in enclosing you a copy of the same and hope to be favored with a reply.

Very truly yours,
(Signed) JAMES WILLIAM FITZ PATRICK,
International President.

On April 29th, Mr. Albee replied as follows:

1564 Broadway, New York,
April 29, 1916

Mr. James William Fitzpatrick,
229 West 46th St., New York.

Dear Sir:

I am directed by Mr. Albee to acknowledge the receipt of your letter of April 20th, and to say that the same would have been answered sooner, but that he has been waiting to present it to the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, which had their meeting yesterday. He also wishes me to say that inasmuch as no individual has authority to act, any communication in reference to affairs of interest to the vaudeville situation generally, should be addressed to the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

Very truly yours,
(Signed) A. L. ROBERTSON,
Secretary.

On the 2d of May, 1916, I sent to Mr. Albee the following letter and on May 3d sent to Mr. B. S. Moss, the secretary of the Vaudeville Managers' Protective Association, a communication, enclosing my original letter to Mr. Albee, written April 20th:

May 2, 1916.

E. F. Albee, Esq.
Palace Theatre Bldg.,
New York City.

Dear Sir:

I beg to acknowledge receipt of your letter of April 29th, for which thanks.

If I made a mistake in sending a communication to you, it was done simply because of my desire to do everything possible for the good of the Organization, of which I have the honor to be the International President, and the prosperity of the variety business.

I thank you for your suggestion as to sending any future communications to the secretary of the Vaudeville Managers' Protective Association, and have sent a copy of the letter I wrote to you to Mr. Moss, from whom I hope to receive a favorable answer.

With your assistance, I have no doubt that our committee will be able to meet the Vaudeville Managers' Protective Association within a week.

Yours very truly,
(Signed) JAMES WILLIAM FITZ PATRICK,
International President.

May 3, 1916.

B. S. Moss, Esq.
Secy. Vaudeville Managers' Protective Assn.,
Columbia Theatre Bldg., New York City.

Dear Sir:

The original of the enclosed letter, which is self-explanatory, was sent to Mr. Albee on April 20th.

I have been advised by Mr. Albee's secretary to address same to you and hope to be favored with a reply.

Very truly yours,
(Signed) JAMES WILLIAM FITZ PATRICK,
International President.

Mr. Albee, at this writing is some points ahead of Mr. Moss in the game of courtesy. Mr. Albee merely waited nine days to answer my communication. The secretary of the Vaudeville Managers' Protective Association has not yet answered it.

I do not know whether the secretary presented my letter to the Vaudeville Managers' Protective Association. If he did not present it, the reason would be most interesting to his fellow members of the Association. If he did present it, it will be illuminating to know whether the members of the Vaudeville Managers' Protective Association consider an attitude of contemptuous indifference to be the best means of removing abuses, which everyone, actor and manager, who is honest, knows and admits exists; and how they can reconcile this impolite and scornful silence to a civil and respectful request to meet a committee, with their oft-repeated public statements, a sample of which follows:

"My associates and myself are always open to argument and we would warmly welcome any movement or plan of co-operation whereby there could be obtained a better understanding between the artist who plays in our theatres and the managers."

MARTIN BECK.
("VARIETY," March 10, 1916.)

Care was taken, in selecting the men to confer with the Vaudeville Managers' Protective Association, that no one should be a member of it whose personality would be a reason for refusing to receive that committee.

Now, there is a time when patience ceases to be a virtue. There is a moment when intolerable injustice can no longer be suffered to stalk abroad in shamelessness, and there comes a day when Justice is forced to tear the bandage from her eyes and to raise her sword because she has found her scales held neither in respect nor fear.

THAT DAY HAS COME FOR THE WHITE RATS ACTORS' UNION IN ITS DEALINGS WITH THE VAUDEVILLE MANAGERS OF THIS COUNTRY.

THEY BROKE THEIR PLEDGED AND PUBLISHED WORD OF FEBRUARY, 1901.

THEY BROKE THEIR PLEDGED AND PUBLISHED WORD OF MARCH 6TH, 1901.

THEY BROKE THEIR WRITTEN AGREEMENT OF FEBRUARY 28TH, 1907.

THEY BROKE THEIR AGREEMENT RE SUNDAY PERFORMANCES MADE TO A COMMITTEE OF THIS ORGANIZATION IN DECEMBER, 1907.

THEY BROKE THE EMPLOYMENT AGENCY LAW OF 1910.

THEY BROKE THEIR PROMISE OF AN EQUITABLE CONTRACT OF SEPTEMBER, 1911.

THEY BROKE THEIR TELEGRAPHED PROMISES TO GEORGE FULLER GOLDEN OF SEPTEMBER, 1911.

THEY BROKE THEIR PROMISE OF OCTOBER 31, 1911, TO MEET A COMMITTEE.

THEY HAVE CREATED AND INVENTED AGENTS INNUMERABLE, FOR THE PURPOSE OF OBTAINING HALF THESE AGENTS' EXTRA COMMISSIONS, AND TO OBTAIN AN ADDITIONAL PART OF THE ACTOR'S SALARY.

THEY HAVE CLOSED THEIR EYES TO THE BLACKMAILING OF AGENTS OF ACTS, AGENTS WHO ARE IN THEIR OWN EMPLOY AND WITH WHOM THEY ARE PARTNERS.

THEY HAVE CANCELED ACTS BEFORE, DURING AND AT ANY TIME WHICH PLEASED THEM.

THEY HAVE MADE BALTIMORE AND NEW YORK INTO ONE WEEK.

THEY HAVE TURNED SCHENECTADY AND NEW YORK INTO ONE WEEK.

THEY HAVE CUT OUT THE SYSTEM OF PAYING ACTORS' FARES WEST OF CHICAGO AND AT THE SAME TIME CUT THE SALARIES OF ACTS PLAYING THAT TERRITORY.

THEY HAVE MADE IT PRACTICALLY IMPOSSIBLE FOR ACTORS TO PRODUCE NEW MATERIAL OR INVEST MONEY IN NEW ACTS.

THEY HAVE DRIVEN EVERY REPUTABLE, LARGE PRODUCER OUT OF BUSINESS.

THEY HAVE PARALYZED THE VAUDEVILLE PROFESSION.
THEY HAVE ELIMINATED FULL SALARY WEEKS IN NEW YORK.

THEY HAVE INTRODUCED PUBLIC REHEARSALS IN THE EARLY MORNING, THUS DESTROYING THE MYSTERY, ROMANCE AND ILLUSION OF THE THEATRE.

THEY HAVE BLACKLISTED AS THEY PLEASED, GOOD, INTELLIGENT AND FIRST-CLASS ACTS.

Nevertheless, despite the treatment accorded the White Rats Actors' Union in the past, despite the inexplicable attitude of the Vaudeville Managers' Protective Association to my civil request for a conference, despite sixteen years of broken agreements on behalf of the White Rats Actors' Union of America, the only bona fide actors' organization on the continent, I ask

FOR A CONFERENCE TO BE HELD

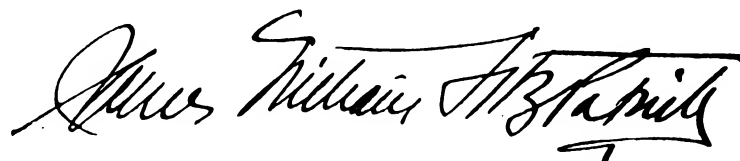
with a committee or all of the

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION
TO CONSIDER THE SOLUTION OF THE EXISTING ABUSES.

I ask Mr. Albee, Mr. Beck, Mr. Loew, Mr. Miles, Mr. Moss, Mr. Fox, Mr. Pantages, Mr. Poli and the other members of the Vaudeville Managers' Protective Association, will you meet a committee appointed by me as President of the International Board of the White Rats Actors' Union of America to see if an amicable adjustment cannot be obtained at once.

I make this request publicly, so that at no time can it be stated that we did not endeavor by all means in our power, to seek a solution of difficulties by arbitration and conference.

If this request is refused, whatever happens, the blame must be on the shoulders of those who refuse it, and this statement is published because of a "decent respect to the opinions of mankind."



International President,
White Rats Actors' Union and
Associated Actresses of America.

Facts versus Fiction

Managers and agents must not forget that the City of New York is not the United States and Canada.

It is a long way to Berlin from the Somme and from Lemburg, but if the Somme front and Lemburg fall, the effect is felt in Berlin.

It is a long way from California to New York. It is a long way from Canada to New York. It is a long way from Texas to New York. But if they fall, the effect must be felt in New York.

New York lives on the United States—not the United States on New York. Think this over.

So the V. M. P. A. are going to cancel all White Rats on October 31st? Here is a great chance for the actor to see who is really bluffing. Wait for October 31st and see how many White Rats are cancelled.

The burlesque business is 99% White Rat, many shows being union throughout. Small time vaudeville is 95% White Rat, and with the exception of the office acts (many of whom individually are members) big time vaudeville is 89% White Rat.

The managers in their press matter last week certainly made "Variety" a funny paper. "Variety's" headlines were worthy of anything "Life," "Punch" or "Judge" ever carried.

On the third page of "Variety" is this headline: "'Boycotted Acts' Invoke Penal Code for Protection," which means that actors who think they are boycotted by us are going to punish us for it as a crime. On the first page it says, "White Rats to be Boycotted is Managers' Assn. Threat," meaning thereby that it is all right if the managers boycott, but when we do it it is a penal offense.

I wonder what the managers would think if they knew I had an almost verbatim report of all their meetings. They may say this is an idle bluff. But I am perfectly willing that they should get some disinterested party; should tell him what occurred at one of their meetings, and then, if he likes, he should come over here and I will show the same person a report of that meeting, and he shall be the judge as to whether I have not the full details of their meetings.

This offer shows my statement cannot be refuted.

There are Charles Leonard Fletchers on both sides.

The V. M. P. A. page ad. made me laugh. It shows how scared they must be when that mighty association has to advertise "For the Protection of Our Own Interests."

Just imagine this powerful Organization being in such a condition that it has to advertise in "Variety" to protect itself.

Notice that they say they will not employ artists who break contracts. Why do they employ managers who break contracts?

Peace With Prosperity, Or -----?

When Shakespeare wrote Hamlet's famous soliloquy, and made the melancholy Prince utter these words:

"Whether to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of troubles, and by opposing end them."

he little knew how often and how well they would fit many situations in the forthcoming years.

And no situation have they ever fitted better than the present situation which confronts the organization of the vaudeville managers of this country and the organization of the actors of this country.

On other pages will be found a cool, calm, dispassionate statement of facts by the International President of these Organizations, reciting from the year 1900 to the year 1916 the endeavors of these Organizations to right the wrongs of the actor, reciting the many promises and agreements entered into by the managers, and finally putting the issue squarely up to them.

WHETHER there shall be peace with honor (peace as the result of arbitration and conference), or peace as the result of war;

WHETHER the managers, in their own interests and in the interests of the profession, will meet a committee from these Organizations with some view to an amicable arrangement with them,

OR WHETHER they wish to go on record as breaking every promise and every agreement they have ever made, and as proving that their oft-published statements, that they were willing to negotiate and arbitrate, were mere lies issued to deceive.

It is too clear that this state of things cannot continue, cannot prevail and cannot last. In all sincerity we hold out the "olive branch."

It has been offered privately, by correspondence and in conferences that I have had with different managers, AND HERE IT IS OFFERED PUBLICLY.

We are something like the Irishman who wants peace, and must have peace, even if he has to fight for it.

And peace will come, peace must come, even if, to quote Shakespeare again, we have

"To reap the harvest of perpetual peace by this one bloody trial of sharp war."

This issue of "Variety" will be read by every person connected with the show business, and I earnestly and prayerfully beg them to read carefully Mr. FitzPatrick's article, to cut it out and preserve it, as in the future it will be of immense value whatever the result of his eloquent appeal may be.

In thus making this public request for the meeting of committees, it must show even to the greatest doubter that we have nothing to conceal.

We have exposed the record of our main negotiations with the managers from the period of our birth to the present day.

Right through the Big Chief's article it will be seen that the Body of this Organization was always pressing for protection and was always in an atmosphere of agitation for action.

One more thing it proves, and that is that nothing can destroy this Organization.

It has been powerful, it has been weak; it has been well-led, it has been badly directed.

It has had its triumphs, and its failures.

It has been betrayed by one of its leaders.

It has suffered from the incompetence and laziness of one of its generals; but it has responded unanimously and immediately to conscientious, courageous and fearless leadership.

It has been down and out, and has always risen again.

In this there ought to be a warning to the present-day managers in that, whatever they may think, whatever they may say, whatever they may do, it is beyond their power, wealth, and intellect, strong and brilliant as they are, to KILL THIS ORDER.

At my own request, and so that the managers could not find the shadow of an excuse to refuse to meet this committee, my name was not on it, and I have no desire to be on that committee.

I want nothing connected with me to interfere with the hope and prospect of a peaceful settlement, and I think there is an amicable solution in sight, for I know that amongst the managers of this country there are successful men, men who appreciate what a test to a finish with us would cost them.

If they win (and it is a big "IF"), they will lose not only many millions of dollars, but it will take them months to bring back the patronage to their theatres.

And I believe, when the fight is over, whatever the result may be, that the New York managers will find that their weekly receipts will be decreased by at least one-seventh.

Should we lose, we are no worse off than before.

CONDITIONS, CONTRACTS AND COMMISSIONS CANNOT BE WORSE. At present there is being extracted from the actor "all the traffic will bear."

On the other hand, when we win (as we shall win), the managers will have suffered all this loss, and be obliged to give us what they can easily, without any loss to themselves, grant us now.

WE HAVE ALL TO GAIN AND NOTHING TO LOSE. THE MANAGERS HAVE EVERYTHING TO LOSE AND NOTHING TO GAIN.

Therefore, "for the protection of their own interests," for the protection of the interests of Vaudeville, for the protection of their investments, for the protection of the patronage of the Public, I humbly join my request to that of the International President's, and ask the managers of this country to receive a committee, excluding myself, representing the White Rats Actors' Union and Associated Actresses of America.

HARRY MOUNTFORD.

Facts versus Fiction

The representative of one firm of managers announced last week that they would cancel any act they did not like on Monday afternoon. And this is a member of the V. M. P. A.

What do the other members think about that?

One manager last Saturday, a week, seized the scenery, baggage and effects of an act and would not release them till on Sunday I threatened him with arrest for theft, when he immediately sent them to New York City.

I wonder what the V. M. P. A. thinks of that manager. And he is a member of the V. M. P. A.

One manager, on Monday, cancelled an act because they would not take a cut before they opened, and he had engaged them by wire. And he is a member of the V. M. P. A.

A theatre in Los Angeles closed last Saturday night and not a cent for an actor on the bill, and we, the White Rats, had to bring the members out of Los Angeles.

What does the V. M. P. A. say about that?

These are all happenings within the last ten days.

Another act that gets \$400 a week went into the Palace Theatre on the promise of their salary by the management.

At the end of the week—five people in the act—they were paid \$87.50, because they hadn't a contract.

Who got the difference? The management of the theatre, the proprietors of the theatre, the agents, or who?

Perhaps the V. M. P. A. would like to look into this and suggest a remedy for it.

These are facts, not opinions, not advertisements; but cold, cruel, hard facts.

No actor's contract is safe. No one knows how much commission is charged and no one really knows how much money they are going to get at the end of a week.

Isn't it time this was changed?

Just a line to remind you that the cost of joining this Organization goes up to \$25 on October 1st. On November 1st it will be \$30.

We want to give every actor a chance to get into the ark before the flood comes.

The inside ownership of many agencies would make interesting cross-examination.

The amount of "sugar" used each year by one or two persons would also be very entertaining.

The true history of a few campaign contributions would also be enlightening.

The real reason why some men are where they are would also give scandal-lovers much pleasure.

But don't forget, that New York is not the United States and Canada.

Cut this Out and Keep for Reference

APRIL CARDS

are now ready, and can be obtained at any of the following offices:

International Headquarters
227 West 46th Street,
New York City,

and the

Chicago offices,
411 Tacoma Building.
(Joseph Birnes, I.B., C.D.O.)

St. Louis offices,
604 Carleton Building.
(George W. Searjeant,
C.D.O.)

Boston offices,
665 Washington Street.
(Geoffrey L. Whalen, I.B.,
C.D.O.)

San Francisco offices,
Continental Hotel.
(Barry Connors, I.B., C.D.O.)

Winnipeg offices,
St. Charles Hotel.
(Edward Barry, C.D.O.)

Cleveland office,
308 Erie Building.
(Jack T. McInerney, C.D.O.)

Detroit office,
512 Hammond Building.
(Harry G. Lelliott, C.D.O.)

CALL AT OR WRITE TO
THE NEAREST ONE,
AND SAVE TIME

POLI CIRCUIT

International Executive Order No. 2

WHEREAS, The International Board on Tuesday, September 7th, 1916, gave notice, in writing, to Mr. Sylvester Z. Poli that they did not approve of his custom of bringing acts into Waterbury from other towns to play Sunday night performances without payment, and asked him to desist from such practice,

THEREFORE, If any member of this Organization is offered Waterbury on any Sunday night at a remuneration less than one-sixth of his regular weekly salary (because this Organization does not recognize a seven-day week), or if any act plays Waterbury on any Sunday night and does not receive one-sixth of his regular weekly salary,

It Is Hereby Ordered

That the said act immediately communicate the facts to me, in strict confidence, the name and particulars never to be used, being merely regarded as proof that Mr. Poli is defying this Organization.

Immediate action will then be taken to correct and remove this abuse and injustice.

HARRY MOUNTFORD,
International Executive.

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NINE DAYS

The International Board on Tuesday, September 5th, acting within the powers vested in them by the By-Laws and Constitution, resolved that,

Commencing October 1st, the initiation fee SHALL BE \$20, which, together with the dues from October to APRIL, IS \$25, and that,

Commencing November 1st, the initiation fee shall be \$30.

By entering now, Man or Woman, you can become a member in good standing until October 1st for \$16.

YOU WILL HAVE TO JOIN, sooner or later, SO WHY NOT NOW?

September.....\$16.00
till

October 1st....\$25.00
till

November 1st.\$30.00
(This applies also to reinstatements.)

NINE DOLLARS

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STATE OF OKLAHOMA

September 12, 1916.

INTERNATIONAL ORDER NO. 10

Members of the W. R. A. U. or its affiliated Organizations MUST NOT ACCEPT CONTRACTS OR APPEAR UPON THE STAGE OF ANY THEATRE IN OKLAHOMA CITY, with the exception of the Metropolitan and Strand Theatres, from this date until further orders.

Nor must members ACCEPT CONTRACTS, NOR APPEAR UPON THE STAGES OF THE EMPRESS THEATRE OR BROADWAY THEATRE, TULSA, OKLA., until further orders.

Harry Mountford.

International Executive.

The Following Acts

HAVE BEEN

Suspended

FROM THE

White Rats Actors' Union and Associ- ated Actresses of America

FOR

Disobedience of Orders

Al Harvey and Co.
("Dr. Joy's Sanitarium")

Hager and Goodwin
E. E. Clive and Co.

Chuck Haas

Downes and Gomez
(Colored Singers and Dancers)

Hartman and Verady
(Hungarian Dancers)

Royal Gascoyne
(Of "The Gascoynes")

Dunedin Duo

Onetta

The Parisian Trio
Matin Van Bergen

Al Harvey and Co. of "Dr. Joy's Sanitarium" has been tried by the Organization on the above charges, and has been fined \$500 and his card suspended until said fine is paid.

Actors who are fighting for us are fighting for themselves.

Actors who are fighting for the managers are fighting against themselves.

The Agitator's Goldbrick

For six years, since 1910, the Agitator has been trying to sell the closed shop goldbrick to the vaudeville profession in the United States. That some yaps are still being taken in by him is not surprising. Barnum's saying is as true today as it ever was—"There's one born every minute."

The brick is the identical one he used in 1910 and 1911. The gold paint is the same and so is the line of bull which usually goes with the glittering brick.

Having in our possession all the old copies of "The Player," the White Rats' official paper, it is amusing to compare the brand of bunk he handed out in 1910-1911, with the brand now being dispensed.

It's the same old stuff.

Some of it is copied word for word, showing that the Agitator must also have a complete set of the rare edition of "The Player" on hand.

For instance, in "Variety" (only recently) on September 1st, 1916, he published a whole page about the murder of Weldon Atherstone, an English actor, who was found dead shortly after appearing in a vaudeville theatre, though ordered to strike. The Agitator said: "Thus perish all traitors." This is to intimidate, frighten and bully performers from playing in Oklahoma City and Tulsa for fear they may meet a like death. Remember the date, SEPTEMBER 1ST, 1916.

On November 25th, 1910, almost six years ago, the Agitator wrote and published the same story in "The Player," under the caption "Thus Perish all Traitors." It was the same threat six years ago as it is now. The Agitator tried to pull off a strike in a few towns then, but failed just as he is making a grand flivver of his present attempt.

When honeyed words fail him, he resorts to veiled threats of bodily injury. A side-light on the situation is the Agitator's inhuman and unmanly treatment of Weldon Atherstone's memory. We understand he was a friend of the Agitator. At any rate he was an actor. He was a fellow countryman of the Agitator, and it would be more manly to let him rest in peace, instead of stirring up his memory in an effort to scare the American artist. The use of Weldon Atherstone's name by the Agitator is on the same level with his cowardly attempt to scare actors by veiled threats of bodily harm. Actors who fall for such stuff must be yellow indeed.

In the same issue of "The Player," on November 25th, 1910, Mountford published an editorial on agitation, in which he said, "Agitation is movement, strife, protest, life. * * * To agitate is to move. Agitation is life."

Mark you, Mountford, as editor, secretary and treasurer of "The Player" published this. As he was drawing a salary as editor, secretary and treasurer, and also as secretary of the White Rats, we can well understand that agitation DOES mean LIFE and movement to him.

But to the White Rats it means STRIFE and to "The Player," the White Rats Investment Fund, and the White Rats Circuit it meant death.

Just compare the White Rats organization as it stands today with the White Rats before Mountford took it in hand six years ago. Then it was a social and benefit organization of large membership and large finances; every member was as good as the next; each had an equal standing and voice in the organization. Today it is a discredited organization whose money to the sum of hundreds of thousands of dollars has been dissipated in agitation.

The members of the organization have as much voice in the organization as the inmates have in a deaf and dumb asylum. "The Player" agitated, created "strife" (which Mountford says agitation does) for the artist, and "The Player" died leaving loads of debts and a bad odor.

Mountford agitated the White Rats Circuit. Made "strife" for the actor, made money and life for Mountford. But the Circuit died.

Have the actors who invested in this circuit found out what happened to the houses that were purchased with their money and White Rat money?

DO THEY KNOW THAT THE LANCASTER HOUSE, ONE OF THE WHITE RAT CIRCUIT, WAS SOLD NOT LONG AGO, AND IS NOW BEING REMODELED FOR A GARAGE OR AUTOMOBILE SHOP?

DO THEY KNOW HOW MUCH WAS RECEIVED FOR THE LANCASTER HOUSE? Do they know who in the White Rats got the money and where it went?

Do the White Rats who individually invested in the White Rats Circuit, know that one particularly courageous member, an acrobat, who invested \$6,000, let out a yell when he discovered what was going on? That that yell brought Mountford and a few others to their senses, so that he is quietly receiving back \$50 per week to keep still and not make a holler for fear that other investors will want their money back? Yes, in the language published by Mountford on November 25th, 1910, "Agitation is movement, strife, protest, life. * * * To agitate is to move. Agitation is life." But it's life for Mountford and strife for the actor.

We said the Agitator was using the same brick, the same paint, and the same buncomb. Here's more of it. Today he threatens the actor by saying "YOU WILL HAVE TO JOIN, SO WHY NOT NOW?" Pay us \$16 and save \$9. After October 1st, 1916, it will be \$25."

This is what the Agitator himself says, and if you doubt us, look at "Variety" of September 1st, 1916, and every issue since then. Are you scared to death? If you are then look at "The Player" of March 3rd, 1911, over five years ago when Mountford wrote his famous or infamous bluff entitled, "We open the door. For 90 days you can all come into the organization. All will be forgiven. All will be forgotten. We mean to make this for 90 days an open shop before we begin to insist on the closed shop in every theatre in the land." And on March 17, 1911, he published in "The Player" his never-to-be-forgotten warning, "Ninety Day Notice," in which he said, "Everyone must carry a Union card. We have no wish to threaten, we have no desire to coerce, but we have not failed in anything we have undertaken, and we shall not fail in this."

Well, any vaudevillian in the United States and in England knows how genuine that goldbrick was. The funny thing is it's the same brick, the same paint, and the same hot air. Think of his trying to put over such a statement as, "We have never failed in anything we have undertaken," with England's strike fiasco still reeking from his imported clothes.

Then on June 2, 1911, Mountford wrote his editorial, "The Sands are Running Low." Yes, they were running low and finally ran down completely, but they were the sands in the treasury of the White Rats, not the sands of time. In this article he made one frantic, grandstand play to the actor, that only twelve days remained before the ninety day limit would expire and then he said it will be "too late." Well, the ninety days expired and about sixteen hundred more days have since expired, and the only condition which it is too late to mend is the financial condition of the White Rats, and their standing as a vaudeville actors' organization in this country.

The Agitator's record is one continuous performance of failure after failure, unkept promises and strife for the actor, but life for the Agitator. A reference to his editorial in "The Player" of January 6th, 1911, we think explains how he was able to goldbrick his way into a ten thousand dollar a year job. The following is the Agitator's own language in that editorial, word for word:

"Now with reference to 'that money thing.' In England I worked and did what I could for the actor without salary. I was never a salaried officer of the Variety Artistes' Federation. In this country I did not seek the position I occupy. I was not a candidate for it. The position was offered to me after full and complete inquiries had been made about my standing on the other side. Last year but one I was offered a five years' contract by a large corporation in the Middle West, not in any way connected with the show business, at a salary of \$200.00 a week, rising annually \$25.00 per week. The beginning of last year I was offered the position of general manager of another big corporation in New York City at \$175.00 per week on a six years' contract rising annually \$30.00 per week. This corporation also had nothing to do with the show business. * * * All of which I have refused."

Well, when the Agitator and the White Rats parted company, shortly after he wrote this editorial, did the Agitator get that \$200 a week job with the corporation in the Middle West, or did he get that other job at a salary of \$175 per week on a six years' contract? You know he did not and you also know that he sought out the United Booking Offices and tried to get a job with it.

Yes, he tried to get a job in the United Booking Offices and offered to start a new organization of actors to break the White Rats organization.

We repeat this charge. We stand ready to prove it. The Agitator has never dared to deny it. Let him use some of the valuable space now given over to his hot air to deny or explain this charge.

Instead of talking about unkept promises of the managers, let the Agitator back up some of his own promises. Yes, let him back up a single promise, just one. The actors have paid Mountford for his promises and paid him well. Let him, therefore, make good a single promise to the actors since he came to this country. The managers owe nothing to the actors and the actors owe nothing to the managers, but Mountford owes something to the actors. He owes them everything, including the suit of clothes on his back.

Certainly, if you let him get away with it, he is going to try to divert your attention from his failures, from his own unkept promises and the absolute worthlessness of his goldbrick closed shop.

The Agitator will never succeed in trying to hold his people in fear. This is what he has always tried to do. On February 24th, 1911, he wrote an editorial in which he said, "Take this medicine or die." "Unless you are a member of the White Rats Actors' Union, you cannot work." Remember, the Agitator said this over five years ago. This is the same bunk he is handing out now. You must have a White Rat card or you cannot work. You know that actors did not need membership in the White Rats to get work and you know that ever since Mountford's agitation a White Rats' card instead of being a help has been a hindrance to the actor in seeking employment.

October 1 will come and go just as the ninety days came and went in June, 1911, and the managers will go on employing whom they please and will continue to fight the closed shop. The Agitator may bring more strife and heartaches to actors by calling a strike here and there, just as he did in 1911, but the only sufferers will be those who strike, just as they were the only sufferers in 1911.

The Agitator's treatment of the mothers, widows and orphans of actors and his treatment of the poverty-stricken actor, is another thing he may well explain to the White Rats and to the profession at large. The story of Billy Fogarty, who met an accidental death only a few days ago is another delight on the Agitator's game.

When Fogarty died and his widow sought relief, just a few dollars for burial expenses, that was no time to question whether Fogarty was a White Rat or not a White Rat; that was no time to talk of technicalities and yet the White Rats turned Fogarty's widow down without a cent and we have the original letter from the White Rats, given us by his widow, showing that he was a member of the White Rats. Nevertheless, the White Rats didn't even give the \$10 dues back. And where did his widow find help and assistance? She found it in an organization that owed Mr. Fogarty no obligation whatsoever—in the National Vaudeville Artists, an organization made up of men and women, who think more of the profession, more of vaudeville as an institution than they do of their individual selves. It is true that if the White Rats had given Mr. Fogarty's widow some money, no matter how paltry a sum, that would have detracted or subtracted from the amounts paid to the Agitator, his walking delegates, his organizers and the other parasites and leeches.

Talking of money, it would be an easy matter for the members of the White Rats to find out the name of the bank or banks in which the White Rats funds are kept. Why not inquire the actual cash balance in bank? What has happened to all the money that the Agitator claims has been pouring in from new memberships within the past few months? Who has it?

Does the vaudeville profession wonder why the Vaudeville Managers' Protective Association is opposed to the Agitator, his army of leeches and his goldbrick closed shop schemes? Men are known by the company they keep. By the leaders they employ.

Does the vaudeville profession expect the members of this association, who have spent their lifetime in constructive work and making huge investments and building beautiful theatres and improving the condition of the artist, to accept the dictation of an agitator who confessedly lives on agitation, to whom agitation means life and whose methods include such stuff as the Weldon Atherstone edi-

torial, refusal to help the widow of a member of the White Rats when in distress and who from time to time has gone out of his way by public speeches and in public print to class the women of the vaudeville profession as easy prey for managers.

If there is going to be much more of this kind of agitation, the name vaudeville and the reputation of the vaudeville profession will sink to the lowest depths. We have fought years to put it on a high pedestal of decency and respectability and by our efforts we have compelled public recognition of vaudeville and of the vaudeville profession as being in the highest class of amusement enterprise.

That is why we are bitterly opposed to the Agitator and his schemes. That's why we are opposed to the White Rats who stand for him, and support him.

The injury he has already done to the good name of vaudeville will take years to eradicate.

We are still operating our theatres as open shops and we want the profession to know that under no circumstances, no matter what is threatened, no matter what the force or pressure and no matter from what source it comes, will the members of this association ever consent to the closed shop, or consent to employing only members of the White Rats Actors' Union.

We are still trying to pick the best for our audiences. We are employing as many acts on each bill as the theatre and the community will accept. We are living up to our contracts and paying salaries. We expect to go on doing business in the usual, businesslike way. We have nothing to explain and nothing to defend. As we said before the Agitator who has lived off and on the actor is the one to do the explaining. For six years off and on he has been trying to sell them the same goldbrick. Let him explain.

The Agitator himself said in "The Player" on January 27th, 1911: "The actors' professional life is not long. He is the favorite of a fickle public. A star today, forgotten tomorrow." If that was true in January, 1911, it is true today, and yet he would put the actor in the same class as the laborer. We say the laborer is not a star today and forgotten tomorrow. We say the laboring man is not the favorite of a fickle public. We say you can't put them in the same class. There is the sole distinction which we have been preaching all the time. The actors' professional life is short, he is the favorite of a fickle public, and he is a star today and forgotten tomorrow and for these reasons the managers must be free to pick to satisfy that fickle public.

Vaudeville Managers' Protective Association.

To the Vaudeville Profession:

This is an exact copy of a letter from the White Rats Actors' Union to Billy Fogarty, who died suddenly a few days ago. It proves that less than a year ago the White Rats received Mr. Fogarty's application fee. The letter immediately following is a copy of a letter written by a prominent White Rat to a friend, which speaks for itself:

Following is letter from a White Rat:

DEAR FRIEND:

When I left home Saturday morning and strolled down Broadway, I heard of the sudden death of Billy Fogarty. I was surprised to learn that he was the sole support of his mother, and that he died penniless, leaving her in a destitute condition. It touched me so deeply, even though I had only met Billy Fogarty once or twice, that I immediately started a subscription towards his burial, with the aid of Mark Aaron. Someone suggested to me that as Fogarty had been a member of the White Rats, I get in touch with them. I immediately went over to report the matter to them and to see what they would do, as we had to have money immediately in order to have the body shipped to his home in Boston. They informed me that he had not been in good standing and therefore they could do nothing.

We collected enough, from everyone along Broadway, to pay Frank Campbell, the undertaker, here at this end, \$144, and Mark Aaron advanced \$100 to defray the funeral expenses in Boston, which I pledged to make good, through another subscription that I will take up. I then went to the National Vaudeville Artists, Inc., and explained the case to Mr. Chesterfield, who told me he would see the Board of Relief, and said they would give \$50. I then received \$50 from the National Vaudeville Artists, Inc.

The late William Fogarty had absolutely no claim against the National Vaudeville Artists, Inc., as he had never joined the organization, although he had intended to do so, which was verified by the application blank already made out, in his agent's office. In fairness to the decency and humanity exhibited by the National Vaudeville Artists, I write you this letter, to make such use of as you please.

Faithfully yours,

FRANK FOGARTY, President
HARRY BOUTWORTH, International Organizer

ALF. GRANT, Vice-President

WILL J. COOPER, Secretary-Treasurer

Address all Communications and Make all Money Orders Payable to

White Rats Actors' Union of America, Inc.

Founded June 1st, 1908, by George Fisher Adams

AND

Associated Actors of America

Affiliated with the American Federation of Labor

Also Affiliated with the Vaudeville Artists, London, England (International Vaudeville Artists, London, England) Union Syndicate the Artists (London, Paris, France)

Main Office: 227-229-231 WEST 46th St., NEW YORK

Cable Address "Whyrat"
Phone, District 5730

New York, December 14th, 1915.

Mr. Billy Fogarty,
Denver, Colo.

Dear Sir:-

We herewith acknowledge receipt of your application fee of \$10.00. Enclosed you will find application blank which please fill out and return to us as soon as possible.

Very truly yours,

Will J. Cooke

Secretary-Treasurer.

For obvious reasons the name of the writer, as well as the recipient of the letter, are withheld. Suffice it to say that the writer of the letter, though a White Rat, is one of the many who is disgusted with the sham and emptiness of the present White Rat policy.

NOTES

Dwight Blugham is treasurer at the Comedy.

George Morley, formerly with the McBride Agency, is in the box office at the Hippodrome.

Barton and Ashley leave here in time to open the Moss tour in England Nov. 16.

Julius Lenzberg is the orchestra leader with the Eva Tanguay show.

Willie Edelstein expects to sail Sept. 30 for a brief visit in England.

Carrie King, now in Paris, expects to return to New York during November for a visit.

Albert Patterson has gone to Fargo, S. D., to play stock leads.

John Prince (Prince and La Polita) has been engaged for "So Long Letty."

A. Weinberg, with Hemmendinger, the Jeweler, is the father of a girl.

Max Lowe left the H. B. Marinelli agency employ last week.

George W. Monroe has been engaged for the new Winter Garden show.

Victorine and Zolar will be a Winter Garden act for the next production there.

Nat Griswold has been engaged for the lead in "The Devil's Harvest."

Mildred Adams left the cast of "Potash and Perlmutter in Society" last week.

Forrest Stanley has replaced Norman Hackett in "The Bird of Paradise."

Edward Emory leaves the cast of "The Man Who Came Back" in two weeks and joins "Friend Martha."

Abe Linder, former treasurer of the Comedy, is now at the Astor in a similar capacity.

"The Little Lady in Blue" with Frances Starr and produced by David Belasco is due to open in Washington in mid-October.

Ben Jackson, formerly manager of Fox's New Britain, is now handling the Bedford, Brooklyn, under the same management.

The Shubert, Brooklyn, will open Sunday vaudeville commencing Sept. 24, booked by Moe Schenck of the Loew office.

Cyril Ring, husband of Charlotte Greenwood, was successfully operated upon for appendicitis last week in an uptown hospital.

I. Miller's shoe factory was half destroyed by fire Sept. 14. It is being rebuilt and will resume in a month.

Lumsden Hare has been engaged by William Faversham for the production of "Getting Married."

Norman Spain is treasurer of the Lincoln, Union Hill, N. J. He was lately at the Lexington Avenue opera house.

Fred Mardo, manager of the Loew Circuit Boston office, has been in New York during the past week.

Mort Singer of Chicago while here for a week collected 12 new golf balls, each one an emblem of defeat of a New Yorker.

Louis Lavine, with the Fred Mardo circuit in New England during the summer, has returned to New York.

Robert Fraser, Edwin Brandt and Elsa Rizer have been engaged for Augustus Thomas' "Rio Grande."

Billy Raynor has recovered from his recent operation for appendicitis and is again managing the Jefferson.

Barney Edelman of the Fox booking office is in Saugerties, N. Y., for his health, suffering from a nervous breakdown.

Mabel Clark and Henry Marshall are said to have had a disagreement during their rehearsals for a two-act and separated.

James Edwards (part owner of "The Yoke," which closed Saturday in Harrisburg) is seriously ill in New York, suffering from diabetes.

Phyllis Julia Nelson Terry and Cecil Frank King O'Brien, her manager, were married in the British consulate, New Orleans, Monday.

Great Falls, Mont. (population, 14,000), plays three two-day stands of vaudeville circuits. Pantages, Ackerman & Harris and again Ackerman & Harris.

In the east supporting John Drew in "Major Pendennis" will be found Allison Skipworth, Helen McInken, Jane Houston and Mary Worth.

Maurice Ritter moves over next week to the Shapiro, Bernstein Co. publishing house where he will aid David Oppenheim in the professional department.

The fifth season of the Municipal stock at the Municipal theatre, Northampton, Mass., will start Oct. 7, under the direction of Jessie Bonstelle and Bertram Harrison.

"The Public Academy of Music of the State of New York," 146 East 115th street, offers daily musical instruction to deserving genius at a rate which works out at \$1.70 a week.

The Orpheum, Jacksonville, Fla. (Jake Wells circuit) opened with vaudeville Sept. 17. H. C. Fourton is manager. The United Booking Offices furnishes the bills.

George Bascon, who has the ticket agency in the Biltmore, has also acquired the Manhattan Hotel, which has been a Tyson stand for the past ten years.

Herman Goldman, former manager of the Strand, Hoboken, is now managing the Prospect, Bronx. J. J. Loewer has succeeded him at the Strand.

The new Majestic, Providence, R. I., which is to replace the Emery theatre in that city as the Loew Circuit stand, will open about Christmas.

The Wallace R. Cutter travelling stock opened Monday in Naugatuck, Conn., and will play week and three night stands through New England.

Walter Herzberg, former assistant treasurer of the Shubert, has been appointed treasurer of the 39th St. with Josie Collins as his assistant.

A special company of "Twin Beds" put out by A. S. Stern and Co. opened Monday in Elizabeth, N. J. This is the second company of the piece to go out this season, the other opening last week in Hudson.

Lou Tellengen in "The King of Nowhere," will open at the Academy of Music, Baltimore, Oct. 9. The show will then proceed to Washington and Pittsburgh, after which it will go into Chicago for a long stay.

Ed Wynn did not announce the acts at last Sunday's concert at the Winter Garden, although it was officially stated during the week he would. Instead Wynn offered a specialty.

Edna Earle Andrews opened this week in Milwaukee in the Brenda Fowler role in "The Saintless Sinner," formerly played by Ethel Clifton and Brenda Fowler. Miss Clifton remains with the act.

Al Ray Cobb and Jim Hasleton will replace J. Victor Lord and Jake Jacobs with "The Frolics of 1917" (American Circuit) next week. Bill Armstrong will be substituted for William Fitzgerald in "Grown Up Babies."

A new sounding board modeled upon the roof of a mouth, has been built for the Yale Bowl in preparation for the Yale Pageant. Five hundred seats have been built for the chorus.

Roy Murphy, the Brennan (Australia) American representative, who has headquarters in Chicago, will remain in New York for three or four weeks. He is stopping at Wallick's Hotel, at Broadway and 43d street.

Jimmie Flynn, one of the best known song pluggers in the east, has moved over from Waterson, Berlin and Snyder to the Leo Felst offices. Jack Stern accompanied Flynn in the business shift.

The Royal in the Bronx will inaugurate its winter policy commencing Sept. 25. The house played a feature picture and six acts during the summer. It will at that time drop the feature with the vaudeville portion increased to fill out the show.

Fred Wagner, former treasurer at the Bronx, moved to the Royal last week, with Mae Corcoran taking his place at the former house. William "Nemo" Cleary from the Royal was transferred to the Greenpoint, Brooklyn.

There are to be three companies of "Kalinka." Two are now out and rehearsals begin on the third next week. Three companies of "The Blue Paradise" also will tour. But two companies of each show were originally planned.

The Gotham, on 125th street, is now under the same management as the Thalia on the Bowery and was scheduled to have opened Monday with Italian grand opera. The leading woman becoming ill necessitated the opening being shifted to Thursday.

The Crescent Producing Co. formed some time ago by James J. Morton, Bert Leslie and Felix Adler, was dissolved this week, the trio having determined to write and produce individually. The several acts owned jointly by the trio and working on a royalty basis were sold outright.

When David Warfield opens at the Knickerbocker in "The Music Master" during the second week in October, extensive alterations to the house will have been completed. A cantilever system has been set in all the posts having been removed. The house is owned by K & E and Charles Frohman.

Howard Sloat has leased "The Girl He Couldn't Buy" from O. E. Wee and will send a company of the piece through the South booked by Charles Burt. There are eight companies on the road of this piece at the present time, one of which is being handled on the International by Arthur Alston.

Leffer & Bratton are considering sending out a new musical piece entitled "The Newlyweds and Their Grownup Baby." The present plans are to have the "kid" role of the tough variety played by a Hebrew comedian. If finally decided upon this will be the only musical piece put out by this firm this season.

"The Happy Ending," which opened the Shubert this fall, but vacated after a week, was scheduled to have opened at a Chicago theatre Monday. Owing to the city authorities refusing to grant permits for the children in the cast to appear, it was decided to lay the company off. According to the present plans the piece will reopen Oct. 15 in Philadelphia.

"Under Sentence," which the Selwyns open at the Harris Oct. 3, is renamed from "John W. Blake" the new Irving Cobb-Rol Cooper Megrue play. George Nash and Janet Beecher have the leads. William Courtney was cast for the play but objected to being featured with two others. "Fair and Warmer" moves over to the Montauk, Brooklyn, Oct. 2.

The Walker-Stevens Opera Company, which toured last season as the Koven Opera Co., opens its season in Allentown Sept. 25 and will go to the coast over the southern route. They will present both "Robin Hood" and "The Serenade" this season. In the company will be James Stevens, Ivy Scott, Cora Tracy, Herbert Waterous, Philip Branson, David Andradra, Edw. Andrews, Ralph Brainard, Helen Reinhold, Tilly Solinger.

Alexander C. Johnstone, musician and composer, is suing his wife (Edna Cook Johnstone) for divorce, naming Will Meyer of New York as correspondent. A cross bill has been filed by Mrs. Johnstone denying all of her husband's allegations. Johnstone is in danger of contempt of court as Judge Heard recently ordered him to pay temporary alimony and he has failed to comply with the court's order.

The total amount subscribed for the burial expenses of Billy Fogarty, who was accidentally killed last week by a fall from a 7th story window at the Somerset Hotel, amounted to \$570.58, and after paying all bills incurred the committee in charge voted to divide the remainder equally between Fogarty's mother and wife. The widow is making preparations to return to her folks in the west. Ethel Kirk, who was Fogarty's stage partner for the past four years, will return to vaudeville with another partner in a new act.

Gladys Rice, the daughter of the late John C. Rice and Sally Cohen (Mrs. Rice) is making vocal records for the Edison phonograph. Young Miss Cohen is meanwhile continuing her musical studies. Mrs. Rice has decided to release the two vaudeville sketches she and her famous husband were so successful with, for further vaudeville engagements. They are "Mary and John" and "An Early Breakfast." As sketches they are far superior to many now seen on both the big and small time.

On the crowded fifth floor of the Putnam building last Thursday morning Sam Bernstein, a booking agent, and Frank Wolf, booking manager of the Nixon-Nirdlinger offices of Philadelphia, had a wordy argument as a result of Wolf having been served with a summons and complaint in a municipal court action instituted by Bernstein. The suit is for \$200. Bernstein alleges Wolf is indebted for using long distance calls from Bernstein's office to Philadelphia and other points, as well as reversing calls. The calls were made during June, July and August. Harry Hechelmier is the attorney for the plaintiff.

Harry Houdini walked into the Palace theatre elevator the other day and noticed Lew Dockstader there. "How are you, Mr. Dockstader?" said Houdini. "Very well," replied the minstrel. "You don't know me," remarked Houdini. "Oh, yes, I do, but I just can't place you," was the reply. "I am the nephew of Luke Schoolcraft," said Houdini, "and I remember you, Mr. Dockstader, from '88, when you had a theatre in New York." "My dear yes," replied Dockstader, "of course I recall you, but I can't think of your name. What is it?" "Houdini," was the answer, and then Dockstader blamed it on the poor light in the car.

John B. Fitzpatrick, formerly manager of the Hippodrome, and recently appointed manager of the Shubert theatre, Kansas City, was robbed of \$1,000 in jewelry and a wallet containing \$275, recently. Fitzpatrick had left his coat and vest in his office while making an inspection of his theatre and while going a sneak thief entered his office and plucked his coat and vest of a watch chain and charm that were presented to him by the employees and performers of the Hippodrome upon the close of that house. Fitzpatrick has offered a \$500 reward for their return, according to a letter he wrote Chas. A. Bird, general manager of the Shubert enterprises.

The Packard Theatrical Exchange established a record in one day last week, when Ada Humbert, manager of the Dramatic Department, secured contracts for the following players: Eugene O'Rourke, Gene Weatherly and Martin Mann with Cyril Mado's company for "Jeff"; Will Howell, Will Nicholson, Herbert Charles, Gerald Pring and Gilberta Faust with Joseph Brooks for the revival of "Ben Hur"; Jules Jordan, William J. Kane, Billy Dixon, Jess Dandy, John Shayne, Wright Kramer and Irving Cummings with William A. Brady's "Object Matrimony"; Muriel Hope, Loretta Wells and Kay Carleton with "Everywoman"; J. H. Greene and Jack Daley with "Hit the Trail Holiday"; Edward Mordaunt, Jack Ellis and Jerome Renner with "The Fear Market"; Hans DuMont, Carl Axsell, Paul Caseneuve, Carl Delta and Suzanne Jackson with William Harris, Jr., for "A Delicate Situation"; Laura Walker, Frances Stamford, Jennie Dickerson and Eugene Diggins with "Where the Roster Crows"; and Edward Hollingsworth with "Broadway and Butter Milk." On the same day the Los Angeles office signed Inez Plummer, Cecil Van Auker, Ruth Davis, Corbett Morris, Ida Lewis and Emily Melville for the Blackwood Players, who are to present stock at the former Belasco theatre there.

JULIA ARTHUR'S PRODUCTIONS.

Through the importunity of a Boston newspaperman who discovered her with several artists hard at work in the public library getting data on mediaeval French history, Julia Arthur was led to announce prematurely she was producing a new play called "Seremonde," really "The Red Wine of Roussillon," by William Lindsay.

The play, in eight scenes, begins rehearsals next month, and will be put on in the large scale that has attended her former productions.

With un-named backers the star has incorporated for production purposes under the name of the Julia Arthur Co. Offices have been taken in the Hudson theatre building, plans for the next two years having been laid out. Charles G. Bochert, last year manager for Miss Arthur, is general manager of the new firm.

It is not known, however, Miss Arthur will do a revival of her greatest former success, "A Lady of Quality," the production originally costing \$150,000, and which was destroyed by fire three times in one season. "A Lady of Quality" will follow "Seremonde" in the spring, or if the new play proves unusually successful, will be kept for next season.

A few years ago Miss Arthur was married to Benjamin P. Cheney, a wealthy Boston man, and announced she would give one more production before retirement. This was "More Than Queen," which cost \$200,000 to put on, a sum which Mr. Cheney expended as a wedding token to his bride. But last year the Selwyns succeeded in bringing Miss Arthur back to the footlights in "The Eternal Magdalene." That was one of the few plays which Miss Arthur appeared in which she did not produce. Her biggest plays among them, "Imogene," "Romeo and Juliet," "A Lady of Quality," and "More Than Queen," were her own productions.

PACKARD'S PUBLICITY BUREAU.

Julia Murdock, known to many theatrical folk by reason of her long service as dramatic critic of the Washington "Times," where she held forth for five years, has taken charge of a publicity bureau in the Packard office.

The bureau will handle publicity for individual artists as well as for the exploitation of the bureau and its interests.

CALLIS LESSEE.

Santa Barbara, Cal., Sept. 20. H. Callis, for many years manager for the W. T. Wyac company in Southern California, has leased the Potter theatre and is booking road shows. "The Mission Play" opened its tour in Santa Barbara to two capacity houses.

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

AMES' NEW LIGHTING SYSTEM.

When Winthrop Ames reopens the Little theatre with his production of "Hush," the public will be shown a new lighting system installed in the playhouse. A series of lights have been arranged in the ceiling of the auditorium that will act as spots on the stage. They are operated from the theatre's switchboard.

Thousand watt lamps will be used for these spots instead of the usual open arcs. The scheme of using these lamps for this purpose originated with John Higham who carried them on tour with the production of "Sumurun."

NOW "THE SIMP."

Clarence W. Willetts enters the producing field with "The Simp," by Zellah Covington, the piece opening at Atlantic City Oct. 16.

The author, who also did "Some Baby," will act the title role.

The cast includes William Cary, Rose Wilbur, Mollie Campion, Howard Truesdale, Robert Blaylock, Chas. Massett, Russell Simpson, Lillian Van Arsdale, Fred'k Guest, Richard Freeman, William Bitner, Albert Knott, Daisy Stampé.

CHANGE IN GERMAN THEATRE.

There will be several changes in the conduct of the Irving Place theatre for the coming season. The present plans call for the taking over of the management of the theatre by Hans Bartsch and Rudolph Christens. The former is the well known foreign play broker and the latter has been the stage director and star of a number of productions that have been made at the house in the last couple of seasons.

The new combination will also conduct the former Adolph Phillip theatre on East 57th street, running both houses and switching the companies playing the dramatic productions to the uptown houses when their is a musical attraction at the other theatre.

PLANNING ACTORS' COLONY.

The Keansburg Development & Realty Corp. has been formed by Gus Hill, W. T. Counihan, Walter Plimmer and Chas. Carr for the purpose of developing Keansburg, N. J., into an actor's colony.

Carr, who owns a great deal of property in the town, is building a new theatre there and only recently completed a \$50,000 pier. It is the intention of the concern to build a large amusement park next season and in the vicinity of the resort to restrict all building property to professional people.

Associated with them in the corporation are Senator Maher, of Brooklyn, Rueben & Sam Mahler and Jimmy Carson.

BIRTHS.

To Mr. and Mrs. Dennis O'Neil (O'Neil and Sexton), son, Aug. 30, at Lawrence, Mass.

Mr. and Mrs. Ben Ali Haggin at Roslyn, L. I., son. Mrs. Haggin, before her marriage to the portrait painter, was Bonnie Glass, one-time dancing partner of Al Davis.

SCENERY PRICES GO TILTING.

Several of the producers and road managers who make a practice of taking shows that have outlived their usefulness in the bigger towns and try to get a winning out of the smaller one-nighters, are very much in the air over the price of scenic equipment and the scarcity of stock scenic material to meet their wants.

One producer, after a trip through a number of storehouses, decided he would not try the road this year because the storehouse men stated they were getting more for the canvas and the paint scrapings than the producer was willing to pay for his sets.

PRETTY SMALL STAGE.

The City theatre, Perth Amboy, which plays three acts of vaudeville, booked through the Split Time Department of the United Booking Office, had considerable difficulty in the selection of acts to play the house on account of the depth of the stage.

It is only six feet deep and consequently only acts in "one" can be played. On the opening day the acts were unable to get into the dressing rooms and were compelled to dress in a hotel across the street from the theatre.

CLOSE SUNDAY BOOKINGS.

Bookings close together for Sunday performances only will be done by Harry Carlin in the Split Time Department of the United Booking Office. Mr. Carlin will furnish six acts every Sunday to the Olympic and Union Square on 14th street, within a block of each other, and under different management.

Carlin will also book in the six-act Sunday bill at the York on 116th street.

He is now placing the bills from the Split Time Department at the Playhouse, Passaic, N. J., and Alhambra, Stamford, Conn.

MOVING "EDDIE" AGAIN.

Walter N. Lawrence's "The Sport of Law" has caused a mix-up because of the acknowledged house shortage.

An effort was made to plant the Lawrence play at the Booth, but Winthrop Ames declined to move "Pierrot, the Prodigal."

A guarantee by Lawrence for the 39th Street was accepted by the Shuberts. The arrangement calls for the moving of "Very Good Eddie" again or that show taking to the road, which means sacrificing the play that still continues to do good business. Last week "Eddie" drew \$7,000 and the early portion of this week was a sell out. It seems certain "Eddie" must move within the next few weeks, but it is possible F. Ray Comstock will place it again in the Princess until "Go To It" is ready. Pressure has been brought to bear to have "Eddie" take to the road to fill the dates laid out for the Boston company. The success of the latter will keep it in the Hub indefinitely.

The Comstock-Marbury company offered to put a fourth company out to fill the dates, so "Eddie" could remain in New York, but the Shubert office vetoed the idea.

"Jane Clegg" was to have gone to the Princess until "Go To It" was ready, but has temporarily been withdrawn.

29 QUESTIONS**BUT THE LAST SHOULD BE FIRST!**

TO MR. HARRY MOUNTFORD:—

A Few Questions I Challenge You to Answer:

1. Why do you publish the names of only 11 acts, (mine among them) that have played in Oklahoma City in defiance of Your Majesty's orders, when nearer ninety and nine have done so?
2. Is it because a large number of the others are White Rats, from whom you hope to receive dues on October 1st?
3. Was the late Weldon Atherstone an intimate friend of yours?
4. Why have you kept a newspaper clipping relating to his death so many years?
5. Were you interested in his murder?
6. Why do you use so much advertising space for your cheap melodramatic blitherings?
7. Do you think you are frightening me?
8. Is not the finger of scorn you are pointing at artists who play Oklahoma City controlled by the almighty dollar?
9. Would you not point that finger at artists who REFUSE to play Oklahoma City, were you paid so to do?
10. Can you tell me how many of the acts that struck at your instigation in England, are at work today?
11. Will you tell me how many are not working?
12. Am I wrong when I say that 40% are out of work forty weeks out of every fifty-two?
13. What became of the funds of the Actors' Union in England?
14. After you started to agitate for a minimum wage and a strike, didn't the Actor's Union last only about two months?
15. Do you remember that meeting at the Criterion Hotel in London?
16. Who were the two Labor members of Parliament that you introduced to that meeting?
17. Weren't you the first to suggest "strike" to legitimate actors in England?
18. Was not that meeting called to solidify a proposed organization that had for its purpose nothing but social benefits?
19. Did not that meeting end in chaos due to your suggestion of a strike?
20. Was not the Actors' Association, as distinguished from the Actors' Union, in existence at that time?
21. Is not the Actors' Association in existence today? And is not the Actors' Union dead?
22. Who caused the downfall of the Actors' Union in England?
23. Has not the Actors' Association, as an active body, protected the rights of the legitimate actor to the actors' satisfaction?
24. Would that organization have anything to do with you, Mr. Mountford?
25. Why do you ask the managers in this country to designate members of this profession as artists, when you are endeavoring to lower us to the level of the laborer?
26. Are you conscientiously fighting for the artists?
27. Is personal financial gain a secondary matter with you?
28. Should the White Rats, in the near future, be in financial straits, would you freely offer them a loan of say half the total salary that you are to be paid, or perhaps, have already received?
29. Are you on the level, Mr. Mountford?

E. E. CLIVE.

BILLS NEXT WEEK (SEPTEMBER 25)

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. P." Paramount Circuit, "Loew," Marcus Loew Circuit, "Inter," Interstate Circuit (booking through W. V. M. A.), "Sun," Sun Circuit.
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)
Morgan Dancers
Hermine Shone Co
Jack Wilson Co
Farber Sisters
I C Nugent Co
Goetel Harris & M
Dugan & Raymond
Beau Arts
Louie Stone
COLONIAL (ubo)
Australian Creightons
Violinsky
Grace Leigh Co
Willie Weston
"Age of Reason"
Belle Storey
Aveling & Lloyd
White & Kavanaugh
Four Danabes
ALHAMBRA (ubo)
Kramer & Patterson
Kerr & Berko
Whipple Huston Co
Jack Gardner
Flanagan & Edwards
Marion Weeks
Hallen & Hunter
Stanley & Norton
Mildred Macombe Co
ROYAL (ubo)
Eddie Montrose
Luce & Luce
Maurice Samuels Co
Mooron Bros
C L Fletcher
Toney & Norman
Connolly & Wernich
PROCTOR'S 125TH
Tossing Austins
Hilton & Sheldon
Rich & Burt
Frank Leonard Co
Rogers & Rogers
"In Days of Old"
2d Half
La Dora
Nowlin & St. Clair
L Winslow & Mulvey
Schrode & Mulvey
Johnson & Dean
"Dream Pirate"
PROCTOR'S 58TH ST.
La Dora
Schrode & Mulvey
Wayne & Dwight
Johnson & Dean
L Harrington Co
Denny & Sykes
Revue De Luxe
2d Half
Norman Bros
Oakland Sisters
Baker, Lyon Co
Hilton & Sheldon
F Leonard Co
Rogers & Rogers
"In Days of Old"
AMERICAN (loew)
Maths & Girle
McGowan & Gordon
Archer & Belford
McGraw & Hoey
"In the Trenches"
Belle Oliver
Brooklyn
ORPHEUM (ubo)
Alexander Bros
Lew Wilson
Tom Edwards Co
Moore & Haaker
World Dancers
Howard & Clark
George Kelly Co
Jack Norwood
Four Arnerouths
BISHWICK (ubo)
(5th Anniversary)
Claude Roode
Lockett & Waldron
Bradley & Ardine
Maude Muller
Whitfield & Ireland
Charles Demarest Co
Schoen & Mayne
H Croaman Co
Ota Gyal
Emma Carns Co
Al Herman
F P Rent
PROSPECT (ubo)
Bob York
Armstrong & Ford
Antell Churchill
Dick McGuinness Co
2d Half
Anthony & Mack
Will J Ward Girls
Valand Gamble
BIJOU (loew)
Byron & Duval
F Burt & Ward
Frankie Gaby Co
"Telephone Tangle"
Tom Mahoney
Darling Sisters
2d Half
Allen & Moore
Billy McDermott
Gordon Eldred Co
Folsom & Brown
Archer & Belford
Lovel Terry
"Honor the Mayor"
(Two to fill)
NATIONAL (loew)
Wolgas & Girle
Louise Mayo
Forrester & Lloyd
Robt O'Connor Co
Burns & Klen
Ford & Lealie
2d Half
King & Rose
Leonard & Willard
Corcoran & Mack
Harold Selman Co
Marie Russell
Standard Bros
BOILEVARD (loew)
Marty & Florence
M & D Salimini
Farrell & Farrell
John F O'Malley
Folsom & Brown
2d Half
Billy Kinkaid
Norton & Noble
Eddie Hall Co
Tom Mahoney
Dolce Sisters
ORPHEUM (loew)
Lucille & Cockatoos
Dolce Sisters
Norton & Noble
Lew Welch Co
Phillip 4
Corcoran & M
2d Half
Reed & Wrigh
Ford & Lealie
3 Lyres
Kaufman & Li
Robt O'Connor
Harry Sydel
3 Daring Sis
GREENE
Rouble Sims
Allen & Moore
Meehan & Por
Largay & Snee
Ethel Hall Co
Marie Russell
Standard Bros
2d Half
Rogers & Hug
Farrell & Farrell
McGowan & G
Old Soldier Fi
Earl & Sunsh
Wolgas & Gi
(One to fill)
A V B
Frankly Duo
Johnsons & Jr
Jack Symonds
"A Mile a Mir
(One to fill)
2d Half
Ward & Shubert
Little Groomer
Archer & Belford
Lew Conner
Belle Oliver
Brooklyn
ORPHEUM (ubo)
Alexander Bros
Lew Wilson
Tom Edwards Co
Moore & Haaker
World Dancers
Howard & Clark
George Kelly Co
Jack Norwood
Four Arnerouths
BISHWICK (ubo)
(5th Anniversary)
Claude Roode
Lockett & Waldron
Bradley & Ardine
Maude Muller
Whitfield & Ireland
Charles Demarest Co
Schoen & Mayne
H Croaman Co
Ota Gyal
Emma Carns Co
Al Herman
F P Rent
PROSPECT (ubo)
Bob York
Armstrong & Ford
Antell Churchill
Dick McGuinness Co
2d Half
Anthony & Mack
Will J Ward Girls
Valand Gamble
BIJOU (loew)
Byron & Duval
F Burt & Ward
Frankie Gaby Co
"Telephone Tangle"
Tom Mahoney
Darling Sisters
2d Half
Allen & Moore
Billy McDermott
Gordon Eldred Co
Folsom & Brown
Dunbar & Wilkins
Broslins & Brown
2d Half
Seaberry & Shaw
Leonard & Willard
Dale & Boyle
Louise Kent Co
Arthur Geary
B Dunbar & Dunbar
2d Half
Maths & Girle
Allen & Moore
Tabor & Green
Dena Cooper Co
Walter James
Hector's Dogs
PALACE (loew)
Rex Story
Reed & Wright
"Kidland"
Harry Sydel
3 Lyres
2d Half
Holden & Graham
Meehan & Pond
Edah Delbridge Trio
Geo Armstrong
5 Lyceum Girls
FULTON (loew)
Slaney & Townley
Bessie Leonard
"Her Honor the
Mayor"
Ben Harney Co
3 Emersons
Wilkins & Wilkins
Broslins & Brown
2d Half
Seaberry & Shaw
Leonard & Willard
Dale & Boyle
Louise Kent Co
Arthur Geary
B Dunbar & Dunbar
2d Half
Maths & Girle
Allen & Moore
Tabor & Green
Dena Cooper Co
Walter James
Hector's Dogs
PALACE (loew)
Rex Story
Reed & Wright
"Kidland"
Harry Sydel
3 Lyres
2d Half
Holden & Graham
Meehan & Pond
Edah Delbridge Trio
Geo Armstrong
5 Lyceum Girls
FULTON (loew)
Slaney & Townley
Bessie Leonard
"Her Honor the
Mayor"
Ben Harney Co
3 Emersons
An Arbor, Mich.
MAJESTIC (ubo)
(Jackson split)
1st Half
Hal Hart
Walters & Walters
Wm O'Clare Co
Brill & Frede
8 Diving Nymphs
Appleton, Wis.
BIJOU (wva)
Bayle & Patsy
(One to fill)
2d Half
Zettler & Zettler
(One to fill)
Ashland, Wis.
ROYAL (wva)
Gordon & Early
Allie Leslie Hason
(One to fill)
Athens, Ga.
COLONIAL (abc)
Apollo Trio
Roman Four
The Karros
Jackson & Florence
Battle Creek, Mich.
BIJOU (ubo)
Dunbar's Salon Slings
Lewis Bel & Lewis
(Three to fill)
2d Half
H Brockbank Co
Chas Olcott
Copeland & Payton
(Two to fill)
Bay City, Mich.
BIJOU (ubo)
(Saginaw split)
1st Half
LaToy's Models
Embs & Alton
I Conn & Corrine
Kaufman Bros
McRae & Clegg
Selie, Wis.
WILSON (wva)
E J Moore
Six Galvins
(Three to fill)
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st Half
3 Romans
Smith & Farmer
O'Brien Havel Co
Marie Stoddard
B Morrell 6
Bloomington, Ill.
MAJESTIC (wva)
Ernest Evans Circus
Kate Weston
Parillo & Frabito
Leroy & Harvey
Scamp
2d Half
8 Black Dots
Neil McKinley
"Edge of World"
The Dougherty
(One to fill)
Boston
KEITH'S (ubo)
Frank Le Dent
Wells Norworth & M
Kelly & Pollack
Douglas Flint Co
Madison & Winchester
Abern Troupe
PLAZA (ubo)
1st Half
White Bros
Eldridge & Barlow
Ward & Wilson
"Those Happy Days"
Mabel Fonda 3
Miller & Bradford
Adams & Miller
Bobby Heath Co
Buffalo
LYRIC (m)
Steiner Trio
Frankie Kelsey
Daniels & Conrad
Joe Whitehead
"Day at Beach"
(One to fill)
Butte
PANTAGES (m)
(29-3)
3 Mori Brothers
Valentine Vox
"Nut Sundae"
Sherman Van & H
Clifford & Mack
Calgary, Can.
GRAND (orph)
Morton & Glass
Britt & Wood
Wms & Wolfus
"Honor Thy Children"
M Montgomery
Francis & Kennedy
"Lads & Lassies"
PANTAGES (m)
Fislie White
Fear Baggett & F
Horfolk Dancers
Borrv & Wolford
Santucci
Howard & Fields
Cedar Rapids, Ia.
MAJESTIC (wva)
Neluseo & Hurley
Fox & Inerabham
Barrett Carmen
Hickman Bros Co
Violet McMillan
Emerson & Baldwin
Chicago
MAJESTIC (orph)
Phyllis N Terry Co
C Gillingerwater Co
Milton & De Long
Willie Solar
Jas H Cullen
Hufford & Chalm
"Miniature Review"
Schooler & Dickinson
Rice Elmer & T
PALACE (orph)
Bankoff Co
Bonita & Hearn
The Meyakos
Savoy & Brennan
Milt Collins
White Hunsars
Primrose 4
International Girl
D'Armond & Douglas
YEDZIE (wva)
Geo & Lilly Garden
Larry Reilly Co
Bowman Bros
5 Florimonds
(One to fill)
2d Half
Cavanna Duo
Chief Caupollan
Thos 5 Girls
Patricia & Meyers
Armento Troupe
WILSON (wva)
Small & Sisters
Maryland & Sisters
Rice Snow
(Two to fill)
2d Half
Carolyn Thomson
Mme Luxanne Dancer
W Bentley & Willing
(Two to fill)
WINDSOR (wva)
Coates Crackacks
Knight & Carlisle
Grew Paltes Co
Cavanna Duo
2d Half
Pau & Pauline
Small & Sisters
Billie S Hall Co
Phano & Bingham
Rosa Bros
LINCOLN (wva)
Hall & Beck
Brown Fletcher 3
Curson Sisters
(Two to fill)
2d Half
Margaret Iles Co
(Four to fill)
AMERICA (wva)
Stone & Hughes
Ward & Curran
Brady & Mahoney
Allman Loader Co
(One to fill)
2d Half
Brown Fletcher Trio
Burke & Burke
Alice Teddy
Gene Greene
(One to fill)
AVENUE (wva)
Chief Caupollan
Thos 5 Girls
Clark & McCullough
Richard Wally Co
(One to fill)
2d Half
Fox & Inerabham
Grew Paltes Co
Bort & Harry Gordon
(Two to fill)
McVICKERS (m)
Olive Briscoe
"Betting Bettys"
Smith & Kaufman
H Dean & Hanlon
(Two to fill)
LOGAN SQ (wva)
E J Moore
Eight Black Dots
Klass & Walman
Wood's Animals
(One to fill)
2d Half
Stone & Hughes
The Wrelic Bird
Patricia & Meyers
Klutina's Novelty
(One to fill)
Chippewa Falls, Wis.
EMPIRE (wva)
Zettler & Zettler
(Two to fill)
2d Half
Pankey & McCarver
(Two to fill)
Cincinnati
KEITH'S (ubo)
2 Tom Boys
Clifford Walker
Una Clayton Co
Mack Walker Co
Baker & Janis
Mawh & Taylor
Follies D'Amour
EMPIRE (abc)
3 Dixie Girls
Dix & Dixie
Montrose & Love
Jack Lamy
Manna Hirst Co
Sextet De Luxe
Draper & Clayton
Cleveland
HIP (ubo)
Carl Rosini Co
Harris & Manion
"40 Winks"
Richards & Kyle
David Blispham
Yvette
Mirano Bros
(One to fill)
MILES (m)
Myto
Dile Harris 4
Fanny Family
Moss & Fray
"All Aboard"
(One to fill)
Columbus, O.
KEITH'S (ubo)
Witt & Winter
Tower & Darrell
The Berrens
Ben Deely Co
Lloyd & Britt
Ella Ryan Co
Chibbe Wms 4
Cycling McNutts
Danville, Ill.
PALACE (ubo)
Orlando Dye
Willing & Jorda
"Merry Married Men"
John Henning
(One to fill)
2d Half
Jack Lavier
Hager & Goodwin
Thos P Jackson C
Ed Morton 4
"Fashion Show"
Davenport
CO (wva)
Lavine & Inman
Ash & Shaw
"The Freshman"
Adele Jason
(One to fill)
2d Half
Geo & Lilly Garden
Wm & Curran
Lou Holtz
(Two to fill)
Dayton, O.
KEITH'S (ubo)
2 Blondys
Bert Hanlon
M & B Hart
Morris & Allen
"Vacuum Cleaners"
Conlin-Parks 3
Winston's Nymphs
Denver
ORPHEUM
Ruth St Denis C
Edna Bross
Harry Holman C
O & A Parafoski
Lohse & Sterling
Lew Madden Co
Des Moines
ORPHEUM
(Open Sun Mat)
Wilfred Clark Co
Imperial Chinese 3
Robbie Gordon
Mary Gray
Ellis & Bordon
4 Readings
Moon & Morris
Detroit
TEMPLE (ubo)
Louise Dresser
Eva Taylor Co
Dyer & Faye
Leroy Lyton Co
Burley & Burley
Kulervo Bros
Act Beautiful
Odone
ORPHEUM (m)
Wm Douglas Trio
Dunlap Verdin
H & M Dorn
"The System"
(Two to fill)
MILES (abc)
Dixon's Models
Mitchell & Love
Montrose & Allen
Jack George
Pitroff
(One to fill)
Devils Lake, N. D.
GRAND (abc)
2d Half
Musical Three
Walrod & Bell
Albers & Thora
Dubuque, Ia.
MAJESTIC (wva)
"Vanity Fair"
2d Half
Neluseo & Hurley
Adele Jason
"What Hap'd Ruth"
Nevins & Erwood
3 Peronees
Duluth
ORPHEUM
Forrest Fies
McDevett Kelly & L
Miller & Vincent
Ward Bros
Frisco
Josie Heather
Kittaro Bros
GRAND (wva)
Wills & Sherwo
Mystic Hanson
Kelly & Galvin
Stickney's Circus
2d Half
William Molson Co
Merlam's Dogs
Shirley Sisters
(One to fill)

ROEHM & RICHARDS CO., Inc.
Theatrical Producers Exchange
216 STRAND BLDG.
New York City
Broadway at 47th St.



WE BELIEVE in the stuff we are handing out, and in our ability to get results. We believe that honest stuff can be passed out to honest men by honest methods. We believe in working, not weeping; in boasting, not knocking; and in the pleasure of our job. We believe that a man gets what he goes after, that one does done today is worth two deeds tomorrow, and that no man is down and out until he has lost faith in himself. We believe in today and the work we are doing, in tomorrow and the work we hope to do, and in the sure reward which the future holds. We believe in courtesy, kindness, in generosity, in good cheer, in friendship and in honest competition. We believe there is something doing, somewhere, for every man ready to do it, for ACTS-PICTURES, and BURLESQUE. We believe we are ready-FOR YOU RIGHT NOW!



2d Half
What Molly Knew
Louise Mayo
Gordon & Marx
Cal Orange Packers
(One to fill)
WARWICK (loew)
Ward & Shubert
Archer & Belford
Belle Oliver
Lawlor & Daughters
2d Half
Johnsons & Johnson
Jack Symonds
"A Mile a Minute"
(One to fill)
Aberdeen, S. D.
BIJOU (abc)
2d Half
Fox & Evans
Infield & Ray
Variety Trio
Albany, N. Y.
PROCTOR'S
Maximilian Dogs
Lucky & Yost
A Fredericks Co
Stone & McAvoy
Creighton Belmont & C
Kelly, Wilder Co
2d Half
Rob Tin Co
Lerner & Ward
Chas. Mack Co
Florence Gladola
F & L Burke
American Comedy 4
Alton, Ill.
MAJESTIC (wva)
Henry & Adelaide
Ross Bros
2d Half
Ovanda Duo
Ernie & Ernie
Altoona, Pa.
ORPHEUM (ubo)
Wheeler & Dolan
Fisher & Rockaway
"Homestead 6"

Merlan's Dogs
Wood & Wyde
"Prosperity"
3 Leightons
Shannon & Annis
Narc C Goodwin
Bellocaine Bros
ORPHEUM (loew)
Murphy & Klein
Holmes & Holliston
Curry & Graham
Gleasons & O'Houllhan
Wilson Bros
Franconi Opera Co
(One to fill)
2d Half
Murphy & Barry
Frankie Fay
Delmore & Moore
Ward & Long
"Day at Beach"
Dave Thurbay
(One to fill)
ST. JAMES (loew)
Murphy & Barry
Broughton & Turner
Belmore & Moore
"School Days"
(One to fill)
2d Half
Libby & Barton
Murphy & Klein
Holmes & Holliston
Gleasons & O'Houllhan
Bridgeport, Conn.
POLI (ubo)
Mardo & Hunter
Jarvis & Harrison
Spencer Charter Co
Rexal & Bender
"Heart of a Thief"
2d Half
Espe & Dutton

Chase & LaTour
3 Peronees
Lou Holtz
Inas Troupe
2d Half
Coates Crackacks
Bellocaine Bros
Chas Mason Co
Ash & Shaw
5 Florimonds
Champaign, Ill.
ORPHEUM (wva)
Jack Lavier
Weir Temple & Dacey
Burke & Burke
Pat Barrett
Metro Dancers
2d Half
Wilton Sisters
John R Gordon Co
Knapp & Cornella
Hirschel Hendler
"The Dog Watch"
Charleston, S. C.
ACADEMY (ubo)
Florette
Lillian Calvert
Williams & Segal
Saxo 6
Leclair & Sampson
2d Half
Frank Borden
Heron & Arnesman
Northman & Ward
Clara Howard
"Prince Charles"
Charlotte, N. C.
PIEDMONT (ubo)
(Roanoke split)
1st Half
Raymond Wilbert
Hal & Francis
Mazze Morton 3
Reynard & Blanca
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville split)
1st Half
La Peterica Co

HOTEL CECIL

150 St. Nich. Ave. Low Rates. Transients Taken.

Easton, Pa.
ABLE O H (ubo)
Frank Shields
T & C Breton
Joyce West & S
Olympic 3
(One to fill)
2d Half
Mildred Hayward
"Romance of an Und"
Dunlay & Merrill
4 Landers

St. Louis, Ill.
ERBER'S (wva)
Laverne & Dagmar
Bobby & Nelson
Kremka Bros
F & A Astaire
2d half
Wing & Ah Hoy
L & M Hunting
Green MCH & Dean
3 Melvins

Edmonton, Can.
PANTAGES (m)
Harry Hines
Adonia & Dog
Pereira 6
O'Neill & Walmsley
Valerie Sisters
Milanetha, N. J.
KEITH'S (ubo)
Fiddler Swan 3
Gladys Burgette
L & C Franks
Monroe & Mack
E C Clive Co
2d half
Vincent Sullivan Co
Diamond & Brennan
Joe Cook
"Junior Follies"
(Others to fill)

Eric, Pa.
COLONIAL (ubo)
Fagan & Geneva
Coakley Hanvey & D
Carlie & Romer
Keane & Mortimer
Page Hack & Mack
Evansville, Ind.
GRAND (wva)
Horton & Latriska
Frances Dwyer
Hirshel Hendler
Otto Koerner Co
Geo Lovett Co
2d half
Barry Girls
Amora
VonHampton & Shrin
Geo Lovett Co
Brooks & Lorelia

Pail River, Mass.
BIJOU (loew)
Libby & Barton
Frosini
Ward & Long
Bertie Fowler
"Day at Beach"
2d half
Curry & Graham
Franconi Opera Co
(Three to fill)

Fargo, N. D.
GRAND (abc)
Walrod & Zell
3 English Dancers
Variety Trio
McClure & Dolly
2d half
Bertram May Co
Homestead Singers
DeVoe & Dayton
Lea & Wilton
Clifford & Wilmot

Flint, Mich.
MAJESTIC (ubo)
(Lansing split)
1st half
"The Naughty Prin"

Fond du Lac, Wis.
IDEAL (wva)
2d half
The Kitties
DeVoy & Dayton

Ft. Dodge, Ia.
PRINCESS (wva)
Musical Chef
Flo Adler Boys
Iskikawa Bros
(One to fill)
2d half
Permaline
Belle Barchus Co
Bevan & Flint
(One to fill)

Ft. Wayne, Ind.
PALACE (ubo)
N & S Kellogg
Hager & Goodwin
Baby Helen
Billy S Hall Co
Chas Howard Co
Mile Luxanne Dancers
(One to fill)
2d half
DeWitt Young & Sis
Grace Renee Close
Godfrey & Henderson
Arthur LaVine Co
Max Curtis
Oxford Trio

Ft. Williams, Can.
ORPHEUM (wva)
2d half
Willson & Sherwood
Myrtle Hanson 3
Kelly & Galvin
Stickney's Circus

Galesburg, Ill.
ORPHEUM (wva)
"Our Family"

Webber Wilson Revue
Stone & Hayes
Lane & Harper
(One to fill)
2d half
Dawn & June
Carmen Minstrels
J & W Hennings
John Geiger
(One to fill)
Grand Island, Neb.
MAJESTIC (wva)
2d half
Musical Alexanders
Grand Rapids, Mich.
EMPRESS (ubo)
Dalton Mareena & D
Davenport & Rafter
Frank Crumit
Florence Duo
Harry Fern Co
Cook & Lorens
"School Playground"
Great Falls, Mont.
PANTAGES (m)
(Sam Hill playing
Anacoda 23.)
O & J Evans
Neal Abel
Joe Quon Tat
James Grady Co
"Lingerie Girls"
Warren & Templeton

Hartford, Conn.
PALACE (ubo)
Mabel Fonda 3
Florence & 2 Bros
Joe Kettler Co
Kennedy & Burt
Eugene Emmett Co
2d half
Paul Petching Co
Robinson & McShayne
Vouland Fancy
Flossie Millership
De Koch Troupe
POLI (ubo)
Frank Hartley
Kelly & Pollack
Five Sweethearts
Albert & Saul
Ahearn Troupe
2d half
Daly & Berlow
Smith & Ralph
"How It Happened"
Wili Morrisey Co
5 Harmony Girls

Heboken, N. J.
LYRIC (loew)
Lottie Grooper
Bob Flitz & son
(Three to fill)
2d half
E & B Conrad
Boys & Girls
(Three to fill)

Indianapolis
KEITH'S (ubo)
Jordan Girls
Edwin George
McCarthy & Faye
Bob Albright
Mrs T Whiffen Co
Dooley & Rugel
Mazie King Co
LYRIC (ubo)
Lia Anelka
Cook & Stevens
Elizabeth Otto
Four Slickers
S Kennedy & Reeves
Ironwood, Mich.
TEMPLE (wva)
Gordon & Early
Aile Leslie Hossan
(One to fill)

Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Santos & Hayes
"All Girl Revue"

Jacksonville, Fla.
ORPHEUM (ubo)
(Sunday opening)
(Savannah split)
1st half
Saona Co
Bert Earle
Sylvester & Vance
The Stanton's
Operatic 4

Jamestown, Wis.
APOLLO (abc)
2d half
Paul Bauens
Kayo & Beil
(Two to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
H Brockbank Co
Chas Olcott
Copeland & Payton
(Two to fill)
2d half
Dunbar's Saloon Sing
L Belmont & Lewis
(Three to fill)
Kansas City, Mo.
ORPHEUM
Clark & Hamilton
Maryland Singers

J & B Morgan
Geo Howell Co
Gentwell & Walker
Sabinna & Bronner
Martini & Sylvester
PANTAGES (m)
Rio de Norman
Lionel's Dancers
Lella Shaw Co
Danny Simmons
Lillian & Boggs
Gardner & Revere
Little Caruso

Knoxville, Tenn.
GRAND (ubo)
(Chattanooga split)
1st half
Nolan & Nolan
Bud Lorraine
The Van Dykes
Billy Rogers
The Peers
GRAND (abc)
Gipsy Meredith Co
Penn City Trio
Melroy Sisters
Frigel
(One to fill)
2d half
George Husney
W & I Brooks
Kafka & Sherman
(Two to fill)

La Crosse, Wis.
LA CROSSE (wva)
Meliyar & Hamilton
De Mar Sisters
Lawrence Crane Co
Mages & Kerry
Three Lordons
2d half
Australian Waites
Bayle & Patsey
O'Neal & Gallagher
Gabbys & Clark
(One to fill)

Lafayette, Ind.
FAMILY (ubo)
Wanda
Godfrey & Henderson
Robt H Hodge Co
Ed Morton
Oxford Trio
2d half
Polzin Bros
Mack & Veimer
"Merry Mar Men"
Bobby & Nelson
Gallerini Four

Lansing, Mich.
BIJOU (ubo)
(Flint split)
1st half
Hanlon & Clifton
Moriarty Sisters
Geo Fisher Co
Monarch Comedy 4
Electrical Venus

Lincoln
ORPHEUM
2d half
Rooney & Bent
Mrs Hers Co
"Petticoats"
Spencer & Wms
Mary Melville
Leo Zarrell 3

Levinston, Me.
MUSIC HALL (ubo)
(Bangor split)
1st half
Black & McGone
Josephine Leonhardt
Haviland & Thornton

Lincoln
ORPHEUM (wva)
Reo & Norman
Marie Schoen
Chas A Mason Co
Harry Gilbert
(One to fill)
LYRIC (wva)
Beva & Flint
"Petticoat Minstrels"
2d half
Roth & Roberts
Prelie's Circus

Logansport, Ind.
COLONIAL (ubo)
Polzin Bros
Dolly & Calame
Morgan & Gray
(Two to fill)
2d half
Willing & Jordan
John Geiger
Anderson & Goines
(Two to fill)

Los Angeles
ORPHEUM
Mrs Langtry
Lyell & Higgins
The Sharrocks
Oliver & Oip
Cooper & Smith
Dancing Kennedy's
Brice & King
PANTAGES (m)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirksmith Sisters

Louisville
KEITH'S (ubo)
Valmont & Rysmer
De Leon & Davies
C & F Usher
Hoey & Lee
Chas Kellog
Blossom Seely Co
Oxford 3

Lowell, Mass.
KATH'S (ubo)
Great Johnson
White & White
Mr & Mrs G Wilde
Three Avolos
"In the Orchard"
J M Harkins
Frescotts

Macon, Ga.
MACON (abc)
Cassidy & Longton
Fitzsimmons & Grover
W & I Brooks
2d half
Clipper Trio
Quigg & Nickerson
Rosini Trio
Gregory Troupe

Madison, Wis.
ORPHEUM (wva)
Larvy
Leroy & Mabel Hart
"Fire-side Revelry"
Norwood & Hall
Gautier's Toy Shop
2d half
Chas & Anna Glocker
Fabre & Waters
Dunbar's Colonial 5
Bob Hall
(One to fill)

Manchester, N. H.
PALACE (ubo)
Atlantic Fluke & J
Clover Leaf 3
Ed De Coria Co
Bob Tenney
"Dream of Orient"
2d half
Alvin Bros
Ila Grannon
Natalie Sisters
Daniels & Walters
"Tango Shoes"

Mason City, Ia.
REGENT (wva)
Permaline
R Stuart & Roberts
2d half
"Six Little Wives"

Memphis
ORPHEUM
Harry Green Co

2d half
Ryan Bros
W Mullaly & White
Ogden & Benson
(Two to fill)
GRAND (wva)
Musical Story
Lima Four
Fairman & Furman
3 Hickey Bros
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
Kansasa Japs
Lewis P Felber
Will Oakland Co
Frosini
Anthony & Mack
2d half
3 Kelos
Harry L Mason
Stan Stanley 3
Monoke 6
(Others to fill)
Muskegon, Mich.
REGENT (ubo)
Scott & Wilson
Williamson & Fuller
"All Wrong"
Mac Curtis
Gallerini Four
2d half
"Around the Town"
Nashville, Tenn.
PRINCESS (ubo)
(Birmingham split)
Blanche Sloan
Eckert & Parker
Howard & White
Frank Morrell
Hong Kong Mysteries
Newark
MAJESTIC (loew)
Hearn & Rutter
E C Cier
Edah Delridge 3
"What Molly Knew"
Walter James
Cal Orange Packers
2d half
Duffy & Daly
Dale & Doyle
Brew & Jackson
Chisholm & Breen
John F O'Malley
2 Ellisons

Laurie & Bronson
Cheyenne Minstrels
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Alan Brooks Co
A & F Steadman
"Old Time Darkies"
Gordon & Rica
Willard
PANTAGES (m)
Von Celio
Alice Hamilton
Maley & Woods
Leonard Anderson Co
"My Horse"
Odessa, Wis.
LOYAL (wva)
Gordon & Early
Aille Leslie Hason
(One to fill)
Ogden, Utah
PANTAGES (m)
(28-30)
"The Elopers"
Williamson & Deagon
Will Morris
Davett & Duval
Lazar & Dale
Omaha
ORPHEUM
(Open Sun Mat)
Mullen & Coogan
Carroll & Wheaton
"Might Have Beens"
Bert Levy
Oladators
The Brightons
G Aldo Randegger
EMPRESS (wva)
Novelty Trio
Ralph Whitehead Co
Roth & Roberts
Prelie's Circus
2d half
Musical Chef
Harris Gilbert
"Petticoat Minstrels"
(One to fill)
Oakhosh, Wis.
MAJESTIC (wva)
Davies & Romanelli
(Two to fill)
2d half
Howe & Howe
(Two to fill)
Oakloosa, Ia.
ORIENT (wva)
Milton Frankel
Musical Alexanders
(One to fill)
2d half
Marie Genere
(Two to fill)
Pawtucket
SCENIC (ubo)
Fred Barnes
Billie Seaton Co
Hip 4
5 Kitmauras
2d half
Fagg & White
Judge & Gale
16 Naussas Girls
Perria, Ill.
ORPHEUM (wva)
"Edge of World"
M Watson & Towne
John R Gordon Co
L & W Hunting
(One to fill)
2d half
Ernest Evans Circus
Howard Co
Parillo & Austin
Robt Hodge Co
Scamp & Scamp
Philadelphia
KEITH'S (ubo)
Erette Astoria
Gonne & Albert
Emmet Welch Co
Gerard & Clark
Hugh Herbert Co
Cecil Cunningham
Adelaide & Hughes
Clark & Verd
The Demarcos
GRAND (ubo)
Kansasa Japs
Madie De Long
Cole Russell & D
Henry English Co
Ingilis & Reading
Bobby Walthour Co
Portland, Me.
KEITH'S (ubo)
Fred Weber Co
Tourje Sisters
Wm Lytell Co
C Shepard & Don
Lorenberg Sisters
Brown Harris & B
Berzac's Circus
Portland, Ore.
PANTAGES (m)
Kartell
"Society Buds"
Claudia Coleman
Welch Mealy & M
Creole Band
Providence, R. I.
KEITH'S (ubo)
Queenie Dunderlin
Park & Peru
Young & Brown
Hans Hanke
Clara Morton
Thos Swift Co
Arthur Deagon
Toots Paka Co
Daumain & Kollist

EMERY (loew)
Frankie Fay
Dave Thurbay
Conroy's Models
(Two to fill)
2d Half
Frosini
Broughton & Turner
Bertie Fowler
Conroy's Models
(One to fill)

Reading, Pa.
HIP (ubo)
Mildred Hayward
"Romance of Und Wd"
Dunlay & Merrill
Clown Seal
2d half
Wheeler & Dolan
T & C Breton
6 Howards
Cooper & Ricardo
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
Ambler Bros
Lorraine & Cameron
Elliott & Mullen
5 Melvins
(One to fill)

Roanoke, Va.
ROANOKE (ubo)
(Charlotte split)
1st half
Monroe Bros
Dellale & Vernon
Homer Lind Co
Geo Rosener
(One to fill)

Rocheater, Minn.
METROPOLITAN
(wva)
2d half
Meliyar & Hamilton
De Mar Sisters
Lawrence Crane Co
Mages & Kerry
Three Lordons

Rocheater, N. Y.
TEMPLE (ubo)
Cressy & Dayne
Dorothy Regal Co
Rae Ball
The Volunteers
Edie & Ramadan
Ellmore & Carlton
Roy & Arthur
Dudley Trio
Rockford, Ill.
PALACE (wva)
Faber & Waters
Hal Stephens Co
"Mr Inquisitive"
Bob Hall
(One to fill)
2d half
LaVine & Inmah
Flo & Ollie Walters
Morgan & Gray
Norwood & Hall
"Little Misadventure"
Saginaw, Mich.
FRANKLIN (ubo)
(Bay City split)
1st half
Low Fitzgibbons
Miller & Mulford
"The Style Show"
Frank Bush
Ergott's Lilliputians
St. Louis
COLUMBIA (orph)
Kosloff Ballet
Lydia Barry
Smith & Austin
Kenny & Hollis
Paul Gordon
Irwin & Henry
Maxine Bros
GRAND (wva)
The Daren
G Delmar & Prager
Morris Golden
"On the Veranda"
Royal Gascolnes
May Nannory Co
Salle Fields
Bennington & Scott
La Palva
EM'RESS (wva)
4 Sol Bros
Ernie & Ernie
Rosattino & Shelley
Clyler & Crollus
3 Melvins
2d half
Kromka Bros
Laverne & Dagmar
Clark & McCullough
Catherine Chsloner Co
Kerville Family
St. Paul
ORPHEUM
(Open Sun Mat)
Fay Cooley's & F
Ruth Budd
Heuman & Anderson
"Craberries"
Donovan & Lee
Sophie Tucker
Lelpais
HIP (abc)
Ryan Bros
W Mullaly & White
Ogden & Benson
Lea Wilton
2d half
Thompson & Griffin
Hoey & Bellew
Musette
Hamon's Harmonists
Corutis
(Continued on page 40.)

THE DISTINCTIVE ENTERTAINER

Mr. Leo Beers

Colonial, New York, this week (Sept. 18).
Booked Solid, U. E. O., until July, 1917.
Personal Mgt., Claude & Gordon Bestock.

Mr. Willard Mack

Announces That All Business Communications Should Be Addressed to His Sole Personal and Business Representative.

EDWARD SMALL

Putnam Bldg., 1495 Broadway, New York.

New Haven, Conn.
POLI (ubo)
Daly & Berlow
Conrad & Conrad
Adams & Miller
"The Headliner"
Flossie Millership
Espe & Dutton
2d half
Mardo & Hunter
Florence & 2 Bros
Renner
Kennedy & Burt
Regal & Bender
"Heart of a Thief"
BIJOU (ubo)
Smith & Ralph
Josephine Davis
Douglas A Flint Co
Robinson & McShayne
5 Harmonie Girls
Wallace Galvin
Frank Hartley
Howard Lanford
Spencer Charter Co
Greater City 4
"Those Happy Days"

New Orleans
ORPHEUM
"Overtones"
Plicer & Douglas
Montgomery & Perry
Milton & De Long Sis
Ruby Caville Co
Miniature Revue

New Rochelle, N. Y.
LOEW
Kamerer & Howland
Gordon Eldred Co
Poly Prim
2d half
Beatrice Lambert
Lottie Williams Co
Ben Harney Co

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
DeBourg Sisters
Sampson & Douglas
"Waltz Dream"

Mme Ohrman
McKay & Ardine
McWaters & Tyson
Dainty Marie
Howard Kibel & H
Libonati

Milwaukee
MAJESTIC (orph)
Eddie Leonard Co
"Girl of Delbi"
Ray Samuels
Mabel Russell Co
"What Hap Ruth"
Cals Bros
Levan & Wilber
PALACE (wva)
C & A Glocker
Bruce Duffett Co
Myrtle Bird
Darn Good & Phunny
Alicia Teddy
(One to fill)
2d half
Leroy & Mabel Hart
Brady & Mahoney
"Mr Inquisitive"
LaFrance & Bruce
Curzon Sisters
Balancing Stevens

Minneapolis
ORPHEUM
(Open Sun Mat)
Sarah Padden Co
Rockwell & Wood
"Girl in Moon"
Clare Rochester
Bert Fitzgibbons
Albright & Rodolf
McLallen & Carson

PALACE (wva)
Morocco Arabs
Measer Sisters
Caesar Divolt
Earl & Edwards
"Luck of a Totem"
UNIQUE (abc)
Thompson & Griffin
Hoey & Bellew
Bertram May Co.
"Beach Beauties"
(One to fill)

NEW ACTS NEXT WEEK

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

Morgan Dancers (New Act), Palace.
Hermine Shone and Co. (New Act,
"The Evolution of Life"), Palace.
Dugan and Raymond (New Act),
Palace.
Maude Muller, Orpheum.
Schoen and Mayne, Orpheum.

Jack Norworth.
Songs and Stories.
32 Mins.; One.
Colonial.

After an absence of over two years in London, Jack Norworth opened Monday at the Colonial with a new batch of songs and stories. It is understood that in the afternoon the song he had counted on to score the biggest hit, did not prove acceptable, and in the evening it was dropped and another substituted. Norworth was greeted with a burst of welcoming applause on his entrance. He was attired in a silk derby, black lounge coat and waistcoat, checked trousers, spats, patent leather shoes and carried a gold-headed cane. If the audience had any idea the comedian had become an Anglo-maniac, this impression was quickly dissipated when he started to sing, revealing the same Norworth as of yore who greets his audiences with easy genuflections and identical smiles, yet with an indefinable magnetism not easy to analyze. His first song was written by him for the occasion, entitled "I Want to Go Back There Again," referring to London; second, "The Little Bridesmaids," a dainty little ditty describing the disposition of each until they all disappear; third, "Oh How He Could Sing an Irish Song," which he used in London more than a year ago. Having by this time captured his house he related a number of corking war tales, all with comedy finishes, framing to end with "Cassidy, V. C.," augmented by a flute obligato—a sort of English military adaptation of "Harrigan, That's Me." But the audience was loath to call it a night's work and insistently demanded another, whereupon he announced "After a While," by Irving Berlin, a sort of semi-comedy lullaby, which got him away nicely. When the routine gets properly "set" and the artist has more confidence in his material (undoubtedly before the conclusion of the week), Norworth will be his usual sure-fire next-to-closing headliner. *Jolo.*

Wells, Norworth and Moore.
Piano Act.
13 Mins.; One.
Bushwick.

A three-act, two boys and a girl, built along lines turns of this kind have not followed before. It's a "nut act," the pianist supplying most of the "nut business," starting with a laugh and following it up with slapstick on his male partner's face, after telling a few "gags," the slap in the face arriving after each "gag." It looked like the good old days of the cross-fire and the newspaper, but it made the Bushwickites laugh out real loud. The trio sing "Sunshine of Virginia" very nicely and scored all around, for the pianist has a kidding comedy vein in himself and his work that he should allow to run riot. While the other two are singing and he playing the accompaniment, the pianist continually runs off on another melody or breaks into the strain with improvisation or anything that will make a discord. It's a corking good idea for piano comedy and it's a corking good idea for a three-act of the piano variety not to take themselves so deadly serious as most of them do. The three-act were placed second at the Bushwick. In the show this week they could have held a better spot and the chances are in the bigger houses where the travesty of their work will be caught much more quickly, they will even do better than they did over in Brooklyn. *Stmo.*

Douglas J. Wood and Co.
"The Shoplifter" (Dramatic).
14 Mins.; Five (Office).
Bushwick.

Another sketch is now presented in vaudeville by Douglas J. Wood. It's surprising that a starred player of a vaudeville skit would select a manuscript offering so limited an opportunity for himself as does this one, written by De Witte Kaplan. The other two players are women. When Mr. Wood previously appeared as a sketch leader, it was in "Three In One," a satire. That was last May. It's too bad Mr. Wood has failed again, for he has as far as the big time is concerned, in "The Shoplifter." That doesn't necessarily mean the playlet remains good for the small time, as that is also doubtful. The scene is the private office of a department store. Mr. Winthrop (Mr. Wood) is one of the partners and starts dictating to his stenographer, Margaret Lacey (Gilda Leary). The talk switches to conversation and a sob story soon develops. The stenog is supporting her widowed mother. The boss wants to marry the girl, but he fades away at the question as the phone tells him a shoplifter has been caught at the glove counter. He orders the woman brought into the private office and tells stenog to search her. The thief is the girl's mother, who has become a kleptomaniac. Upon her employer's return the stenog informs him there has been a mistake, as she found nothing on the accused woman, but stenog breaks down when the boss fires the detective who made the mistake, confesses she told an untruth, her mother is a thief—My God, what can I do now? and mother chips in her woeful tale, on top of which the

Tom Edwards and Co. (1).
"The Huntsman Ventriloquist."
29 Mins.; Full Stage (Parlor).
Bushwick.

Returning to America with a new act, Tom Edwards discloses the idea of a ventriloquist becoming a doctor with one patient (dummy) and a live nurse who can sing and does too much of that. The dummy kid is well worked, has a face that is flexible enough to work into a likeable smile and this portion of the turn gets over very well, followed by Mr. Edwards' sure fire crying baby that has been somewhat reduced in the baby's cry since last seen, but which still retains the napkin folded diagonally and a milk bottle. Mr. Edwards' voice sounds deeper toned than before and perhaps that's why the baby stopped crying early, but the other business is good and some of the bits with the dummy are excellent. The act ran 29 minutes at the Bushwick Tuesday evening, about nine minutes too long. Most of this extra time was consumed by the young woman, Alice Melville, who tries for a little ventriloquism herself, carrying a dummy through the audience while she sings. Then the girl sings again upon the stage, in a double voice. The songs used were "Dangerous Girl" (dummy and nurse), "Brazil," "Universe" and "Heaven." According to the American standard four songs are an act in themselves. There is an American ventriloquist on the small time using a young woman as a nurse in his turn. How long either he or Mr. Edwards has been doing it is unknown. The scheme is a good one, however, and the Edwards act now will be easily liked if he cuts it down to a proper limit, takes

NEW SHOWS NEXT WEEK

Legitimate Productions Announced
for Metropolitan Premieres.

"Rich Man—Poor Man" 48th St.,
Sept. 25.
"Up Stairs and Down," Cort, Sept. 25.
"Miss Springtime," New Amsterdam,
Sept. 25.
"The Intruder," C. & H., Sept. 26.
"Midnight Frolic," Amsterdam Roof,
Sept. 28.

Nat Carr.
Comic Singer.
15 Mins.; One.
Alhambra.

Nat Carr, formerly a Hebrew comedian, is back in this country after a visit of several years abroad. Carr brought a new act from the other side. It comprises a number of comic songs, a rather soiled appearing bath robe and a quantity of red grease paint. The latter is used to daub his nose in the approved manner of the usual "red-nosed" comic of the 'alls. One thing certain is that Carr will never get the type of songs he is now singing over with the regular vaudeville audiences. The songs are entirely too "blue" and might be enjoyed by a stag audience, but will never be accepted at the houses catering to a family audience. His opening number is the plaint of a "Pavement Artist," who is broke, the big laugh punch being expected over the "keyhole gazing gag." The second song is entitled "For the Day," in which a girl who has escaped from an asylum tells him she is going to marry him and that they will have two children. The singer says he's sorry but that the girl expects too much for one who'll only be there "For the Day." "Eskimo" is in a like vein and "The Bandman" used as the closer gets its laugh from working with the trombone player. Carr's present offering isn't in keeping with the style of vaudeville entertainment American audiences expect. *Fred.*

"Two of a Kind" (3).
Comedy Sketch.
15 Mins.; Full Stage.
City.

Another "nut" sketch with three people. Action takes place in a parlor, presumably in an insane asylum. At the curtain a young woman is seated at a piano attempting to sing. A youthful man appears and a conversation ensues. The girl claims that she is a millionaire's daughter and he informs her he is a fish expert out of work. It is arranged they shall go on the stage together. Intermingled with the dialog at this part are two numbers, each member singing one, the man having "Good Little Girl." The affair comes to a point where the two are to become married, when a keeper puts in his appearance, taking each away separately. The man could change his facial makeup a bit, as the red stuff used is not attractive. If small time audiences will stand for another "nut" sketch, this should prove satisfactory.

Moore and Gerald.
Acrobatics, Songs and Talk.
8 Mins.; One.
American Roof.

A two-man act, doing songs, talk and acrobatics. They are dressed in Eton suits and one seems quite English. He is the elder which the Eton costume doesn't so well become. The other is much younger and attends to most of the singing and the dancing. Among the songs are "Morning Exercise" and "It's a Long, Long Time Since I've Been Home." The acrobatics while conventional are cleanly executed. The turn was poorly placed on the Roof, opening the show, which hardly gave it a chance. It's not a big act by any means, but should be able to hold a spot further down on the small time. *Stmo.*

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 (Jas. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keeffe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keeffe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HELMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alos)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

boss insists upon marrying the girl to reform the mother (Mrs. Ida Jeffreys-Goodfriend). The lady with the long name has much the best role, besides being the best actor in this small company that could hardly put the piece over anywhere. *Stmo.*

Sidney and Townley.
Songs and Dances.
11 Mins.; One.
American Roof.

Jack Sidney and Billie Townley sing and dance, dancing more than they sing. In fact they dance too much, apparently having padded out each of their dances (excepting Sidney's solo dance) until applause is choked off from it. Miss Townley is a decided blonde. For the finishing "tough dance" both do, she wears a white and black striped comedy costume. It seems the exact idea in dress used by another act on the small time. This bit is preceded by a comedy announcement by Sidney. They sing a "Susie" song, also "Little Love" and at times give a flash of class which might be more pronounced if they did the act in a parlor set. Mr. Sidney (once of De Haven and Sidney) is a good dancer and a fair singer, for a dancer. He wears what looks like a black silk suit at the opening. The girl changes a couple of times. "No. 2" on the Roof, the turn did very well. It could have taken the after intermission spot, for so early lost its real value. *Stmo.*

a lot upon himself, keeps the girl out of the audience and reduces her own solos to not more than two numbers, including the double with the dummy. *Stmo.*

Helen Holmes and Co. (4).
"Jim's Girl" (Dramatic).
18 Mins.; Full Stage (Special).
Fifth Ave.

Helen Holmes has entered vaudeville with an exceptionally heavy dramatic playlet, the piece at times bordering close to the old fashioned melodrama. Just now the playlet does not run smoothly and the possibilities for increasing its intensity are numerous. About Miss Holmes hangs the theme, she carrying it throughout in a satisfactory way, although it might prove better judgment to work with less animation at times. When strenuously delivering her lines, Miss Holmes has a tendency to jumble her delivery so it is impossible to catch her reading. The remainder of the cast (three men) do well enough with the few lines accorded them. The idea should put the sketch across, for the situations brought forth by the clever construction of the piece holds the interest, and with the big finish when Miss Holmes kills the suitor she had previously rejected, and later wanted to marry her, to give her unborn child a name, fills the purpose. *Stmo.*

Maurice Samuels and Co. (4).
"The Miracle" (Comedy Drama).
 18 Mins.; Three Scenes (One, Full Stage and One) (Special Drop and Set).

"The Miracle" is an Italian playlet, with an Italian's description of how he murdered a rival for his sweetheart, breaking off in the centre of the story to go into full stage and visualize the deed. The transformation scene, into full stage and back to "one" again, for the finale is not even new to vaudeville now, so the sketch depends mostly upon its playing, and perhaps more still upon the comedy Mr. Samuels interjects into it through expressiveness and delivery of lines, some comedy ones. On this score the piece seems to be line as a comedy drama, if it is built up. As presented the last half at the Fifth Avenue it could hardly do for a good spot on the biggest time, but would get over on the small big time and the big small time. Still it is capable of being strengthened into a good laughable comedy drama of its sort, for this kind of switch back acts thus far have not gone in for comedy. Mr. Samuels, according to the story, was bunked out of \$500 and nearly lost his gal through a false friend. With the \$500 the friend went to Italy, deceived the girl into coming over here with him, and the swindled one was always a lap behind in the chase. He finally catches up in a tenement in New York and after killing the crooked friend, gives himself up to the police. The opening scene is in the police station. He starts to tell his story and the locale shifts to the tenement room, when Samuels, after upbraiding his false friend, goes to a knife duel with him, the scene breaking in here to again shift to "one," when as the police officer informs Samuels and his sweetheart they are both under arrest for murder, the false friend reappears, he having only played dead to prevent further cutting up. A good company is in support. *Stm.*

Lowe and the Lacey Sisters.
Song and Dances.
 14 Mins.; One.
 Royal.

Two plump, nice looking girls and the tall slender Harry Lowe, make up an acceptable number without creating any particularly novel feature away from the usual routine offered in acts of this sort. The trio work hard, the girls dress well and the semi-acrobatic dancing of Lowe in evening clothes is interesting. For the finale one of the girls and Lowe change to Eton suits of white flannel, the third wearing skirts. Their dancing finish took them off to applause.

Earl and Sunshine.
Songs and Characters.
 15 Mins.; One.
 American Roof.

Earl and Sunshine are two girls, although they first appear as boy and girl. The boy impersonator is the entire turn. She handles all of her material rather well, getting the most out of the old woman who sings of the way they did things when she was a girl. This holds up the act. The other girl tries for "Kelly" and does a whistling refrain to it; also sings "Ireland" in a voice that was never made for that ballad. Their opening number is "No Fun in That," and is a nice duet for them. They will do for small time and in some houses will get over very big. *Stm.*

"Just Home" (2). (3).
Comedy Drama.

"Just Home" is one of those sweetly homely specially set mush comedy dramas that are obtaining a vogue, which will have a short life if pressed too hard. The set is a cottage in the country, vines running round and "the little nest is so pretty." There are two young people in it, recently wed. They have divided interests because the husband remained out four night in succession after eleven. He squared three of the nights, but fell down on the fourth, so his bride secured a divorce, maybe (for the thing was vague at times in the rear of the Roof. Downstairs in the theatre the act looked better as the sets were set off to a better advantage on the more commodious theatre stage). The row was patched up when the husband rented the premises to a neighbor. Husband and wife were about to moan because they had no children of their own to spoil the lawn when the curtain descended with a machine caption flashed saying five hours later. Then the husband was wishing the minister good-bye, thanking him for coming out so late to marry them again. So they must have been divorced. The wife went inside the house and as the husband sat on the fence thinking it over, some bell tolled 11, when the hubby madly dashed in for the finale. This finish brought a huge laugh. While the playlet would be termed maudlin sentiment, the couple of young people as the principal players blend with the setting and this will carry it along on small time, not in any startling way, just as mushy stuff the small timers will like to see but won't believe. It's also excellent contrast for some of the rough comedy small time even better likes. *Stm.*

Camilla's Birds.
 10 Mins.; Full Stage (Special Cyc).
 Colonial.

A troupe of about 15 sulphur-crested cockatoos most remarkably trained. They make their entrance unaccompanied, with no one on the stage, walk to the center from both sides, climb a ladder and take their places on perches. As each bird is required, it comes without being called or prodded, working apparently on cue. The routine consists of the drawing of a Roman chariot by a team, driven by a single bird; single and double horizontal bar work; jumping hurdles; balancing on a revolving globe (this stunt was a trifle weak by comparison with the others); a trotting race; skirt dance; a Tango (very effective from the front); winding up with a fire brigade scene. A very neat and interesting bird turn. *Jolo.*

Francis Renault.
Female Impersonator.
 15 Mins.; One.
 City.

Francis Renault is one of the new crop of female impersonators and from appearances should hold up with the best in this division. He has a goodly quantity of clothes and a selection of songs well suited to his voice. This chap should have little trouble in getting along. At the present time the opening is off, but this can be rectified with a new number. The average audience will not be able to grasp this portion at all, with his other numbers including "In My Garden of Allah," "Rackety Coo" and "Sunshine of Your Smile" doing well for him. Renault is a speedster in the impersonation class.

Dave Thursby.
English Character Comedian.
 15 Mins.; One.
 American Roof.

Dave Thursby is very suitable for the small time, because he can provide it with entertainment. Could Mr. Thursby cultivate personality or magnetism, he would be much stronger. That he must work without that asset and get away is to his credit. The routine is quite well laid out for blend of songs and laughs, with Mr. Thursby taking nothing seriously, even his semi-recitations, but he doesn't know when to quit. The fast growing American knack in vaudeville is to walk out when you have got them going. It required many years for vaudeville to get that and many of the Americans haven't got it yet. Mr. Thursby opens in a sort of Lord Help Us tramp make-up, singing "Count of No Account." He rapidly changes from this to evening dress, singing an English song or so in quite a likeable English voice, which means perfectly plain enunciation, the hall mark of the English performer. This helps him much and he can handle any style of a song. The semi-recitation is "I Murdered Her Last Thursday," which doesn't sound new. After he seems about through Thursby returns with a parody and again with a comic bit for an exit. Though the parody got over and the other didn't, both would have left him in better favor with the audience if unused. *Stm.*

Florenz Ames and Adelaide Winthrop.
"Caught in a Jamb" (Comedy).
 21 Mins.; Two (Special).
 Alhambra.

Billed as an episode, this is one of the best variety acts that has been seen about New York in some time. Florenz Ames and Adelaide Winthrop are two finished artists of a calibre that will soon bring them to a position in vaudeville that they can easily maintain with their versatility. The team were formerly known as Kolb and Harland. The present turn opens with a pantomimic bit that in coloring represents one of those rather bizarre lithographic illustrations so popular in the magazines these days. There is a clever bit of situation with the girl being locked outside of her own door with her skirt caught in the jamb. Along comes the man, the comedy is good here and fits nicely. A comedy wedding number follows and wins an encore. A dance at the finish shows that both have had training in an interpretative ballet school. The team need not be afraid of any bill with their current offering. *Fred.*

"The Magical City" (7).
Melodramatic.
Full Stage (Parlor).
Palace.

The same hilarity that greets a funeral cortege will hail "The Magical City" in vaudeville. As an incident in the repertoire of the Washington Square Players, it may have fitted or suited as one of many during the evening, but at the Palace, the only point worth considering is that the Doctor in it found a man was dead through listening to see if his heart was beating. In moving pictures they ascertain death by looking into the eye. Speaking of "The Magical City" and the way it is dying at the Palace, naturally compels the observation as to which is right in determining death, vaudeville or pictures. Arthur Hopkins presented the playlet for the Palace audience, perhaps to oblige someone. *Stm.*

Australian Creightons.
Juggling and Acrobatics.
 7 Mins.; Full Stage.
 Alhambra.

These two boys are presenting a routine of juggling, balancing and acrobatics entirely unusual, which makes them an ideal opening act for a bill.

ROYAL.

Six acts carried the bill to 10.20 o'clock while a five-reel Triangle feature film, Frank Keenan in "Honor Thy Name" ran a solid hour to fill out the evening. There was more than quality for a house which runs on popular prices and the audience which comfortably filled the place appeared to enjoy it. The offering at the prices should have packed 'em in, but perhaps the traction strike discouraged attendance Tuesday evening from the north end of Market street. Joe Howard and Ethelyn Clark in the unusual position of closing the show, scored the hit of the evening.

Pero and Wilson with a simple routine of juggling opened the entertainment quietly. They were succeeded by another newcomer, Lowe and the Lacey Sisters (New Acts). Isabelle D'Armond and Bobby O'Neill had the pick of position. First try at comedy went to them. Miss D'Armond is a sprightly person of boundless energy and her partner, formerly of O'Neill and Dixon, seconds her in their amusing bits of cross-fire talk and in their singing. The former musical comedy comedienne, however, has permitted some small and aerial to enter the routine. Not a little of her gagging, as well as the business with a couple of state balloons would have no place in a turn of the pretentious one who apparently aims at a "plant" in a stage box likewise is a poor expedient and the turn with its brightness of personnel and pretty dressing does need it. O'Neill has youth and good appearance in his favor, not to speak of a capital voice.

Lida McMillan and Co. in their Woolf comedy sketch preceded the intermission and went well. Miss McMillan makes a breezy, amusing characterization, although a little more ease and a good deal less emphasis might give her playing something of polish which it now lacks. The sketch serves its purpose, which is apparently to furnish a vehicle for Miss McMillan's amazonian person, even if its situations are not too convincing.

Marion Weeks was not strong enough for her position opening the second half. She is pretty and youthful with a sweet small voice. Occupying the Royal stage alone, without anything but her rather colorless beauty and voice and without a flash of anything distinctive in the way of songs or method of presenting them she was scarcely adequate. There were several autographed letters from President Wilson coming in during the young warbler on display in the stud for vaudeville which is not particularly strong for some exercises in orchestral accompaniment, however charming a girl may do the singing.

The Howard-Clark turn was a riot of clothes. Miss Clark follows carefully all precedent in "business" of Joe Howard's partners. The little parade of portraiture between the two were delightful; characteristically Miss Clark's ingenious "rapper" characterization, the singing of Howard's familiar songs, which, of course, made up the finish, brought her forth in a bewildering succession of startling frocks, not the least of which was a peacock blue arrangement which was the climax.

Manager Egan has put a force of girl ushers, attractively garbed in Quaker gray on duty. They add something to the "dressing" of the Royal's lower floor.

FIFTH AVENUE.

Considering the many handicaps confronting Manager Quaid, at the Fifth Avenue, the attendance there Tuesday night indicated little trouble in keeping up his business. Just before show time, the house held capacity with a number content at standing room.

The show proper failed to make a noticeable impression although they were easy with applause. It ran in listless style, with the majority of the acts generally viewed here.

The Kane Bros. opened with acrobatics, the greater part of which is perch work. These boys show a decided improvement since playing the small time, especially the top mounter, who displays a bit of showmanship, something changed wardrobe, looking neat in white outfit. Morris and Campbell (formerly Browning and Morris) (two men) are now a two-act, the woman handling the straight, as done by Browning. The talk remains the same, also the business. When compared to some of the other comedy acts on the bill this couple looked better fitted to hold a position further down according to returns received.

De Shells and Archer were reviewed under New Acts last week at the City theatre, while under the name of Helen Woods and Co.

A pictorial weekly broke in at this time, after which Mabel Burke sang "Never Nearer Heaven in My Life." Maleta Bonconi received exceptional returns with her straight violin playing. She might insert a light number to good advantage, while a smile occasionally would do no harm.

Dunlay and Merrill were delegated to a good spot, and although they did well enough, the position more than anything else was the reason. They offer a peculiar turn, running along pop lines, besides some of the "gags" used have been said away long ago. The one about the Jewish ball player afraid to step on diamonds is a sample. The woman should tone down on the crying and yelling. They cannot expect very much with this act. Helen Holmes and Co. in "Jim's Girl" (New Acts). Harry Tighe and Adele Jason were next to closing, and proved to be the one bright spot of the evening. They just kidded their way through, and the comedy was surely enjoyed through the inability of the previous turn to offer anything within distance. Then, Muris Weston and Co. in dances closed the show.

\$50,000,000 MORGAN CONCERN TAKES FILM SUPPLY BUSINESS

**Vast Merger of Feature Producers Also Rumored in New York
With W. R. Hearst as Moving Spirit. Morosco-Pallas-
Famous Players-Lasky Consolidation Talk Is Heard.**

St. Louis, Sept. 20.

Consolidation of moving picture supply companies in St. Louis is under consideration and a report current is a concern in which the Morgans of New York hold control, has arranged to take over the leading supply houses of the city. The capital of the enterprise is said to be \$50,000,000.

According to this report, the firms handling the Simplex and Powers machines, have sold out their stock to the combination. The Edison machine it is reported, may be withdrawn from the local market.

Sam Lears, who is interested in the supply business is now in New York, but before his departure declared he would not enter the combine. Barney Rosenthal of the Universal Film Co., said he had heard of no negotiations but had been told "confidentially" that such a combination was to be expected.

As the report gained momentum, A. D. Flinton, of Kansas City was mentioned as the probable manager of the Western headquarters. Flinton is one of the best known men in the distributing business.

Firms mentioned as likely to enter the combine are the Nicholas Powers Co., Precision Machine Co., Enterprise Optical Manufacturing Co., and the local end of the Thomas A. Edison Co. It is predicted that H. T. Edwards of the Motion Picture Equipment Co. of New York will be general manager of the national concern.

VARIETY, in its Sept. 1 issue published a dispatch from Chicago indicating a similar situation there, and there is every indication that the amalgamation of accessories concerns is part of the general scheme of corraling the entire film industry from every angle.

The much talked-of amalgamation of film interests, constantly predicted for the past year, is now assuming tangible shape. All the big film manufacturers in the east have attended a series of daily conferences for the past fortnight with a view to arriving at some kind of a definite understanding, which has not yet been worked out. It may take the form of a financial amalgamation or resolve itself merely into a working agreement. For the first time it has been possible to bring all of them together on a reasonable basis that will permit of an improvement in business conditions.

A prominent figure in these conferences is William Randolph Hearst, now a film magnate through his connection with the International corporation and though he has said little at the meetings, it is understood he will be a dominant factor when the proper time arrives.

Viewing the proceedings with attention are representatives of moneyed interests in Wall street, which are prepared to finance the entire industry at almost a moment's notice, at any time the film magnates are ready to talk business on a sane basis and discard everything bordering on sensational canalization.

From present indications a combination of interests may be looked for within the next three months—but it may come sooner. With it will come

the elimination of waste and foolish cut-throat competition.

Los Angeles, Sept. 20.

There are whisperings again of another big merger among the motion picture producing companies with headquarters in this vicinity. The present rumor, verification of which is promised within the next few days from New York, concerns the Oliver Morosco and Pallas companies and the Famous Players-Lasky Corporation.

Frank G. Garbott, president of the Morosco and Pallas concerns which operate in one studio whose output in conjunction with Lasky and Famous Players comprises the Paramount Program, left for New York last week with Samuel Goldfish and Arthur S. Friend, both of the Famous Players-Lasky Corporation. The three had been in conference here for several weeks. Oliver Morosco, who has an interest in the film company of his name, is in New York. It is believed that he will withdraw from any participation in films in the future.

First intimation of the consolidation of the three Paramount companies came from some of the stars at the western studios. Myrtle Stedman, of the Pallas company, has been sent over to the Lasky studio to do a picture with Sessue Hayakawa and the interchange of artists will be extended to others, it is said.

Morosco and Pallas companies operate on the Paramount program under the franchise and contract held in the name of Bosworth, Inc. The contract still has 23 years to run and calls for 20 features annually.

Report here is that with the consolidation of the Paramount producers—Famous Players, Lasky and the Garbott companies—is a fore-runner of bigger mergers.

EVANS SUING UNIVERSAL.

Chas. E. Evans, scenario writer and actor has instituted in the Supreme Court an action charging breach of contract on the part of the Universal Film Manufacturing Co., and seeks \$1,000 damages.

In his complaint Evans alleges that on April 15, 1915, he made a contract with the defendant to turn over to them all rights to the old Evans and Hoey piece, "A Parlor Match," which was to have been produced as a Universal feature, with Evans as one of the principals in the picture. For this they agreed to pay him \$1,500 and 10 per cent. of the gross receipts earned by the picture. They also agreed to commence work on the picture not later than June 15, 1915. At the time the contract was made the defendant paid Evans \$1,000 on account of the purchase price.

When the concern had not started work as agreed, Evans called on Vice-president Cochran, and was informed they did not care to produce the picture. He then made demands for the balance of the purchase price and \$500, which was to be given him as advance on royalties, but this request was also refused.

The case will be on the trial calendar in the Supreme Court on Oct. 2. Nathan Burkan is Evans' attorney.

TITLE DECISION.

Another case of alleged title piracy was decided in the courts last Friday, sharply defining the difference between "fanciful" and "descriptive" titles. The case was that of the Selig Polyscope Co., Inc., and Rowland & Clifford versus the Unicorn Film Service Corp.

The Selig company asked for an injunction restraining Unicorn from using the title, "The Rosary." Rowland & Clifford asserted they had acquired the sole right to use this title in March, 1910, when a play called "The Rosary" was produced. The dramatic rights were secured by the Selig company in June, 1914, for picture purposes, and they turned out a seven-part feature of it. Unicorn put out a two-part feature with the same title. The case was heard before Justice Cohan in the special term of the Supreme Court. In denying the motion he said:

"There is no similarity in subject matter of the respective productions. The themes and the import thereof are wholly dissimilar. It is conceded that if the defendant attempted to deceive the public and represented its photo-drama as the photo-drama of the plaintiffs, that an action would lie and an injunction would be the proper remedy. But such a claim is not borne out by the moving papers. No effort to deceive has been made and no means calculated to perpetrate a fraud upon the public have been employed. The plaintiffs cannot claim that the term 'The Rosary' is a fanciful device to which they are absolutely entitled. They never acquired proprietorship therein by origin or purchase. The words are descriptive and they have been variously and commonly used in this country and in fact every Christian country for years, and undoubtedly other plays so named, particularly of a religious nature, have been and are now being produced. I am satisfied that not only has there been no attempt made on the part of the defendant to imitate the plaintiffs' drama, or mislead the public, but that no ownership in the title can be predicated therein. Motion denied."

Nathan Burkan argued for the plaintiffs.

PREMIER POWELL PRODUCTION.

"Charity?" the first feature of the Frank Powell Productions, Inc., which has just been completed, will have a private showing at Loew's New York Theatre Roof on Tuesday afternoon, Sept. 26, at 2 o'clock.

This picture has been made under Mr. Powell's direction from a story by Linda A. Griffith, and marks his initial effort as an independent producer. In it, and who are making their first appearance as stars under Mr. Powell's direction, are Creighton Hale, Linda A. Griffith and Sheldon Lewis.

In the endeavor to eliminate the possibility of that which is oftentimes an unfortunate feature of an otherwise presentable picture—bad titles, Mr. Powell commissioned James Clarence Harvey to write the titles for "Charity?"

FILM ACTORS BURNED.

As the result of an explosion of calcium "compound" torches used during the taking of "Less Than Dust," at Whitestone, L. I., last week, David Van Rensselaer and Jos. Quinn, actors, were taken to the Flushing hospital severely burned.

The men were working on the roof of a building which was to be attacked by cavalry swinging their torches about, when the calcium exploded. Van Rensselaer was burned about the face, powder getting into his eyes, affecting the sight temporarily. His right thigh was badly burned. Quinn was burned about the hands and left the hospital Sunday.

DUPING CHARGE DISMISSED.

On Thursday of last week at the finish of the hearing before U. S. Commissioner Michael J. McGoldrick in the Federal Court in Brooklyn, Arthur Feighery who had been arrested on complaint of George H. Merrick on the charge of "duping" the copyrighted film, "Dante's Inferno," and exhibiting same, was discharged.

The hearing developed into an involved investigation which consumed three and one half hours, and traced the origin of the film to its inception in Europe in 1910. It was alleged by Merrick that the duping was ordered done in July last at the Centaur plant at Bayonne by Feighery, and the Government, through Assistant District Attorney Thos. J. Cuff, prosecuted the case because of the reputed copyright infringement. It was explained at the District Attorney's office that the film, or one similar to it, was actually duped and was shown in an air dome at 177th street and Wadsworth avenue, as charged. But employees of the Centaur plant, when placed on the stand, testified the film given them for reproduction contained no marks of copyright, or such marks had been carefully removed. Upon close examination these witnesses grew so hazy as to memory that the Government's case failed.

It was shown that "Dante's Inferno" was made by the Milano company late in the year of 1910 and exhibited early the following year in Paris. The American rights were purchased by the Monopole Film Co., which had at its head P. P. Craft and P. A. Powers. This company state-righted the picture and it is said Feighery was one of the buyers of territory. The feature finally reached the shelves, but Feighery decided to re-issue it a few months ago and as there never had been a negative in this country the reputed duping was done. To this Merrick objected, he claiming he had received an assignment of copyright privileges in lieu of services rendered from Craft who had been president of the Monopole company, now defunct. The failure of Merrick to produce this assignment in court also weakened the government's case.

"Dante's Inferno" is one of the first, if not the first, multiply reel pictures made and its showing here is supposed to have resulted in the rapid development of the present day feature films. At the time it was brought here the U. S. copyright laws did not include motion picture films. So under the section of the law relating to books and publications, a photograph of each frame of the picture was sent to the registrar at Washington and a notice of the receipt of same was given. This notice, which is the usual procedure, gave the applicants (Monopole) the privilege of copyright.

MONARCH FOR OPEN MARKET.

The Monarch Photo Play Co. will release "Common Sense Bracket" next week, putting the feature out on the open market principle. In other words the picture will be state-righted. The picture is taken from the play of similar name in which Richard Golden starred and which was produced by Henry W. Savage. At the head of the Monarch company is Rob Russell, a pioneer in the motion picture industry.

EMERSON TO QUIT PICKFORD.

John Emerson, who is directing Mary Pickford in the feature that she is at present making, will sever his association with the film star upon its completion.

Miss Young Personally Appearing.

Next week when the Selznick feature "The Common Law," with Clara Kimball Young heavily starred in it, appears in the Loew Circuit theatres of New York, Miss Young will personally appear in those houses, making one or two of them an evening.

FOREIGN FILM BUYERS POOL THEIR AMERICAN PURCHASES

**Appoint Representative Here to Select Features For All,
Using Combined Buying Power to Resist High Prices
For "Screen Names" Called Worthless Abroad.**

A final meeting of 12 film men representing almost as many foreign countries was held in New York Tuesday to select a single representative to be stationed here, who will purchase only feature films for export that will please the foreign exhibitors, as to price and name of star. The first meeting was held Sept. 15. The foreigners came to New York for that purpose. Among the countries they represented were Australia, India, South Africa, Japan, China, France and England.

The biggest film buyers abroad are interested in these conferences. Their claim, according to an account, is that the manufacturer is charging high rates for films to export, and basing the charges on the same grounds he does for the home consumption, that there is a "star name" for box office draught.

"Star names" that may have drawing power in America are unknown in their countries, they say, and these names mean nothing to the natives. It is only the picture that counts, say the foreigners, who also complain that frequently when so much dependence is placed upon the "star" little can be set upon the picture itself.

The selection of a single individual will be made before the film men leave for their homes. The buyer left in the New York field will use his knowledge of his clients' wants in his purchase of features with "stars," accepting only those few that have "names" of world wide renown, and looking more particularly for the feature film which can stand by itself, asking manufacturers and service corporations for special prices to supply all of the foreign trade represented by him.

While the foreign picture buyers now in New York do not pretend that this is other than a move to conserve their business and reduce exhibition expense, other picture people view it as a combination of the foreign distributing trade, to control the American export output and prices, albeit they concede the foreigners have justification for several of their complaints.

One of the foreign men said in conversation the American manufacturers who build so highly on their contracts with "stars" would be disagreeably shocked if they knew how little the large majority of these "stars" were known abroad, and also how many of them had never been heard of across the ocean.

FRISCO'S CENSOR SCHEME.

San Francisco, Sept. 20.

Following the recommendation of the Police Committee, the Board of Supervisors have voted to abolish the Board of Censorship. This took place on Sept. 11 and was accomplished by a vote of 14 to 3. Henceforth the Chief of Police will select a censor in cases where numerous complaints are filed against certain films being exhibited.

John Gibbs, who runs the Empire picture theatre (a few doors above the Empress), had a run in with the local Film Exchange Board of Trade Sept. 9 for exhibiting what has been termed an indecent film, "The Traffickers."

Gibbs booked the film and straightway dressed his lobby up in what he considered good showmanship style, but which, in reality, made the lobby look like a part of the redlight district. About the time the lobby display was

completed all kinds of protests were being filed against the ballyhoo.

The protests reached the ears of Fred C. Beachey, manager of the Film Exchange Board of Trade, and Beachey got busy by swearing out a warrant against Gibbs, charging the latter with exhibiting an indecent film. Then the police wagon and some coppers arrived at Gibbs' house and confiscated the lobby display.

The judge who conducted the hearing reserved his decision until he had had time to inquire into Gibbs' method of doing business, but the next day and the early part of last week Gibbs was still running "The Traffickers," but the lobby display was not in evidence.

In commenting upon the incident, Beachey said: "That while the Film Exchange Board of Trade has succeeded in abolishing the Board of Censorship, it has also appointed a committee which will make it a matter of business to see that the public is protected against immoral films and exhibits."

NORMA TALMADGE.

VARIETY's centre oval for this issue has the likeness of Norma Talmadge, among the screen's greatest favorites.

Miss Talmadge is a Triangle star and has established herself so firmly as a popular idol she is reported deluged with flattering offers for future appearances.

Personally Miss Talmadge is one of theatrical's brightest young women and she is highly regarded in her chosen profession.

PICTURES IN CHICAGO.

Chicago, Sept. 20.

With three of the biggest feature films in Chicago running at houses operated by Jones-Linick-Schaeffer, the fall season looks like the biggest picture money-maker J.-L.-S. ever had. The films are "Where Are My Children?" (La Salle) to biggest profit since it opened; "Intolerance," the Griffith spectacle at the Colonial Oct. 2, and the Universal water feature, "20,000 Leagues Under the Sea," at the Studebaker.

TWO STARS COMBINED.

Bluebird has combined the talents of two of its former stars as leaders of a special stock company to be directed by Jack Conway, and in the future J. Warren Kerrigan's leading lady will be Louise Lovely. Before Bluebird adopted the policy of advancing the play instead of the player, Mr. Kerrigan and Miss Lovely were individual stars in the series. They will make their first appearance together in "The Social Buccaneer" on Oct. 16 and a little later will play the leads in "The Measure of a Man."

Frohman Sells English Rights.

Roscoe Spurin, who for the past two years, has been general exploitation manager for Ruffles Limited, English film purveyors, concluded arrangements, this week, whereby the new company, known as Roscoe's Exclusive Limited, will handle the productions of the Frohman Amusement Corporation throughout the British Isles.

This is the consummation of the first of many deals throughout the world by the Frohman Company which is the first step toward the open market.

BOSTON'S MAYOR ACCUSED.

Boston, Sept. 20.

A local "scandal" spread in scare-heads across every newspaper in town involving Mayor Curley in the dual capacity of municipal censor and private citizens interested in picture productions gave "Where Are My Children?" some wild advertising this week.

It was charged Curley went to Senator Penrose of Pennsylvania and asked his intervention in order to make possible a third attempt to get "Where Are My Children?" past the Pennsylvania Board of Censors.

Penrose and others were quoted as saying Curley was interested in the production which has been running here for months to enormous business without any trouble with the censors.

The Boston Photoplay has now leased Loew's Globe to present "The Little Girl Next Door." Attorney Levenson, a Curley supporter in the last campaign is interested in both "Where Are My Children?" and the Chicago white slave film.

Mayor Curley is the official who compiled Boston's famous code of theatrical morals. He also warned "Marie Odile" away from Boston and forbade the production of the Brieux play "Maternity."

Ex-Mayor Fitzgerald characterized "Where Are My Children?" as being improper for Boston audiences recently, much publicity being given his attitude.

MAY RELEASE TWO WEEKLY.

The World Film Corporation now has seventeen pictures in complete readiness for release, which places them in a position to shut down their studios for three months and still supply the market demand, with time to spare.

There is a persistent rumor afloat that the World concern may soon announce two releases a week in place of the one now being put out. William A. Brady does not answer questions when approached regarding the accumulation of finished product.

The conclusion of those who know Brady is that he has been making these productions for some very good reason.

MONMOUTH CO. AT WORK.

The Monmouth Film Corp. which has Harry McRae Webster for president and Jules Bernstein as vice president, and which was organized by Spring Lake, N. J., and Phila. capitalists some months ago with a capitalization of \$2,500,000, will begin releasing next month. On Oct. 16 the first of the "Jimmie Dale" pictures, which is a series of sixteen two reels, each independent of the other, will be marketed. At present the Monmouth is producing at the studios at Glendale, L. I. but move to their own plant now building at Spring Lake, about the first of the year. The "Jimmie Dale" pictures, directed by Mr. Webster, are taken from the stories of similar name which appeared in the People's Magazine. The principal screen artists concerned are E. K. Lincoln, Edna Hunter, Paul Pantzer and Doris Mitchell. Myron Fagan is press representative for the new company.

CHAPLIN BACK TO OLD STYLE.

Chicago, Sept. 20.

The Mutual from its new quarters is making quite a hurrah about the newest Charlie Chaplin feature, "The Pawnshop," with Edna Purviance as the principal woman. Terry Ramsave says that Chaplin goes back to his old film style of funmaking in the pawnshop picture.

MACHUGH RETURNS.

A. Ethelbert MacHugh (as he now calls himself) is back again as press agent for B. S. Moss. John E. Goldfrap, who filled the job in the interim, is press agenting for Dansk-Biograf.

FILM ACTRESS' SWEETHEART.

San Francisco, Sept. 20.

Very recently the city was startled to learn that one Edwin von Walden had robbed the Mission Bank and got away with three trays of gold coin which totaled about \$8,000. Later he was captured in Golden Gate Park and jailed. At the hearing he mentioned something about having a sweetheart. Still later it developed his sweetheart was a Miss Haley or otherwise Helen Allen, a Los Angeles motion picture actress.

Miss Allen came to the city and retained a lawyer to defend von Alden, whom she declared at first to be innocent, but when convinced that he was guilty of attempting one of the most daring robberies ever recorded in the history of the city, Miss Allen said, "I'm through with him for good. At first I thought it was a case of mistaken identity, but now that he calmly admits his guilt I will not have anything further to do with him or the case." The prisoner will be tried on a charge of robbery.

ELEVENTH RAMONA SHOW.

Chicago, Sept. 20.

The Ramona Syndicate, headed by Clune, which operates ten road outfits at present of "Ramona," is routing its eleventh show out of Chicago, the organization being looked after by Fred E. LeComte, assistant general manager of the Syndicate, and it will open Oct. 1 in Toledo. The outfit will play all the "City Time" of the middle west, filling week stands.

Word has been received at the Ramona offices here that the Clune Studio is putting the finishing touches to its next big film spectacle, "The Eyes of the World," from the Harold Bell Wright novel. The picture was originally completed in sixteen reels by Donald Crisp, director, but is being cut down to ten to meet exhibition purposes by Lloyd Brown, the Clune studio manager.

Clune plans to make nothing but big films that will be shown no higher than \$1 top on the road, establishing the Clune makers as the pioneers of the dollar top pictures.

LeComte is negotiating with Alfred Hamburger relative to the placement of the "Ramona" feature at his Fine Arts theatre here, the film withdrawing from the Colonial so that Jones-Linick-Schaeffer can permit Griffith's "Intolerance" to open its Chicago engagement there Oct. 2.

CENSOR SPONSOR DEFEATED.

Senator Franklin W. Cristman was defeated for the Senatorial nomination in the 32d Dist. by Theodore Douglas Robinson at the primaries on Tuesday.

Cristman was sponsor for the Cristman-Wheeler Censorship bill which was vetoed by Governor Whitman last spring, and the people affiliated with the various ranches of the motion picture industry combined in their efforts to prevent his nomination. Orators were sent into the district and addressed the audiences in twenty-five of the picture houses in behalf of Robinson, who has the endorsement of the manufacturers and exhibitors.

STOCK MAN IN PICTURE PLAY.

Chicago, Sept. 20.

Walter S. Baldwin, dramatic stock impresario, has at last fallen for the pictures. Not that he will produce them but he has accepted the general management of the western district for "Civilization," with headquarters in Minneapolis.

The Smalleys diverted their production, "Idle Wives" from the Bluebird program under unusual circumstances. It was started as a Bluebird, for the reason that Lois Weber, Philippe Smalley and Mary Mac Laren have formed an increasingly successful combination among Bluebirds, but it became clear, as the work of production progressed, that five reels, or even six, could not encompass the full possibilities of Lois Weber's screen ideas for Oppenheim's story. Therefore it was determined to go on with the story to the length of as many reels as it might require. Thus it transpires that for the first time in many months the Smalleys have produced a Bluebird that turned out to be something else. However, the Smalley-Mac Laren combination will be back among the Bluebirds in a few weeks with "The Girl That's Down," a Lois Weber production to be constructed from a story by Brand Whitlock, former minister to Belgium.

Several of the most famous and popular novels in the English language are based upon the theme of dual personality. Stevenson's "Dr. Jekyll and Mr. Hyde" is an example that will occur to the mind of everyone. Du Maurier made himself celebrated by "Tribes" the story of a beautiful girl struggling under the hypnotic influence of an evil man. Now Pathe in "Saint, Devil and Woman," has a Gold Rooster Play based upon dual personality combined with the hypnotic touch that added so much to the fascination of "Tribes."

Another remarkable feat was scored on Tuesday by the Hearst International News Pictorial which contained the first pictures of the wrecked cruiser Memphis which went ashore at Santa Domingo, causing great loss of life. These pictures show the cruiser high on the rocks with the waves washing over her and the men being rescued from the ill-fated vessel in small boats.

It is worthy of note that William Randolph Hearst, after hearing such favorable reports of "The Scarlet Runner," was willing to enter into a contract to feature it in his newspapers throughout the country and handle the syndicating of it to other newspapers both in the large cities and the smaller towns.

A twenty-year old romance culminated Sept. 14 in the marriage of Rudolph de Cordova, author and dramatist, and Alicia Ramsey, who has for several years collaborated with him in the writing of dramatic productions.

Director Paul Powell recently left, with his full company of Fine Arts players, for San Jacinto to stage some of the scenes for a new Triangle production, featuring Willard Lucas and Constance Talmadge.

"Charity," the first feature of the Frank Powell Productions, Inc., which has just been completed, will be shown to the trade at Loew's New York Theatre Roof on Tuesday afternoon, Sept. 26, at two o'clock.

William De Vaul has been engaged by Director Henry Otto to act the role of John Nolan in the Metro-Yorke production of "Big Tremaine," co-starring with Harold Lockwood and May Allison.

Edwin Moscarey, treasurer of the Rialto Theatre Corp., gave a dinner at the Blumore hotel Monday evening to celebrate the seventh anniversary of his marriage. There were twenty guests present.

There will be a private showing to the press and a few invited guests of the first Clara Kimball Young release, "The Common Law," on Friday evening at the St. Regis Hotel. A buffet lunch will be served.

Wallace W. Walthall, a brother to Henry B. Walthall, has been appointed a salesman in the Vitagraph-V-L-S-E branch at Atlanta. A. J. Ments and Theodore Quandrell were appointed salesmen at the Minneapolis office.

Ned Helmes left for Chicago Tuesday to do the preliminary publicity for the Universal submarine picture, "20,000 Leagues Under the Sea," which opens at the Studebaker theatre Oct. 9.

The Lasky Company announces the engagement by arrangement with the Morocco Photoplay Company of Myrtle Stedman, who will appear as co-star with Sessue Hayakawa.

Edward Jose is taking a week's vacation. On his return Mr. Jose will resume the direction of "Pearl of the Army," the new serial which Arrow is producing for Pathe.

F. B. Warren has been made general manager of all the Lewis J. Selznick motion picture enterprises. This includes the Herbert Brenon Film Corp.

Marguerite Bertsch will in the future direct features that Earle Williams will be cast in by the Vitagraph.

George Melford is producing "The Year of the Locust" with Fannie Ward as the star. Jack Dean and an all-star company are supporting Miss Ward.

Three new photoplays were completed last week in the William Fox studios, two in the east, one in the west, starring Theda Bara, William Farnum and Virginia Pearson.

Roehm and Richards have become the Eastern representatives of Willis & Ingalls, of Los

Angeles, and will supply them with motion picture material and artists from the Eastern

Wallace Pyke has been engaged by Pallas and will be seen under this brand in the forthcoming Dustin Farnum vehicle, "A Son of Erin."

W. A. Ross has been appointed head of the camera department at Vitagraph. Mr. Ross had for a long time been cameraman with Director Ted Marston at the studio.

The picture rights to "Sudden Jim," a serial that appeared in "The Saturday Evening Post," have been secured by Thos. H. Ince through Laura D. Wild.

Sir John Hare, Mr. George Alexander, Henry Ainley, Peggy Hyland, Charles Rock in notable releases from Vitagraph's London studio.

Robert Cain has been engaged through the Packard Exchange to support Ann Murdock in her new picture.

Helen Starr, head of the Universal scenario department, returned Monday from a two weeks' vacation spent at Spring Lake, N. J.

Marshall Neilan has joined the Lasky-Famous Players forces and is directing Blanche Sweet in "The Tides of Barnegat."

A. P. Barnard, president of the Kinemacolor Co., is confined to his house with a sprained ankle. He is expected out in a few days.

Mabel Van Buren has been engaged to appear exclusively in Lasky photoplays during the coming year.

Lou Tellegen is completing at the Lasky studios two other feature photoplays which will be released soon.

Bessie Barriscale has reached New York on her vacation after three years' absence in Los Angeles.

Pathe has gone back to the "one feature a week" policy. For a while the big company released but one a month.

"The Light that Failed," the first Kipling book to be filmed, will be released by Pathe on Oct. 15.

The World Film Co. baseball nine defeated the Lights Saturday 16-8. The Lights alleged "ringers."

Alice Brady will remain with the pictures for a while yet, despite attractive offers for the stage.

Pathe has instituted an advertising campaign on "The Shielding Shadow" which sets a new mark in the history of motion pictures, according to an announcement just issued by J. A. Berst, vice-president and general manager. Two newspapers in every important city of the country will carry "The Shielding Shadow" advertising. In addition to newspaper advertising, there will be billboards in nineteen of the largest cities and painted sign boards in New York, St. Louis, Kansas City, Niagara Falls and Newark.

"UNPARALLELED PUBLICITY and UNEXCELLED PICTURES"

Every serial and every feature supported by vigorous advertising and-publicity campaigns in all leading cities of the United States.

Are you taking advantage of this great opportunity and booking these pictures?

"BEATRICE FAIRFAX"

The great newspaper series featuring
HARRY FOX and GRACE DARLING
Each episode a complete story

The Great Golden Eagle Features

"JAFFERY"

Featuring
C. AUBREY SMITH
Supported by **ELEANOR WOODRUFF and FLORENCE DESHON**
Produced for the **INTERNATIONAL FILM SERVICE, Inc.,**
By **Frohman Amusement Corp.**
NOW RELEASED

To be followed by
JANE GREY

"THE FLOWER OF FAITH"

with
FRANK MILLS
Produced for the **INTERNATIONAL FILM SERVICE, Inc.,**
By **The Superb Pictures Corp.**
TO BE RELEASED October 2nd

HEARST INTERNATIONAL NEWS PICTORIAL

The greatest and most complete news reel.
It pictures the news of the world twice weekly. In addition it shows the latest fashions.

THE WEEKLY SPLIT REEL RELEASE

Featuring
The great scenic pictures of Edward S. Curtis, and the animated cartoons of the world's most celebrated comic artists, including T. E. POWERS, HERIMAN, HOBAN, MACMANUS, OPPER.

These are the big features offered by
INTERNATIONAL FILM SERVICE, Inc.
729 Seventh Avenue, New York

INTERNATIONAL FILM SERVICE, INC.

INTERNATIONAL FILM SERVICE, INC.

THE HOUSE OF LIES.

Edna Coleman.....Edna Goodrich
 Marcus Auriel.....Juan De La Cruz
 Dorothy, Edna's step sister.....Kathleen Kirkham
 Mrs. Coleman.....Lucille Ward
 Winthrop Haynes.....Harold Holland
 Dr. Barnes.....Herbert Standing

As an example of what a feature picture should not be this release of the Paramount, produced by the Oliver Morosco Photoplay Co., is a fairly good example. Originally the story must have had possibilities but in the manner in which the final screen presentation is worked out, the feature fails to hit the mark. The story is cheap melodrama of the

type that has long since passed its day in popular appeal, and Edna Goodrich does not get over with sufficient punch as the star of this release. The Oliver Morosco Company has turned out better pictures than this, then again this is better than some others that the same company has released. The star has the role of a stepdaughter who is the beauty of the family. Her stepmother and her half sister decide that the beauty of the family must be sacrificed on the altar of mammon so that the family can maintain its social position. Stepmamma then plots with a theatrical producer to help her find a wealthy husband for the girl, but the latter before she will permit herself to be auctioned off,

decides to destroy her beauty with acid. Finally when she meets the man she really loves she discloses the fact that the acid marks were nothing but grease paint and he receives her with open arms. It isn't much as a feature at this late day in the picture producing field. *Fred.*

BUSHMAN IN A SERIAL.

Francis X. Bushman is to appear in a fourteen episode serial to be released by the Metro. Work on the picture will begin in about a fortnight. The scenario is by "Fred de Gresac."

THE VAGABOND PRINCE.

Prince Tonio.....H. B. Warner
 Fluffy.....Dorothy Dalton
 Burton Randall.....Roy Laidlaw
 Princess Athalia.....Katherine Kirkwood
 "Spud" Murphy.....Charles K. French
 "Red" Kelly.....J. W. McLaughlin
 Count Sergis Metroposki.....J. Frank Burke
 Mrs. Finegan.....Agnes Herring

An ideal idea for a serial in this Triangle-Kay-Bee release at the Rialto Sunday this week has been compressed into a regular weekly issue of the usual number of reels. It's the story of the young prince, bound by conventionalities and his small principality to the humdrum life of the royal blue. Prince Tonio (H. B. Warner), in Bothalia, somewhere in the Balkan Mountains, is by decree betrothed to Princess Athalia. From the windows of the castle the Prince sees the peasants making hay and love. He yearns for romance, a love that will come to him without reason excepting himself. On the scene strolls an itinerant artist with his paints. The Prince sees him, they talk and after an hour's visit with the stroller, the Prince concludes to try the "open road" to happiness. The painter is of the Bohemian Club in San Francisco and that is the city the Prince goes to, working his passage as a sailor. And his romance starts in a "dumpy" on the Barbary Coast. Fluffy (Dorothy Dalton) is singing in the cabaret ("Lyric theatre") as the sailors walk in, the Prince among them. Leaving the stage Fluffy is roughly accosted by the boss of the district, abetted by the owner of the dive. She repulses him, there is a struggle and hearing the battle, the Prince breaks in, foils the girl's assailants but is arrested and locked up as drunk and disorderly. Fluffy goes to the jail to see "the Wop sailor" who intervened in her behalf, he gives her the card of the artist (Burton Randall-Roy Laidlaw) and the Bohemian Club crowd pay the \$8.20 fine the Prince was assessed, an amount it seemed beyond the bank account of Fluffy. Celebrating his release, the Club, without divulging to Fluffy the Prince's identity, gives a celebration, induces Fluffy to pose as a model rather than cabaret singer and the Prince to linger longer in their midst. The Prince and Fluffy become engaged, are about to be married, when his country's embassy in Washington learns of the Prince's whereabouts. They arrive as the ceremony is about to be performed, interrupt it, inform the Prince he is now the King since the ruler and the Crown Prince were assassinated, and put the choice up to the Prince, the throne or Fluffy. But Fluffy walks out on her King whom she said she thought was "a dago sailor." The Prince's friends, however, kidnap her, the Prince avers he prefers her love to a kingdom and they wind up the feature with a kiss. Had a series of adventures been used and the "romance" not made quite so "low" as in this present picture, with the Warner name, it might have been a corking serial. However it's a very good romantic picture, with a little surprise at the finish and does excellently, for everybody likes well placed romance. *Simé.*

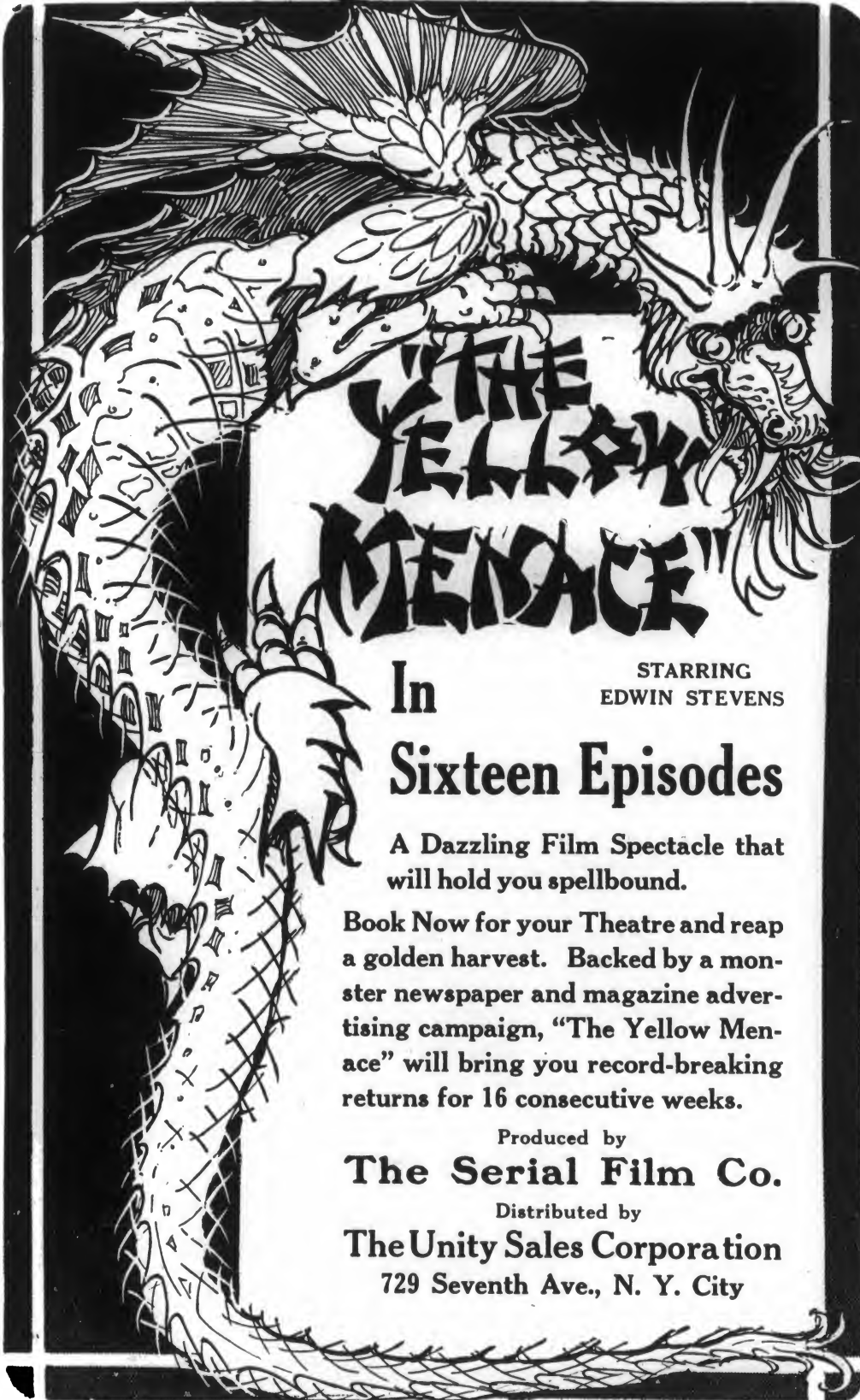
THREE PALS.

Mutual five reeler, featuring Kolb and Dill. The picture, of the comedy dramatic type, holds more value as a comedy vehicle than dramatic, the two leads handling comedy that proves amusing, the bit of dramatic work falling short owing to the stereotyped story. The stars in their customary Dutch makeup as knights of the road, are put to work by a farmer who finds them on his property. Through an advertisement in a newspaper one of the comedians learns he has inherited a small fortune with the money being held by a Chicago lawyer. The two leave for the windy city and get the money only to have the lawyer take it away from them by selling them a ranch which upon their arrival is a barren waste. Up to this point the picture is all comedy with the dramatic end up for notice with the entrance into the story of the lawyer's daughter who runs away with a man who immediately leaves her upon learning that the father will have nothing to do with the girl owing to her marriage. The desertion occurs near the ranch of the men her father swindled. They meet the girl but do not learn of her close connection with their crooked attorney. They protect her from several western badmen, they leave to get the crooked lawyer, securing positions as waiters in a Chicago restaurant and some time later they see their man, but with him is the girl they had befriended. They rush to her and a general straightening out of affairs occurs with the lawyer paying back the money twice over. There are several laughs during the rural scenes with the stars getting the laughs in some of the restaurant business. The story is far from interesting from a dramatic standpoint, but the comedy will overshadow that portion. The production calls for nothing pretentious, with the cast all that can be asked, the young woman playing the daughter role screening well.

INTOLERANCE POSTPONED.

Chicago, Sept. 20.

"Intolerance" is not to open as announced at the Colonial, but has had the date postponed four weeks. Jones-Linick-Schaefer yesterday arranged for a return of "The Birth of a Nation" to the Colonial, opening Sept. 25.



FATHER FINN'S VIEWS.

Cincinnati, O., Sept. 20.

It may interest the film manufacturers to know what Rev. Francis J. Finn, most famous Catholic writer of boys' stories in the country, thinks of them. Father Finn lives in Cincinnati. He says:

"The movies for some time past seem to have been sowing their wild oats. Money with the promoters has become a drug; they didn't know what to do with it, so they bought up everything in sight. Brains were not always in sight, nor men with minds trained to good taste and right ethics. As a result of this wealth thus expended there was put upon the market a series of films which seemed to have been made in a country where there were no ten commandments, no culture, no refinement, no taste. The moving picture industry, to put it in another light, developed into an overgrown boy, rich in vulgarity, and given, when occasion presented itself, to running amuck.

"All the same, I do not think we have so far dealt aright with the overgrown heir of the moving picture wealth. He needed chastisement; and he got it. But he needed advice and encouragement and we failed to give it in due measure.

"For the moving picture business is far from being all bad. Films are coming out every day which are educational, idyllic, healthful, imaginative, clean and—pardon the word—uplifting.

"Also, many of the objectionable films are released in perfect good faith. The producers—most of them—mean well. They wish to amuse and to interest and they have no intention of debasing morals. They are quite surprised when they make the judicious griever.

"What is needed just now is a campaign, not of condemnation, but of education. Producers must be told when they are doing good work and why. These men may not be profound moralists, but they are good fellows, and they can see through a mill stone, if there's a hole in it. They have energy and they are willing to spend it freely, exuberantly, if we can show them cause."

This seems to be interesting, inasmuch as Catholic laymen are generally at the forefront of those who knock immoral pictures.

TO DISCUSS CENSORSHIP.

A special meeting to discuss National censorship was held yesterday (Thursday) by the Board of Directors of the National Association of the Motion Picture Industry. Plans were formulated regarding the campaign in sections where local censorship is an issue.

LOOKING FOR A NAME.

Chamberlain Brown has been commissioned by a producing firm to secure a woman with a name for the principal role in "Janice Meredith," which is to be done in pictures. The production is to be started next week.

I HAVE A NUMBER OF**DANCING ACTS**

of every description, large and small, especially adapted to

MOVING PICTURE WORK

PAUL DURAND

Theatrical Manager and Producer,
Palace Theatre Building, New York City

SUNDAY FILMS DEFEATED.

Wichita, Sept. 20.

Sunday film shows have been defeated by the voters here. More than 10,000 citizens voted at a recent special poll to decide whether there should be a special vote on the repeal of a city ordinance passed several years ago forbidding Sunday motion picture shows.

In a registration of 19,431 votes in favor of the repeal were 4,412; against 6,231. Proprietors of picture theatres raised a large fund during the summer to further the liberal movement.

RESTRICTION ON BOOK FILMS.

Chicago, Sept. 20.

Restrictions by book publishers turning over popular novels to picture makers have forced some of the latter to place the film in houses where the charge under no consideration will be less than 25 cents. Several big photoplay makers now in Chicago, who are

in the feature game only, have no objection to asking "two dollars" or "one dollar top," but would like very much when on the road to have the scale graded so that it could reach the dime patrons. One big film lost several thousand dollars on its first New York showing, partly through alleged mismanagement and the "two bits" restriction.

NEW INCORPORATIONS.

The following New York corporations have been chartered:

Roman Picture Corporation; \$5,000; P. W. Phillips, S. D. Brown, W. P. Chapman, Jr., 39 Claremont Ave.

The B. F. Kahn Theatrical Enterprises; \$5,000; M. Leinkram, S. W. Levine, S. Friedlander, 5 West 123d St.

W. M. Tours; amusement; \$5,000; J. Wilson, L. Murray, W. Morris, 1493 Broadway.

Cosmopolitan Opera Co.; \$10,000; G. Touchard, J. T. Weed, A. Marting, 1425 Broadway.

174th Street and St. Nicholas Ave. Amusement Co., Inc., motors, theatres, motion pictures; \$5,000. P. and A. Stern, C. F. Haring, 240 Audubon Ave.

Greenwich Village Players, Inc., theatrical, hotels, restaurants, stationers; \$15,000. H. M. Barr, J. S. Miller, F. W. Sniffen, 182 Decatur st., Brooklyn.

Italian Theatrical Co., Inc., theatrical, music halls; \$5,000. A. Aratoli, M. O. Rini, G. Vitale, 288 E. Houston st.

The Garlick Building Co., Inc., theatres, \$10,000. E. Margolies, E. Davidow, M. Wolf, 632 5th av.

Icosochrome Company of America, Inc., cameras, photographic, optical instruments, motion picture films; \$100,000. D. Asch, W. S. Orton, A. I. Gardner, 55 Liberty st.

The Julia Arthur Co., Inc., theatrical; \$15,000. C. G. Bochart, W. A. Hoy, J. A. Cheney, 104 E. 40th st.

Pronto Photo Parts Corp., photograph parts; \$25,000. M. M. Gruber, A. Borsuk, C. Hardy, 34 Flatbush av. extension, Brooklyn.

Charters have been granted to the following incorporations in New York state within the past week:

Associated Theatrical Enterprise, Inc., theatrical, motion picture, \$50,000; R. Magee, A. E. Kiralfy, D. Rosenthal, 1,573 Broadway.

Henry Tucker, Inc., entertainments, exhibitions, publishing, advertising, \$10,000; E. Goodman, D. G. Tucker, A. Henry, 220 West 59th St.

Parents Film Corp., \$250,000; Vario Films, Inc., \$10,000; Intercean Film Corp.; \$1,000; motion pictures, theatricals; A. R. May, B. Kegeler, M. M. Eisenberg, 457 Hopkinson Av., Brooklyn.

Scenic Renovating Corporation of America, scenery production, renovation, cleaning, dyeing, \$10,000; S. A. Langenur, S. J. Jarvis, A. Mirsky, 238 New Jersey Av., Brooklyn.

Frank Powell Productions, Inc.

SUBMITS

CHARITY?

BY

LINDA A. GRIFFITH

A SOCIOLOGICAL PHOTODRAMA

IN WHICH APPEAR

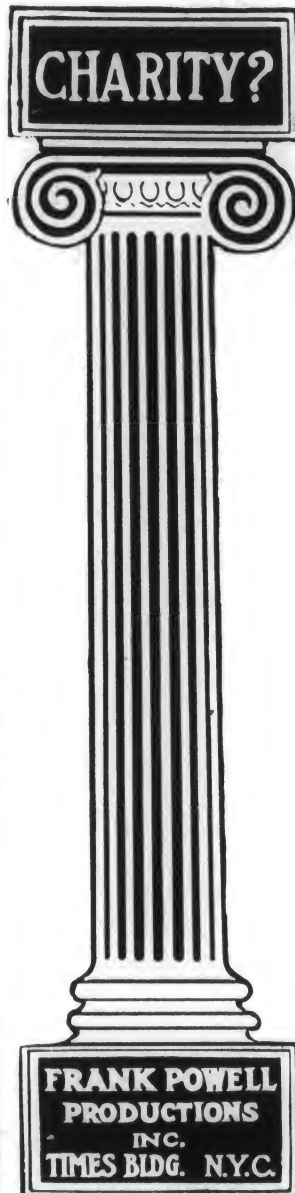
CREIGHTON HALE LINDA A. GRIFFITH SHELDON LEWIS

DIRECTED BY

FRANK POWELL

Territorial Rights Only

IMPORTANT: A Private View of "Charity?" Will Be Given at Loew's New York Theatre Roof Broadway at Forty-fifth St. Tuesday, September Twenty-six At Two O'Clock in the Afternoon.



PUPPETS.

Pantaloon.....De Wolf Hopper
Harlequin.....Jack Bramall
Gloves.....Robert Lawlor
Columbine.....Pauline Starke
The Widow.....Kate Toncray
Pierrot.....Edward Bolles
Sourmouche.....Max Davidson

A modern story of "Pierrot and Columbine," with the characters dressed in regulation pantomime fashion, with a dainty black and white setting. It is a two-reel Fine Arts (Triangle) feature, story by Irving Well, directed by Ted Browning, all captions in rhyme and ends as a dream. Pauline Starke as Columbine is delightful and Jack Brammall as Harlequin, excellent. Edward Bolles as Pierrot was also very good. De Wolf Hop-

per was Pantaloon. The production is a distinct departure from the usual slapstick two reels and, as such, is well worth playing to round out a program. *Jolo.*

MISTER 44.

Harold Lockwood and May Allison are the stars of this Metro-Yorke feature that would have better been entitled "The Tale of a Shirt." There is really nothing about the feature that is outstanding and whatever draught it shows at the box office will be through the drawing power of the stars. Miss Allison is employed in a shirt factory and decides that her ideal man must have a "44" chest measurement, so when an order for a bunch of 44's arrives from Arizona she decides to stick a note in one of the shirts,

hoping thereby to snare some unwary cow-puncher who will rescue her from the bondage of the sweatshop. But the shirt goes wrong and falls into the hands of a young millionaire who is on a camping trip. He enters into the spirit of the lark and answers the girl's letter. She never waits after the letter arrives but jumps right on the train and flees to his side. (How girls working in a shirt factory as a packer would have money enough for the trip is a mystery.) The boy is taken by surprise but is too game to send her back immediately and finally falls in love with her. Of course there is a villain in the picture and he does his damndest to get the girl, but the hero's mighty right saves her and finally endroes her waist. Not so good as a whole but it will get by where there is a change of bill daily. *Fred.*

IDLE WIVES.

Universal is showing at the Maxine Elliott theatre a peculiar feature, in that it is a moving picture within a moving picture, just as Bernard Shaw's "Fanny's First Play" is a play within a play. It opens with a man and wife seated at home and a caption and their pantomime indicate they are drifting apart. Husband goes out, followed by his wife. She sees her meet another woman and takes her to a picture show. She enters also. There are dashed bits of "life" in various flats, their existence and social and domestic problems. In due course everybody thus shown goes to this particular picture show, where there is offered for the day's feature "Life's Mirror," starring Lois Weber. It is a serious depiction of the sordid side of life, founded on James Oppenheim's book, "Idle Wives," produced by Phillips Smalley. There are frequent cut-ins showing the various people witnessing its projection and the effect the different situation in the film have upon them. In the film within the film everybody is very unhappy and the tribulations closely resemble the life problems of those who are witnessing its screening. It teaches them all they are on the wrong tack and when they emerge they determine to mend their ways. For instance, the married man who took another woman to the picture house goes home with his wife while his companion drifts away, the little shop girl who is fond of dancing and sneaks out with her beau, sees her prototype in the girl who has done a similar thing and lands in a "home" where her illegitimate child is born after she had been cast aside by her sweetheart, and so on. The whole thing seems to be designed as a boost for motion pictures, to show their value as psychological uplift. If that isn't the object, then the motive for its making is obscure, and if it be so, it's like carrying coals to Newcastle, for are not the genuine spectators already film fans? The acting and direction are quite all right—the only thing still undetermined is just what the scenarist intends to convey. *Jolo.*

THE LIGHT.

Lucille Cartier.....Helene Rosson
Abdul, Prince Zarak.....Franklyn Ritchie
Cyril Edwards.....George Webb
Zonia.....Eugenie Ford

Purely melodramatic is this five-reel Mutual feature, produced by the American Film Company with Helene Rosson as the star. The film drama deals with East Indian mysticism and the strange powers of the occult. The production was directed by William C. Dowling, who has worked out several clever double exposure effects that lend to the mystery of the story. Cyril Edwards (George Webb), a young artist, loves and marries Lucille Cartier (Helene Rosson). The young wife and husband are extremely happy until the East Indian, Prince Abdul Zarak, who sees and falls in love with the girl, begins his machinations to win her from her husband. Zonia (Eugenie Ford) is in the power of the East Indian because of her great love for him and when he instructs her to beguile the artist from his wife's side, first slipping her a love powder with which to perform her task, she blithely enters on her mission. While painting Zonia's portrait, Cyril falls for her, and his wife, on her entrance to the studio, finds the two in each other's arms. She then decides it is time for her to leave hubby and fly to the protection of Zarak, who has predicted this very thing. It is then that Zonia swakes to the real state of affairs and she stabs Zarak to death, after making a confession which reunites the husband and wife. The story is well told for a melodrama of this type and should prove fairly enjoyable to the patrons of the type of theatre where the real blood and thunder pictures are liked. *Fred.*

THE JUNGLE CHILD.

Ollante.....Dorothy Dalton
Ridge-way Webb.....Howard Hickman
Lalla.....Gertrude Claire
Madeline Travers.....Dorcas Matthews
Sena Grijalva.....Frederick Vroom
Chaperone.....Elsa Lorrimer
Geleche.....Leo Willis

"The Jungle Child," by Monte M. Katterjohn, directed by Walter Edwards, J. D. Jennings, photographer, is a Kay-Bee (Triangle) production of uncommon interest, in that a goodly portion of the story is laid in the South American jungle. This is reproduced with every appearance of being the real thing, even to cut-ins of wild animals apparently on their native heath. A Spanish girl's family dying in the jungle, leave her, an infant, to be picked up by an Indian woman who rears her as her own child. She grows up to be a powerful Amazon, possessed of wonderful physical strength. Her foster mother has papers proving the girl's identity and that she is heir to a vast fortune. Along comes Ridge-way Webb, who deserted a party of travelers, stealing their supplies. He reads the papers and marries the savage-reared woman, to secure her fortune. While residing in the jungle he smokes cigarettes, probably delivered to him via wireless. But there are not many such errors of direction. Webb brings his wife to New York, secures the fortune, and gives a party to celebrate the event, which culminates in a wild drunken orgy. His wife bears him boast to the assemblage of his cunning in securing her fortune, does her savage babblements and in the end chokes him to death. Good dramatic construction along regulation lines, with an unconventional background, well acted, directed and photographed, and sure to please anywhere. *Jolo.*

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A combination has been effected between Fox Film Corporation and EXHIBITORS who are using Fox Feature Service in the United States—a combination that insures to you, MR. EXHIBITOR, protection against the future.

The BIG stars of any film producer are MADE BIG BY THE EXHIBITORS THEMSELVES. Without the co-operation and aid of EXHIBITORS, no film star can attain enduring fame.

It is only just and fair to you, MR. EXHIBITOR, that you reap the financial harvest from that which you have created.

It is eminently unfair to you to take from your Feature Service any BIG STARS whom you have played through their days of mediocrity, while they were climbing the ladder of fame.

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William Fox
and
Fox Film Corporation

BLIND JUSTICE.

Some two or three years ago this reviewer was assigned to a projection room to pass judgment upon "Under Sealed Orders." He took occasion to comment upon the fact that there occurred a most unusual thing, namely, a demonstration on the part of exhibitors who were assembled there. "Blind Justice" was written and produced by the same man who is also the star. He is Benjamin Christie, Director General of the Dansk Biograf of Denmark. He frankly acknowledges he got his inspiration for "Blind Justice" from "Les Misérables." While there is no pretense of spectacular or massive scenes as in "Under Sealed Orders," it is many respects an even greater picture because of the inimitable acting of Mr. Christie in the role of a man serving fourteen years in jail for a crime committed by another and who emerges broken in body and spirit with a weakened mentality but obsessed with the desire for revenge. The picture opens with Christie as a sort of Jean Valjean who is known as "Strong John" owing to his physical prowess. He had been sentenced for a murder committed by another. He carries with him his infant son and takes refuge in the garret of a mansion where the occupants are celebrating the advent of the New Year. He risks capture by coming down the stairs and enters the room of a young woman, pleading with her as follows: "My baby is dying; he needs milk. I am no murderer, I swear it." She goes downstairs to get the baby milk, her mission is discovered and she is compelled, against her will, to assist in John's capture. He is bound with ropes and as he is being taken away swears that he will put a rope around the girl's neck for having betrayed him. Fourteen years pass and the man is released from prison, his mind almost imbecile and his body shrivelled to much smaller proportions. They hand him a small amount of money and a pardon for having been a model prisoner and turn him loose. With his pardon he inquires: "With this do I get my little boy—with this paper?" They assure him that he will. He shambles forth and enters a toy shop to buy a present for the child. The proprietor inquires the age of the child and the ex-convict rubs his hand across his head, hesitates, stumbles in his speech and says: "I don't know, I just can't remember." He finally buys a teddy bear and goes to the orphan asylum where the child was sent. In all expectancy he stands with the bear in hand waiting to see his baby. The matron looks up the record and finds that the child was adopted by a veiled woman who gave no address and through influence had arranged with the authorities that her identity was not to be known. The man staggers forth, seats himself on a park bench. A little child comes up to play with the bear and its nurse drags the child away. He stands there stunned and is finally picked up by another ex-convict and taken to a den of thieves. Still dazed he is taken along on a burglarizing expedition and told to wait outside. It gradually dawns upon his weakened mentality that he is a party to theft. He enters the house and recognises a jewel case that belonged to the woman. Reading a letter in it in which a woman writes to her husband that she is constantly haunted with the threat of the rope about her neck, there recurs to him his threat and he telephones the husband, who is a physician, to call at once. He binds the man. Meantime the wife, who is the woman who had adopted his child, sends his own boy after the doctor with the key to the doctor's surgical case. The boy is locked in a closet and "Strong John" rushes off to the doctor's home to wreak his vengeance. The boy carves his way out of the closet with his pocket knife, releases the doctor who telephones the police. They arrive just as the man is putting the rope around the woman's neck and shoot him. He is seen at the finish dying, surrounded by the doctor's family and his own child. Meantime the man who committed the crime has taken to drink and dies making his confession. It is as perfect a piece of melodramatic construction as has ever been seen in a moving picture. But it is not the play, the fine scenic detail or anything else—it is the remarkable acting of Benjamin Christie that makes "Blind Justice" a masterpiece of motion photography. Jole.

THE DAUGHTER OF MacGREGOR.

Jean MacGregor.....Valentine Grant
Winston.....Sidney Mason
Donald MacGregor.....Arda La Croix
Miss McGrim.....Helen Lindreth
Robert MacPherson.....Edwards Davis
Bull Grogan.....Daniel Pennell

"The Daughter of MacGregor" (formerly called "Jean of the Heather") is a Famous Players (Paramount) feature, starring Valentine Grant, directed by Sidney Olcott, A. Ligouri, photographer. While there is remarkably effective scenery and "atmosphere" and no objection to the acting, the story is too flimsy and old-fashioned to sustain interest for a full length picture. Rich young man goes fishing in Scotland, meets young girl whose father is a stubborn Scot about to present child with a stepmother. Young man embraces girl, is seen by hypocritical stepmother, who magnifies the incident into a scandal. Girl runs away to America to an uncle, who is foreman of a lumber camp. Young man's father happens to own the place and young man is sent to inspect it. They meet again, dying and lying stepmother confesses, father forgives her when she returns as the bride of the rich young man. No attempt at sensationalism in any direction, unless it be a flimsy melee. The entire affair does not compare with the usual Famous Players releases with better known stars and a superior quality of scenario. Jole.



THE REWARD OF PATIENCE.

Patience.....Louise Huff
Robert Penfield.....John Bowers
Edith Penfield.....Lottie Pickford
Mrs. Penfield.....Kate Lester
Paul Dunston.....Adolph Menjou

This is the first of the Louise Huff starring vehicles produced by the Famous Players and released through the Paramount that has played the Strand. Incidentally it is but Miss Huff's second starring picture, and by the previous sentence some idea may be gained of the impression that the little star made in her first production. "The Reward of Pa-

tience" was written by Shannon Fife, who furnished Miss Huff with the role of a quaint quakeress that is particularly well suited to her capabilities. Through the death of her father she becomes an orphan, and Robert Penfield (John Bowers), a young constructing engineer, who is directing the building of a bridge in the little quaker village in Pennsylvania, secures her a position as social secretary with his mother, who lives in New York. Patience has developed an affection for Robert and when he weds a society butterfly it almost breaks her heart. But bearing her burden bravely she sets about living down her sorrow by attending Robert's first born. Later when the heavy steps

into the scheme of things in general and wrecks the home, Patience finally comes into her own and wins the widower. Lottie Pickford plays the role of the society wife and Adolph Menjou was particularly good as the heavy. The scene where the runaway wife and villain are cast up on the shore, after the wreck of his steam yacht, was very well done. The picture as a whole is very acceptable. The locations for the exterior scenes are very well chosen and the action of the play runs along smoothly, the story being told in a logical manner. A bit of comedy early in the feature brings a laugh here and there. In "The Reward of Patience" Miss Huff will add to her popularity with picture fans. Fred.

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SONGS THAT STO

Funny, isn't it? to hear people say, "Feist has the big hits because he's lucky." That's nonsense! Everybody knows it's dangerous to speculate "on luck." Once in a great while we hear of someone who "made a Lucky Strike" and "cleaned up." It's so rare, that's why everybody talks about it—but as a general proposition—it's all Rot! Bosh!—Phool Stuff!

All you have to do, is to pick the one—two or more that fit YOUR act

Any old song won't do; that's the spiel we handed our writers and they came across with a pippin, so new and novel as it is, is but a mere suggestion of the new supreme ballad hit of the new season.

"IRELAND MUST BE HEAVEN FOR

If ever there was a lyric that can stand the focus of the spot light, it is this new one by Joe

"YOU CAN'T
GO WRONG
WITH A
FEIST SONG"

Did you ever hear Emma Carus rave? She did! Last week Miss Carus and her new partner, Harry Comer, opened up at the Palace Theatre. The one supreme hit of their act was

"THE SWEETEST

by Grant Clarke and Jimmie V. Monaco, who have in this song written another b

"YOU'RE A DOG-GON

Talk About Your Talk Abouts, the Most

Lyric by GRANT CLARKE

This is the song that all the big newspapers in the country are raving about. The song that is being sung by me couldn't hold down. A song that the audience remembers and identifies the act after the show is over. You know

She's the Right Kind—T

"There's a Little Bit of

The greatest novelty "Girl" song since "Any Little Girl Is the Right Little Girl," and by the same "Dog-gone Dangerous Girl!" and "Get Out and Get Under." Wonderful for singles! Knock-o

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GOOD THE ACID TEST

All "Feist" songs are not successful, but you don't know the "Flivers" as we "can 'em" quickly—you see, we take the trouble to find out before we hand "'em to you"—Putting it differently—a "Feist" song has got to "stand the acid test" and if it's a "realer" we let you in—if it's a "lemon" we "ditch" it.

So you see it's not exactly luck—is it? No! certainly not! So then, when we tell you that every song mentioned below is a Hit, you know it is a Hit, because it's been "tried out" before we hand it to you.

When it's "easy sailing" to the "Road of Sure Success"—GET ABOARD!

that even we, accustomed as we are to having quick hits, were compelled to sit up and take notice. The title, wonderful

MY MOTHER CAME FROM THERE"

McCarthy and Howard Johnson, while the melody by Fred Fischer is emphatically infectious.

do it often, but when she does, it means something.

New York. Naturally, they were a riot. Everybody expected it and no one was disappointed. A new and novel song with a punch, entitled

MELODY OF ALL"

that will appeal to every ballad singer in America, a song positively in a class by itself.

Talked About Song in the U. S. A. To-day is

THE DANGEROUS GIRL"

Music by JIMMIE V. MONACO

the headliners than any other song in the country. A song that is the biggest prevailing hit. A song that even the hot weather kind we mean.

Up to Her—She's a Hit!

Bad In Every Good Little Girl"

Composer, FRED FISCHER, while the sure-fire lyric is by GRANT CLARKE, he who wrote "You're a Hit for doubles!"

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"SING A
'FEIST' SONG
BE A
STAGE HIT"

THE EVIL WOMEN DO.

Ernestine Bergot }Elsie Jane Wilson
 Sarah Brandon }
 Henriette Ville Handry.....Francella Billington
 Count Vile Handry.....Rupert Julian
 Daniel Champey.....Hobart Henley
 Maigat }Sydney Dean
 Papa Ravinet }
 Sir Thomas Elgin.....C. N. Hammond
 Justin Chavessat.....Douglas Gerrard
 Chrochard.....Tom Lockhart

Really old-fashioned and laughably melodramatic is this Bluebird feature. The scenario is based on a story by Emile Gaboriau, adapted for film purposes by E. J. Classon, filmed under the direction of Rupert

Julian, while Steve Rounds ground the crank. Net result: about 4,800 feet of celluloid that have a couple of laughs throughout. From a production standpoint the picture is all that could be desired, but from an acting standpoint, the least said the better. Elsie Jane Wilson is the vampire star of the production. Just why no one will ever be able to tell, for after having looked over all the other "vamps" in the game, one would have to chart Elsie an absolutely last in a big field of starters. Elsie starts her career in this picture in the role of Ernestine Bergot, a beggar child of the Paris underworld, who is taken in by an aged writer who befriends her, being repaid by the girl by her pushing him out of a window so he meets his death. Then with the capital acquired by this bit of enterprise, she sets about being a real "vamp," with the aid of a young artist whom she has

infatuated. She changes her name to Sarah Brandon and poses as an English girl of tremendous wealth. She and the artist, with the aid of a purchased uncle, first fleece a banker, and then set after bigger game, an aged Count being the object of their attack. They are successful to the extent of getting the Count to marry the girl and turning his own daughter adrift. But in the last round the banker who was trimmed gets back at them, by exposing the woman, causing the arrest of her accomplices and restoring the daughter of the aged Count to her rightful heritage. The Paris street scenes are fairly well worked out and the interior sets are rather imposing, but the whole is very badly acted. It is a picture that will never repeat, and it is only worth while playing where audiences are willing to stand for the most obvious of melodramatic situations. Fred.

THE DARK SILENCE.

Mildred.....Clara Kimball Young
 Fiffine.....Jessie Lewis
 Derwent Ainsworth.....Edward T. Langford
 Dr. Mario Martinez.....Paul Capellani
 Sibbil.....Barbara Gilroy

Clara Kimball Young is the star of this World release which was produced by Peerless under the direction of Albert Capellani, from the original story by Paul West. The picture is a melodramatic love tale, with a touch of the European war thrown in, well acted and equally as well produced and directed. Miss Young has a role that gives her ample opportunity to let her eyes work, but does not possess any big moments that call for extraordinary emotional qualities. The story runs along for about three reels with the love tale, then there is a reel of the war stuff, a clever bit of trench warfare, and the final reel is given over to straightening out the loose threads of the romance that was shattered in the third reel. Mildred (Clara Kimball Young) is studying art in Paris, prior to the outbreak of the war. She has two admirers, one Derwent Ainsworth (Edward T. Langford), a young Englishman who is a sculptor, and Dr. Mario Martinez (Paul Capellani) an eye specialist. She favors the Englishman and the two become engaged. Shortly before they are to be married the boy receives a letter summoning him to his dying father's bedside and leaves hurriedly without seeing his fiancée. She calls at his rooms and comes across the last lines of the message, which has been partly destroyed, the only remaining part being a message of encouragement and simply signed Sibbil. Sibbil happens to be Derwent's sister, but Mildred is unaware of this fact. War is announced and as the Germans approach Paris Dr. Martinez, who has intercepted several letters of Derwent's to the girl, prevails upon her to flee to Spain with him. He is to join her at the station. Just prior to his departure Derwent returns, learns the truth and goes to the doctor's apartment and attacks him, so that he misses his appointment. The girl returning to the house, discovers the deception, but Derwent has already enlisted with the English forces, so she joins the Red Cross. When Derwent is blinded in battle it falls to her lot to nurse him back to health, and though he recognizes her not as his former fiancée he falls in love all over again and marries her. Later in England, Dr. Martinez is prevailed upon to perform an operation on the eyes of his former rival. It is successful, but there is one laugh at the close of the picture due to a sub-title which reads, "At the Close of a Perfect Day," and the hero and "shero" pick up a newspaper in which they read of the death of the doctor who has fallen on the field of battle. A good feature from a box office standpoint on the strength of the star's name and a well acted story. Fred.

MARGARET NICHOLS

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The Power of Evil

By George Bronson Howard

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An inherited taste for drink leads the man she loves into dives of the lowest order. "The other woman" sets him straight again and he goes back to marry his Society Sweetheart. But Drink and his other Love call—then comes a Story of absorbing, throbbing, thrilling interest.

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THE RETURN OF DRAW EGAN.

"Draw" EganWilliam S. Hart
 Poppy.....Louise Gium
 Myrtle Buckton.....Margery Wilson
 Arizona Joe.....Robert McKim
 Mat Buckton.....J. P. Lockney

This Triangle-Ince feature is a typical William S. Hart story that gives the star ample opportunity to show his gun handling ability, for in this picture Hart is a "two-gun" bad man who is reformed through the love of a girl, cleans up the town when he is appointed marshal, and finally, when ready to give himself into custody because of the mischief he committed in the past, society believes he is of more value to them alive than dead and he continues in the role of the town's protector. There are enough thrills and suspense in the story to make one thoroughly enjoy sitting through it. Pictorially it is a good feature, well acted and one that will be greatly to the liking of the Hart fans. Fred.

THE FLOWER OF FAITH.

Ruth Judson.....Jane Grey
 Hugh Lee.....Frank Mills
 Ephraim Judson.....Albert Traversner
 Tom Judson.....Percy Helton

A production by the Superb Co., released through International, Burton L. King director, Andre Barlatier photographer, written by Charles T. and Frank Dasey, starring Frank Mills and Jane Grey. A travelling evangelist is accompanied to small communities by his daughter and son of 17. Hugh Lee, an unbeliever, lives in a small village, scoffing the Almighty because his sister was blinded by an accident. Ruth, the evangelist's daughter, tries to convert him, but with small success. Tom, the boy, is entrusted with the delivery of some church funds, but is inveigled into a card game, loses it and robs the village grocer in order to cover his gambling. In attempting to escape the boy is shot in the arm and staggers to the hut of the unbeliever. He asks Lee to bring his sister. She comes clad only in her night robe and dressing gown. The search for the thief leads the posse to the home of Lee, where the minister finds his daughter en dishabille. The boy is concealed and all believe Lee and the girl have been interrupted in an illicit affair. The "heavy" is knocked down by the hero and frames a lynching for Lee. A rope is placed about his neck and just as he is about to be strung up a bolt of lightning knocks the limb of the tree from the trunk, the boy rushes back and confesses and Lee sees in this the hand of Providence and once more believes. There are some very effective night scenes and some handsome exteriors. It is a very good program feature. Jolo.

THE LIGHT OF HAPPINESS.

Tanglefoot (June Mullins).....Viola Dana
Henry Mullins, her father.....George Melville
Mollie Dean.....Lorraine Frost
Myron Dean, her grandfather.....Harry Linsen
Lowell Van Orden.....Edward Barie
Emmett Dwight.....Jack Busby
Madeline Dwight.....Mona Kingoley
Rev. Clyde Harmon.....Robert Walker

Viola Dana in "The Light of Happiness," a Metro release, produced by the Columbia Pictures Corp., is an altogether pleasing feature, written and directed by John H. Collins, who has delivered in both capacities. The scenes of the entire photoplay are laid in a rural village where June Mullins (Viola Dana) is the daughter of the village outcast and drunkard, the plot being based on the Ninth Commandment, "Thou Shalt Not Bear False Witness Against Thy Neighbor," the theme working out in two directions during the enactment of the story. Three families, a young minister and his congregation, are the personnel involved in the plot. The former rank from the bottom to the top of the social scale. First there is June and her father, who represent the lower strata; then come the Deans, grandfather and granddaughter, who are the neighbors of the Mullins. Completing the trio there is the young blind heir to Grey Towers and the Dightons, father and daughter; the former being the guardian of the sightless young man and in charge of his finances. Emmett Dwight wishes to arrange a match between his daughter Madeline and young Van Orden, the blind man. But his plans are on the verge of falling through the affection that has sprung up between Mollie Dean and the youth, who although sightless has taken a great fancy to the girl. With the return of Van Orden's eyesight, brought about through an operation, Dwight conceives the scheme of having June, who is a ragged, matted-haired youngster, impersonate Mollie so that Van Orden will be disappointed when he first sees her. This plan is furthered by Dwight forbidding Mollie to come to the Towers for all time. June undertakes the deception to obtain money with which to buy medicine for her dying father. Later after

the father's death the young minister, who has just arrived in town, undertakes to have some one in his congregation give the girl shelter, and failing takes her into the rectory, where his first task is to enlighten her in a religious way and the Ten Commandments constitute the first lesson. The Ninth Commandment impresses the girl, and later when she is the cause of the elders deciding to ask the preacher to give up his church she finally makes a confession of her deception and brings about the happiness of Van Orden and Mollie and incidentally herself, for the minister takes her for his bride, after his mother has educated the girl. "The Light of Happiness" is the type of feature that will please any audience, even though it is not a great picture. Fred.

MANHATTAN MADNESS.

Steve O'Dare.....Douglas Fairbanks
The Girl.....Jewel Carmen
The Butler.....George Beranger
The Maid.....Ruth Darling
Count Marloff.....Eugene Ormonde
The Villain.....Macey Harlam
Jack Osborne.....W. P. Richmond

In "Manhattan Madness," a Triangle-Fine Arts five-reel feature, Douglas Fairbanks has one of the best pictures of his film career so far. It is at once a thriller, a love story, a Western, a melodrama, and a social play. What more could any exhibitor ask for? And in addition the feature has a star that is sure fire for the box-office. The picture was made in the east under the direction of Allan Dwan, who has accomplished his share of the affair most satisfactorily. Fairbanks has the role of a wealthy young chap who has deserted the paths of social gaiety some years before he lives on his ranch in the west. At the opening of the feature he has just returned to New York with a carload of cattle and horses. He immediately rushes to his club to renew old acquaintances and after a week of seeing the town, decides there isn't a real thrill to be had within the confines of Manhattan Island. Here his friends decide to take him in hand and they make a wager

that if he will remain another week he will be sure of a thrill. The amount of the bet is \$5,000. Then the conspirators set about to stage a thrill for his especial benefit. From that point on the story is full of mystery, romance and melodramatic thrills until Steve finally turns the tables on the crowd, after he has discovered the adventures which he was passing through were all a joke, and elopes with the heroine, while the friends are held at bay under the guns of four of his cowboys, and the closing scene finds him sending a wireless from the deck of a steamer releasing them, while he is on his honeymoon. The picture described in a word is a "bear." Fred.

THE SCARLET RUNNER.

(EPISODES 1, 2, 3, 4.)

Judging by the first four episodes of the dozen two-reel "epic" of "The Scarlet Runner" serial, it will prove a good series for exhibitors, in that each one is a "romantic" melodrama about important people and doesn't depend on the previous ones to enable the spectator to keep track of the story. They are founded on the stories of the same name by C. N. and A. M. Williamson, originally published in the Strand magazine some years ago and were pictured by Geo. H. Plympton and produced by Vitagraph (V-L-8-E.) directed by Wallace Van and William P. S. Marie. Other than the central character (Marie Williams), there is practically a new set of personages in each episode. A gay young Englishman, in receipt of a handsome allowance from his uncle, is suddenly cut off by the old man and told that he must earn \$500 in one year without any assistance, falling in which he is to be disinherited. Young Mr. Race sells out his apartment, with the proceeds of which he buys Scarlet Runner, a very fast automobile, running it as a taxicab. This leads him into all sorts of sensational affairs that while not exactly swashbuckling, would be the kind Alexandre Dumas would write in these modern times. He is thrown in contact with royalty, a very sweet girl, etc., and at the conclusion of each "ep" he comes out

smiling, though occasionally bruised. There is little or no fault to find on that score. But the "local color" or "atmosphere" is lacking. Had the directors been unable to supply it in America the stories could readily have been localized. Such things as autos with left-hand drives in London (where traffic turns to the right instead of left) are unknown. "Bobbies" (English police) do not wear linen collars showing above their coats, etc. Just a little more care exercised in the matter of detail would have materially enhanced the serial's value which, as before remarked, gives every indication of proving a winner. Jolo.

HIS WIFE'S GOOD NAME.

Mary Ellen.....Lucille Lee Stewart
Kate Weld.....Jessie Miller
Harry Weatherby.....Huntly Gordon
His father.....Frank Currier
Doctor Cameron.....John Robertson
Silk Harrington.....William Lytell, Jr.
Here is a combination of star and story that fails short of hitting the mark. Had either one or the other of the two carried an unusual strength the picture would have been a good one, but as it is the feature will rank but fair among the current offerings. It is a V-L-8-E-Vitagraph picture, directed by Ralph Ince from the story by Josephine Lovett and has Lucille Lee Stewart as the star. Throughout the entire footage of the feature Miss Stewart has but one close-up in which she looks at all engaging. As a film star she has not sufficient strength to carry a story as weak as "His Wife's Good Name" and manage to get away with it. The plot is the time worn one of the opposition of the wealthy parents of a college youth to the girl that he has wedded, and the father plots to have her appear in an undesirable light before the son. In this latter the father is successful, but finally the truth comes to light and the boy and girl are happily reunited. The picture is well directed and there are several very good lighting effects, but as a whole the production is not up to the Vitagraph standard. Fred.

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LILLIAN GISH in "Diane of the Folies"

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This week exhibitors are again offered the opportunity of presenting that premier star, W. S. Hart, in a big, virile story of the Great Northwest—the story of a quarter-breed Indian who fell in love with a white girl. Hart's characterization of the typical American Indian is a piece of work that will long be remembered.

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BESSIE BARRISCAL in "A CORNER IN COLLEENS"
and Keystone Comedy.

SUPER GETS BENEFIT.
A vaudeville performance and ball under the auspices of the motion picture artists of New York and vicinity will be given for the benefit of William S. Kent at Bryant Hall on October 4.

Kent was employed as a super for the "Romeo and Juliet" picture taken at the Metro studios recently. During the balcony scene he was standing at the head of the stairway when it collapsed and he with a number of others fell a distance of ten feet to the ground. Kent had severe bruises about the body and also sustained a broken shoulder, knee cap and arm. He was removed to a hospital and later to his home, where he is now confined.
George Dupree is chairman of the arrangements committee.

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HAS EARNED \$25,000 IN 9 WEEKS
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"JOHN GLADE'S HONOUR"
53 PRINTS NECESSARY TO SUPPLY DEMAND
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HAVE ESTABLISHED OUR PRODUCTIONS AS REALLY CONSISTENT
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BOOTH TARKINGTON'S
DYNAMIC STORY OF ROMANCE AND ADVENTURE
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WITH
EDITH TALLAFERRO, JACK SHEPPARD
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MARIE WELLS, RALPH DELMORE, BEN HENDRICKS, GENE LAMOTT, ETC.
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in the tense, exciting, mysterious, fast
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Directed by **T. HAYES HUNTER**
Novelized by **Albert Payson Terhune**
Produced by the **ERBOGRAPH CO.** Presented by
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is the best serial ever made*

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that we've been telling you nothing but the truth!*

Produced by **Astra** under the direction
of **Louis J. Gasnier** and **Donald Mackenzie**
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Onna Dornow, Ralph Bellard and Leon Barry

FILM FANS FAMISHED.

Practically every New York film exchange rescinded the discounts they had allowed on account of the epidemic, upon advices from the License Bureau to the exhibitors that the Health Department order prohibiting children under the age of 16 from entering theatres on account of the infantile paralysis scourge had been recalled, and the age limit fixed at 12, with the entire order to be withdrawn simultaneously with school opening, September 25.

Exhibitors hailed the news with extreme satisfaction as the new order practically marked finis to the most trying summer since the inception of the film industry. The order was reflected in the business which opened with a rush Tuesday (Monday being Labor Day), and continued strong, mostly all the exchanges reporting an average increase of about 20 per cent. over the same period last year, at rental prices considerably higher. From present indications it is predicted the coming season will shatter all existing records for a high water mark. In New York and vicinity the condition is described as the public being movie famished.

OLD FILM BRINGS PRICE.

The exchanges instead of scrapping their old film as junk are now selling them at a greatly increased price to chemical companies who extract the gun powder and other chemicals used in the manufacture of munitions.

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"HITCH YOUR WAGON TO A STAR," was good advice until Paramount came along and changed it to read:

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The exhibitor who is in business for today, tomorrow, next year and for ten years **must not gamble**—his business must be built staunchly on human nature **as it is**, and not as some theorist **says** it is.

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Pallas—Parson of Panimint—Dustin Farnum.
Lasky—Big Sister—Mae Murray.
Famous—Reward of Patience—Louise Huff.
Morosco—House of Lies—Edna Goodrich.
Lasky—The Storm—Blanche Sweet.
Famous—Ashes of Embers—Pauline Frederick.
Famous—Quest of Life—Maurice & Walton.
Lasky—Anton the Terrible—Roberts & King.
Morosco—Intrigue—Lenore Ulrich.
Famous—Jean of the Heather—Valentine Grant.
Famous—Rainbow Princess—Ann Pennington.
Pallas—Miss Nancy—Vivian Martin.
Lasky—Witchcraft—Fannie Ward.
Famous—The Kiss—Moore & Courtot.
Lasky—The Lash—Marie Doro.
Famous—Seventeen—Huff & Pickford.
Lasky—Miss Bigamist—Marguerite Clark.
Lasky—Unprotected—Blanche Sweet.
Lasky—Soul of Kuri San—Sessue Hayakawa.
Pallas—Son of Erin—Dustin Farnum.
Famous—Princess Zim Zim—Mae Murray.
Famous—The Blenish—Pauline Frederick.
Lasky—Heir to the Hoorah—Melghan & King.
Lasky—The Yellow Pawn—Ridgely & Beld.
Famous—Martyrdom of Phillip Strong—All Star Cast.
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Then I followed up by taking over the productions of the HERBERT BRENON FILM CORPORATION.

The first of these marvelous HERBERT BRENON features is nearly completed. It presents the world's supreme tragedienne, Mme. ALLA NAZIMOVA, in a film version of the play "WAR BRIDES" by Marion Craig Wentworth. I'll stake my reputation that it is a picture that will simply lift them out of their seats.

Now comes the KITTY GORDON FILM CORPORATION, producing for Selznick-Pictures, under the supervision of G. M. ANDERSON, a screen adaptation of the novel "VERA THE MEDIUM" by Richard Harding Davis.

To these I shall add stars and attractions of equal magnitude until I am releasing, on the open-booking plan, ONE GREAT FEATURE A WEEK.

THERE WILL BE NO PROGRAM.

Simply a steady output of incomparable features from which the exhibitor is FREE TO TAKE HIS PICK.

LEWIS J. SELZNICK

REPRODUCED FROM VARIETY OF AUGUST 4, 1916

FILM REVIEWS AND THEIR VALUE

The moving picture exhibitor just now is mostly in need of **INFORMATION** about films produced. He doesn't care so much for the news of trade. It is too kaleidoscopic a trade at present, on its manufacturing and distributing side. "Combinations" of the monied interests or interests that combine to secure "outside money," or to "get under cover" are of no moment to the picture exhibitor, who doesn't see that any combination is attempted to be effected to aid the man who pays the freight—the exhibitor wants his trade news in a condensed review of a film that he may exhibit or want to exhibit—or (and which is the most important) not exhibit at all.

To exhibit a poor film for a day, two, three or a full week by an exhibitor hits the picture house two ways—there is a temporary drop of business for the time being through the poor film being the feature of the program at that time, and the prestige of the picture place is injured, most often to the advantage of a competing house or houses.

To the picture exhibitor of current times the film he uses is more important to him even than his box office, for **THE EXHIBITOR MUST HAVE THE GOODS TO HOLD UP THE BOX OFFICE.**

That means the exhibitor must have two things with him to successfully continue his business. They are **TRUTHFUL ADVANCE INFORMATION** of the features that will be submitted to him and full liberty to select such features as he may deem most desirable for his clientele.

The full liberty of selection is not always within the means of the exhibitor to secure, because of the picture service corporations with their restrictions, and the competition that may "tie up" one or more sources, although such exhibitors as may tie up a source of supply is again in a similar position as regards the free selection of material.

But most essential is the **ADVANCE INFORMATION**, which the exhibitors must look for in criticisms of feature releases, those reviews to be written by persons of a little more than ordinary knowledge of the picture or show business, or both. This knowledge combined with observation will develop a reliable film critic, if the critic is permitted to write his **HONEST OPINION.**

That is what the exhibitor wants—**AN HONEST OPINION BY AT LEAST A SEMI-EXPERT.** If the opinion is honest, technical knowledge of picture making as may be expressed in a criticism means nothing. The picture has been made, it is ready for release and cannot be wholly retaken. What the faults, defects, merit or demerit of the manufacturing were are beside the question to the picture exhibitor. **"CAN I PLAY THAT PICTURE IN SAFETY?"; "IS IT A GOOD OR A BAD PICTURE?"; "CAN IT DRAW ABOVE NORMAL?"** and **"IS IT WORTH PLAYING AT ALL?"** are the questions presenting themselves to every picture exhibitor about every picture.

The exhibitor can't decide for himself until he sees the feature. Meanwhile he must look elsewhere for that very valuable advance information that means so much to him. It cannot be obtained from the press sheets of the manufacturing or service concerns. They speak but good of all their product, one of the items a publicity bureau is established for. The dailies of the country are but local at best, and their printed opinion, if honestly given, affects but local trade, and is printed too late, i. e., after the film has been publicly exhibited in the city where the daily publishes.

So the exhibitor must look to the picture trade and theatrical papers which circulate throughout the country and give some of their attention to the critical reviews of film.

The picture trade has two highly estimable trade mediums, the "Picture World" and "Picture News." Each of those publications carries a critical film department. The theatrical weeklies, in which class is found "Variety," also give more or less attention to moving pictures, including critical comment.

The presumption is bound to follow after looking over papers that cater to the picture business that **THEIR POLICIES MUST BE LIMITED OR BOUNDED BY ADVERTISING CONTRACTS.** The individual exhibitor seldom advertises, except in his local papers. He has nothing to advertise for the trade, but the remainder of the trade advertises for the exhibitor, therefore the remainder of the trade, including the manufacturer, service corporation, renter and exchanges use the trade or theatrical papers to make known their wares.

If for no other reason, then, the theatrical weeklies which do not carry by any comparison at all as much advertising as the trade mediums should be more reliable for the picture exhibitor, but the theatrical weeklies that are not satisfied with the bulk of picture advertising so far received from the group in the trade that advertises, are **APT TO LEAN THEIR OPINIONS TOWARD MORE BUSINESS,** rather than listen to **THE NEED OF THE EXHIBITOR** who does not advertise.

However, in the end the paper, whether of the picture trade or theatrical class, that gives the exhibitor reliable advance information about the picture releases will be the one or ones to win out, as far as a circulation among exhibitors may be concerned, for **THE VALUE OF A FILM REVIEW IS VITAL TO THE EXHIBITOR**—he must find the publication that gives the **HONEST OPINION.** If the exhibitor doesn't and his competitor does, that competitor at the finish will have outlived the other.

THE VALUE OF FILM CRITICISM IS HONESTY—NOTHING ELSE. A critic cannot make a bad picture good nor a good picture bad, any more than a dramatic reviewer can do that with a play.

THE WISE EXHIBITOR in America, Canada and Europe, in fact all English speaking countries, **SHOULD SUBSCRIBE FOR EVERY WEEKLY PAPER** of the picture or the theatrical trade that gives critical attention to films, for at least three months, and after that time discard all those papers he finds cannot be relied upon, gradually eliminating others that appear to have "a reviewing policy" until he finally locates one or more weeklies that he believes may be **FAIRLY DEPENDED UPON.**

At the end of six months the exhibitor trying this will be in possession of a weekly bureau of information that may be the means of saving him money and business. Anyhow, it will furnish the exhibitor with enough information to let him know what he is doing in the selection of film, if he has the privilege of that selection.

What a paper may say about its critical department is so much space wasted, when that department is published weekly for the exhibitor to decide for himself. You can call black white, but that doesn't make black white.

A paper speaks for itself.

LET THE EXHIBITOR FIND OUT FOR HIMSELF.

WANTED—A HOME.

Mina Rogers.....Mary MacLaren
The Widow.....Nannie Wright
Glady.....Grace Johnson
Owen.....Marion Sigler
Harry Gorman.....Charles Marriott
Dr. Prince.....Jack Mulhall
Dr. Cary.....Dana Ong
Roberts.....Ernest Shields
Cal Morgan....."Kewpie" Morgan

This Bluebird feature, produced by the Smalleys from a story by Lois Weber, contains a lot of thrills, a goodly measure of love interest, and a melodramatic twist here and there that will make it a very acceptable picture with the film audiences. Battered about from pillar to post, an orphan girl finally clears up the mystery that is surrounding her to the satisfaction of the hero, who marries her. The picture opens in a big city and has its final scenes on a ranch, where a brief bit of comedy is injected into the story through the introduction of a heavy-weight admirer of the girl. Mary MacLaren, who plays the principal role, that of the orphan who is cast upon the world by a crabbed old uncle, just because she went to Sunday school picnic, is proving herself to be one of the film finds of the year. In this picture she portrays the character assigned to her so winsomely that her appeal to the film fans alone will carry the picture. She is well worth while playing up in the billing. The story holds well and is interesting. Fred.

THE COMBAT.

"The Combat," a six-reel Vitaphone feature (V-L-S-E), with Anita Stewart as the star, is going to prove one of the real box office attractions of the week's releases. It is the type of picture that has everything necessary for a melodramatic thriller of the better kind. It combines practically all of the big picture punches that can be crowded into film and the story keeps one guessing until the very last minute. From the angle of a picture that can be exploited in a way to bring box office returns it is replete with opportunity. There are at least three good Woman's Face feature stories that could be derived from its plot, and they would be the type of stories that would create a discussion. "Has a Mother the Right to Sacrifice Her Daughter Into a Loveless Marriage for Wealth, Any More Than Hers Is the Right to Sell the Daughter's Body Into Bondage?" That is one angle. Another is a discussion as to which of two men a woman should cling to—she having married the second believing the first dead and herself a widow. Then there are a lot of attendant features to the picture that make it a corker. There is big thrills in a railroad wreck, several minor thrills in fights, and another in a cross country chase, the latter being remarkable because of the excellent photography. A once wealthy widow, Mrs. Flemming, played exceedingly well by Virginia Norden, who looks the part of the society matron to perfection and wears clothes to the queen's taste, has been impoverished and forced into debt by her efforts to maintain her social position on an income that was insufficient. Her one hope is that she may be able to marry off her daughter to advantage. The daughter (Anita Stewart) falls in love with a young westerner who has yet to make his mark. They are married secretly and he goes west to make his fortune. Succeeding, he informs his wife by letter he is returning and the next word she receives is that he was killed in a train wreck. Later, to save her mother from disgrace because of financial difficulties, she permits herself to be married off to a lawyer. The former marriage is held a secret, and the certificate finally turns up as the principal hinge on which the plot revolves. It is stolen by a maid, sold to a blackmailing lawyer and when the wife goes to redeem it, her first husband shows up on the scene. He was accused of a murder in the far west on circumstantial evidence and arrested just as he was about to take the train. Making his escape from the court room he was forced to lie low. The real murderer was the blackmailing lawyer, and in the struggle the wife picks up a revolver and shoots the blackmailer dead. She makes her escape, but her first husband is arrested. Husband No. 2, then the District Attorney, discovers his wife was the mysterious veiled woman who escaped from the house, after the murder had been committed. She admits it and confesses her love for the man she first married. The second husband, his jealousy aroused, decides to send the man to the chair. Later, after a verdict of guilty has been found, husband No. 2 is elected Governor of the state. His wife finally prevails on him to pardon the condemned man and permit her a divorce so that she may

join him. It is a mighty strong picture, well acted and will be a big winner. Fred.

THE REVOLT.

Anna Stevens.....Frances Nelson
John Stevens.....Arthur Ashley
Nannie Stevens.....Ernest Shields
Lena Schmidt.....Clara Whipple
Mrs. Schmidt.....Miss Burneister
James Turner.....Frank Beamish
Dr. Goode.....Geo. McQuarrie
Eva Essex.....Ada Price

A small cast of uniform excellence plays in simple understandable fashion a screen version by Peerless (released by World Film) of the piece of the same name which was part of the "red light" drama invasion of two years or so ago. The soft pedal has been put on the "red light" element in the story and the principal appeal is based on the human interest of the innocent shop girl who is almost driven to a life of shame by a shrewish stepmother, a philandering husband and a vengeful girl companion. The play was exploited on the ground of its daring showing forth of "white slave" conditions. The film makes its appeal to feminine audiences rather than its exploitation of the psychology of the unhappy, ill-treated wife. The difference is important. All that was in the play has been retained for the screen. The scene of the assault upon the innocent visitor to the house of ill fame has its place in the picture, but the impersonality of the screen actors takes away some of the grossness that was unpleasantly evident in the theatre. The various hardships of the young wife in her home life and the circumstances which move her to visit the establishment of her former companion, are convincingly set forth. The department store episodes are of interest also without being offensive. It is on the whole a better film than it was a play and should make an acceptable feature in any theatre which numbers a majority of women in its clientele.

WHERE LOVE LEADS.

Marion Barstow.....Ormi Hawley
Richard Warren.....Rockfield Fellows
Fred Mason.....Royal Byron
Duke Canton.....Haydn Stevenson
Sir Rankin Chataworth.....Charles Craig
S. F. Hawley.....Harbert Evans
Kennedy Barstow.....Arthur Gran
Mrs. Barstow.....Maud Hall Macy
Kathleen Chataworth.....Ileen Mume
Rose Chataworth.....Pauline Curley
Camille Dore.....Dorothy Rogers

The most noticeable point about this Fox feature is the inconsistency of its direction, the action and business at times running to a rather ridiculous degree which had the effect of killing whatever possibilities were contained in the dramatic portions. The story is a bit impossible as well, dealing with the kidnapping of two young girls who are eventually lured into a bagnio from where they are rescued by an old time sweetheart of their mother. It has that "happy ever afterward" finale, coming after five reels of action. The individual playing measures entirely up to the Fox standard, but the producer has gone to extremes in dressing the affair, relying much on the exaggeration for situations. The interiors are natural and stand out as the feature of the piece, but this cannot be said of the exteriors. Ormi Hawley is thoroughly capable in the playing, but does not dress her part according to scenario schedule. On the whole, "Where Love Leads" will fit as a program feature, but it runs far below the usual Fox speed and will never create a furor. Wynne.

NEWS OF THE FILM WORLD.

The National Association of the Motion Picture Industry is collecting some amazing figures regarding the industry. The one item of film is staggering to the imagination in its expression at distance and speed. The footage that passes through the cameras of the motion picture theatres of the United States every day would go 3 1/4 times around the earth at the equator and runs at aggregate speed of more than three times that of the spinning globe. This is how it is figured. Each house averages about 7,000 feet a performance, according to Lee Ochs, president of the National Exhibitors' League, and will run about 35,000 a day, or 245,000 a week. There are 20,000 theatres devoted solely to pictures. These run 480,000,000 feet in seven days, or more than 78 miles. The speed of the continued film for the week averages about 3,250 miles an hour.

The much-heralded production, at the Triangle-Ince Studios at Culver City, of the new play which is to present as a tri-star combination Dorothy Dalton, Enid Markey and

Howard Hickman, has just been completed by Raymond B. West, and is now going through the cutting and titling process. It will soon be found in the hands of exhibitors. This is the play that has a sensational railroad collision as one of its strongest features. In theme, it is a vampire story; and in it, it is said, Dorothy Dalton presents her strongest claim to honors as a screen siren.

Hundreds of people gathered on Julia street, Jacksonville, Fla., the other afternoon in front of the Hotel Mason and saw James Larkin, Kalem player, risk his life in the production of a "thriller" for a picture. Larkin held to a ladder with his hands and feet, four stories above the pavement, while Ollie Kibby cut the rope which held one end of the ladder from the roof of the Everett Hotel. Larkin swung backward toward the ground and landed on the bottom platform of the fire escape. The crowd showed its appreciation of Mr. Larkin's nerve by vigorously applauding him.

Managers of the Paramount exchanges throughout the country have received no end of congratulations for the manner in which they had planned to serve their theatres, in their districts, in the event of a railroad strike. Many of the exchanges took no chances with the impending strike, which seemed almost inevitable, and sent their theatre clients a number of advance productions, for them to hold themselves, which in being returned to the exchange when the strike was called off, brought with them highly congratulatory letters.

Joe. W. Gaites, who has the New York state rights to "Where Are My Children?" has piled up a profit of \$50,000 to date, playing the film on percentage in most places. He has also bought the rights for Pennsylvania on the chance that the picture will pass censorship there. He plans to send out his own companies through the Keystone state and in this state. Mr. Gaites is still under medical care, having been seriously ill of mastoiditis.

Announcement has been made by the California Motion Picture Corporation, advising that "The Woman Who Dared," recently completed with Beatrice Michelena in the leading role, would be immediately distributed on the State Right plan for October release. Meantime, according to the same report, an extensive line of advertising helps has been prepared for the picture and is now ready for prompt delivery.

Lillian Walker, the Vitaphone star and Wilfred North, an actor employed by the concern, while on their way to a location at Mineola, L. I., in an automobile on Tuesday, were hurled from the car to the road when the vehicle struck a rut in the road and turned over. Miss Walker was slightly bruised about the body and had her clothes torn. North was severely shaken and believed to suffer with internal injuries and was removed to the Mineola Hospital.

The changes incident in shifting Bluebird's policy to the broader and more substantial purpose of advertising the play instead of the player will bring several new leading ladies into the series during the next few weeks. Cleo Madison, who has been directing productions on her own account, will make her first appearance as a Bluebird on Oct. 9 in "The Chalice of Sorrow." Roberta Wilson will appear in "The Heritage of Hate," Oct. 23. Grace Carlyle will be the leading woman for Herbert Rawlinson in "The Bagie's Wing," and Ruth Stonehouse will be seen in several Bluebirds starting with Mendelssohn's "Spring Song" or another play, "Kinkaid Gambler" which is awaiting to be scheduled.

BILLS NEXT WEEK.

(Continued from Page 27.)

2d half Rose & Dell 5 Sweethearts Jarvis & Harrison "Whirl of Song" Quigley & Fitzgerald Paul Le Van & D	Superior, Wis. PEOPLES (wva) Curtiss Trio (Two to fill) 2d half The LeMonts (Two to fill)	Tacoma PANTAGES (m) Will & Kemp Browning & Dean Bernard & Tracey Woolfolk's Jr. Follies Romaine Fielding Co	Terre Haute, Ind. HIP (wva) Brooks & Lorella Barry Girls Amata Vanhampton & Shriner (Two to fill)
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"The Dog Watch" 2d half "Fraternity Boys" Teledo KEITH'S (ubo) Herbert's Dogs Kerr & Weston Woolf & Stewart Minnie Allen Gibson & Guinan Roshanara Comfort & King Billy Bouncer Co	Toronto SHEA'S (ubo) Dupree & Dupree Vielrose & Zolar The Crisps Hamilton & Barnes Tivato (Three to fill) YONGE ST. (loov) Sprague & McNeese Helen & Mollie Dorn Scanlon & Press M. Albright & Mack "Up and Down" Ferguson & Sunder Daniels & Conrad	Troy PROCTOR'S Bob Tip Co Lerner & Ward Dorothy Rogers Co Phina & Picks Wm Ebbs Rubeville 2d half Xylophonds A. Fredericks Co Tim Cronin "Fortune Hunters" R & G Dooley Mang & Snyder Vancouver, B. C. ORPHEUM Chip & Marble Orth & Dooley Claire Vincent Co Alexander MacFayden Nederville's Baboons Sherman & Uttry Pierlot & Schofield PANTAGES (m) Kono & Green Long Shack Sam Co Eva Shirley Willie Gilbert Co Gaylord & Lancton	Victoria, B. C. PANTAGES (m) Phil La Tooca B & H Mann Slato's Rollickers Edna Aug Mme H De Serris Co Washburn, Wis. TEMPLE (wva) Gordon & Early Allie Leslie Hasson (One to fill)	Washington KEITH'S (ubo) Roberts & Verrera Brierre & King McCormick & Wallace Naudain & Friedland Wm Gaxton Co Muriel Worth Henry Jarvis Four Marx Bros Waterbury, Conn. POLI (ubo) Rose & Dell Kimball & Kenneth Morris & Beaulieu Bobby Heath Co Quigley & Fitzgerald Paul Le Van & Dobbs 2d half Hill & Ackerman - Zeno & Mandel Anthony & Adela "Imagination" Dorothy Brenner	Waterloo, Ia. MAJESTIC (wva) Diaz Monks "The Cop" Nevins & Erwood Lorraine & Dunn (One to fill) 2d half "Vanity Fair" Watertown, S. D. METROPOLITAN Poehay & White Van Sickle & Leonard	2d half Flo Adler Boys Belmont's Maskins Wilkes-Barre, Pa. POLI'S (ubo) (Soranton split) 1st half Armstrong & Strouse Burt Johnson Co Anson & Daughters Alexander & Scott McLenn Suten Williamsport, Pa. FAMILY (ubo) Seaberry & Shaw Kltner Hughes & K Wm Wilson Co Ed Dowling Capt Kidder Co Hamilton & Barnes Broslous & Brown Nardina J P Wade Co Joyce West & S "Neighbors Garden" Winspeug "Bride Shop" DeWitt Burns & T Maud Melville Ernest Ball Raymond Blind Co Bernard & Scarth Frank Carmen PANTAGES (m) Leo & May Jackson Weber & Elliott Gilroy Haynes & M Primrose Minstrels Resista STRAND (wva) Frank Colby Co J Edmonds Davis Co Fiddler & Shelton Quaker City 4 Woonsocket BIJOU (ubo) Page & White 18 Navassar Girls 2d half Kola Fred Barnes American Minstrels Worcester, Mass. POLI'S (ubo) Paul Petching Co Zeno & Mandel Dorothy Brenner Will Morrissey Co "Whirl of Song" 2d half Kimball & Kenneth Ankels Fern & Davis Gord Howard Eugene Emmett Co PLAZA (ubo) Judge & Gale Howard Langford "Imagination" Greater City 4 American Minstrels 2d half White Bros Albert & Saul Eldridge & Barlow Josephine Davis "The Headliner" Yeakers PROCTOR'S Vanda Meer Edney Bros "Busted" Nowlin & St Clair Tracey & McBride Monauls 6 2d half Wayne & Dwight "Revue De Luxe" Urad & Downs Natalie Alt Denny & Sykes L Harrington Co York, Pa. O H (ubo) Nip & Tuck Nardina K Crawford Co (Two to fill) 2d half Fisher & Rockaway K Crawford Co Wilkins & Wilkins Olympic 3 Youngstown, O. HIP (ubo) Ollie Young & April Fredrich & Snocoser Harry B Lester Adams & Murray Campbell Sisters Mason & Keeler Moore Gardner & R M & I Dunedin
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WM. SISTO THE ITALIAN COMEDIAN

Showed His Act at the PROSPECT, Brooklyn, THIS WEEK (Sept. 18) Scoring a
TREMENDOUS HIT on NEXT to CLOSING
DIRECTION - - - - - JOHN C. PEEBLES

ELSIE HANNEMAN

World's Champion Fancy Diver

Representative

ALF. T. WILTON

PALACE THEATRE BLDG., NEW YORK

Personal Direction

PETE McAVOY

BATH BEACH, BROOKLYN, N. Y.



Mlle. La Toy's Canine Models

Vaudeville's Prettiest Offering
Booked solid—W. V. M. A. and U. B. O.
East. Rep., HARRY SHEA
West. Rep., JESS FREEMAN

BURLESQUE ROUTES

Sept. 25 and Oct. 2.

"A New York Girl" 25 L O 2 Gayety Omaha.

JACK BURNETT

AUTHOR and DIRECTOR
MAJESTIC THEATRE BUILDING, CHICAGO

Exclusive Songs, Comedy and Dramatic Acts
Ask Frances Kennedy, Arthur Angel and Co., Loos Bros., Mlle. Carlita and Co., Catherine Mayo, Sutton, McIntyre and Sutton, Demarest and Collette, Walter Elliott and Co., Fred and Eva Mozart, Ben Deely and Co., or any standard, recognized artist, who doesn't owe me money.

"Americana" 25 Gayety Brooklyn 2 Academy Jersey City.

"Auto Girls" 24 Duluth 25 Mankato 26 Waterloo Minn 27 Cedar Rapids 28 Marshalltown 29 Oskaloosa 30 Ottowa 1a 2 Century Kansas City.

"Beauty Youth & Folly" 25 Gayety Chicago 2 Majestic Ft Wayne Ind.

"Behman Show" 25 Gayety Boston 2 Grand Hartford.

"Bon Tons" 25 Star Cleveland 2 Empire Toledo.

"Bostonians" 25 Berschel Des Moines 1a 2 Gayety Omaha.

"Bowery Burlesquers" 25 Casino Brooklyn 2 Empire Newark.

"Broadway Belles" 25 Newark 26 Zanesville 27 Canton 28-30 Akron 2 Empire Cleveland O.

"Burlesque Revue" 25 Empire Newark 2 Casino Philadelphia.

"Cabaret Girls" 25 Buckingham Louisville 2 Lyceum Columbus.

"Charming Widows" 25 Standard St Louis 1-3 O H Terre Haute.

"Cherry Blossoms" 25 Gayety Milwaukee 2 Gayety Minneapolis.

"Darlings of Paris" 25 Star Brooklyn 2-4 Orpheum New Bedford 5-7 Academy Fall River.

"Follies of Day" 25 Gayety Buffalo 2 Corinthian Rochester.

"Follies of 1917" 25-27 Orpheum New Bedford 28-30 Academy Fall River 2 Howard Boston.

"French Follies" 25 Lyceum Columbus 2 Newark 3 Zanesville 4 Canton 5-7 Akron O.

"Follies of Pleasure" 25 Majestic Ft Wayne Ind 2 Buckingham Louisville.

"Ginger Girls" 25 Cadillac Detroit 2 L O.

"Girls from Follies" 25 Gayety Philadelphia 2 Shamokin 3 Shenadoah 4-7 Majestic Wilkes-Barre Pa.

"Girls from Joyland" 25 Majestic Scranton 2 Gayety Brooklyn.

"Globe Trotters" 25 Grand Hartford 2 Jacques Waterbury.

"Golden Crook" 25 Lyceum Dayton 2 Olympic Cincinnati.

"Grown Up Babies" 25-27 Gilmore Springfield 28-30 Worcester Worcester 2 Gardner 3 Mahopac 4 Amsterdam 5-7 Schenectady.

"Hasting's Big Show" 25-27 Bastable Syracuse 28-30 Lumberg Utica 2 Gayety Montreal.

"Hello Girls" 24-26 O H Terre Haute 2 Gayety Chicago.

"Hello New York" 25 New Hurtig & Seamon New York 2 Orpheum Paterson.

"Hello Paris" 25 Star Toronto 2 Savoy Hamilton Ont.

"High Life Girls" 25 Gayety Minneapolis 2 Star St Paul.

RALPH DUNBAR AND HARRY WEBER

Present

HERMINE SHONE

IN HER NEW POETICAL FANTASY "THE EVOLUTION OF LIFE"
PALACE THEATRE, NEW YORK, Next Week (Sept. 25)

We've Got It!

The Coon Shout Thriller That All The Big Guns of Music Moved Heaven and Earth To Buy. They bid Three, Five, Six, Seven, Ten Thousand Dollars For It. BUT, WE GOT IT.

"PRAY FOR THE LIGHTS TO GO OUT"

UPROARIOUS SUCCESSOR TO "BALLIN' THE JACK"

Musicland all agog with jubilation over this smashing, rip-roaring hit. 20 side-splitting choruses. Brother, tie up with this red letter Song Pippin and rouse the multitude.

JOS. W. STERN & CO.

L. WOLFE GILBERT, Mgr. Prof. Dept.

1556 Broadway, New York. A few steps from Palace Theatre Building. Chicago: 145 N. Clark St. Address all mail to MARKSTERN BUILDING.

Single Advertising Medium Enough for Show Business

VARIETY'S oft repeated statement that a VARIETY advertisement is alone enough in itself and covers the entire field, has been borne out and substantiated by recent developments among the theatrical journals.

One of these papers virtually admitted it was unable to hold any number of readers through selling out cheaply. Another says it has decided to throw over the dramatic for pictures. Still another changes its date of issue in the hope it may catch a few buyers.

VARIETY covers the whole field. If any of these papers had any readers in the show business those same readers also read VARIETY, so the advertiser duplicated the cost of his advertising if using any other paper than VARIETY, while when advertising only in VARIETY the advertisement was read by all the readers of the other theatrical papers, besides VARIETY'S exclusive readers, of which there are thousands.

VARIETY is accepted as well in London as in New York, as well in Paris as in Chicago, and as well in Sydney as San Francisco. Anywhere where there are English speaking show folk you will find VARIETY the accepted world's medium. Its London news gets to Australia before the English theatrical papers arrive there bearing the same items (if they have them before seeing the items in VARIETY). Australia gets its English news via VARIETY because VARIETY has a cable news service, and New York to Sydney is about 30 days whilst London to Sydney is 40 days.

In the United States and Canada VARIETY has grown so pre-eminent there is nothing that may be said regarding its standing at home that its readers do not know.

VARIETY gathers all the news it can and prints such news as is printable. VARIETY doesn't take sides but prefers to publish both sides of a question if there are two sides, allowing its readers to determine for themselves; VARIETY doesn't comment upon its news when that news affects more than one faction, and VARIETY'S whole aim today, as it always has been, is to be a newspaper purely. That is all the show business needs and that is all the show business wants from its trade papers.

The theatrical season for '16-'17 is now open. Advertise and get to all of the show business.

To promote advertising and allow the players to secure the lesson cheaply, VARIETY has established the following rates, for players only.

If you can't deliver, don't advertise.

If you do advertise, use VARIETY, for

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Half Page	65.00
Quarter Page	35.00
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4 inches, 6 Months (double column).....	135.00
2 inches, 3 Months.....	35.00
2 inches, 6 Months.....	65.00
1/2 inch across 2 columns, 3 Months.....	24.00
1/2 inch across 2 columns, 6 Months.....	45.00
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1 inch, 6 Months.....	37.50
1/2 inch, 3 Months.....	12.50
1/2 inch, 6 Months.....	23.00

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1/2 inch One Column

12 Weeks, \$12.50	24 Weeks, \$23.00
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1 inch One Column

12 Weeks.....	\$20.00
24 Weeks.....	37.50

2 inches One Column

12 Weeks.....	\$35.00
24 Weeks.....	65.00

1/2 inch Two Columns

12 Weeks.....	\$24.00	24 Weeks.....	\$45.00
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THE SMASHING, CRASHING, BIG SENSATION OF THE COUNTRY

Words by Chas. McCarron and Stanley Murphy

The song you've been hearing and wondering where you could get it.

Music by Albert Von Tilzer

The song that is stopping more shows than any song ever published.

OH HOW SHE COULD

YackiHackiWickiWackiWoo

(That's Love in Honolulu)

The song that was featured last week in every big house in New York City.

The song that is crowding our professional offices from morning till night.

THIS IS THE REAL HAWAIIAN SENSATION OF THE SEASON
BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St., N. Y. C. CHICAGO: 145 N. Clark St.

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TWO FAT MEN

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MUSICAL COMEDY PEOPLE

WITH SPECIALTY FOR THE

International Circuit

GUS HILL

COLUMBIA THEATRE, NEW YORK

"Hip Hip Hooray Girls" 25 Gayety Omaha 2
 L O.
 "Howe's Sam Show" 25 Gayety Detroit 2
 Gayety Toronto.
 "Irwin's Big Show" 25 Caslon Boston 2
 Columbia New York.
 "Lady Buccaneers" 25 Savoy Hamilton Ont
 2 Cadillac Detroit.
 "Liberty Girls" 25 Olympic Cincinnati 2
 Columbia Chicago.
 "Lid Lifters" 25 Howard 2-4 Gilmore Spring-
 field 5-7 Worcester Worcester.
 "Majestics" 25 Empire Albany 2 Casino Bos-
 ton.
 "Maids of America" 25 Empire Hoboken 5-7
 Park Bridgeport.
 "Marion Dave Show" 25 Gayety St Louis 2
 Star & Garter Chicago.
 "Merry Rounders" 25 Colonial Providence 2
 Gayety Boston.

"Midnight Maidens" 25 People's Philadelphia
 2 Palace Baltimore.
 "Military Maids" 25-26 Binghamton 27 Nor-
 wich 28 Onelda 29 Niagara Falls N Y 2 Star
 Toronto.
 "Million Dollar Dolls" 25 Jacques Waterbury
 2-4 Cohen's Newburgh 5-7 Cohen's Pough-
 keepse.
 "Mischief Makers" 25-26 Erie Pa 27 Ash-
 tabula 28-30 Park Youngstown O 2 New
 Castle 8 Johnstown 4 Altoona 5 Harrisburg
 6 York 7 Reading Pa.
 "Monte Carlo Girls" 25 Empire Cleveland 2-3
 Erie Pa 4 Ashtabula 5-7 Park Youngstown
 O.
 "Pace Makers" 25 Century Kansas City 2
 Standard St Louis.
 "Parisian Flirts" 25 Englewood Chicago 2
 Gayety Milwaukee.

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PRODUCER

**Vaudeville, Burlesque
 and Cabarets**

Can also place people

COLUMBIA THEATRE BUILDING
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New York City

SAILED FOR ENGLAND

On the "St. Louis" Sept. 16, to open on the
MOSS TOUR Sept. 25

J. FRANCIS DOOLEY

AND

CORINNE SAYLES

We left with best thoughts of all of our friends at home and look forward with much pleasure to seeing them again, sooner or later.

We regret having had to decline, even with the extra inducement, this season's route so kindly tendered us by the big time managers, and we want to extend our thanks to the booking office, as well as to the individual booking men and managers who interested themselves. It is greatly appreciated.

We wish them and everyone else a most prosperous season.

DOOLEY and SAYLES

Under the direction in Europe of ERNEST EDELSTEN, LONDON

DAVE THURSBY

English Character Comedian

OPENING AFTER INTERMISSION at the AMERICAN ROOF and scoring THE APPLAUSE HIT OF THE SHOW. Booked solid. Direction, THALHEIMER & SOFRANSKI. I murdered her?
Sept. 25—St. James and Orpheum, Boston
Oct. 2—Emory, Providence, and Bijou, Fall River

HARRY WEBER

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DOROTHY TOYE

ARTHUR ANDERSON at the Piano

THE GIRL WITH THE TWO GRAND OPERA VOICES

"Puss Puss" 25 Gayety Washington 2 Gayety Pittsburgh.
"Record Breakers" 25 Trocadero Philadelphia 2 Olympic New York.
"Reeves Al Show" 25 Empire Hoboken 2 People's Philadelphia.
"Review of 1917" 25 Star St Paul 1 Duluth 2 Mankato 3 Waterloo Minn 4 Cedar Rapids 5 Marshalltown 6 Oskaloosa 7 Ottumwa, O.
"Roseland Girls" 25 Corinthian Rochester 2-4 Bastable Syracuse 5-7 Lumberg Utica.
"September Morning Glories" 25 Academy Jersey City 2 Gayety Philadelphia.
"Sidman Sam Show" 25 Orpheum Paterson 2 Empire Hoboken.
"Sightseers" 25 Palace Baltimore 2 Gayety Washington.
"Social Follies" 25 Gayety Baltimore 2 Trocadero Philadelphia.
"Some Show" 25 Star & Garter Chicago 2 Gayety Detroit.
"Spiegel Review" 25 Miner's Bronx New York 2 Empire Brooklyn.
"Sporting Widows" 25 Columbia New York 2 Casino Brooklyn.
"Star & Garter" 25 Gayety Toronto 2 Gayety Buffalo.
"Step Lively Girls" 25 Gayety Kansas City 2 Gayety St Louis.
"Stone & Pillard" 28-30 Park Bridgeport 2 Colonial Providence.
"Sydell Rose Show" 25 Empire Toledo 2 Lyceum Dayton O.
"Tango Queens" 25 Olympic New York 2 Majestic Scranton.
"Tempters" 25 So Bethlehem 26 Easton 27-30 Grand Trenton 2 Star Brooklyn.
"Thoroughbreds" 25 New Castle 26 Johnstown 27 Alltona 28 Harrisburg 29 York 30 Reading 2 Gayety Baltimore.
"Tourists" 25 L O Englewood Chicago.
"20th Century Maids" 25-27 Cohen's Newburgh 28-30 Cohen's Poughkeepsie 2 New Hurlig & Seamon New York.
"U S Beauties" 25 Shamokin 26 Shenandoah 27-30 Majestic Wilkes-Barre 2 So Bethlehem 3 Easton 5-7 Grand Trenton.
"Watson Billy Show" 25 Columbia Chicago 2 Berschel Des Moines.
"Watson Wrothe" 25 Casino Philadelphia 2 Miner's Bronx New York.
"Welch Ben Show" 25 Gayety Pittsburgh 2 Star Cleveland.

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In character bits, FEATURING EMMA EARLE'S original travesty
"WHEN I WAS YOUNG"

Orpheum, New York, NOW (Sept. 21-24)

"White Pat Show" 25 Gardner 26 Mahopac 27 Amsterdam 28-30 Schenectady 2-3 Binghamton 4 Norwich 5 Oneida 6 Niagara Falls N Y.
"Williams Mollie Show" 25 Gayety Montreal 2 Empire Albany.

INTERNATIONAL CIRCUIT.

Sept. 25 and Oct. 2.
"Bringing Up Father in Politics" 25 Bijou Richmond 2 Poll's Washington.
"Broadway After Dark" 25 Orpheum Nashville 2 Lyric Memphis.
"Daughter of Mother Machree" 25 Park Place Newark 2 Daly's New York.
"For the Man She Loved" 25 Walnut Philadelphia 2-4 Nixon Atlantic City 5-7 Trent Trenton.
"Her Naked Self" 25 Majestic Buffalo 2 Lyceum Pittsburgh.
"Hour of Temptation" Lyric Bridgeport 2 Modern Providence.
"Keep Moving" 25 Lyric Memphis 2 Crescent New Orleans.



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THIS WEEK (Sept. 18)—ALHAMBRA, New York, in "THE MEALHOUND" (First time for that house.)
NEXT WEEK (Sept. 25)—PALACE, New York, in "THE SQUARER" (First time in that house.)

Jules Von Tilzer

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"The Girl He Couldn't Buy" 25-27 O H Wilkes-Barre 28-30 Academy Scranton 2 Majestic Jersey City.

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should get all these big numbers

A new decided typical type of ballad. The first slow 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

THREE BIG SUCCESSES

"I'VE LOST MY HEART IN HONOLULU"

By COBB and EDWARDS

A novelty syncopated raggy ballad - one that will take your audience by storm.

A FAST SENSATIONAL RAG

"MISSISSIPPI DAYS"

By MACDONALD and PIANTADOSI

The best opening or closing number ever turned out.

AND THE GREAT STANDARD ENCORE GETTER

"BABY SHOES"

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By GOODWIN and PIANTADOSI

A marvelous double. Also female version.

A GREAT COMEDY SONG

"The Ten Commandments of My Married Life"

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By GOODWIN and MOHR

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Special Scenery in 1½.

Exclusive Songs.

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ONE OF THE HITS OF THE BILL AT KEITH'S ROYAL THIS WEEK (Sept. 18)

PERO AND WILSON

"NOVELTY ENTERTAINERS"

Direction, PAUL DURAND

"The Girl Without a Chance" 25 O H Atlanta
2 Bijou Richmond.
"The Heart of Dixie" 25 Grand Worcester 2-4
O H Syracuse 5-7 Colonial Utica.
"The Natural Law" 25 Poli's Washington 2
Auditorium Baltimore.
"The Old Homestead" 25 National Chicago 2
American St Louis.
"The Other Wife" 25 American St Louis 2
Garden Kansas City, Mo.

"The Path of Folly" 25 Lyceum Pittsburgh 2
O H Youngstown.
"The Peddler" 25 Castle Sq Boston 2 Grand
Worcester.
"The Woman He Married" 25 Garden Kansas
City Mo 2-4 Boyd's Omaha 5-7 O H Sioux
City.
"Thurston" 25 O H Youngstown 2 Prospect
Cleveland.

"Somewhere in France" 25 Imperial Chicago
2 Park Indianapolis.
"Which One Shall I Marry?" 25 Lyceum De-
troit 2 National Chicago.
"While the City Sleeps" 25 Bijou Birmingham
2 O H Atlanta.

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 regis-
tered mail.

A
Adams Billie
Adams Dorm (C)
Adams Edna
Adams Marie
Alarcons Five (C)
All Mrs S
Amarenths Four

Atkinson John
Anderson Jessie (C)
Anger Al
Arnell Lillian
Armstrong Grace (C)
Armstrong & Odell
(C)
Arnold Geo (C)

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I have a new farce-comedy sketch for 4-
3 women, 1 man. Genuine novelty. Wish to
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ducer. Address:
PRESS HUMORIST, care Variety, Chicago.

Atteridge Harold (C)
Aubrey Bert (C)
B
Bachelor B (C)
Barry Mr & Mrs J
Bartell Bessie
Bates Elvia
Bell Addie
Belmont Dorothy (C)
Belmont & Shannon
Bender David (C)
Bennett Joe
Bennett Laura
Berlin Dean (C)
Bernard Sam
Bernard & DeHaven
Berry W H
Bessie's Terriers

Bethen Herbert (C)
Beyer Billy
Binns G & G
Blasett & Scott
Block Baby (P)
Bluchee (C)
Boone Blanche
Booth & Leander
Bowen Clarence (C)
Box Car Duo (C)
Bradford Suzette
Breen Harry
Brooks Geo V
Brooks Wally (C)
Bruce Madge B
Bryan Tom
Burkhard Max
Burroughs C Co

NOW PROCTOR'S FIFTH AVENUE
MERLE'S COCKATOOS
THE FACT DE LUXE OF BIRDLAND. Direction PAUL DURAND

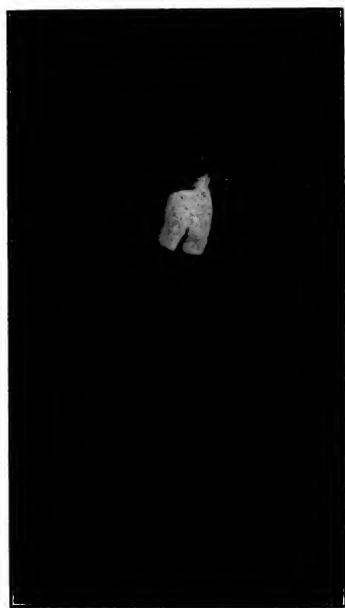
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C
Cadewell May
Camner Ed
Cardinal Arthur (C)
Carlos Carley (C)
Carmelo Fred
Carroll C A
Carroll Marion
Carrie Joe
Caryl Denny (C)
Casade Musical
Cecil Mildred
Chesley Hazel
Chrystys The
Claire Nell V
Clark Bert (C)
Clark & LaVere
Clifford T R (C)
Clive E E (C)
Cole W B
Collens Courtney (C)
Colvin Blanche
Cooke W H
Cooke & Rothert
Cook Emma
Corra Amorey Corr
(C)
Coryll Bather (C)
Creighton F (C)
Crighton J (C)
Cripps Kernan
Cummings Roy
Curran & Milton
Curtin Dick (C)

D
Dacoma Davie
Dacre Miss L
Daly Bob (C)
Dare Alex (C)
Davidson Mrs M L
Davis Annie
Davis Howard
Davis Warren (C)
Dawson Sidney
DeBath Lady
DeGrey Sisters (C)
DeHolla Will
DeLee & Ormer
Del Monte Mildred
Delmont Al & Nan
Delphina & Delmora
Demarest Margie
DeMichele Bros
DeNoville Julia (C)
DeOnsonne Nellie (C)
DeVerne Miss I
Devine Harry (P)
DeWitt Geo
Dodd Jimmy
Dodge Billy (C)
Don Al
Donovan James B

E
Eckardt Musical
Eichenberger C C (C)
Edridge Clara (C)
Emerson Grayce
Evan Edwin
Evelyn Fay (C)
Everetts J A (C)

F
Fairbanks Jack
Fairchild Mattie (C)
Faye Bud (C)
Ferns Bob
Field Norman R
Fleider Arthur
Finney J L
First Barney
Fleisig Mrs A
Floyd Jewell
Follette Folly
Fontaine Miss A
Ford & McNeill
Ford Johnny
Foster Ed (C)
Francis Mae
Francois Margot (C)
Franzeska & Jackie
(C)
Free Dorothy
Freis Sam
Fuller Nora

G
Gallagher Edw
Gardner Oscar
Gardner Trio
Gardner Miss G
Gascolnes Royal (C)
Gaston Bill
Gaylor Flossie
Germaine F (C)
Gilbert Eva L
Glose Augusta
Gluck Alma
Golem Troupe
Goodale Eva (C)
Gordon Blanche
Gray Walter
Grover R (C)
Gruet J B
Gullion Mathilde
Gumm F A (C)

When you see a swell auto skim by you with ease, as you hoof along to your pet strap in the Sub. And you get a well-fed look as the car skims by, and you say "There's a lucky dub." And his car looks like an ad for Morgan, and his clothes cost a dollar a stitch. He's the picture of health, and you say to yourself "Gee, isn't it great to be rich."

THAT'S THE AGENT

When you hear some one shout, there's old "Takehimout," he's almost a millionaire, and you know in your heart, that he's ne'er played the part in the drama called "Trouble and Care." And he seems to get all the good things of life drawn in by the stage folk's lore. While you hustle along to that hall-room back home, and say, "Isn't it Hell to be poor?"

THAT'S THE MANAGER

But there are things that money can't buy, such as love and friendship that's real. And you know when your friends smile and glad-hand you, it's not the old bank-roll they peel. And you think of the one girl who loves you, and all that you mean to mean to her. Then the old thoughts take a switch, you don't care to be rich, for it isn't so bad to be poor.

THAT'S THE ACTOR

JACK MARLEY

"THE NEW GABBY GILDE" (Without using the feet).

5th Ave. and Harlem Opera House Next Week (Sept. 25).

HARRY SYDELL
HAPPY SNAPPY
ENTERTAINER

Loew's Newark now (Sept. 21-24)

Direction, MARK LEVY

H
Haney Rose
Harmount Sallie (C)
Harris Eleanor (C)
Harris Steve (C)
Hart Ruby
Hawley & Hawley
Haworth James A
Hears Miss J
Henderson Clara (C)
Herbert Mrs Joe
Herbert May (P)
Hickey Bros
Hickey Tom
Hickman Mrs P
Hicks & Hicks
Hills Mrs M
Hillyer Evelyn
Hogan Agnes
Holmes F W
Howard Martin
Hoytstein & Daly (C)
Huberth & Huberth
Huyler Frank
Hlona (C)

J
James Beatrice
Janani Irene (C)
Janot Mabelle
Jeannette Sisters
Jennings Clarence
Jerome Ben (C)
Johanathan (C)
Johnson J L (C)

K
Kanellos Vaselasos
(C)
Kaufman H
Kaufman & Lillian
(C)
Kays Kasting (C)
Keefe Chas H
Kelley Thanks Eddie
(C)
Kelly & Adams
Kelly Bert (P)
Kelly Eddie
Kennedy Florence
Kerr Phoebe
Kennedy Harold
King & Millard (C)
Krausse Otto (C)

L
LaCardo Victoria
LaCroese Leo
Lamb Alec (C)
LaMont Francis E
LaMont Lloyd L
LaPavia Miss (C)
LaPearl Art
Larkins Nick
LaRue Ethel

L
Latell Edwin
LaVere Chas (C)
LaVere Earl
(C)
LaVine Freda
LaVir Jack (C)
LeClaire Jack
LeCount Beasle
Lee Edna
Lee Mrs J P
LeHoen & DePreece
Lenhart Josephine
LeRoy & Hall
LeRoy Al
LeRoy Marie
Lester Bert
Lester Harry J
LeVerne May
Lewis Dolly
Lewis Louise
Lindsay Roy (C)
Linton Tom
Llewellyn Mrs G
Lowe A Co
Lowe John
Lyons Dan B

M
MacGregor Harman
Mack Taylor
Maguire Pete
Maguire Tom
Malliet Belle
Marble Dan
Marr Billy (P)
Marshall Miss F
Marshall Miss B

M
Martell Mrs Al
Matthews Mrs Don
(C)
Maybelle Snowie
Mayer D & B L
Mayer Soto
Mayorga Louise M
McAllester Harriett
(C)
McBride Harry (C)
McBride Mr & Mrs C
McClennan Kenneth
McConnell Art
McCormack & Shannon
McDonald Marie
McKay & Ardine
McMahon May
McRae Tom
Meller & DePauley
(C)
Melvern Babe (C)
Mercer Vera
Merritt Grace
Metcalf Edw
Meyers Helen
Miller Chas
Miller E F (C)
Miller James
Mills June
Mills Robt J
Milton & DeLong Sis-
ters (C)
Mitchell B A (C)
Mooney Jack (C)
Moran Hazel (C)
Morgan Chas

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Direction, **HARRY WEBER**

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¶ This will cause critics to comment on the attractiveness of your appearance and your good judgment in the selection of your wardrobe at this shop.

¶ We have gowned many of the top-notchers in Vaudeville, Legitimate and the Movies, and several of the successful musical comedies now running. Namely:

"The Girl from Brazil"

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"Fixing Sister"

"Soldier Boy"

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Back Again at the Palace Theatre, New York **This Week (Sept. 18)**

RUTH ROYCE

NEW CLOTHES NEW SONGS

CHORUS GIRLS WANTED

Good looking, who can sing and dance, for immediate work.
Apply **HERMAN BECKER, 314 Putnam Bldg., 1493 Broadway, N. Y. C.**

Morris W
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Murphy Senator Francis (C)
Murray Joe (C)
Myers Edw (C)

N
Navarre Natalie
Naylor Frank
Neilson Maura
Newman Mrs Harry (C)
Niblo Victor
Nichols Sisters (C)
Nihbert Raymond
Nordstrom Marie
Norman Fred
Norwood Edw

O
Oakland Vivian
O'Clare Wm
O'Dowd Dave
Olcott Chas (C)
O'Meara Gretchen (C)
O'Neill & Gallagher (C)
O'Neil & Wamsley (C)
Ortiz Demetric
Osborn Teddy (C)

P
Palmer Fred
Palmer Lucille (C)
Pantzer Duo (P)
Parks Mrs Edw
Pelletier Dora (C)
Piccolo Midgots (C)
Pierpont Elsie (C)
Pogart Mrs A

Preston Bobbie
Primrose Al
Proctor Pearl
Psycho (C)
Pulman Eulsiode

Q
Quinn Tommy
Quirk Billy B

R
Ralston Gertrude
Randolph Marie
Raymond Lissie B
Rent Annie (C)
Richard Jack
Ripon Alf
Roberts C (C)
Robinson B W (C)
Robey H C
Rogers Irene
Rose Henry (C)
Ross Daniel C
Russell Eddy

S
Salley F S (C)
Salmo Juno (C)
Salvaggi Martha
Sanders Mr P
Schmeller Chas
Schofield Ines (C)
Sheehan V (C)
Shepard Bert (C)
Schwartz Phil
Seldon Geo
Shack Nat
Shady & Shady
Sheldon Bettina
Shepard Katherine (P)
Simmons Danny (C)
Simpson Cheridah

Simpson Mr (C)
Sinclair Mrs F O
Singer Sarah (C)
Smith Art (C)
Smith E M (C)
Spellman Jeanette
Stafford Mr & Mrs F
Stark Helen (C)
St Denis R (C)
Stella Joe
Stevens M (C)
Steward Fred (C)
Stewart Jean
Silly Hazel (C)
Storm Ernest (C)
Sutton Harry B
Swan Frank H (C)
Sweetman Harry
Sylvester Harry

T
Tanner Della
Tanner Harry
Tempest Marie
Texloo (C)
Thomas & Hall
Thomas L
Thoyer Kathryn (C)
Thurston Pauline
Tokio Japs (C)
Torcat (C)
Tower Billy
Tower Sid (C)
Tozart Arthur (C)
Trevett Evelyn
Troutt Arthur (C)
Tyson Bijou

V
Van Harry (C)
Van Tom (C)
Van Rush Miss
Vernon Hope (C)

Veterans Four Old (C)
Vivian Edith (C)
VonMueller Miss H (P)
Von Tilzer (C)
Vressey W M (C)

W
Wajord (C)
Walker Emma
Wallace F P
Walsh Ed R (C)
Ward Fay
Watson Kitty
Wayne Billy
Weaver Fred
Webster Harley (C)
Welchman Hattie
Wells & Southern
Wells E M
Welsh Robt
West Vivian
Weston Mary (C)
Wheeler B & H (C)
White A
Whitelaw Arthur
Wicks Jack (C)
Wilhart Elizabeth (C)
Williams Dottie (C)
Wilson Alma (P)
Wilson C & L
Wilton Joe
Winch & Poor (C)
Wise Mary C (C)
Worden Jeff
Wright Chas W (C)
Wurnell (C)

Z
Zeliser R
Zell Vern (C)
Zira Lillian
Zoe & Bunnie

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First Hand Knowledge of Professional Requirements. One of the largest professional followings in America.
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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Local ticket brokers report splendid business on the legitimate shows.

J. W. Whitehead is managing the Englewood for Owner Ed. Beatty.

Ed. Dutton has accepted the stage management of the American.
For the present Kerry Meagher will attend to the publicity department of the Association.

The New Grand, Central City (management A. G. Smith), will open about Nov. 1.

The Transfield Sisters, after a vacation at Pearl Beach, Mich., have taken up a long Association route.

Al. Markham plans to send out another company of "The Girl He Couldn't Buy" through the one nighters.

The Grand, International Falls, starts its regular season Oct. 1, with a four-act show booked by Tommy Burchill.

Chicago's grand opera season, opens Nov. 13 at the Auditorium and will continue ten weeks.

Bixler & Ross have leased "The Girl and the Hawk" from Will H. Locke for eastern territory, opening early next month.

Sam Gerson is handling the publicity for "The Blue Paradise" which opened at the Chicago Saturday.

ACCOMPLISHED THE DIFFICULT FEAT OF STARTING BROADWAY TALKING

FANNY GRANT AND WING TED

With John Cort's "FLORA BELLA" Casino Theatre

Some of the Press Comments

NEW YORK AMERICAN

Grant and Wing, who introduced some acrobatic movements never before seen on Broadway and who came very near to being the hit of the show. The work of this pair was sensational. They stopped the show.

JOURNAL OF COMMERCE.

Perhaps the greatest hit of the play was the dancing of Grant and Wing. Their dancing brought applause from pit to gallery and their recalls stopped the action of the play many minutes.

HERALD.

Some particularly good acrobatic dancing is done by Grant and Wing. The latter pair caused such a disturbance at the beginning of the second act that the actors were unable to proceed with their lines for several minutes, so great was the applause.

EVENING POST.

Grant and Wing performed some remarkable steps of the latest acrobatic school.

NEW YORK GLOBE.

There is good dancing in "Flora Bella," especially by Grant and Wing. They are decidedly the best team of whirlwind dancers this town has seen.

TIMES.

A team of dancers whom the program announced merely as Grant and Wing, did some whirlwind dancing that was quite marvelous for its kind.

MORNING TELEGRAPH.

A dancing number by Grant and Wing brought forth prolonged applause.

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A wonderfully clever team announced as Grant and Wing scored a tremendous success.

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THE BRIGHTEST LIGHTS IN THE MUSIC WORLD

**"MY
MOTHER'S
ROSARY"**

**"WHEN THE
SUN GOES
DOWN IN
ROMANY"**

**"IF I KNOCK
THE 'L' OUT
OF KELLY
(It Would Still be Kelly
to Me)"**

**"IN FLORIDA
AMONG
THE PALMS"**

**"I LOVE
A
PIANO"**

**"YAAKA
HULA
HICKEY
DULA"**

**"HELLO,
HAWAII,
HOW ARE
YOU"**

**"ARRAH GO ON,
I'M GONNA
GO BACK TO
OREGON"**

**"COME ON
AND
BABY ME"**

**"WHEN THE
BLACK SHEEP
RETURNS TO THE
FOLD"**

**"LOVE ME AT
TWILIGHT"**

**"I'M DOWN IN
HONOLULU
LOOKING
THEM OVER"**

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220 Tremont Street

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SOMETHING NEW IN THE EAST

THE AUSTRALIAN CREIGHTONS

NOVELTY ECCENTRICITIES

NOW Playing KEITH'S ALHAMBRA, THIS WEEK (Sept. 18)
NEXT WEEK (Sept. 25), COLONIAL, NEW YORK.

Direction, JENIE JACOBS

John A. Himmelein has leased the Majestic, Evansville, Ind. Himmelein lives in Sandusky, O., and has the Sandusky theatre.

Frank Flesher is personally managing the road tour of LeComte & Flesher's "September Morn" touring Iowa. Walter Roles is ahead.

Claude Humphrey has returned from New York where he attended the meeting of the Vaudeville Managers' Protective Association.

The Owl Features, Inc., is now handling the bookings for the Band Box theatre, Madison street.

Chris Whelen, formerly manager of the Jefferson, is now officially attached to the K-E-S-E forces at this point.

In order to give his family plenty of fresh air Ralph Ketterling will live in Wheaton, Ill., this winter. He will commute daily.

"What Do You Sell?" the newest of Boyle Woolfolk's tabs, with Primrose Seamon and Arthur Conrad, opens next week.

Jewish stock will run indefinitely at the Empire with the Kessler company as the attraction.

Leonard Lore is in Chicago and has nearly recovered use of his voice which petered out on him while playing stock burlesque in another town.

Azby Choupeau, general manager of the Interstate Circuit, arrived in Chicago Monday to spend a week conferring with attaches of the local I. C. offices.

The Boston English Grand Opera Company (Joseph Sheehan) opened its road tour Sunday night in Davenport, offering "Martha." The company will play to the Coast and back.

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NOW and Save One-Third to
One-Half. A small deposit
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Dauphine Theatre, New Orleans

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John Hasty, oldest son of Charlie Hasty (the Hoosier Boy), has written a comedy playlet, "The \$5,000," which the Jane O'Roark company is now presenting.

A 20-minute vaudeville version of "Graustark" has been made for George Gatts by Ralph Ketterling. Gatts will make the production.

Sam Kahl has been buying the tabs outright for the Orpheum, Gary, Sunday dates and the result has been that now some of the tab managers are asking to play there on percentage.

The return of cold weather sent the managers and agents scurrying for heavy underwear and overcoats. The week end was down around the 74 mark.

The management of the Orpheum, Clinton, Ia., which is getting Association acts via Paul Goudron had union trouble with its musicians last week.

Charles Polo, through the Lowenthal offices, has filed a claim of \$375 against the Chicago, Burlington & Quincy R. R. for its delay of his baggage Sept. 3.

Elliott & Sherman are sending another road show of "The Birth of a Nation" out of their Minneapolis offices, the outfit opening in Iowa about the first of October.

The Fine Arts is offering the "first run" in Chicago of the Clara Kimball Young film, "The Dark Silence." It opened its showing Sept. 16.

Bessie Barriscale passed through Chicago Sept. 15 enroute from the west to New York City where she is making her first visit in three years.

The Hearst International News pictures are being shown each week at McVicker's, Chicago, in conjunction with the regular vaudeville bill.

Several local firms are reported as trying to obtain the picture rights to the vaudeville playlet, "The River of Souls," which played the Majestic last week.

Harry Shockley, formerly attached to the Walnut Street, Cincinnati, has assumed the management of the Lincoln Square theatre, Decatur, Ill.

A drop in the temperature proved a box office boon during the week-end. All of the vaudeville houses outside the Loop did a bang-up business Saturday and Sunday nights.

Notwithstanding it was generally reported Betty Caldwell had signed with Menlo Moore, Miss Caldwell is again under contract with the William B. Friedlander, Inc.

Harry Spingold and James B. McKowen have returned from Oklahoma where they went last week for a conference with some of their acts as to certain engagements.

Rags Fuller and "A Night in Little Bohemia," with 21 people, arrived in Chicago last week from the east to play western dates under Jim McKowen's direction.

Society Note: Eddie Hayman dropped in from the West Side, Monday, and took in McVicker's first show.

When "Common Clay" quits the Olympic, "Cheating Cheaters" is reported as the incoming attraction.

The Washington Square Players, now in New York, are listed to appear here at the Playhouse in December.

Demarest and Collette have been forced to cancel immediate time owing to an injury the man received by a trunk falling on his foot at Grand Rapids, Saturday.

When the Lew Fields' show takes to the road from its Garrick engagement it will have Charles Brown doing the advance work. The show leaves Sept. 30.

"The Elopers," after rehearsing in Chicago, inaugurated a legitimate tour Sunday in Springfield, Ill., playing a three days' engagement. Charles Vion is manager and the agent is Mike Coyne.

The Central Chautauqua Association was capitalized for \$70,000 last week for the purpose of promoting and forming Chautauqua programs. Harry Munns, for the Lowenthal offices, engineered the formation legally.

Harry Miller says his first vaudeville road show routed to make connections with the Ackerman & Harris houses on the Coast has reached Seattle with reports so far in its

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A BIG HIT ON EVERY BILL

Direction M. S. EPSTEIN

The Song that will put your act over.

The Hit of
THE FOLLIES of 1916

HAVE A HEART

LYRIC BY
GENE BUCK
MUSIC BY
JEROME KERN

A FEATURE
WITH EVERY
HEADLINER

The Sunshine of Your Smile

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BEYOND
COMPARE

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WHAT'S THE USE OF TRILLING MOSS-COVERED
NUMBERS WHEN EIGHT LIVE CLASSY GEMS
LABELLED "SUCCESS" AND PULSING WITH
MELODY FLOAT WITHIN YOUR REACH?

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OF NIGHT"**

SONGDOM'S SWEETEST
GEM,
Another "Glow Worm"

**"OUT OF
THE CRADLE
INTO MY HEART"**

GILBERT & FRIEDLAND'S
NEW BALLAD
FUREUR

**"PRAY FOR
THE LIGHTS TO
GO OUT"**

Uproarious successor to
"Ballin' the Jack"

**"TENNESSEE
BLUES"**

We paid a big sum to get this
but it's worth it. Com-
vince yourself—
send for a
copy.

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IS HUNGRY FOR
A LITTLE BIT
OF LOVE"**

That well-known Western Nov-
elty Ballad, just ac-
quired by us.

**"THE
TRAIL TO
SUNSET VALLEY"**

LEWIS MUIR'S
LAST BALLAD
AND HIS BEST

**"I'VE GOT
THE ARMY
BLUES"**

THE LEADER
OF THE
"BLUES"

**"MY
OWN IONA"**

THE HIT OF HITS
The King of All
Hawaiian Songs

favor. Miller books the show out of the As-
sociation.

Claude (Tink) Humphrey returned last Sat-
urday from New York, where he attended the
Vaudeville Managers' Protective Association
meeting. Mort H. Singer, who also went east
last week, is expected back this week.

Campbell Casad has hit the trail ahead of
"The World of Pleasure," which is now head-
ed for the Coast. The show will retain Wil-
liam Norris, Conroy and Le Maire, Courtenay
Sisters, Collins and Hart.

John Slopoulos, the Oklahoma theatrical
manager, left town Saturday night, after
spending nearly a week around the Majestic
theatre building. He was reported as return-
ing home via St. Louis.

The Palace (formerly the Lyric), Dan-
ville, Ill., announces itself as in the market
for good road attractions. The general policy
of the old Lyric was vaudeville. The house
will likely alternate with vaudeville and com-
binations.

John R. Freuler, who has taken up residence
in Milwaukee, commutes every day with Chi-

cago and may always be found Johnny-on-the-
spot at the new executive and business offices
of the Mutual now permanently located in the
Windy City.

If the new Arthur Lamb "Golden Lily,"
with Knox Wilson, shows the strength ex-
pected upon its preliminary showings in near-
by territory it will be brought into Chicago
direct. The house being sought by the Lamb
management is the Garrick.

James Wingfield celebrated the 18th anni-
versary of his marriage last week and George
Primrose was the only man in the profession
who vividly recalled the date, for Primrose
presented Jim with a silk hat at the time. Jim
still has the topper.

"Tillie's Punctured Romance" (Marie Dress-
ler-Charles Chaplin feature) is getting quite
a play in Chicago theatres at present. At two
houses last week it brought in big business
notwithstanding the film was thought to have
long ago worn out its worth locally.

Zemaster and Smith have adjusted their
claim against the Chicago, Burlington &
Quincy road for \$75. The act had a fair date
at Pueblo three weeks ago and in jumping
from St. Louis their baggage was delayed en-
route. Harry Munns handled the legal end
for Zemaster and Smith.

Jack Haag manages the new Band Box the-
atre, Madison street, Chicago. To keep the
house before the public eye he is constantly
working up some novel idea. His latest was
inaugurated last week when he started to show
a feature every day instead of carrying a
film two days or more.

An Essanay company director, Arthur

clothes have

"lines" too

☞ The graceful draping of a coat. The smart, snug
fit of shoulder and collar, the perky arrangement
of a neat lapel—these things do not happen by
accident.

☞ It takes judgment and effort and taste and tailor-
ing intelligence to make Mack's clothes "look
right."

☞ MACK'S clothes have "bright lines." They have
to, because this shop is supported by the most dis-
criminating of all buyers—the Broadway player
folk.

☞ YOU can achieve distinctiveness of apparel with-
out being flashy or "loud." The good taste of
Mack's clothes begins with the factory designer
and is watched and bettered at every stage of mer-
chandising until the salesman in our shop helps you
select, out of our Brand New Fall Stocks, YOUR
suit—the suit that satisfies your particular and in-
dividual taste.

☞ Are your ideas radical, conservative, daring,
fastidious? Come in and ask us what we have to
meet your needs.

☞ We're only a step across the street, or around
the corner, anyhow. A full and complete line of
ready to wear models now in at from \$15 to \$50.

MACK, The Tailor

1582-1584 BROADWAY, Opp. Strand Theatre

722-724-726 SEVENTH AVE., Opp. Columbia Theatre
NEW YORK CITY, N. Y.

Berthlet, which has Edna Mayo, Eugene
O'Brien and Sydney Almsworth among its
principals, has been working for the past
week at Strawberry Isle in Green Bay, Wis.,
making a film adaptation of the Marion Fair-
fax play, "The Chaperon."

Wally Decker, who was lately ahead of
"The Bird of Paradise" road company, has
accepted a position with the publicity depart-
ment of Paramount. He will have his press
shop in Chicago, handling the Paramount
stuff for the local papers and publications
printed out of this point.

Four directors of the Society of German
Theatre Friends filed a bill in the state Cir-
cuit Court last week asking that an injunc-
tion be granted to prevent Horace L. Brand,

The Lyda started under new management
Monday. H. Goldson sold the house to H.
Kemp, who also owns the Chicago Avenue,
and Kemp has arranged with Walter Downie
of the Association to book in a four act show
with three splits. Goldson retains his in-
terests in the Rex and Harrison, which will
continue Downie bookings.

A dark cloud hovers on the Chicago theatri-
cal horizon, but the managers are thankful that
what it holds in store for them will not break
until Sept. 1, 1917. The "cloud" is Billy Sun-
day, whose last visit to Chicago is well remem-
bered. Rev. James Walker, Sunday's advance
man, was in Chicago last week and definitely
set the date.

RITA MARIO

And Her
Inimitable Orchestra
Headlining U. B. O. and W. V. M. A.

publisher "Staats-Zeitung," and the State
Bank of Chicago from collecting a \$5,000
judgment note against them and three others.

General Pisano has returned from a tour
of the Pantages Circuit. Since hitting the
Loop he has been busy conferring with his
lawyers, and also had to explain to the local
police why he carried a small arsenal. Pisano
is a stage sharpshooter and carries enough
shooting irons to stock a small army.

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10 Leading Song Successes of the Day

Hit No. 1—"AND THEY CALLED IT DIXIELAND"

RADFORD and WHITING
The "surest fire" song hit in the country

Hit No. 2—"UNDERNEATH THE STARS"

BROWN-SPENCER
The most popular song and Fox trot of the year

Hit No. 3—"DOWN HONOLULU WAY"

DEMPSEY-BURKE-BURNETT
That haunting melody you're hearing everywhere you go

Hit No. 4—"IN OLD BRAZIL"

A new song by Spencer and Brown and a positive hit.

Hit No. 5—"MEMORIES"

KAHN-VAN ALSTYNE-LITTLE
The ballad beautiful

Hit No. 6—"COME BACK TO ARIZONA"

BRYAN and PALEY
As popular as "The Sweetest Girl in Monterey"

Hit No. 7—"ON THE OLD DOMINION LINE"

BOTSFORD-HAVEZ
A great fast song by the writers of "Sailing Down the Chesapeake Bay"

Hit No. 8—"MAMMY'S LITTLE COAL BLACK ROSE"

WHITING and EGAN
A wonderful new song by the writers of "They Called It Dixieland"

Hit No. 9—"JUST A WORD OF SYMPATHY"

KAHN-VAN ALSTYNE
A brand new ballad, but one that we say will be another "Memories" and
"When I Was a Dreamer"

Hit No. 10—"ON LAKE CHAMPLAIN"

BRYAN-GUMBLE
One of the most beautiful ballads we have ever published.

The Big Song Hit in Two of the Biggest Musical Productions in America—from the House of "Remick"

"PRETTY BABY"

by KAHN-VAN ALSTYNE-JACKSON

"Passing Show of 1916"

"A World of Pleasure"

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Veal ... 35
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JOHN MILBERG, Manager

The word is passed in local film circles that George Bowles, who went to Australia with "The Birth of a Nation," is coming back to Chicago to handle Griffith's "Intolerance" during its Chicago engagement at the Colonial, starting Oct. 9. Bowles put over great stuff for the "Birth of a Nation" when he managed its Windy City engagement and the Griffith Company is confident it can be repeated with "Intolerance." Bowles is very popular with Chicago newspaper men.

Paul Goudron is slowly but surely building up a strong chain of new Association booking connections and his independent list added four more within the past few days, namely,

Oelwein, Monmouth, Keokuk and Madison, all in Iowa. The Oelwein house starts the last half of this week with the others getting in line Oct. 8. All but Oelwein will play four act shows. A number of other important stands will be added, but await confirmation of Mort Singer upon his return to Chicago.

Upon receipt of a wire from William B. Friedlander in New York, Nat Phillips, general manager of the Friedlander, Inc., immediately began preparations for the placement into act shape of about 45 minutes two of Friedlander's tabs, "The Night Clerk" opening eastern time about Oct. 7, and "The Naughty Princess," which will star east early in December. Friedlander's western tab, "The Four Hus-

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(Same Management Alexandria Hotel)

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200 Rooms Absolutely Fireproof
Block from Grand Plaza and Fifth Avenue entrance to Central Park, 5 minutes' ride from Grand Central Station.
Single rooms, private bath, \$4 weekly and upwards. Parlor, bedroom and private bath, \$12 weekly and upwards.
SPECIAL ATTENTION GIVEN TO THE PROFESSION

bands," which started rehearsals Monday, will take up Association-U. B. O. bookings Oct. 2. George Burton, who has been on the Coast, joined this week.

AUDITORIUM (Cleofonte Campanini, gen. dir.).—"My Home Town Girl" (Hyams and McIntyre), for Policemen's Benefit, Oct. 8; grand opera Inaugural Nov. 13.

BLACKSTONE (Harry Powers, gen. mgr.).—Scheduled to open Sept. 25 with "What Is Your Husband Doing?" (Tom Wise-Thos. W. Ross).

COHAN'S GRAND (Harry Ridings, mgr.).—Continued capacity business, "Cohan Revue 1916" (fifth week).
CHICAGO (Frank O. Miller, mgr.).—"The

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Blue Paradise" opened to capacity last Saturday night.
CORT (U. J. Hermann, mgr.).—"Fair and Warmer," playing big profit (seventh week).

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COLUMBIA (E. A. Wood, mgr.).—Sam Howe's Big Show.

ENGLEWOOD (J. W. Whitehead, mgr.).—"Cherry Blossoms" (burlesque).

GARRICK (J. J. Garrity, mgr.).—End of Low Fields' show engagement in sight; show drawing fairly (sixth week).

GAYETY (Robt. Schonecker, mgr.).—"The World Beaters" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"Uncle Sam's Belles" (burlesque).

IMPERIAL (Wm. Splink, mgr.).—"Seven Keys to Baldpate"

ILLINOIS (Rella Timponi, mgr.).—"Pom Pom" (Mitz), doing splendidly (third week).

LA SALLE (Harry Earl, mgr.).—"Where Are My Children?" (film), very big (eighth week).

NATIONAL (John Barrett, mgr.).—"The Other Wife" (Vaughan Glaser).

OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason).

POWERS (Harry Powers, mgr.).—"Please Help Emily" (Ann Murdock) opened Monday night.

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PRINCEES (Sam Gerson, mgr.).—"The Unchastened Woman" (Emily Stevens) opens Oct. 1.

STAR & GARTER (Charles Walters, mgr.).—"The Bostonians" (Frank Finney).

Tink Humphrey has a cold and is so hoarse he can barely talk.

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"Although shy an act that is considered a local favorite, namely, Ray Samuels, who objected to her name not being in

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Lights just prior to the matinee Monday, the Majestic show, by letting Eddie Leonard have all the time he wanted for encores, was enabled to keep the show running to about the usual time. Everybody did not feel inclined to rave about Edwin Arden's act, but the audience paid undivided attention to every word Arden and Gordon Burby exchanged in

the talkative little playlet Oliver White is credited with writing. "Close Quarters" in less competent hands would have proven a bore. With Arden, who is headlining, it is different. Paul Gordon opened the show. Some opener. This boy seems to risk a broken neck every time he swings to and fro on the slack wire. Gordon is one of the few opening acts at the Majestic that made his work stand out all the way. The Berrens pleased but really

won the audience when one of the Berrens pulled off his wig to show he was "on" the masculine side. Tom Smith and Ralph Austin have brightened up their work and are now putting over an A-1 comedy turn. They not only clown successfully, but once they hit their stride are out there on the stage working hard all the time. They have one of the funniest "finishes" in vaudeville. Mabel Russell and Marty Ward followed Smith and

Austin, with two men helping out with the singing, and the act primed the folks all up, for Eddie Leonard, who not only chirruped off-stage, but stuck his head out (whiteface) from behind the wings. Miss Russell is wearing some nice clothes. She and Ward skip from one "bit" to another, but that remark of Ward's about Mabel's uplifted skirt borders on the "burlesque blue." Following Arden appeared the Calts Brothers. Of course their

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long suit is hooding, individually and together, yet the bigger may yet realize his ambition as a comedian. The boys have improved their opening, and the bigger has also polished up his English. Their dancing was enthusiastically applauded. Then came Leonard and the dancing act that he presented when last here. As Miss Samuels did not show, the Gaudier Toy Shop closed the bill. The turn deserves compliments for the up-to-date arrangement.

PALACE (Harry Singer, mgr.; agent Orpheum).—So far since the resumption of vaudeville at the Palace Harry Singer has been batting in "big time" style and his audiences have left the house each week highly satisfied with the show. This week the Palace is handing 'em a laughing bill. Some old favorites are back with some faces not seen on the Palace stage in a long while. The comedy ran nearly all the way through with some of the comedy acts veering off into a serious trend at the close. But a bill having Loney Haskell, Bert Melrose, Kenny and Hollis, Lydia Barry and Alexander Carr is bound to have a wealth of fun. The show opened with Be Ho Gray and the Wild West exhibition. Gray gave a rope exhibition and talked

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a la Will Rogers. Loney Haskell and his proverbial personality were found in the "No. 2" spot. A tough position when the folks are still coming in, but only a fellow of Loney's good nature and ability to make friends across the footlights could make anything out of anything monologistic in such a spot. Loney rounded out a bit of large proportions and his stories were very well received. (Perhaps it might make Stan Stanley jealous to know that Loney pulled the one about the "floating kidney" and got quite a "laugh" with it.) "No. 3" was "The Dancing Girl of Delhi" and so far this fall it appears to be no vaudeville show unless the house offers some phase of the dancing classics. Gone are the Morgan dancers after a two weeks' stay with their bare legs and terpsichorean interpretations of the Roman ballet, and in their place this week are girls with nether extremities as much exposed as those of the Morgan clan, but the dancers this week have a dancing fantasy of Oriental environment instead of that dealing with ancient Rome. Vanda Hoff is featured with the Delhi dancing turn, and she is a busy bit of femininity. She is ably supported by Betalo Rubino and company, the turn being given a picturesque Oriental set-

ting that smacks of the Far East, with an aspect of novelty that will be appreciated by houses catering to the devotees of the classics. The four girls who went through what looked like an "incense dance" showed lack of direction and practice. Otherwise the act looked good, particularly so when Misses Hoff and Rubino were in action. Lydia Barry was a happy hit. Her style of mimicry was heartily enjoyed. Miss Barry worked in "one" with the piano and her accompanist also out there to fill the stage. The "one" space was also allotted to Lillian Dresser, next to closing and following the full stage act of Alex. Carr, who had a concert grand piano shoved into such small space Miss Dresser had to skim along the footlight trench to pass the instrument. Miss Dresser added to her popularity, offering the same program that she did at the Majestic a few weeks ago. Bert Melrose was on just after Miss Barry, and while he scored his usual hit it seems a pity that Bert doesn't use the chalkface. It helps his pantomime much better than whiteface does at present. However, his table rocking and subsequent fall were sure-fire. Kenney and Hollis were last seen in the pop houses in Chicago. The team rounded out the biggest

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kind of a hit through Kenney's stuff and his remarks about the other people on the bill. Alex. Carr made the whole act, but the story is one that fits his style of acting perfectly. Following Miss Dresser appeared the Arco Brothers, who gave an exhibition of hand-balancing that would be a credit to any bill. McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Failure of several acts to show Monday and the late arrival of others put the management in a hole, but the gap was plugged up so that the day bill Monday was finally passed. Not much danger of that, though, when Aaron Jones can lay his hands on so many films as "fillers" until the acts do arrive or new ones substituted. The headliner this week is "Mr. Inquisitive," an eastern production, in which Earl Cavanaugh is starred. This offering, which has special scenery, five women, two men (including Cavanaugh) and songs and motion pictures thrown in, is away from the beaten path of vaudeville turns, and has such a novel conception it not only proved diverting but entertaining as well. A happy conceit which the McVicker's audience liked very much. Some snappy lines. A number of comedy "bits" received spontaneous laughter. Woman becomes dentist and has four girls acting as assistants, who make several nifty changes of dress befitting the position they occupy. Cavanaugh saunters in book-like and affecting a nutty style, kids the girls, sings and dances and works in several "bits" in the dentist's chair. Act typically musical, comedy-like, and the idea could easily be transformed into a tab which the western houses would literally "eat up." Of course there was dialog, but dialog of the harmless, light type. And while on the subject of dialog it must be said that Monday's show was saturated with it. There was raft of it in the skit, "For Old Time's Sake," presented by a couple of old-timers, Mr. and Mrs. Harris Eldon. Purpose of act to show moral that a married man has no business hanging

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around after Camillies, especially when he's drunk and he is continually thinking and dreaming of his wife and baby when in the presence of the other woman. There was also plenty of talk in "The Fire Escape," which Charles De Land and Co. offered. This is the sketch Charles Richman originally produced and which has been handed down to the pop houses. Situations bordering on the ludicrous good for usual laughing score. Sam Berk and Lillian Broderick were on so early their advertised prominence as formerly of "The Lilac Domino" seemingly went for naught. Instead of the usual weekly news picture a Metro comedy was offered being mildly diverting. Pipifax and Arnold mixed up their acrobatics after the fashion of Martinetti and Sylvester, and it looks as though they had bought their prop list of the latter. The bumperty-bump style of acrobatics filled in nicely between the deluge of talky turns that bill presented. Rucker and Winifred cleaned up the show. These negro comedians had easy sailing and made the best of it. A sure comedy bet. Then came the "Inquisitive" offering and a Triangle picture. Challis and Lambert held attention, the work of little Beth Challis being well received. The Cook Sisters were billed without their baseball husbands, now doing active duty with the Sox. In place of Louise Mayo appeared Taeford and Besslow for one show, Frank and Rose Mack going into the bill later.

LINCOLN HIPPODROME (Wm. McGowan, mgr.; agent, W. V. M. A.).—Right now Boyle Woolfolk appears to have the bulge on the other tab producers in getting his new shows on the market first. His newest production, "Vanity Fair of 1917," was shown at the Lincoln Hip Sunday. The verdict of an audience that packed the house from pit to dome was that the show in O. K. It is well staged for the most part, with the latter portion given a heavy setting. One thing stands out.

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The cast of principals is a corker. Their work alone is almost sufficient to carry the tab along the top line. With some of the "merry old jax" the results are certain. Jack Trainor, a stage veteran, equipped with a veritable bag of stage tricks; Olga DeBaugh, there on looks, dress, voice and personality, and Joe McGee, a blackface comedian, carry most of the dialog and "bits." They form a happy combination. Irene Rittenhouse, a comely, blackhaired miss, with some attractive wardrobe and personality that grows after she has been seen in action, displays a voice that helps out immensely and on her single numbers she was a hit. Julius Jenkins handles the juvenile role and doesn't do a bit bad inasmuch as he is a mere youth and hasn't had much big experience. He is a blonde, good looking and enunciates well, which is a big asset in any house. Then the show carries a classy pair of sisters, the Eastmans, who put on a fancy dance near the close that showed the youth and prettiness of the girls. Woolfolk has made a capital start by engaging principals that can take care of any work entrusted to them by the "Vanity Fair" script. There is no great consistency to the story, although the idea is carried out that a nervous, old codger named Henry Cattermole (Jack Trainor) is famous through having manufactured a beverage labeled "Hush," and that he becomes infatuated with Annabelle Waller (Miss DeBaugh), and is continually proposing to her. McGee plays the part of Cattermole's valet while Miss Rittenhouse enacts Miss Waller's sister. Jenkins is the nephew of Cattermole, in love with Flo Waller. One of the features at the Hip was the Harmony Trio (Tommy and Billy Warrillow and Lawrence Hager), who put over several numbers splendidly. The chorus is also helped out by their voices. The girls make a number of pleasing changes but get in their best stage ticks in the "And They Called It Dixieland" number sung by Miss Rittenhouse in the closing part. Miss DeBaugh not only dresses her role with much care but makes a pleasing picture in either pink or blue. Among her solos were "Some Baby," "The Sunshine of Your Smile" and "Down Honolulu Way" (with chorus in Hawaiian native garb), and when doing her violin specialty she used a

medley. A lively number was "Bouncing at the Rubber Ball," done by Jenkins and chorus. A decidedly pleasing number was "Coal Black Rose" offered by Miss Rittenhouse and one that sounded new to the Lincoln folk. McGee sang "Yaka Hula Hickey" and got a lot of laughter out of a burlesque Hawaiian "bit." Trainor's only number was "Bug," which depends much on its lyrical construction to get over. Trainor has injected much of his ideas on "business" and one line that he put in, "I dare you to pull my hair," was the biggest laughgetter, inasmuch as Trainor is as bald as a billiard ball. Miss DeBaugh shows great improvement over any previous appearance and she is a bright, shining light in the Woolfolk tab. "Tab license" permits the usual sili of several "hells" and a "damn." There's a patriotic number, "The Melting Pot," which ought to go especially well in the smaller towns, and one of the funniest "bits" is the imaginative "money getting" scene between Trainor, behind a screen, and Miss DeBaugh, who addresses the empty air outside. One may say why they had the "Melting Pot" in the "World of Pleasure" and that the "money bit" has long been done by Bonita and Hearn. That is all true, but Woolfolk's "melting pot" is worked along different lines and the "stage bit" could not be called a "lift." Then it must be remembered that "getting the money" through an imaginary "blackmailer" has been done since the kid days of Weber and Fields and Kolb and Dill. The plain evidence is Woolfolk's "Vanity Fair" will give a full round of satisfaction wherever shown this season.

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ORPHEUM (Fred Henderson, gen. mgr.).—Kalmor and Brown score strongly with their dancing. Allan Dinehart and Co. in "The Highest Bidder," enjoyable number. Deiro, accordionist, fairly stopped the show. Dore and Halperin opened, excellent turn. Among holdovers were Willard, "The Mah Who Groves," Dunbar's Old-Time Darkies and Allen Brooks & Co.

EMPRESS.—The Lula Sutton Co. in "Her First Case," acceptable. Jules and Francis went well. Bert and Hazel Skatella, excellent. Millard Clay Trio, well liked. Von Dill, very good. Rawson Falls closed the show and made a satisfactory number. Moralis Bros. opened.

PANTAGES.—"That's My Horse," a musical tabloid, capital number of the sort. Max Bloom heads "That's My Horse," sponsored by Boyle Woolfolk. The action has to do with the efforts of a married pair to escape from their social duties by posing as newlyweds. They buy an acrobatic horse and there the fast and furious fun begins, with the prop animal. Alice Sher heads a beauty chorus and makes a most attractive figure. Leonard, Anderson and Co. travesty, scored a laugh. Alice Hamilton was passable. Maley and Woods, clever. Van Gello opened the show, and in that difficult position registered strongly. George Morton was a big laugh-getter.

CORT (Homer F. Curran, mgr.).—The Classman Film (first week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—

"The Mission Play" (first week).

ALCAZAR (Belasco & Mayer, mgrs.).—

Dramatic stock.

WIGWAM (Jos. F. Bauer, mgr.).—Del. S.

Lawrence Dramatic Players (73rd week).

SAVOY (Homer F. Curran, mgr.).—Dark.

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

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GOOD MATERIAL

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

Bothwell Browne and Francis Young have gone to New York.

The Monte Carter Musical Comedy Company has shifted from Stockton, Cal., to Seattle, Wash.

Mr. and Mrs. Earl Cauldwell and Mr. and Mrs. Art Belasco, all show folk, who have been operating the amusements at Boyes' Spring during the summer, are preparing to return to the profession for the winter months.

The new Bishop theatre in Oakland at Franklin and 16th streets, is approaching completion. Harry Bishop, the builder, formerly manager of "Ye Liberty Playhouse," will have a house that is complete in every detail when the new theatre is completed. And like the "Ye Liberty," Bishop's new show shop will have a gigantic revolving stage.

Sept. 18 the Stanislaus Live Stock Show opened at Modesto, Cal.

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NOTE This was SOPHIE TUCKER'S announcement in "VARIETY" of September 8.

"My attention has been called to a few vaudeville stars and OTHERS WHO ARE NOT AS YET STARS, WHO ARE PURLOINING MY IDEAS."

This is My Answer

money that I worked under the title of THE DIXIE GIRL AND HER SYNCOPATED BAND long before Miss Tucker ever started rehearsing her act. Lawrence Goldie or Alf. T. Wilton will verify my claim.

P. S.—I am not a vaudeville star yet, but A CLEVER CABARET ENTERTAINER. I worked in the Islesworth Hotel this season. So did Miss Tucker. She knows what I can do.

Miss Tucker claims originality. She may be original, but she is not original with her orchestra, for I am willing to wager any sum of money that I worked under the title of THE DIXIE GIRL AND HER SYNCOPATED BAND long before Miss Tucker ever started rehearsing her act. Lawrence Goldie or Alf. T. Wilton will verify my claim.

At the Orpheum last week "Willard, The Man Who Grows," and house manager Hugo Hertz did a good piece of publicity. Hugo took Willard down to the "Chronicle" office where Willard baffled the entire staff and then the pair visited police headquarters where in the presence of the chief and the plain clothes squad Willard proved satisfactorily that he could foil the Bertillon system.

Charles Newman, who for years has been assistant manager and treasurer of the Cort, has joined the Pantages circuit staff and under the direction of J. J. Cluxton is entraining for the position of house manager.

Report has it that the managements of the Columbia and Cort are more than worried about the prospects of the forthcoming season. From all accounts the cause is the present indications that it's going to be no small matter to get enough good attractions to keep the theatres running steadily with shows that will not return. This week the "Mission Play" is holding forth at the Columbia while the Cort, after having been dark last week, is playing "The Clandestine" film for another return date, and after this week the Cort still has two more weeks on its hands without an attraction to play outside of resorting to film features until the "Whirl of Pleasure" reaches here. Just what the Columbia has to follow the "Mission Play" is not known, but it is understood that "The Mission Play" only stays a week owing to other bookings.

The Rev. Albert W. Palmer of Oakland is at war with the theatrical managers of that city. The Rev. Palmer does not approve of tight-laced women on the Oakland stages and suggests that the theatre managers take a straw vote on the subject to determine the population's opinion on the subject. But the managers don't seem to think that a straw vote is a proper way to settle the controversy, which so far has led to no action in favor of putting the ban on shows and acts in which the feminine contingent wear tights.

BALTIMORE

By FRANCIS D. OTOOLE.

MARYLAND (Fred. C. Schanberger, mgr.).—Belle Story, a singer, and Walter C. Kelly headline this week. Mr. Kelly carries off the only real hit of the bill. Ezra Matthews, Edwin Redding and Mildred Donnelly present the only sketch, "Prosperity"; it is one of the usual playlets with a moral and was spoiled by the apparent lack of animation on the part of the players. Laurie and Bron-

son, favorites here, heartily received. La Argentina, although not the best Spanish dancer here, has an interesting series of solo dances. Lew Wilson does a variety of things from imitations to dancing. Antrim and Vale do well, "No. 2." The former is a hard worker and the latter has an abundance of good looks. Frank LeDent and Lillian's Dogs are also on the bill.

FORD'S (Chas. E. Ford, mgr.).—"Yankee Doodle Dick," a new comedy-drama by Miss H. Virginia Kline, was given its initial presentation in Baltimore. The title is reminiscent of one of Geo. M. Cohan's boisterous flag-waving plays and is similar to them in the respect that it is brimful of that self-confident Yankee spirit, but without a great deal of compression and cutting of the manuscript it will never do. It is too talky and in parts show an amateurish hand. With these faults removed it ought to do for a while. The acting leaves nothing to be desired, especially that of Thomas Moore, the ex-film star, in the title role. He is supported by a superb cast, and only their finished acting make the piece in its present condition possible. The cast is large and the work of all distinctive, particularly that of Maud Hanaford as Carol Weston, who was engagingly young and pretty. Percy Helton, as Jimmie, an office boy, who earns his salary, shines as a juvenile of considerable brilliancy.

AUDITORIUM (Leonard McGloughlin, mgr.).—"For the Man She Loves," a melodrama that is different, because it continues to increase in interest through the second and third acts instead of petering out in the second and another success to the list played here this season. Beth C. Merrill as Mary Ballard, the unfortunate wife, makes an excellent impression. A Burger and Russell Snood also depicted their roles forcibly.

LOEW'S HIP.—Lamberti headlines excellent bill. "Never Again," a little farce in which Nana Sullivan stars. Little Bessie Leonard got the hit in her character songs. Other acts are Frazer, Buntis and Woods, Walter James, The Blondys, Ford and Leslie.

COLONIAL.—This house was packed Monday night by the colored population to see their favorites in "How Newtown Prepared" by the Smart Set Co. The company of colored actors and actresses made a hit from the start.

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Fair bill, well balanced with "The World Dancers" topping, with no competi-

tion. Louis Stone, opened well; Fagg and White, fair; Whipple and Huston in "Spooks," good; Dorothy Granville, bright; Whitfield and Ireland, rube riot; Franklyn Ardell in "The Wife Saver," good; Arthur Deagon, disappointment to many; Five Kitamuras, closing.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville pulling strong. Lobby renovation pulling many transients.

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

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Regular fall season of featured small time doing good gross but small net.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

GLOBE (Frank Meagher, mgr.).—Leased by Boston Photoplay Co. for run of "The Little Girl Next Door." Doing big because of local agitation.

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

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

GORDON'S OLYMPIC (J. E. Comerford, mgr.).—Pop. Good.

PARK (Thomas Sorole, mgr.).—Pictures. Big.

MAJESTIC (E. D. Smith, mgr.).—Last week of "Where Are My Children?" making a clean-up after slump, Mayor Curley being involved in lobbying charge.

SHUBERT (E. D. Smith, mgr.).—"Kalinka" holding up consistently.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie" rolling along with the steadiest business of the season.

COLONIAL (Charles J. Rich, mgr.).—Ziegfeld's "Follies" opened Monday night to a record turn-away and will probably break its own record at this house.

HOLLIS (Charles J. Rich, mgr.).—Opens Oct. 2 with "Rio Grande."

PLYMOUTH (Fred Wright, mgr.).—"A Pair of Queens" opened Monday. Draw fair house.

PARK SQUARE (Fred Wright, mgr.).—"Hit-the-Trail Holiday" not doing the big business it deserves, and probably should have been brought here later when a real run would apparently have been inevitable.

TREMONT (John B. Schoeffel, mgr.).—Third week of "Civilization" showing results as result of big advertising outlay.

CASTLE SQUARE (John Craig, mgr.).—"The Heart of Dixie." Fair. Next week, "The Pedler."

GAITEY (Charles Batcheller, mgr.).—"The Sporting Widows." Good.

CASINO (Charles Waldron, mgr.).—"The Globe Trotters." Excellent.

HOWARD (George E. Lothrop, mgr.).—"The Grown-Up Babies." Capacity.

BUFFALO.

TECK (John Oishe, mgr.).—House dark first half. Reopening last half with "Go To It," new musical comedy production. Next week, "Alone at Last."

MAJESTIC (C. F. Lawrence, mgr.).—"The Path of Folly," comedy drama doing fairly well with plenty of paper to help. Next, "Her Naked Self."

STAR (P. C. Cornell, mgr.).—Split week of "Husband, Wife, Man," going good first part and followed by "Betty" (Raymond Hitchcock) last half.

GARDEN (Wm. Graham, mgr.).—"Tango Girls" scoring big.

GAYETY (Chas. Taylor, mgr.).—"Roseland Girls." Next, "Follies of the Day."

ACADEMY (Jule Michael, mgr.).—Musical Comedy Stock in "The Dancing Elephant," a new comedy.

SHEA'S (Henry Carr, mgr.).—Well assembled bill headlined successfully by Jean Adair and Co., followed by Trovato; "Married Ladies Club," good; Gene and Della Muller, fair; Hamilton and Barnes, do well; The Crisps, hit; Bison City Four, very good; Dupree and Dupree, close strong. Very good business.

OLYMPIC (Bruce Fowler, mgr.).—Good bill, including "Frivolity Girls" as headliners; Roma Trio, clever; Box Car Duo, good; "Virginia Girls," pleasing; Nainoa, does well.

LYRIC (H. B. Franklin, mgr.).—House reopening season with excellent bill and drawing big for first week. Amedo, clever; Norden and Noble, pleasing; Frankie Kelsey, good; Five Dunbars, very good; Empire Comedy Four, heading; MacDonald Trio, close nicely.

JACKSONVILLE.

DUVAL (C. Fourton, mgr.).—22-24, war pictures, "At the Front with the Allies," auspices local paper.

ORPHEUM (H. C. Fourton, mgr.).—Williams and Segal, opened show to good effect; Clara Howard, applause hit; Beatrice Morelle's Sextet, pleased; Willie Solar, hit column; Five Mowatts, good. Business capacity.

ARCADE, REPUBLIC, PRINCE, features with one act now and then to good business.

Harry Meyers and Rosemary Theye are expected to return here within the next month. Mr. Meyers has several big ideas in film production which he intends to follow when he gets back to Jacksonville.

BILLY DAVE CHAS.

Goelet, Harris AND MOREY

IN A

NEXT WEEK (SEPT. 25)

B. F. KEITH'S PALACE, NEW YORK

WHO DID IT?

ROSE & CURTIS

WE THANK THEM

ELANGE OF IRT H ELODY AND MUSIC

BOOKED SOLID U. B. O.

"JUST ONE DAY"

By HEATH and LANGE

The greatest march Ballad of the present moment

"THERE'S A QUAKER DOWN IN QUAKERTOWN"

By SOLMAN and BERG

Still the biggest Hit of all the Nineteen Sixteen Song Hits

"WHEN EVENING SHADOWS FALL"

By BRANEN and POLLA

A dainty, melodious love Ballad that hits home

"MY LONELY LOLA LO"

By STANLEY MURPHY, ARTHUR LANGE and ALFRED SOLMAN

Hawaiian Songs may come and go, but this song will last forever

"ON THE ARM OF THE OLD ARM CHAIR"

A comedy song that will make them both laugh and applaud.

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JOE HOLLANDER, Prof. Mgr.

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136 North 9th Street
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230 Tremont Street
JACK MENDELSON

Report from the north indicate an unusual influx of picture companies during the approaching winter months, and some of the most famous stars known will be here. Preparations for opening the Thanhouser studio are to begin shortly. This company will have several companies actively engaged in the city.

The Serial Film Co., under the direction of General Manager William (Bill) Steiner, will produce the famous "Philo Gubb" stories in pictures in this city this fall. Pierce Kingsley will personally direct the pictures and Edwin Stevens will play the part of the amateur detective. The Serial Co. players are well known in this city, having produced "The Yellow Menace" here last fall.

Two Thanhouser companies are slated to arrive here Oct. 13.

There's a joke going the rounds among the local film folks, and the Gaumont company seems to be the "goat." It appears that the aforesaid company overlooked the clauses of the lease on the south side studio where work was carried on last winter and while the overlooking was going on the Garrick Studios Co. secured the place. The Garrick people started work overhauling the place immediately, as they plan studio work at once. A day or so later a wire was received from the north stating that the Gaumont people were sending one of their representatives here to get the place ready for the winter. Whether the Gaumont Co. will secure another studio site is problematical.

NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT (T. C. Campbell, mgr.).—An old-fashioned, go-as-you-please rip-snorter, "While the City Sleeps." The audience was attentive throughout and applauded.

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

ALAMO (Ernest Boehringer, mgr.).—Jimmie Brown's Musical Revue.

The Ethel Desmond Musical Revue opens at the Columbia Sunday.

The burlesque stock, to open at the Lyric Sunday, is rehearsing daily. Henry V. Ottman will act as the Lyric's treasurer.

Eugene Ruiz is the new stenographer of Charles E. Bray.

The gallery entrance of the Orpheum has been changed.

Rumor has it several burlesque managers are dickering with the Dauphine Investment Co. with a view to putting stock burlesque in the Dauphine.

Arthur B. Leopold has returned from New York.

Harold Goldenberg is again to act as treasurer at the Tulane.

PHILADELPHIA.

B. F. KEITH'S (H. T. Jordan, mgr.).—The loss of Felix Adler at the last minute robbed this week's bill of a laughing act where it

was needed in a bill which ran strong on singing. Tempest and Sunshine, recently reunited for vaudeville, were the headliners and held the spot in fine shape. Their new offering is built up with a lot of material each of the sisters used in their musical comedy vehicles, and they have put it together in pleasing fashion. Miss Tempest put over a big-sized hit with the way she sings "Dangerous Girl," and the two work up a finishing number for splendid results, introducing a "Gabby" bit and the feature song from "Very Good Eddie." The girls have a dandy act, make it look good from the front by attractive dressing, and get a lot out of their material. Running them a very close second is Harry Beresford in that gem of vaudeville, "Twenty Odd Years." In addition to being a beautifully-written piece, it is played right up to the limit by Mr. Beresford and his associates. The Leightons got the place vacated by Felix Adler and in the next to closing position got away with it nicely. There is a new member in the act in place of "Rags" Leighton, and the absence of the clever, stepping of the elongated fellow is noticeable, but the act got over on the singing of two of the three boys. Briere and King have a singing and dancing number that goes better on appearance than on the merit of the material they use. Their songs and dances lack snap and do not bring the returns they should in an act of this kind. Mabelle Osgood, violiniste, and Emma Rous, harpiste, are a local couple who have gained considerable reputation and a following in musical circles. Miss Osgood has tried vaudeville before and was also with the Boston Fadettes. As a musical offering they fitted into the bill nicely and did all that was expected of them as a drawing card. They need experience along the two-a-day route before they can prove their value for vaudeville. Tommy Dugan and Babette Raymond have a funny talking skit called "They Auto Know Better." The comedian has a "koud" line of talk which he handles for good laughs, and

the girl and the trick automobile help to build up a very satisfactory act. Jack King and Morton Harvey have a "piano act" which can pass in the wake of the many of this kind which have won their way in the past two seasons. King, who was formerly of Stepp, Mehlinger and King plays the piano for his singing partner and works up some comedy with the help of a "lissy" number which has point enough to it to sting without being too sharp. Roberto and Vera opened the show with their juggling and singing. The man uses a routine of ordinary tricks, with the woman as helper, and she joins in with the orchestra in a few snatches of throat trills, with few words. The Borfinski Troupe, three men and two women, have a very pretty closing number, performing balancing and perch tricks with the understanders standing on large wooden balls. It is a novelty staged this way and a good act. The Selig Tribune Pictures showed scenes of interest from various parts of the world.

COLONIAL (H. A. Smith, mgr.).—"The Bachelor's Dinner" headlined; John and Mae Burke; "Don't Lose Your Nerve" (a dramatic playlet); Four Palattes; Hewitt and Calam; Wood and Mandeville; Karl; Marie Sparrow, and the feature film, William Farnum in "The End of the Trail."

NIXON'S GRAND (W. D. Wegelarth, mgr.).—Empire Musical Octet; The Langdons; Abbott and White; Carew and Burns; "The Return of Solomon"; Neher and Kapelle; Pathe and Mutuals.

NIXON (F. Leopold, mgr.).—Thomas P. Swift & Co.; Maida De Long; Four Melody Men and Maid; Rome and Kirby; Three Falcons; feature film, Theda Bara in "Her Double Life."

KEYSTONE (M. W. Taylor, mgr.).—"Black and White Revue"; Holder and Packer; Southern Four; Stephens' Hollister; Holden and Harron; Bolger Bros.; film feature, "Heatrice Fairfax."

GLOBE.—Golden-Orloff Troupe in "A Night

HARRY
BEATRICE

ROMM AND LITTLE

IN A NEW OFFERING "A SEASHORE FLIRTATION"

Playing—KEITH'S THEATRE, ATLANTIC CITY This Week

DIRECTION - - - - - I. KAUFMAN

AMERICA'S POPULAR SONG WRITERS IN "15 MINUTES OF SONG AND COMEDY."

Billy TRACEY and VINCENT Nat

IF RECEPTIONS AT EACH PERFORMANCE ARE ANY CRITERION, WE MUST BE OVER DRAWING OUR SALARY INTO THE BOX OFFICE.

JACK THE EVERLASTING FAVORITE EDNA KAMMERER and HOWLAND

A POSITIVE HIT ON EVERY BILL THEY PLAY

PRINCESS ATHENA

"BRIDES OF THE DESERT"

THIS ATTRACTION JAMMED ALL THE PANTAGES THEATRES And Justified itself in Being Selected as THE HEADLINER OVER THE TOUR

Written and Produced by J. J. CLUXTON

PRINCESS ATHENA

"BRIDES OF THE DESERT"

COMING EAST IN NEAR FUTURE

As a Matter of Good Business, Remember the Combination

THE ORIGINAL IDEA

JULES HUMMEL

BEN BURKE



JEROME TOBIN

HARRY A. MEYERS

"HOW COME"

MOSS AND FRYE

IN "SENSE AND NONSENSE"
Now playing Pantages Time.

NO. 3—HOW MUCH IS 9999?
Direction MARK LEVY.

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

Mostly acts seen here before. Ross Brothers, featured; Parrilo and Frabito, did well; Dawne June, usual; Lulu Coats and Crackerjacks, pleased; Mabel Johnson, good; Rice Bros., fair; Scamp and Scamp, entertained; Transfield Sisters, over big.

Melshelmer's, McTagues and the Maryland,

downtown cabaret resorts, have all reopened for the winter season. Patronage, however, seems to favor the west end resorts for the time being. Cooler weather will help the above mentioned.

"Experience" will reopen the Garrick—re-named the Shubert-Garrick—Oct. 1.



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville" by Ned Dandy

This Week (Sept. 18)—Keith's, Toledo

Next Week (Sept. 25)—Keith's, Columbus

Direction, HARRY FITZGERALD

TOILET CANS



TOURING

Pantages Circuit

MODELS DE LUXE

THE SEASON'S BIG HIT

ALTON and ALLEN

ACKNOWLEDGED

ARTISTS

Direction,
LEW GOLDER

POLI'S THEATRE, SCRANTON, PA.
(Sept. 21-24)

Oscar Dane will reopen the Imperial Oct. 1. Dramatic stock, Jene Lewis and Olga Worth assuming the leads.

"The Cohan Review of 1918" will open the Jefferson Oct. 1.

ST. PAUL

By G. J. NEWMAN.

ORPHEUM.—"Forest Fire," cordially received; Ward Brothers, pleasing; Miller and Vincent, good; McDevitt, Kelly and Lucey, liked; McLallen & Carson, popular; 3 Kitara Bros., very fine; Stettner and Bents, well liked.

HIPPPODROME.—Leo Kendall and "Palm Beach Beauties," applause; Fox and Evans, good; De Arno and Marguerite Variety Trio, please; Reed and Hudson, well received (first half of bill).

PRINCESS.—1st half: Caesar Rivoli; 2d half billed: Stickney's Circus, Mystic Hanson Trio, Kelly and Galvin, Williston and Sherwood, pictures.

STAR.—"The Auto Girls," well received. METROPOLITAN (L. N. Scott, mgr.).—Film, "The Unborn," attracting.

Harry

Katie

Keen : Williams

A real comedy act in "one."
(Special Scenery)

LEW TIME.

Direction TOM JONES

SHUBERT.—Shubert Stock in "A Pair of Sixes," please immensely a good house at opening performance. Next week, "The Sinners."

BABE COOK

FLO AND NELL WALSH

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Watch for us in
SONG, RHYME AND MAGIC
New Featured on Lew Time

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—PRIZIE FRIGANZA—

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

FRED LATHAM

The big fellow, is to be my boss very soon. I have been discharged by Mr. A. and Mr. B. and Mr. H. J. of Philadelphia. They have given me a two years' shore leave. Mr. Latham for Mr. Ollingham, and Mr. Ziegfeld, coupled with Gene Buck and Irving Berlin is a combination hard to beat. I have Sam Bernard and Frank Teskey with me, also the old pal, Eddie (Billiards) Fay. They rehearse six weeks. I rehearse one day. I'll have a heavy part, two town—up-town and down-town. Two sides, right and left, inside and out. I hope they don't think I am a ship and sink me, although the crowd on the eleventh floor are laying against me.

JACK NORWORTH

and I are the only actors from Oak Lane, Philadelphia. Jack is class and I am hoakum. Jack brought two perfect children back from abroad. Guess I'll try London, because I have only one. Eddie Fay can star right here, but Neely Edwards, Leo Beers, Gus Van, Al Herman and Sam Williams could take a trip over. RUFUS LE MAIRE should go over anyway, as they need men, and the girls can't be as particular as Wolpin. He met a Russian girl, who claimed to be Spanish, but talked with a Shubert brogue.

MR. AL DARLING

must accept my everlasting gratitude for saving me from my nasty temper. Mr. EDDIE DARLING tipped him to put the Jase-da-Boff on my floating kidney bag. I never saw one, but it's a riot if they ever let me pull it. It increases business. Every butcher comes in to hear it. 500 butchers a night, that's 3,500 a week. Evan Thomas told Billy Gebel to tell

Perry Trumper to ask Gene Zisch if they had any kidneys in the prop room. He looked two hours and couldn't find one. They sent out to get some sugar from the dough slingers; the two Jims (Fepard and Branigan) to buy a couple of kidneys from Tom Hunt or Ed. Kenny, but Al Liner queued it by lending me his. Al said I already had his goat, so I might as well take the rest of his organs. The drummer said he hasn't any children, so how can he use his kid's knees!

JOE KANE and JIMMIE GRAHAM are going to do singles, by the grace of the Lord and the goodness of PAIGE SMITH.

EDDIE MACK, the Tailor

saw JOE KANE and me each a suit for \$55, also a \$5 Victrola for \$6.50. We make our own records. Mine is terrible, but try and beat Joe's, but anyway, Mack must be a pretty good tailor to make an eagle like me look half way like a dude. I'll give him credit—and I wish he would give me a little.

CON RODDY

is rehearsing a sketch in which I appear next week, booked by that Adonis, CURLY GOLDIE, for whom we broke next week. Never saw him, but Vernon MORRIS and FEIL are still pulling me along. If they can book you, you must have a headline act. Fly, birdies, fly, but don't flop.

STAN STANLEY

My act is copyrighted, Class D. SXC, No. 40114. I don't want K. M. of Jacobs & Jerome's burlesque review, by an injunction. Oh, I am a dirty bird. Nobody has my nerve and looks.

REVIEW OF N. Y. STAR AT 5TH AVE. THEATRE SAYS RICHARD BOLKE'S

"CREO" IS A BIG TIME FEATURE

Direction—ALF. T. WILTON

Agent's love letter—
He enjoys receiving them—
Starts like this—

VALYDA

and her BRAZILIAN NUTS.
(Inclosed Please Find)
LOEW TIME Direction, MARK LEVY.

AL. HARRIS
and
GRACE LYMAN



A Variatiable
Pair

W. V. M. A.
AND
U. B. O.

BOOKED SOLID.
Direction LEW L. GOLDBERG

JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

JANET ADAIR

in
"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. B. O. and
Interstate
Direction, HARRY WEBER

THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

ALFREDO

Address Care VARIETY, London

JOE

TERMINI



THE VIOLINIST
and his quintette
still scoring suc-
cessfully at Otis
Harlan's and War-
dell's Hotel, Long
Branch, N. J.

Direction,
JOS. B. FRANKLIN
1547 Broadway,
New York

BEATRICE LAMBERT



American
Nightingale

In an Artistic Song Repertoire
Booked Solid

Dye-alogue By PAUL BEARER
He—"Good evening MURINE."
She—"Why call me that?"
He—"Good for sore eyes!"
Manager's verdict—Talk is not
dying—IT'S DEAD!

ARTOIS DUO

Richards' Tour,
Australia

Direction,
MARK LEVY

BLACKFACE

EDDIE ROSS

Neil O'Brien Minstrels
16-17
Permanent Address, VARIETY, New York

SAM DODY

Playing Monsieur Duval in Law Fields
"STEP THIS WAY" CO.
CHICAGO, ILL.

One of the BEST COMEDIES Now Playing Vaudeville

NANA SULLIVAN and co.

Presenting

"NEVER AGAIN"

EVELYN BLANCHARD Presents FLO IRWIN

IN A COMEDY PLAYLET

"THE TEA CUP INN"

By FRANCES NORDSTROM

JOE

FLOSSIE

MORRIS and CAMPBELL

"THE AVI-ATE-HER," by J. L. BROWNING

BOOKED SOLID U. B. O.

Direction, LEWIS & GORDON

THE ACME OF VERSATILITY
That Versatile Nut

GEO. NAGEL and EVELYN GREY

In "Bits of Variety" A little of everything
"WHAT WE DON'T DO AIN'T"
U O & C us

Mlle. JEAN BERZAC

Introducing

Wonderful Trained PONIES and the MULE that amuses everyone

Direction ALF. WILTON



JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

Sept. 21-23—Empress, Omaha

Sept. 24-27—Crystal, St. Joe, Mo.



HOUDINI

Address care

VARIETY

New York

BEN RYAN & DOLLY RYAN

COMEDY DUO
Loew Time

ENTERTAINERS OF THREE CONTINENTS

ORIGINAL LONG SHOE DANCERS
Direction MARK LEVY

BOOKED RETURN ENGAGEMENT PANTAGES CIRCUIT IN SIX MONTHS

WHY?

RUOKER and WINFRED

WORLD'S GREATEST EBONY-HUED ENTERTAINERS

ON OUR WAY WEST

DIRECTION TOM JONES

4 MARX BROS. and CO.

In "HOME AGAIN"

BACK IN VAUDEVILLE.


TRANSFIED

SISTERS



McINTOSH AND HIS Musical Maids

Welcome—Laurie and Bronson to the back page.
FENTON
and
Harry (Zeke)
GREEN
(and Cat)
In "Magic Pills"

BREAKING RECORDS EVERYWHERE

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


A SOMERSAULT WITH CONCERTINAS WHILE DANCING
FULL OF 'PEP'
Frank Parish and Peru
DIRECTION FRANK EVANS.
This Week (Sept. 18)—Orpheum, Montreal
Next Week (Sept. 25)—Keith's, Providence

MESSRS. HUGHES AND SMITH
Present
THE PINT-SIZE PAIR
JOE LAURIE
AND
ALEEN BRONSON
in
"LOST AND FOUND"
"NOT BIGGER—BUT BETTER THAN EVER"

Monday afternoon Walter C. Kelly followed us; Monday night we followed him—and still a HIT at Maryland Theatre, Baltimore, This Week (Sept. 18).



THE DEUTSCH-
LAND WENT
TO SEA
BUT NOT
TO BE
SEEN.
BILLY BEARD
"The Party from the South"
Direction
PETE MACK

We have the greatest team on the bill with us. Good natured and funny. You ought to see them.
Virginia "Red" Grey, and Tonie "Funny Legs" Klumker still make them sit up and take notice in "No. 2" spot. We should worry about position.
Regards to Bonnie and Jimmie Allard and Jim and Marian Harkins.
Glad to see the Morton and Jewell Trio are back in the east again.
Wish you good luck.
NOLAN AND NOLAN

CHALKOLOGY
IT IS ALWAYS MUCH EASIER TO INDULGE IN DESTRUCTIVE CRITICISMS THAN TO AID IN CONSTRUCTIVE WORKS
A MAN WHO IS ALWAYS (LAMORING FOR HIS RIGHTS USUALLY HAS LITTLE REGARD FOR THE RIGHTS OF OTHERS—
SOME MEN USE MIGHTY BIG WORDS TO SAY MIGHTY SMALL THINGS—
EDWARD MARSHALL CHALKOLOGY
UNPAID DIRECTION ALF. TWILTON

FRED DUPREZ
starring in
"MR. MANHATTAN"
says:
I have many things to be thankful for. Among these I am thankful to Mr. Alex. Pan-
tages for postponing my dates with him again.
Thankful for my success in "Mr. Manhattan."
Thankful to Raymond Hitchcock for putting such a good song into the show. Thankful for the wallop it carries. Thankful to my wife's Ma and Pa for raising such a nice girl.
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)
Direction, Chamberlain Brown

MARK LEVY
Announces the Opening of
MARTYN and FLORENCE
V. B. O. A. on Loew Circuit, Sept. 25th.

Where There is Life—There is Hope
and We Hope Mrs. Rex Faulkner continue successfully on her diet; and that Rex is as equally successful on his diet of Re-orders on cigarette cases.
We Hope the gun for Mr. and Mrs. Frank St. Ford arrived in Toledo on time, so that Frank may destroy his malaria with one shot.
We Hope the lights stay full up in the future of Mrs. Austin's dance, and Mr. Austin's Medial trick goes good in Crystal Beach.
We Hope Maurice Burkhardt arrived in Memphis on time and is enjoying his malarial route. And our fondest hope is to meet all these good friends on the same bill again in the near future.
From your friends.
JIM AND MARIAN HARKINS
Direction, NORMAN JEFFERIES

Our little home was sweet and cozy, But now we all feel sad.
The installment man came—and when he left, So did everything else we had.
More Truth Than--
Moral—Pay early and often.
Homely and homelessly yours,
NEIMAN and KENNEDY
Direction, MARK LEVY.
Loew Time

German Drives French Back
A Frenchman and his family went out for a carriage ride—Irish cabby took sick.—A German drove the French back. (While he is laughing, Moe, tell him about the benefit.)
Confirmingly yours,
JIMMY FLETCHER
Direction **Mark Levy** NOW PLAYING IN FRISCO.

Wright and Davis
"The Love Insurance Agent"
Direction **LEW M. GOLDBERG**


ANGIE WEIMERS
PLAYING U. B. O. TIME
PAUL RAHN
"Planted" at the Hotel Planters, Chicago
59th Week—Merrie Garden Revue

Electricity is life—Put some life into your bill.
ELECTRICAL VENUS CO.
A LAUGHING SENSATION
NOW HEADLINING ON BUTTERFIELD CIRCUIT
U. B. O. AND W. V. M. A.
THIS WEEK (Sept. 18), BAY CITY—Saginaw, Mich.
NEXT WEEK (Sept. 25), LANSING—Flint, Mich.
LEW GOLDBERG, Western Representative

LISTEN



If you see my folks.
RAWSON
AND
CLARE
Tell them to come home—I'm lonesome.
OSWALD
Woodside Kennels
Woodside, N. Y.

 I used to wonder how it would feel to be employed for 72 consecutive weeks, mts. twice weekly and no Sunday shows
Oh it's a bit of all right when you get used to it
Walter Weems. Traveller

WALLACE
BRADLEY
and GRETE
ARDINE
In their dancing and singing surprise
Direction, **HARRY WEBER**

"OIL CANS"



BEN SMITH
Just Finished 46 Weeks on W. V. M. A.

RAYMOND WYLLIE

**THE REAL
SENSATION OF
THE NEW SEASON**



**MANAGEMENT OF
EZRA B. EDDY
AND
LEA HERRICK**

**OPENS NEXT MONDAY (Sept. 25) AS THE
BIG FEATURE of LEA HERRICK'S
WONDERFUL NEW REVUE AT
REISENWEBER'S
(COLUMBUS CIRCLE, NEW YORK CITY)**

TEN CENTS

VARIETY

VOL. XLIV, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 29, 1916

PRICE TEN CENTS



Mme. Rialta's Rejuvenator

(A Natural Cleansing Paste)

A preparation designed for the elimination of wrinkles and other facial imperfections caused through the constant application of grease paints. It will positively remove pimples, blackheads and every other facial blemish. It does not stain, burn or endanger your skin one particle ! It is easy to apply and doubly easy to remove !

Read these three unsolicited recommendations and a medical analysis of the paste

Mme. Rialta:

Let me send you a line or two in behalf of "The Rejuvenator."

It is certainly wonderful and I can't lavish enough praise for its merit and the splendid results that I have obtained; also for its soothing qualities.

After using it, I can say without hesitancy that I feel ten years younger and my face surely reflects the thought.

It is the best toilet preparation on the market and no woman should be without it.

Gratefully,
CARRIE REYNOLDS.

To Whom It May Concern

I am familiar with the working formula of Rialta's Rejuvenator and know it to be entirely free from any harmful chemicals.

All of the ingredients are beneficial—two of them are antiseptics of the first order and especially curative for any and all facial blemishes or irritations.

Laverne Barber, M. D.

Mme. Rialta:

Have applied your French beauty paste and find it to my entire satisfaction.

My tired feeling after a tedious day's work at the studio was entirely removed after one application and I recommend it to all my friends.

Sincerely yours,
MARGUERITE SNOW.

Mme. Rialta:

For several months I have been using your face Rejuvenator and find it wonderfully refreshing. It irons out all the tired lines and makes one feel and look younger.

I'm greatly pleased with it.
Sincerely,
VIOLET DALE.

WOMEN

It will not endanger the tenderest skin imaginable and could be safely applied to the flesh of an infant.

It contains nothing harmful, but it is composed of a NATURAL preparation and will eradicate all signs of wrinkles, regardless of their depth or age. We positively guarantee results on a single application.

Blackheads and pimples quickly disappear under the cleansing power of Rialta's Rejuvenator.

It doesn't require an expert or beauty specialist for the treatment. It can be applied in five seconds and removed in five seconds and it leaves nothing but a thoroughly cleansed countenance.

The pores of the skin naturally attract dirt specks. Rialta's Rejuvenator opens them up and draws out all underlying substances, bathing the skin pores and "ironing" out the features.

MEN

After shaving, or before retiring, an application of Rialta's Rejuvenator will make your skin as smooth as velvet, remove wrinkles and blackheads and in a few moments show twice the results of an electric facial massage.

"Iron" out your face. Give your pores a cleansing.

An occasional application will remove all grease paint atoms embodied in your skin and erase the many wrinkles that will naturally assemble through the constant usage of make-up.

Purchasers visiting our headquarters will be given a convincing demonstration.

ONE PRICE \$1.00, One dollar the jar, \$1.00 ONE PRICE
(8 APPLICATIONS)

Jars shipped "collect" express or parcel post on receipt of ONE DOLLAR.

RIALTA MFG. CO., Inc., 205 WEST 48th STREET
NEW YORK CITY

Phone Bryant 2929. Goods delivered on phone orders in Greater New York.

(Opposite Longacre Theatre) (3 doors from Broadway)

VARIETY

VOL. XLIV, No. 5

NEW YORK CITY, FRIDAY, SEPTEMBER 29, 1916

PRICE TEN CENTS

MANAGERS REFUSE INVITATION FOR WHITE RAT CONFERENCE

**Vaudeville Managers' Protective Association Turns Down
Invitation of Big Chief FitzPatrick, Stating It Will
Neither Arbitrate Nor Confer With Actors' Organization
As Long As Its Affiliation With Union Labor Exists.
Answer At Length In Open Letter.**

The Vaudeville Managers' Protective Association, in a public reply in this week's *Variety* to the open letter addressed them in last week's *Variety* by James William FitzPatrick, president of the White Rats, who asked for a conference in behalf of his organization to see if an amicable adjustment of prevailing conditions in vaudeville could not be obtained at once, has rejected such a suggestion, declining to discuss professional matters or organization troubles while the White Rats is affiliated with organized labor.

This end was decided at a meeting of the V. M. P. A., held this week, and according to the statement of one of the managers' society officers, it closes the matter as far as they are directly concerned.

An officer of the V. M. P. A. declared they will not deal with the White Rats on an arbitration basis as long as that body is officially classified as a labor union, nor will they confer with any of its representatives in an official manner while such an affiliation is continued.

It was reported earlier in the week that the managers had concluded to meet a representative committee of the White Rats, headed by FitzPatrick, so long as Harry Mountford, the organization's international executive, was not present, but the officers of the V. M. P. A. claim such a report was without foundation, stating no individual in the association had any right to accept any invitations for conferences on behalf of the V. M. P. A., and at the first gathering of its members, called to discuss the Rats' invitation, it was decided to reject the suggestion on the above grounds.

Just what result this action will have on the situation is problematical. At the White Rats, neither Mr. FitzPatrick nor Mr. Mountford was present Wednesday. Mr. Mountford was expected to return that day from Oklahoma City.

DE WOLF HOPPER POSSIBLE.

Following his motor trip from the Coast to New York, De Wolf Hopper,

of late a picture attraction, is dickering through Jenie Jacobs for vaudeville engagements.

Mr. Hopper will probably appear for his debut on the variety stage as a monologist, if agreeable terms are made. The lengthy comedian is reported to have set \$2,500 or \$3,000 a week for his vaudeville salary.

LOEW AND SOUTHERN TIME.

The probabilities are that Marcus Loew is again calculating on placing popular price vaudeville in at least two southern cities, Atlanta and Macon (Ga.), using the Shubert theatres in those towns for the purpose.

The Loew people carried this plan in mind early in the spring, but concluded it was inopportune just then to experiment in the face of the hot weather to come.

It has been revived within the past few days and now the chances of Loew going through with it are in its favor.

INTERNATIONAL'S G. O. H.

It was rumored during the week the International Circuit might conclude a lease on the Grand Opera House, at Eighth avenue and 23rd street, as its downtown New York stand. The International started downtown at Daly's, which closed after its second week.

The Grand is playing pop vaudeville. It will encounter strong opposition in that field if continuing when Proctor's 23rd Street reverts to the variety shows Oct. 9.

PRISON-COMPOSED WALTZ.

Atlanta, Sept. 27.
Inside the federal prison here John T. Hall composed a waltz he named "Adlyn," and it was first played at the prison concert last Sunday. Two thousand people heard it. They obliged Mr. Hall to step upon the stage for an acknowledgment.

Hall has two years more to serve. He posed as a music publisher in New York and was sentenced for mis-use of the mails.

SINOPOULO SUES MONTFORD.

Oklahoma City, Sept. 27.
A suit for \$10,000 for alleged libel was filed last Friday in district court here by John Sinopoulo, manager of the Lyric theatre, against Harry Mountford, international executive of the White Rats.

The petition charges that the defendant caused to be printed in *Variety* a statement signed by himself which contained libelous attacks on the Lyric theatre in this city, the Empress of Tulsa, and their manager.

Mountford is alleged to have held these theatres and their manager up to public ridicule by his statements that acts were unscrupulously cancelled and the "women thrown out to earn their own living on the street, and that the actors were arbitrarily left stranded and destitute by the manager of these theatres."

Mountford also, according to the petition, warned all actors and actresses to refuse to act at Sinopoulo's theatres. Combined with the papers in the case is reported to have been a body attachment against Mountford as a non-resident. The information seems to have been received by the New Yorker, who is said to have slipped past the process servers through riding in an auto 40 miles and boarding the flyer at a way station, after his secretary had gone on board the same train in this city.

JIM THORNTON "SUNDAYING."

While it may sound extremely humorous to many, it is a fact James Thornton has determined to tour the country, following his season with the Loew Circuit, lecturing on the temperance subject. Mr. Thornton has about decided to accept an offer tendered by a middle-western Chautauqua firm, whose idea is to have the celebrated monologist combine his several comedy subjects with a discourse on the evil of liquor.

Thornton is by no means an advocate of prohibition (as a political party), but realizes the financial possibilities contained in such a proposition with himself as headliner.

RHINOCK'S RACE TRACK.

Cincinnati, Sept. 27.
It is rumored Joseph L. Rhinock, J. J. Weaver and others are in the movement to convert the Lagoon from a summer resort into a race track in opposition to Latonia. The report has not been confirmed.

\$1 MATINEES DRAWING.

Chicago, Sept. 27.
The one-dollar matinees in the legitimate houses, started since the season opened, are proving very popular.

White Rats News
will be found on
PAGE 15.

U. B. O.'S RIVERSIDE.

Reports current are strongly to the end that the United Booking Offices will shortly be playing big time vaudeville twice daily in the Riverside theatre, at Broadway and 96th street.

It is a William Fox house. The reversion of the theatre to the U. B. O. direction is said to have been the outcome of an arrangement between the United and Fox's booking offices, whereby through the former taking over that house, the intention to build a B. F. Keith vaudeville theatre on 96th street, close to the Fox house, is to be abandoned.

Negotiations have been in process for several months between the parties.

Another Fox theatre, the Riviera, adjoins the Riverside, the houses now playing pop vaudeville and pictures, respectively. The Riviera has a roof garden, also given over to amusement supplied by the Fox offices.

SUIT TO EVICT CORT.

San Francisco, Sept. 27.
Acting through their realty agents the owners of the Cort theatre have filed suit in the Superior Court to oust John Cort from the Cort theatre; to recover \$3,833.34, alleged to be due the owners for back rent (August and September) and to annul the ten-year lease entered into in 1911. Underneath the theatre is a cafe, the proprietors of which were also made co-defendants of the suit.

Homer F. Curran, manager, who stopped off at Sacramento while en route to New York is quoted as having said the suit was merely to settle a technical question.

THREE RECORDS IN THREE WEEKS.

Three records in legitimate suburban theatres of New York have been taken in camp during the past three weeks by Jane Cowl in "Common Clay," the A. H. Woods piece.

At the Bronx opera house, week September 4 (Labor Day), the show drew \$9,697, the next week at the Montauk, Brooklyn, it did \$7,800, and at the Broad Street, Newark, last week the show got \$8,320, each gross breaking the high house mark.

SHOW GIRL'S VALUATION.

A manager interviewed a show girl whom he desired to send out with a touring musical show.

The chorister agreed to join provided she received \$85 weekly and railroad fares for her mother.

IN LONDON

London, Sept. 15.
R. G. Knowles, recovered from the chill contracted when entertaining wounded soldiers, made his reappearance at the Holborn Empire and will play a round of the halls. The comedian is enthusiastically received and appears to have added to his popularity.

George Formby, who had little to do, has left "Razzle Dazzle" at the Empire.

Mrs. Pat Campbell will make her appearance in a playlet at the Coliseum (vaudeville) shortly.

Sir George Alexander has secured a new play by Marion Bower and Leon M. Lion for production at the St. James.

Marie Dainton, who has been suffering from a nervous breakdown, will undertake a tour of the Moss Empires.

Granville Barker has donned khaki and is with the officers' training corps.

Sir Herbert Tree, home for a short holiday, is most enthusiastic concerning the theatrical outlook in America. He says "New York is tremendously interested in the theatre and all connected with it. It has become part of a national life; a fact reflected by the unusual prominence given it in the newspapers."

"Peg o' My Heart" has been played in London over 900 times, and still remains the darling of the public. In consequence of the continued success of "Peg o' My Heart" at the Globe, Alfred Butt has to find another house for the production of Harold Brighouse's comedy, "The Clock Goes Round."

PARIS NOTES.

Paris, Sept. 15.
Following the Great Raymond to Paris, Fregoli, the Italian quick-change artist, has taken the Theatre Sarah Bernhardt and will open with a one-man show this month.

A new revue will be mounted shortly at the Gymnase, it is said. Manager Valles has engaged Angele Bady (of the Monnaie, Brussels), Claudius, Jacques Vitry.

Gaumont has reopened his picture Palace (Hippodrome), where business is splendid. The English film, "Battle of the Somme," is being shown here at the Theatre Rejane.

Mme. Rasime will present another revue by Celval and Charley at the Ba-Ta-Clan towards the end of September.

Some difficulty was experienced for the last fortnightly change of program at the Alhambra and Olympia, some acts failing to turn up due to the interruption of the communications between London and Paris for a few days. The service is now working normally.

The Marigny and Ambassadeurs, the Champs Elysees fashionable summer resorts, have closed.

YOUNGEST COLONEL KILLED.

London, Sept. 27.
Lieut.-Colonel Eric Benson, the youngest colonel in the English army, son of Sir Frank Benson, Shakespearean actor-manager, was killed in action. He was 29 years old and married last June.

MUCH MUSIC AT COLISEUM.

London, Sept. 27.
Charles Hawtrey produced a new sketch at the Coliseum, Monday, by

Frederick Lonsdale, entitled "Waiting at the Church." It was a big success. Music was well represented on the program by Carmen Hill, vocalist; W. H. Squire, cellist; Marie Novello, pianist; Vocellano Trio, singers.

Business excellent, as usual.

GABY-HARRY WORKING.

London, Sept. 27.
Gaby Deslys and Harry Pilcer began their tour of the Moss Empires, Monday, with a comedy-drama.

"BRIC-A-BRAC" ON TOUR.

London, Sept. 27.
"Bric-a-Brac" will be withdrawn from the Palace, Sept. 30, and sent on tour, opening at Glasgow Oct. 9.

\$60,000 FROM BENEFITS.

London, Sept. 27.
Moss Empires has turned over to the Blind Soldiers Fund over \$60,000 received through benefit performances at the variety theatres on its circuit.

JOE ELVIN'S WIFE DIES.

London, Sept. 27.
The wife of Joe Elvin died here Sept. 19. She was professionally known as Lottie Leslie.

CHANGES DON'T HELP.

London, Sept. 27.
Arthur Roberts has joined "Look Who's Here" at the London opera house, and Jimmy Learmouth has replaced Billy Merson.

Business, however, remains poor.

"THEODORE," SUCCESS.

London, Sept. 27.
"Theodore & Co." at the Gaiety, Sept. 19, is a success. George Grossmith, Leslie Henson and Madge Saunders scored.

Wounded Soldiers at Dress Rehearsal.

London, Sept. 27.
Arthur Collins, managing director of the Drury Lane, invited 2,000 wounded soldiers to the dress rehearsal of "The Best of Luck," which opened last night.

Dorothy Ward in "Flying Colours."

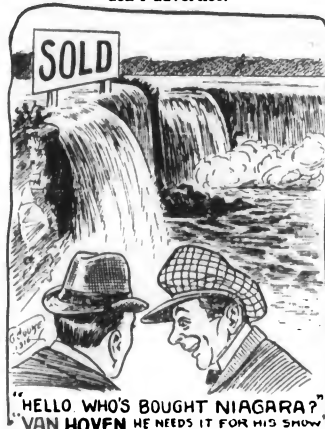
London, Sept. 27.
Dorothy Ward has been added to "Flying Colours" at the Hippodrome. Business continues splendid.

Provincial "Hobson's Choice."

London, Sept. 27.
"Hobson's Choice" at the Apollo has caught on so strongly that a second company was opened in Manchester last week.

Thos. W. Ryley purchased the English rights from the Shuberts.

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



SHOWS IN PARIS.

Paris, Sept. 15.
"Madame et son Filleul," Palais Royal; "Bravo" (new revue), Theatre Michel; "Maitre de Forges," Ambigu; "Folie des Grandeurs," Imperial; "Hotel du Libre Echange," Renaissance; "Fil à la Patte," Athenée; "Veilleur de Nuit," Bouffes; "Exploits d'une Petite Française," Chatelet; Great Raymond, Theatre du Gymnase; Fregoli, Theatre Sarah Bernhardt.

Repertoire at Comedie Française, Odeon, Opera-Comique; revues at Varieties, Folies Bergere, Cigale, Scala, Ba-Ta-Clan.

Cinema at Theatre du Vaudeville, Antoine, Rejane, Gaumont Palace, Folies Dramatiques.

Varieties at Alhambra, Eldorado, Empire (Etoile Palace), Olympia, Nouveau Cirque.

ANGELICA PERSISTENT.

San Francisco, Sept. 27.
Angelica Barnes has been in the limelight again. Some two weeks back Miss Barnes gave the detective squad a scare by telephoning a doctor she was being kidnapped and held prisoner in a hotel on Taylor street. Later she was discovered in a Market street hotel and exhibited bruises which she claimed were ample proof three men had attempted to kidnap her while she was riding in a jitney bus. As a result of the bus episode, Miss Barnes went to a hospital, where it was said she was threatened with a nervous breakdown.

After leaving the hospital she attended a Fillmore street film theatre and there tried to commit suicide by taking poison. The management sent her to the Emergency Hospital and Miss Barnes was saved.

The woman says she was a room mate of Evelyn Nesbit's and at one time James K. Hackett's leading woman.

ANNA COULDN'T TEACH HER.

Zelda Sears is no longer a member of the cast which is to support Anna Held in her new revue. The reason is Anna Held herself.

According to Miss Sears, Miss Held thought that she could teach the veteran comedienne something about injecting comedy into a scene and after the star had continued her instruction for about three days Miss Sears decided that it was time for her to leave and she has signed for another attraction, under a different management.

BELASCO'S ENGLISH PIECE.

David Belasco has in mind the production of a new English comedy called "Fool's Laughter." The piece will be started soon.

Mr. Belasco may hold back "Alias Santa Claus" through preference for the English play.

PINOCHLING TO COAST.

When Aaron Jones, of Chicago, can arrange his affairs for a long enough period, he and Marcus Loew will go on a pinochle debauch, both managers going on their annual trip across the continent.

LECTURERS ORGANIZED.

Chicago, Sept. 27.
Chautauqua lecturers have organized. A meeting was held at the Sherman House last week. No manager can join the organization.

The purpose is to create a standard code of ethics wherein the lecturers reap a greater benefit through the organization.

Bernhardt Opens in Montreal.

Montreal, Sept. 27.
The French tragedienne Sarah Bernhardt is to open her American tour here at His Majesty's theatre, Oct. 9, prior to her advent in New York.

HITCH OVER "HITCHY."

Legal action will in all probability be taken against Raymond Hitchcock who is starring in "Betty" for his use of a song title in the dialog of the show, the writers of the number, Lewis and Young (Waterson, Berlin & Snyder offices), having decided to issue the song for general release since Hitchcock has decided not to add it to the score of the piece.

The song is entitled "I'm Trying So Hard to Be English, but It's Driving Me Straight to the Scotch" and was written expressly for Hitchcock in "Betty." The star did not utilize the number, but added its title to his curtain speech.

A Syracuse paper said the line was the funniest thing of a long evening.

DORALDINA COULDN'T LEAVE.

A contract and a lawyer are reported as reasons Doralinda, the dancer at Montmartre, did not remain away from that restaurant-cabaret after abruptly leaving it last Thursday to accept an engagement for the Century's show and roof at a reported weekly salary of \$700.

Clifford C. Fischer, manager of Montmartre, has an agreement with Doralinda for three years, guaranteeing her 30 weeks' employment yearly. When the dancer left his place, Fischer placed his contract with her before his attorney, John B. Stanchfield, who is reported to have written a letter to the Century management, informing it of the facts. The next night Doralinda returned to Montmartre.

Doralinda was reported a few weeks ago to have placed herself under the booking direction of Max Hart, who is said to have signed her with the Century. Doralinda accepted that engagement, under the impression her agreement with Fischer was not binding upon her.

NORTHWEST WANTS SHOWS.

Calgary, Can., Sept. 27.
Western Canada managers declare they are finding a demand in this territory for road shows and are preparing to meet it. The United Producing Co. already has out "Fine Feathers," "Within the Law," "Charley's Aunt" and "Alma."

W. B. Sherman, the veteran, who sent out "The White Feather" last year as a feeler of conditions, declares his intention of putting on half a dozen companies before the holidays.

F. Stuart White, Vancouver, encouraged by last season's success with "Floradora," started "Alladin" at the Walker, Winnipeg, Monday. Garrette & Benson, same city, are putting on tour the war drama, "Somewhere in France."

Saskatchewan and Manitoba, owing to crop failures, are being avoided.

MARINELLI PRODUCING.

Vaudeville production is going to have H. B. Marinelli as first aid. The international agent has decided to place several girly productions before the public. He has engaged Tommy Gray to write the books and lyrics. Malvin Franklin will furnish the music. The productions as a rule will have twelve girls and six principals.

While directing the Olympic, Paris, Mr. Marinelli made many elaborate productions for that stage.

HOLDING BACK TITLES.

Fearing inroads from picture makers on titles, producers of legitimate shows are holding off announcing the names of new pieces until the last minute.

This has been evident lately in a number of instances and when this week one producer announced a star in a new play unnamed, he blamed the picture people.

It was pointed out that recourse in the courts was to be had for title piracy, but the legitimate managers prefer to evade legal entanglements.

NO STAGE UNION WALKOUT IN N. Y. THREATENED STRIKE

Friendly Relations Between Managers and Workmen Make Tie-Up Unlikely, Although Some Locals Secretly Favor Lockout, According to Unofficial Report.

The threatened general strike to include all unionized labor in aid of the street railway employees will in all probability cause no general effect upon the stage hands union, owing to the present feeling of satisfaction between the managers and the stage hands.

At union headquarters it was stated they had received orders to be ready to walk out, but these were not taken seriously, as the union itself would vote on a strike and not be ruled from the outside.

An increase in the pay of stage hands and fly men recently went into effect.

The Musicians' Union has given its assurance to the Theatrical Producing Managers' Protective Association that they will not walk out in the event that a sympathetic suspension of union labor shall be ordered. The musicians will work providing the managers will furnish them with some mode of transportation to and from the theatre, which will make it possible for them to pass up the car lines on which a strike has been declared. The managers in turn have pronounced their willingness to do this.

It is reported the stage hands, electricians, clearers and picture operators locals held secret meetings Sunday and voted to stand by any orders of the C. F. U. Chas. A. Shay, International president I. A. T. S. E., is the chairman of the general committee that is handling the street railway strike.

H. O. H. CONTINUES.

Contrary to the original arrangement, the Harlem opera house will continue to play small-time vaudeville booked through the United Booking offices, at least for the next few weeks, until such time as the directors representing the ownership of the property have held a meeting to decide on the disposition of the house.

The house was leased by the Keith interests, but the lease expired with the end of the current week, when it was decided to withdraw vaudeville and turn the house over to the owners. The latter, after a hasty meeting, requested the lessees to continue along the present policy until they could determine on some proposition that would induce the Keith interests to remain either as tenants or supervisors for the estate, the while utilizing the property for a vaudeville stand.

HERBERT BRENON STAGING ACT.

As a diversion from his feature film producing, Herbert Brenon has consented to especially stage the forthcoming vaudeville production Dazie will reappear in.

The Dazie production will be a combination of ballet, pantomime and dramatics with a 300-foot film detailing a portion of the story.

The vaudeville act will probably be produced in November, about the time two special feature pictures directed by Brenon will then be showing on Broadway. They are "The Darling of the Gods" and "War Brides."

PROCTOR'S 23RD NOW U. B. O.

The United Booking Offices will supervise and manage the bookings of Proctor's 23rd Street theatre commencing Oct. 9, when the policy of that house will be changed from straight pictures to vaudeville. Lawrence Goldie will supply programs on a split week basis.

This makes the fifth Proctor theatre taken over on the U. B. O. books since

last season, Goldie having already listed on his books the 5th Avenue, Mt. Vernon, Elizabeth and Newark Proctor houses.

Whether the success of the foregoing string under U. B. O. supervision will prompt the Proctor firm to turn over the balance of their circuit to the company is problematical.

The 23rd Street's manager under the U. B. O. direction will be Charles A. Leach, Jr., who has been at Jacksonville. The remainder of the staff will go there from the Harlem opera house.

The vaudeville policy will be six acts and a feature picture, split weeks.

N. V. A. ON BROADWAY.

By mutual consent the lease of the floors in the American theatre building given by Marcus Loew, to the National Vaudeville Artist, was canceled, and that society Wednesday was about to rent the third floor, covering 6,800 square feet, at 1587 Broadway (corner 48th street).

The reason for the selection of the Broadway space is given as more convenient.

MISS NORDEN'S PICTURE SKETCH.

Virginia Norden, the film star, who resides at Brightwaters, L. I., was asked to participate in a local benefit performance and hastily improvised a satirical moving picture sketch which scored so strongly it reached the ears of the vaudeville managers, who have asked her to put it into rehearsal for a showing.

She has placed her vaudeville affairs in the hands of Edward S. Keller and Edgar Allen Woolf will probably assist in staging the venture.

BIG TIME AGENTS SLATED.

A report leaking out says, before long an elimination process will start among the big time agents booking through the United Booking Offices.

When the operation is completed, it is claimed, there will be at least four less acts' representatives in that institution.

FORCED MARRIAGE.

San Francisco, Sept. 27. May S. Harris of vaudeville has filed suit for annulment of her marriage last February to Bert Harris, an actor. According to Mrs. Harris's allegations she refused him repeatedly until one day he coaxed her to accompany him to the County Clerk's office, where she declined to sign the marriage license.

Outside Harris told her, she says, he had a revolver in his coat pocket and thus forced her to go to Oakland and be married.

DRUNK ON AND OFF.

Chicago, Sept. 27. Tom Attaway has been doing a stage "drunk" so long that when he imbibed a little too freely last week he was arrested and when queried at headquarters told the detective sergeant that he could do a stage drunk that couldn't be told from the natural. The detective thought differently and Attaway spent a night in jail until he could be gotten out by friends. Attaway (Attaway and Green) gave the reporters a chance to try some of their comedy stuff in their writing the story.

The **VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION'S** article is on **Pages 12 and 13.**

BILLPOSTERS STILL "TRUST."

Chicago, Sept. 27.

Further efforts to smash the alleged "billposters' trust" have been made by independent firms throughout the United States in a proposed organization of various advertising agencies. Complaint was recently lodged with District Attorney Clyne that the billposters' "combine" was still in operation notwithstanding Judge Landis' order to dissolve.

Letters in the form of contracts or pledges have been received of late by many large advertising agencies urging them to co-operate in a movement to aid and encourage independent billposting companies. The letters went from the Vanderhoof, Condit & Eckstorm company. E. E. Lockwood, manager of the company, states the plan of the independents is to establish independent companies in all the territory where the billposter "trust" held possession.

FOUR DAYS AT A. C.

Atlantic City, Sept. 27.

Though Keith's here is remaining open, it plays but four days weekly (last half) to catch the week-end crowd.

ROYAL'S ALL-NEW BILL.

An all-new list of acts will constitute the program for the Royal in the Bronx, next week. Seven turns make up the bill.

Commencing Oct. 9, the regular season starts at the Royal, when a ten-act show will be given.

Orpheum (B'klyn) Biggest Opening.

The Orpheum, Brooklyn, opened its season last week to the biggest gross business the house has ever done in that week.

The Orpheum's opening was delayed until the Coney Island season was wholly over.

IN AND OUT.

Mabel Russell was seized with ptomaine poisoning Sunday and was unable to appear in her act with Monty Ward at the Majestic, Chicago. Loney Haskell doubled from the Palace for the closing performances.

Norwood and Hall dropped out of the American bill, Chicago, Friday last week, the Shirley Sisters filling out.

When Ray Samuels refused to appear last week at the Majestic, Chicago, the week was played without anyone subbing in her place.

MARRIAGES.

Raymond Belmont, son of the New York banker, and former husband of Ethel Lorraine, married Caroline B. Hulbert, a New York society girl, last week. On the same day Justice Colahan in New York signed the final decree of divorce in Miss Lorraine's suit. No alimony was fixed, the chorus girl wife having received a cash settlement.

Bessie Marks to Frank Gabby in New York, Aug. 22.

Larry Larrivee and Ellen Nugent, Sept. 21, at Quebec, Can. The couple are in stock at the Crystal, Quebec.

Eddie Koler, comedian, last Saturday at City Hall, New York, to Gaby Schaffer, non-professional.

Oscar Doob, dramatic editor of the Cincinnati "Times-Star," to Roma Wood, a Chicago and Cincinnati beauty. Doob slipped away to Chicago, where it happened, last week.

Walter B. Irwin, lariat expert with a wild west show, and Lillian Irwin, aged 15, were married in a little Ohio town the other day. Despite threats of the girl's father Irwin would be harshly dealt with, the bride and groom were welcomed at the parents' home in Cincinnati.

Pearl Jessie Olivia Yell of 256 West 84th street, New York, to Thomas Harmon, actor, of 312 West 48th street, who was divorced from Mrs. Edith Richards Harmon in Chicago last March after her charges of desertion.

DOUGHERTY BROKEN DOWN.

Philadelphia, Sept. 27.

Hughey Dougherty, veteran monarch of minstrelsy, is a patient in Kirkbride's, the Pennsylvania Hospital for the Insane, in this city. The veteran of the burnt-cork circle, bent with age and broken in health, arrived here from Los Angeles on Sunday in a pitiful plight.

When the old man's health failed several years ago, a monster benefit was held at the Forrest theatre and several hundred dollars were raised. Since then he has been taken care of by friends in and out of the theatrical profession. About three years ago Dougherty suffered a stroke and since then has been very feeble and almost blind. He always refused to allow himself to be placed in a home and, even Sunday, fought against being taken to the hospital and had to be enticed there by a ruse.

Last June he was sent to the home of his adopted daughter in Los Angeles, but finally grew worse, and as the hospital authorities declined to take care of him owing to the residence rule, he was brought back to this city by a nurse. Dougherty insisted upon returning to one of the hotels here which had been his home for years, but his condition did not warrant this and he was finally placed in Kirkbride's.

Dougherty is 72 years old and probably the most famous minstrel living today. He was a member of the first minstrel troupe that ever appeared in Europe and has been a member of nearly all the prominent minstrel companies in this country for years. His last regular engagement was at Dumont's, where he was featured for years. Two years ago the aged minstrel was led on the stage at Keith's, Philadelphia, during a minstrel first-part given by "The Meistersingers." This was his last public appearance.

NEW ACTS.

Billy Baker, formerly of "The Social Maids," and Phil Doyle, also a burlesque comedian, have reunited and will appear in their old vaudeville act, revamped.

Manny Koler, burlesque, and May Caprice have obtained Hunting & Francis' act, "A Love Lozenge."

Pearl Sans (formerly Pearl and Irene Sans), new single for the cast (San Francisco).

"The Smart Shop," musical comedy by Ed. Rowland and Loren J. Howard (Chicago).

Thomas Murphy (formerly of Primrose Four), Henry Rudolph and Monty Howard, singing trio (Chicago).

"The Package Deliverers," with nine people, including Joe Phillips, Herman Meyers and Queenie Phillips.

Billy Gaston, after an absence of three years, in an act in "one," "The Beautiful Bandit," assisted by a girl.

"A Bit of Pipe," with Dick Morgan, Margaret Slavin, John Hewitt, Jack McGrath, Charles Seal.

James B. Cunningham in "Too Much Tragedy," with four persons.

Harry J. Robinson, retired from Kay, Bush and Robinson.

Al J. Robels and Ruth Roden, in "one" (Pete Mack).

"The Uneeda Girls," with nine people, special book, numbers and scenery.

Norinne Coffey, big act (Flo Jacobson, Chicago).

Marjorie and Helen McGuire, singing and dancing. (Arthur Pearson.)

Bob Fitzsimons and his son will return to vaudeville.

Eddie Foley and Lea Leture, with 14 people.

Ruth Allen in "The Cheer-Up Girl," five people (Jos. Hart).

Nat Ellis and 12 persons in "The Fire Brigade."

Anna Q. Nilsson and Guy Coombs, picture people, in a playlet.

Potter Hartwell Co., formerly Potter Hartwell Trio.

ARBITRATION BOARD COUNSELS REINSTATEMENT OF STRIKERS

**Oklahoma Managers Repeat Their Declaration They Will
Not Consider Compromise on Any Terms With White
Rats. Mountford Testifies.**

Oklahoma City, Sept. 27. Reinstatement at a wage advance of all stage hands who went out on strike is recommended by the State Board of Arbitration and Conciliation in a report submitted yesterday following its investigation of the differences between Oklahoma City managers and owners and striking White Rats and union employees.

The board makes no recommendations as to the proposition of Oklahoma City theatres employing only White Rats. On this proposition the report states:

"As to the proposition of the theatre managers using nothing but members of the White Rats union, the board does not feel qualified at this time to pass judgment on this important issue, by reason of the fact that Oklahoma City is only one of a chain of cities on circuits, which are booked by foreign concerns or booking agencies, and we, therefore, doubt the feasibility of imposing upon managers in Oklahoma City this duty.

"We understand the managers have in the past operated with a closed shop insofar as the local men are concerned, and that it is possible to carry out a similar contract with the actors' union. But on account of the conditions before mentioned, we can see that the matter is questionable, and we believe that if a thorough trial is given it will demonstrate whether or not the plan is feasible.

"We recommend that all actors who appear in this and other cities of the state be employed by the managers under the terms and provisions of an equitable contract, which will embrace substantially the following points: The artist should forfeit to the manager a reasonable portion of his salary in case the artist fails, through any fault of his own, to appear as per contract or on account of sickness or accident. The manager should be allowed to cancel the engagement because of inebriety or the suggestive act or word of an actor. The manager should not pay for any service not rendered by said artist by reason of the theatre being closed through fire, public authority or any other reason beyond the control of the manager. The artist should present his act or specialty in the customary manner for the number of performances required daily and the number of times required and should not appear in any act or specialty in any theatre within a reasonable time of any prior engagement in the city. Said artist should comply with all reasonable rules and regulations prescribed by the manager, and the usual billing matter, including photographs and cuts should be placed in the hands of the management a reasonable time before the beginning of the engagement, and should they fail to do so the manager should have the necessary cuts and billing matter produced and the cost of same should be deducted from the actors compensation.

"Should the artist cancel an engagement or any part thereof, they should pay as liquidated damages to the manager a sum equal to the salary they were to have received, and we recommend that in case any act proves unsatisfactory, or insufficient, that the local manager hold his booking agent responsible and not the act or actors. This provision should make possible a 'play or pay' contract. We are satisfied from the evidence placed before us that the actors have been grossly imposed upon by managers in cities of

this state and that the managers have been imposed upon by certain booking agents in other cities.

"We are convinced by the testimony, and after thorough examination of the contracts under which the managers procure their acts, that the contract in universal use in this country is unjust, both to the actor and to the management. We, therefore, recommend to the state legislature that it enact such laws as will protect the actors and managers operating in the State of Oklahoma.

"We further find from the evidence the existence of a combination which controls managers and actors throughout the United States, and we recommend to the United States Congress that proper laws be enacted to regulate the booking agents or those employed by, through or under him and his contract, which we believe will be of mutual benefit to both the actor and the manager."

The managers late yesterday had not signified their intention of abiding by the decision of the board. Prior to the hearing they announced that no matter what the board recommended, they would not be influenced, and under no circumstances would they recognize the White Rats. They did announce, however, their willingness to treat with the stage hands, operators and musicians, provided the White Rat matter was completely eliminated. The board recommended the managers and their former employees get together within 48 hours after the recommendation had been given forth. If not the strike will continue.

Harry Mountford, international executive of the Rats, whose testimony before the board was important, expressed satisfaction with the outcome of the proceedings, and he is certain it will have great bearing on similar proceedings now in contemplation elsewhere. Mountford considers the outcome of the hearing a distinct victory for the Rats. Mountford and Pat Casey, who was also here, left for the East last night.

Mr. Mountford testified before the state board of arbitration last Saturday. He said the managers and actors throughout the United States are at the mercy of a combination of all the big booking interests of the country, and that the only way to eliminate the evil is the closed shop plan.

Mountford arrived Thursday from New York. The board reconvened Saturday. Mountford offered to call off the strike for the time being if the managers would consent to putting all their former stage hands, operators and musicians back to work and be bound by the ultimate decision of the arbitration board. The managers through their attorney declared they would not consent to any such proposition. They said they were willing to treat with their former employees, but would have nothing to do with Mountford or the organization which he represents.

Mountford explained the reason he made the proposition was that he had been given to understand the business people were anxious that there be no semblance of a strike during the progress of the Oklahoma state fair, which opened here this same day for one week.

When Attorney Johnston for the managers said there was no chance for such a compromise, Mountford explained he was prepared to proceed with the giving of evidence which he

felt confident would prove to the board that there is a combination of booking agencies in the country which works hardships not only on the actors, but the managers as well.

His first evidence was in the form of a transcript of what had taken place in the office of the agents in Chicago recently. He explained it was a dictograph record of what had been said during the meeting and which indicated it was the intention of the managers and agents to keep the strike going in Oklahoma City as long as possible to interfere or prevent similar activity on the part of the White Rats elsewhere. Mountford would not explain how this record had been secured, except that it was through the means of a dictograph installed in the office where the meeting was held. He said further that the subpoenaing of those whose names he mentioned and their testimony would show whether the record was correct.

The statement related the managers and agents were agreed that stage hands and possibly the musicians throughout the United States were entitled to increased wages for their work, explaining that the prices of food stuffs had nearly doubled while wages were practically the same as they were five or ten years ago.

Mountford said the real aim of the Rats is directed toward the booking agency system in the vaudeville world, and that the local theatre managers were merely a screen from behind which the Rats are fighting to eliminate the evil. With a trunkful of documents, files of theatrical papers and other evidence, the witness went into minute detail to prove to the board that there is an honest-to-goodness theatrical trust in operation and that the actors and managers were the sufferers therefrom.

The present system gives neither the manager nor actor protection against the agents, said Mountford, whereas, if the closed shop plan is adopted the actor and managers will have protection through the working of an arbitration board, one member of which will be appointed by the managers, one by the actors and the third selected by these two.

Immorality as practiced by some agents then was taken up by the Rats' head. He cited several instances where managers had refused work to women, not because they did not have meritorious acts, but because they refused to submit to indignities at the hands of the agents. The women who do submit are put to work and get good time, he explained, but those who don't get nothing, and there's no way they can get work if they are once turned down.

Regarding contracts, Mountford declared there never has been a contract which protected either the manager from the agent or the actor from the manager.

Mountford explained further that the contract of the closed shop would give the managers absolute protection against actors cancelling their engagements, at the same time giving the actors like protection against the managers. It was the only way to overcome this wrong, he said.

On cross-examination Attorney Johnston for the managers entered into personalities which were objected to by W. G. Ashton, state labor commissioner, who was acting as chairman of the meeting. In the cross-examination the testimony offered by the witness on direct examination was not changed.

There were frequent clashes between counsel which brought admonishment from the chairman.

Attorney Johnston charged Chairman Ashton with bias and appealed to the board, whereupon Mr. Ashton signified his willingness to step down in favor of some other member. The matter was left to the board and Graves Leeper became chairman, after which the hearing proceeded.

Practically every actor and actress playing the last half in Oklahoma City was subpoenaed to testify before the

commission, and all admitted they were paying large commissions—ranging from five to 20 per cent. to the agents and managers. The majority had been cancelled by the managers without notification.

John Sinopoulou, manager of the local Lyric, was a witness upon whom attorneys for the strikers concentrated considerable attention. Sinopoulou was not present at the previous meeting because of his absence from the city. He declared he had not cancelled an act from his house for over a year, but when cross examined admitted there might have been one or two cancellations of the kind. He didn't know whether the acts booked to him were Rats or not, and didn't care. He thought the contract which now is being used is all right, "as the actors always get their money and there never has been any complaint to him from them or anyone else."

Sinopoulou said he was unaware of the existence of any booking trust, and was unaware of any other combination of theatrical interests outside Oklahoma City. He admitted he was a member of the local managers' association.

Asked if he recently had not received a check for \$10,000 from the Chicago headquarters of the trust with which to continue the strike, the witness refused to answer. The point brought forth a heated argument between counsel, in which personalities were freely indulged in. Mr. Giddings for the strikers claimed the right to ask the question to show that the local managers were being aided by the Chicago booking office to continue the strike in Oklahoma City. Attorneys for the managers declared it was a purely personal matter and admonished the witness not to answer. The chairman finally left it up to Sinopoulou, who said he preferred not to answer the question.

Asked by Mr. Ashton if he considered the contract now in use of any value to the actor witness was unable to say. Asked if he considered the contract of any value to him, he said it always had been the means of getting him what he wanted. Sinopoulou admitted that if he "fell out" with the Interstate Circuit he would either have to depend upon "pickups" or close his theatre entirely.

Manager McCall of the Liberty said he didn't know much about the booking business—in fact that he never had heard the name of one of the leading men of the agency from which he secured his acts. His memory on many matters was vague his usual answer being "I don't recall."

Oklahoma City, Sept. 27. T. H. Boland, manager of the Empress, and R. F. Shumaker, a strike picket, were arrested last Thursday night following a fight in front of the Empress. The trial was continued in police court Friday morning. Both men are charged with disturbing the peace.

Boland said he had been notified by patrons of his house that a picket had insulted them while they were entering the theatre. He went to Shumaker who was patrolling the house, and asked him to desist. Shumaker, according to Boland, called him "a dirty scab," whereupon the manager removed Shumaker's glasses with his left hand and swung on his eye with his right. Shumaker went down but was up in an instant and returned to the fray, but by that time patrolmen had arrested both and took them to headquarters, where they were liberated on bond.

MC'CRACKEN'S IRISH FAIR.

The Irish Fair, to be held at Madison Square Garden, New York, Oct. 7-14 inclusive (excepting the intervening Sunday) is being promoted by Sam McCracken.

Charles Bornhaupt will deliver the entertaining.

The Fair is being given in aid of Irish funds.

GORDONS' NEW ENGLAND HOUSES GOING INTO LOEW OFFICES?

Report Very Strong and Says Sheedy Agency May Go Along, All Booking Under Loew's Roof. Gordon Bros. Have Three Houses and Sheedy Booking About Seven Weeks of Splits.

Boston, Sept. 27.

It is accepted here as authentic that the three theatres of the Gordon Brothers will be booked in the Marcus Loew agency of New York. A Boston man representing the Gordons will be stationed permanently in the Loew agency.

The Gordon theatres are the Olympia and Scollay Square, Boston, and Olympia, Lynn.

The local Gordon theatres compete against Loew's Orpheum and St. James. Loew's Globe plays pictures only.

The deal was effected, it is said, to give the Gordons more scope in bookings and permit the Loew agency to regulate the bills for all of the competing theatres.

In connection with the report in New York of the Gordon Brothers houses going in the Loew office, it is stated the M. R. Sheedy agency, which has been booking those theatres, will move over to the Loew agency, taking along its houses. Sheedy has been placing acts for about seven weeks, all splits.

M. R. Sheedy personally is said to hold an interest in the Olympia, Boston.

ORPHEUM'S, CHICAGO, EXPLOSION.

Chicago, Sept. 27.

The Orpheum theatre (opposite the Palmer house, State street) owned by Jones, Linick & Schaefer, was slightly damaged by a bomb set off by a time fuse on the fire escape in the rear at an early hour Sunday morning. The papers carried "extra editions," saying the work was the result of a union fight between two local picture operators' unions.

Aaron Jones said the damage would amount to about \$50 and that business would continue without interruption. He also declared that a Mirror screen and the pipe organ were unharmed while windows were smashed nearby and considerable glass shattered.

Bomb attempts to wreck picture houses have become frequent of late. Sept. 21 the Strand theatre, 2115 West Division street, was damaged, the pipe organ, valued at \$10,000, being put out of commission.

There are two unions here, each affiliated with the American Federation of Labor. One was organized about eight or nine years and the other about a year ago. Trouble has been in the air in the neighborhoods where the houses are alleged as using "non-union machine operators."

An explosive bomb was found buried back of the Kedzie theatre early last Sunday morning and its discovery led to a report a plan was afoot to wreck the Kedzie annex, owned by the proprietors of the theatre proper. The Kedzie management is having trouble with the local operators' union, and while the police have as yet been unable to locate a clue, they feel satisfied the bomb leads back to the union trouble.

LICENSE COM'R INVESTIGATING.

Inspectors from the Bureau of Licenses have been visiting the various theatrical offices, classified as "artists' managers" and interviewing artists during the past few weeks to ascertain whether or not the people running these establishments were violating the law in operating their business without an

agent's license. The purpose of this investigation is to ascertain the manner in which business is being conducted in regard to booking acts in houses and accepting "commissions."

Deputy Commissioner of Licenses Ephraim Kaufman is personally in charge.

WON'T PLAY HODKINS' BILLS.

Chicago, Sept. 27.

Finkelstein & Lytle, of the Empire, San Antonio, are still refusing to play the shows booked into their house by the Charles Hodkins Agency, this week's aggregation being the third set of bookings turned down upon reporting.

Hodkins may bring court action against the management to force them to live up to the booking agreement alleged to exist between the house and agency. It is understood Finkelstein and Lytle filed a bond prior to the delivery of the booking franchise to Hodkins.

MOE SCHENCK'S BOOKINGS.

Loew's Palace, East New York, was this week taken off the big sheet in Joe Schenck's office in the Loew Circuit, and placed with Moe Schenck, to keep furnished with bills hereafter.

Besides the Palace, the younger Schenck books Loew's Warwick, and assists Gilbert Newton, who manages the Majestic, Erie, Pa., in selecting the pop vaudeville programs for that house.

Moe Schenck is booking the Sunday vaudeville bills for the Spooner (Bronx), Shubert, Empire and Casino, Brooklyn. The latter two start Sunday shows Oct. 8.

BUFFALO MOVEMENT.

Buffalo, Sept. 27.

The Lyric and Family theatres have been leased by the Olympic Amusement Co. and will continue to play pop vaudeville booked through the Gus Sun Circuit. Last season the Loew Circuit placed the bills.

H. B. Franklin is general manager of the Olympic Co. A. Lou Snyder, a westerner, is his assistant.

5th Ave., B'klyn, Going Into Stock.

Brooklyn, which from appearance was to have been without a stock house this season, will have a stock company at the Fifth Avenue, opening there Oct. 2nd or 9th, under the direction of J. E. Horn.

The Fifth Avenue has played small time vaudeville, booked through the U. B. O. split time department, but owing to the reduction of prices at the Prospect (in the same locality) the business at the Fifth Avenue fell off.

Dyckman Commencing Vaudeville.

The Dyckman theatre, at 207th street and Jones avenue, upper New York, has been enlarged to a seating capacity of 1,700, and intends playing pop vaudeville, split weeks, booked by the Sheedy Agency.

Pantages, Minneapolis, Nearly Ready.

Chicago, Sept. 27.

Unless present plans go awry the new Pantages house in Minneapolis will open Oct. 15 and if not ready then will open Oct. 22.

GOLDBERG BACK IN LOEW'S.

A booking franchise in the Loew Circuit agency has been granted Jack Goldberg by Jos. M. Schenck. Mr. Goldberg will dissolve his association with William Morris once again to take up the booking of acts. When last in the Loew office, Mr. Goldberg was Mr. Schenck's assistant.

The Morris-Goldberg office this week was booking the Avon, Rochester, N. Y., Lincoln, Union Hill, N. J., and Majestic, Utica, N. Y. It seemed likely early in the week the Lincoln would shortly end its brief vaudeville try. Goldberg is reported lightly interested in the Utica house.

According to report Goldberg has no interest in the Eva Tanguay road show, managed by William Morris, and now on the road. The Tanguay show is due to play Denver, Sept. 29-Oct. 2, with its next week's stands Oct. 9-16, Los Angeles and San Diego, playing San Francisco for two weeks, commencing Oct. 22. Excepting three days at Seattle, Nov. 12-14, the Tanguay show is routed for day stops until Nov. 24-25, at Duluth, when it winds up the present route laid out for it, Miss Tanguay having engaged with Morris for ten weeks.

NEW BOOKING JOB CREATED.

Something new in vaudeville booking offices was inaugurated this week in the department headed by E. M. Robinson of the United Booking Offices.

Upon the return to active service again of Carlton Hoagland in that booking end of the U. B. O., he was assigned to fill in the skeleton of the programs for the houses looked after by Johnny Collins and Harry Mundorf of Mr. Robinson's staff, up to within two weeks of the dates of the bills' openings.

It is a time economy plan. Within the two weeks Messrs. Mundorf and Collins will fill in the complete shows, the plan assuring them time to devote to current bills, without having to "write in" the earlier bookings.

Mr. Hoagland is laying out the advance groundwork for the 10 or 12 houses Collins and Mundorf book between them.

Logan Square Discontinues Vaudeville.

Chicago, Sept. 27.

Vaudeville has failed to draw at the Logan Square and the house reverted this week to pictures. A vaudeville bill (booked by Richard Hoffman) will be given Sunday only.



MARIA AND DAN SOLIMINE

This couple are musical geniuses in a class by themselves, being masters of the violin and piano with a repertoire of 65 classical numbers. Their sponsor, the director of the Chicago Grand Opera Co., commends their work highly and predicts a future for them.

This youthful pair are at the American, New York, the last half of this week for the express purpose of displaying their prowess to a number of production managers who suggested the showing.

CITY THEATRE COMING DOWN.

The City theatre on 14th street, a link in the William Fox chain of vaudeville theatres, will soon be demolished in order to permit the city to open a street through the theatre site for a continuance of Irving place from 14th street to 13th street. While no official announcement has been made of this fact, it is generally accepted in political quarters as an absolute necessity in the reconstruction of East 14th street and William Fox, apparently realizing the situation, is rebuilding the old Dewey theatre (a few feet east) in order to be represented on the thoroughfare when the final nice comes.

The City is located on the south side of 14th street and cuts off Irving place at that juncture. The house seats about 2,900 people and was originally built by the late Timothy D. Sullivan. At present it is owned by the Sullivan Estate and leased from them by Fox. The house was opened originally as a Klaw & Erlanger stand, about six years ago, the first attraction being Anna Held in one of her early successes.

It is accepted as a matter of record "Big Tim" built the house for the specific purpose of selling it to the city for a street-way, but the deal was never put through. It is hardly probable any action will take place until the Dewey has been entirely reconstructed and ready for its opening.

TOO MANY ONE NIGHTERS.

The American wheel is reported anxious to rid itself of some of its one-night stands which now number nearly 30, giving the junior circuit over four weeks of the one-nighters.

According to a member of the staff the small towns have been making fair returns this season, but owing to the frequent jumps and the changes liable to occur through one town or another dropping out, the circuit wants to cut down this number.

The present route includes weeks of one-night stands in New York and Pennsylvania and a week in Minnesota and Iowa, with three days in Ohio.

Shamokin and Shenandoah will be dropped from the American burlesque circuit to make way for the acquisition of the Broadway, Camden, N. J., which will play the attractions for three days, taking one day from the Grand, Trenton, which has been playing the attractions four days each week. The change goes into effect Oct. 16. It has caused a change in the route after the shows leave the Gayety, Philadelphia.

PRETTY PERFORMANCES.

Chicago, Sept. 27.

Agitation has hit South State street again. Women of the Church Federation swore out warrants last week for the arrest of Mae Mills of the "Follies of Pleasure," then playing at the Gaiety.

Mrs. G. M. Mathes, president of the woman's church federation; Mrs. J. G. Boor, chairman morals committee of the federation, and Lucy Page Gaston, chairman of the morals committee of the Cook County League of Woman's Clubs, led the fight on the Gaiety.

Mrs. Mathes and Mrs. Boor declared the performance was too vile for description. They said Miss Mills threw her clothes over her head and did a "cooch" dance. Mrs. Mathes avowed the whole performance was one of drinking, gambling, fighting and suggestions of immoral relations.

Johnny Ford Going to Europe.

Johnny Ford and Isabelle Jason may embark in November for Europe to accept an offer tendered the new combination by the Stoll tour.

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

CABARETS

"The Bull Ring" entertainment of Castles in the Air on top of the 44th Street theatre sets one mark firmly in cabaret amusement—it is more nearly a performance than any similar attempt has yet reached. There may have been no previous effort to give "a show." Other cabaret programs have been a jumble of whatever composed them. "The Bull Ring" employs a regular stage and also the dance floor, around which is a ringed lattice work above tables that the place draws its title from. The decorations, attendants and perhaps a near-atmosphere are Spanish. From 12 to 15 numbers are divided into three parts, with long intermissions for dancing. The Castles direction may find it more feasible to reconstruct the show for two divisions. It will make the entertainment as a whole seem speedier and will hold the crowds better, with the finale to be reached about the same time it is at present, 1.30. "The Bull Ring" charges one dollar and the show is easily worth it. The price will be an attraction. In the performance are 24 chorus girls, and if principals of acts and all numbers are included, the total would be considerably more than any restaurant show has yet presented. In "The Bachelor Girl and Boy" number from "The Girl From Brazil" (the production in the theatre below) appeared as leaders Stewart Jackson and Dorothy Maynard with the remainder of the people who back up those principals in the show, 16 in all, putting over 40 persons on the stage to work up this song, the cabaret's chorus joining the others. The stage is not over large and it looked as though a mob was occupying it. The entrance to the stage is an excellent simulation of an animal pen's opening. The show's orchestra is located above the stage and an incline leads to the dance floor. Some numbers are divided between stage and floor, some given upon the stage only and others wholly upon the floor. The combination helps the appearance. There are seven distinct acts during the performance and seven numbers. "The Bull Ring" management gives no incentive for applause, and the audience displays interest by attention more than anything else. The acts have been cut down to the briefest time. Nothing lingers longer than it should. Edward P. Temple staged the performance. He did very well with all of the show's own numbers, especially so with "The Heart of Wotona," an Indian dressed affair led by Ernest Hare. It is worthy of being moved into a show. Another was the soldier drilling finale, sung in the lead by Helen Trix, who also wrote the song for it. The patter lyrics of the number were neatly put over by the chorus. The same song, "When the Boys Return," with the business and without the patter, but with a much larger orchestra to give it volume could be easily turned into a production finale. A couple of numbers written by Gus Edwards (program credited) and done in a similar manner in the Henderson, Concy Island, revue this summer were "Take It Home and Give It to the Baby" and "If I Only Knew Just How I Stood With You." These were led by Patsie O'Hearn and Alice Van Riker. The reported "Carmen" travesty "The Bull Ring" was to have been built upon and about seems to have simmered down to an opening number, with Mr. Hare and Miss Trix the principals. "The Living Models" number with Hugo Jansen as the fitting dressmaker, building gowns upon three girls while in sight of the audience was liked by the house. It is the same Jansen number and business of "The Fashion Shop" that played in vaudeville. "The Song of the Flowers," another Edwards song, and "Pa Likes You—Ma Likes You"

(written by Harry Tierney) were turned into a number each, both having Miss O'Hearn among their leaders, with Doris Predo helping Miss O'Hearn out in the latter and Constance Werner in the "Flower" song. In acts there were Weily and Ten Eyck with their pretty and hard floor dance in attractive costumes; The Marvellous Millers, who did their whirlwind work; The Gaudschmidts with the dogs, always sure fire; Cronin's Merry Men, who had to work in cramped quarters on the stage and cut out the midget comedy, and "Grazier," billed as "The Great," a male toe dancer, probably formerly of The Graziers. These turns did well in turn. Among the best of the acts is Veronica Marquise, a little girl who can really ballet dance on her toes. Besides the straight toe work she did a toe dance to the music of an Irish Reel. It was far beyond those tricky steps of the ballet dancers who have tried to hold to a rag accompaniment or use a jerky body motion. In number principals Miss Trix stood well to the fore in her assignments, always looking well and getting her songs over. Miss O'Hearn with even more to handle was an equal winner. She is a pretty girl, full of animation and with personality. Her place seems in a production. Max Steiner leads the show orchestra, with another band of musicians for dancing stationed on the balcony floor. The chorus girls are a most personable collection, and well dressed. The production end must have run into an item, and while the cost of the weekly performance would be a hazard, it can not be for a small amount. "The Bull Ring" for one dollar after theatre looks like a bargain, particularly for this reason—that when a patron pays admission at the gate to any amusement he believes that entitles him to see the show without further cost, if he wishes to. In a free cabaret the "check thing" has untold limit and the guest inwardly at least thinks an obligation is imposed through being able to see something for nothing.

The Hawaiian advance received a severe set back at the end of last week when all the Hawaiians, real and assumed, including two cooch dancers and an orchestra of six pieces, were summarily dismissed from the Rector program. Whatever cause or reason may be pleaded for their absence, the fact seems to be the reform element of New York heard about the "coochers" at Rector's and their raw work on the ballroom floor. The opening night of the present Rector revue there were two "cooch" dancers exhibiting. One

was worse than the other, and it was thought at the time the dancers had been told to let out for that evening only to create talk for the new show. But they did it the same succeeding nights until it was reported along Broadway the Committee of Fourteen had taken cognizance of it and unless abated, objection would be placed against the renewal of Rector's dance license, upon its expiration. The expulsion of the dancers and musicians followed, the musicians suffering through having been used for no other purpose than to play the music for the wiggly steps. Earl Fuller's corking good orchestra was and still remains the regular dance music harmonists for the ballroom throngs. The Rector incident may warn cabarets how far to proceed with this "cooch" thing that is so thinly disguised as an Hawaiian dance and danced by so many people under that description who never saw even the shores of the islands. There are ways of doing it. Doraldina did an Hawaiian dance first in a New York restaurant. It was her own conception, artistically executed with more of a Spanish movement to it than anything else. Others attempted to emulate her, with the Rector blow up as the finale, the others proceeding from the attractive dance Doraldina does to the vulgar "cooch" that long since was stopped in burlesque and at stag parties.

Andre Sherri, producer of the Rector revue, was in New York Supreme Court this week, seeking to retain the guardianship of his adopted daughter, Elisa Martine, whose mother, Anna Martine, is suing to regain her custody. Justice D. P. Cohalan announced that he would give decision today (Friday). At earlier hearings the testimony was that the child was surrendered in 1914 to Mr. Sherri by her mother, then a household servant employed in the Sherri establishment in Bensonhurst. Elisa, though she had been shabbily dressed and poorly cared for, won the affections of Mrs. Sherri, and upon her plea, the mother signed an agreement giving her full control over her. Elisa was taken to live in California, with Mr. and Mrs. Sherri and treated in all respects as their daughter, but her mother made frequent demands upon the couple for money, it was testified. A complaint to the authorities that the child was being ill treated, it was said, had been traced to her mother. Mr. Sherri said he allowed the mother to take the child to church recently she did not return her to the Sherri home until she had received money. Nathan Burkan, representing Mr. Sherri, told the court his client stood ready to pay for the child's education in any convent or other school the court might select until she reached an age at which she would be capable to decide for herself whether to live with the Sherries or her mother.

PECK WON'T STAND FOR IT.

A report reached George Peck, general manager of the American Burlesque Circuit, Tuesday that when "The Review of 1917," played at the Gayety, Milwaukee, recently, the chorus girls of the company passed down the aisles and after supplying the patrons with cups served beer free of charge to them.

Mr. Peck was very much incensed on hearing of this occurrence and upon learning that it was a violation of the city ordinance immediately took steps to admonish those concerned in the incident.

He stated that in the old days of burlesque an occurrence of this sort was quite frequent, but now in his efforts to clean up and present a high class offering his progress was greatly retarded by an incident of this kind.

Mr. Peck stated that the show violating this order hereafter will lose its franchise and have its route canceled.

EXTRA COST TO BE SHARED.

The Columbia Amusement Co. decreed this week the cost of extra stage hands must be equally borne between the theatre and shows on its circuit. Formerly the houses have paid this item.

The stage unions demand a crew necessary to handle a show at one house must be kept up to that number in any other theatre. When a burlesque production at the Columbia, New York, demands three to five men be secured extra, to look after it on the stage, the complement of stage hands at the Columbia must be recruited in each town thereafter, local unions being advised in advance. The expense of the extra men has grown to be a considerable one.

DALY'S AND BURLESQUE.

The general belief is that Daly's, down Broadway, is under lease to Walter Rosenberg, provided a theatrical license can be secured for it.

If the license is granted and all the plans of the promoters carried out, a stock burlesque may be the policy, the Rosenbergs interchanging between their York on 116th street, to then have a similar policy, and the downtown theatre.

Another report is the Rosenbergs may make another connection with a burlesque stock management.

The American burlesque circuit, which had business dealings with the Rosenbergs when they had the Garrick, was asked to place their shows at Daly's, but would not consider it.

USUAL STAR & GARTER SHARING.

Chicago, Sept. 27.

The billing is out for the Drew & Campbell "Liberty Girls," to play the Star and Garter next week, at the usual sharing terms—\$5-45—with that house, according to report.

Hyde & Behman operate the Star and Garter. It has been storied of late, Drew & Campbell would ask for better terms before operating there.

Musical Shows Playing One-Nighters.

Chicago, Sept. 27.

There are many musical comedy shows, more resembling burlesque than anything else, playing the one-nighters of this vicinity.

RAILROAD RIOT.

Chicago, Sept. 27.

Words passed between railroad employees and members of Rube Bernstein's burlesque company as the train was en route from Gary to Chicago, and in the mixup Charles Bergman had his head injured.

The Pennsylvania crew stopped the train, backed it up to Gary and had the entire company arrested.

Three men and two women are reported as being taken to jail on a charge of inciting a riot, and five men were fined one dollar each.



SINGER'S MIDGETS

One of the most successful attractions ever imported for American vaudeville, a combination noted for its versatility and one that never fails to increase box office takings. Their rendition of Waterson, Berlin & Snyder's "Yaka Hula" which is featured in the vocal department is one of the brightest spots in their repertoire.

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Morris Abrams is ill in St. Joseph's Hospital, St. Paul.

A. H. Van Buren will replace Will D. Corbett in "Rio Grande."

Eleanor Gordon has been engaged to support Elsie Ferguson.

Earl Brown replaces Philip Merrival in "Pollyanna" this evening.

Thurston Hall has been engaged for "The Love of Mike."

C. R. Reno will take "Human Hearts" for a southern tour, starting next week.

The Kirke-Brown Stock opened its season last week in Danville, N. Y.

Herman Goldman is now manager of the Jefferson (Moss). He was at Fox's Riviera for eight years.

Margaret Shannon has been engaged as prima donna for "Rag Dolls in Ragland."

The McKinley Square theatre, Bronx, proposes to continue its policy of pictures and music.

A "No. 2" "Pair of Queens" has started rehearsals. Marion Barney heads the cast and will be featured.

Violet Barney has replaced Marie Baker with the Hyperion Players, New Haven.

Lorin Raker has been engaged by H. H. Frazee to replace Donald Gallagher in "The Silent Witness."

Shepard Johnston is assistant to Dwight Bingham, treasurer of the Comedy.

Monica Redmond replaces Grace Lewis, as prima donna, with the "Tango Queens," on the American Circuit.

Eddie Plohm is treasurer of the C & H theatre, with George M. Cohan, a cousin of the manager of the same name as his assistant.

Clarence Grey, treasurer of the Shubert theatre, has a broken hand draped in a sling (auto accident). His assistant is substituting in the box office.

An exedra monument, erected by Harry Houdini in honor of his parents, will be unveiled Sunday in Machpelah cemetery, Cypress Hills, Brooklyn.

Willette Kershaw has been engaged as leading woman for Chauncey Olcott by Cohan & Harris for the coming season.

Jack Norworth says the Zeppelin raids never bothered him in London, but that the sudden explosions in the subway work give him "quite a turn."

Harry P. Dewey is now playing the lead with Arthur Aiston's "The Girl He Couldn't Buy" on the International Circuit.

The treasurer's staff for the Century will have as its head, Sol Abrahams, with Sid Harris and Harry Nelms as aides, and several assistants.

Firmin Swinen, a new organist at the Rialto, has been in this country but three weeks. He formerly was head organist at the Antwerp Cathedral.

Offices have been opened in the Putnam Building by Arthur Pearson, with Edward P. Bower and Herbert Stohardt associated.

Louise E. Crandall has left the Polyclinic hospital, where she has been confined for the past several weeks following an auto accident.

Carrie Lees, the Palace theatre usherette, recovered an Irish terrier this week, after its loss had nearly threatened to disrupt the peace of New Jersey, where Miss Lees lives.

The Lexington Avenue opera house opens Sunday with the Harry Shea-Frank Gersten pop vaudeville. The regular bill starts Monday. Eight acts on a split week.

Andreas Dippel has placed "Gypsy Love" in rehearsal and will open the piece Nov. 6, playing it for several weeks in eastern cities before sending it into the south.

The Eta Producing Co. Japanese opera, "No-To," opened Wednesday at the Stamford theatre, Stamford, Conn. The piece under the direction of George Blumenthal will play west.

Dolores Leon has replaced Edith Lamont, as prima donna of "The Roseland Girls," a tabloid owned by Nick Feldman, playing at the National Winter Garden this week.

Social meetings of the Theatrical Mechanical Association, the stage hands' benevolent society, are being held weekly at Amsterdam Hall on Sunday evenings at 7.30.

Van and Belle return to the Alhambra next week. They left there last week through not being placed in the position they claimed had been promised them but they did not receive through forgetfulness.

Ed Wynn has arranged with the highway commissioners of Long Island to have signs placed on the heavily traversed roads of that section reading, "Dangerous Curve—Ed Wynn." It will cost him about \$3,000.

Sig Bosley, Chicago representative of the Shapiro-Bernstein Music Co., is spending a week in New York. The same firm has added Jack McCoy, formerly of Feist's, to its New York staff.

Eddie Mack, tailor, will soon open a haberdashery shop at 715 Seventh avenue, 47th and 48th streets. He proposes to outfit productions as well as to cater to the individual needs of player folk.

Marie Wayne at her home for the past five days suffering from the effects of being submerged in an ice tank during the action of a feature picture, has fully recovered and is preparing to return to vaudeville.

Nelson Burns has resigned as assistant booking manager of the Poli Circuit and is now managing the Elsmere, Bronx, playing stock. Mr. Burns was ill for some time and advised by his physician, upon recovering, to keep in the open as much as possible.

Frank Dumont of Philadelphia has been commissioned by Leffler & Bratton to write the book for their new musical production, to be called "The Newlyweds and Their Grownup Baby." The piece, according to present plans, will go over the International Circuit.

St. John's, N. B., is to have a new pop vaudeville house, the Strand, across the street from the new Keith-Albee house, the Imperial. F. G. Spencer, owner of a Canadian chain of theatres, will build it. Capacity, 1,500; cost, \$100,000.

Eddie Foy and the Seven Little Foyes broke in a new act, "The Old Woman Who Lived in a Shoe," at Loew's, New Rochelle, Sept. 18 to 21. Foy bought the house for the engagement, paying \$150 and meeting the running expenses in addition.

VARIETY's report that Barney Gerard had been ill became an account of his death by the time it reached him. He was away on a fishing trip in northern New York after recovering from a severe attack of ptomaine poisoning.

Ruth Taylor, formerly of Taylor and Fabian, is seriously ill in Chicago and is anxious to locate her husband, Jack Taylor, formerly of Gus Edward's "Country Kids." She can be addressed at 3122 Cottage Grove avenue, Chicago.

Davy Jones has dropped the "Sam Bernard, Jr." billing, now that the Leigh-Jones vehicle has been accepted for big time and has reverted to his original name. Jones is a nephew of the German comic and borrowed the name for try-out purposes.

Robert McLaughlin, the Cleveland playwright, who wrote "The Eternal Magdalene," is now producing. A new play by him, "An Old Sweetheart of Mine," is soon to be shown, it having been produced under his direction. It is said to be on the type of "The Old Homestead."

Mose Gumble took a trip to Philadelphia this week to interpolate "Mammy's Little Coal Black Rose" in the Al. Jolson show, arriving there the same time as Ted Snyder, who added "I'm Down in Honolulu Looking Them Over" to the score of the same production.

Nick Deneter, a tumbler in the Abdul Hamid troupe, was tossed from a berth and injured his shoulder while traveling on the Erie road several months ago, when there was a rear-end collision. His claim for damages was settled out of court this week, the acrobat accepting \$200.

The new bill beginning next week at the Comedy, where the Washington Square Players are holding forth, includes "A Merry Death" by Nicholas Evreinov (Russian); "Lovers' Luck," comedy from the French; "The Sugar House," a play by Alice Brown, and "Sisters of Susanna," a farce by Philip Moeller.

Poli's is taking advantage of Seranton's celebration of its 50th anniversary this week. The show runs from 11 to 11 and has as a bally-hoo Isabelle Lengel, "strongest girl in the world." Isabelle weighs 113 pounds and lifts 670 dead weight on a platform in front of the house. Manager Frank Whitbeck issues a challenge to the world during his two daily announcements.

Brooklyn's largest theatre is projected at Bedford and Atlantic avenues. Property there valued at \$500,000 changed hands this week. The Pahler Realty Co., Paul H. Herzog, president was the purchaser. No details were disclosed. The property fronts 437 feet on Bedford avenue, 300 feet on Atlantic avenue, 300 feet on Bedford place and 173 feet on Brevoort place.

Maude Rockwell, through her attorney, James A. Timmony, has filed a suit for \$5,000 damages against the Interborough Rapid Transit Co. for personal injuries. While attempting to board an uptown train at the 50th street station Miss Rockwell was struck on the head by a door which was being closed by a guard. She suffered several cuts and bruises, which necessitated her confinement at home for several weeks.

Charles McCarron, the song writer, aroused the ire of Billy Smith, another composer, last week when Smith discovered a song called "Eat and Grow Thin" in the catalog of the Broadway Music Co., credited to McCarron. Smith claims he confided the idea to McCarron some months ago, suggesting at the time they collaborate on the composition, but McCarron scoffed at it, adding the idea was worthless. When Smith and McCarron met, left hooks and right uppercuts were much in evidence.

A little side interest was centered in the boxing matches at the Harlem Sporting Club last Friday when Arthur Barrett, a vaudevillian, climbed through the ropes to battle four rounds with a 45th street chauffeur. The two had quarreled in the presence of John the Barber and that sagacious individual suggested they fight it out at his club. They posted a \$25 side bet and agreed to fight according to the rules. The chauffeur did. He stopped Barrett in the second round after three knock-downs.

The William Jerome Publishing Co. opened for business this week with Billy Jerome supervising the business department. The Jerome Co. will publish the numbers written hereafter by George M. Cohan, in addition to whatever other songs are accepted for publication, but the house will deal exclusively with production music and will not have any professional departments for the exploitation of its products in vaudeville or other amusement places. The first number listed in the catalog is said to be the hit of the Hitchcock show, "Betty."

The five acts which played last week at the City theatre, Perth Amboy, N. J., take exception to VARIETY's comments on the dimensions of the stage there, and on the accommodations for artists. "The stage," they say in a letter, "is 20 feet deep and 47 feet between walls and the proscenium arch is 32 by 22 feet and the height to the grid iron is 47 feet. They add that Ward, Bell and Ward hung a 40-foot drop in "one" and used a cyclorama 60 feet wide. The acts add that they found the dressing rooms comfortable, although the concrete may not thoroughly have been dried out, since the heat had not yet been turned on.

"Training for the Stage," by Arthur Hornblow (author of "Kindling" and editor of "The Theatre Magazine"), with foreword by David Belasco, has been issued. It deals with many topical and interesting matters of the stage, such as the value of school training for actors, the prevalence of "types" in play casts, the stage as a career for women and kindred topics. The author frankly declares his purpose to quote from high authority in his comments rather than rely entirely upon his own judgment and this course he follows. The volume contains little of Mr. Hornblow's own thoughts, but is a collection of the best things that have been said by notables of stageland upon the subjects under discussion. (J. B. Lippencott Co.—\$1.25.)

AMONG OTHER THINGS---

By ALAN DALE.

There is a great treat in store for Sarah Bernhardt when she arrives. She doesn't know it, for it is to be a lovely surprise. Mrs. Faversham is to take the Divine One to see Miss Eva Le Gallienne act in "Mr. Lazarus." I suppose that the news will be broken to Sarah very gently, as she is so excitable, and the sudden announcement of her good fortune might be too much for her equanimity. Don't breathe a word of this to anybody, for goodness' sake, as it is a surprise. I'd like to be present when Mrs. Faversham tells the news to Sarah. I can almost hear Madame Bernhardt's tempestuous and torrential outbreak of gratitude and delight.

Talking about the plausible scenario, somebody asks: "At what point does the spectator become incredulous?"

I should say that incredulity was reached when the lovely heroine elects to walk to her ruin, instead of jumping into the eternal yet luxurious automobile.

A dramatic critic who lives in the country, and who has just been interviewed, says: "I go to New York once a month or so, spend four or five days, and see only the better plays, the ones that really deserve to be written about." What I want to know is this: How does he judge which are the better plays, unless he sees 'em all? There is a touch of the gorgeously Hibernian about this interview.

Mr. Tully, a most interesting man, says that he always adds \$20,000 to the expenses of production for purposes of advertising, and counteracting the effects of New York's bad reviews. Yeahs, and yeahs, and yeahs ago, managers used to give the critics nice ham sandwiches, champagne and other joys of the cold collation, very beneficially indeed. And it was much cheaper!

"I like William Collier's nerve," said Henry E. Dixey the other day. "What right has he to allude satirically to his contemporaries as 'young actors'?" At the present time, I play the part of a man of forty, and I am obliged to get to the theatre an hour earlier than the others, in order to make-up old."

In the smoking room:
Critic No. 1—"Somebody says that the manager's wife is in the cast. Which one is she?"

Critic No. 2—"In trying to place the manager's wife, always look for the worst actress in the play."

Critic No. 3—"Probably that is why he changes her so frequently."

Outside a church in Mount Vernon, I saw the announcement of a sermon that suggested a movie. The title of the sermon was "Footsteps to Hell." However, my idea was soon dispelled. Underneath "Footsteps to Hell" was "All Are Welcome," instead of the familiar "Admission ten cents."

The Washington Square Players are going to educate this public to the appreciation of real acting, and Mrs. Clare Tree Major will direct the school. Mrs. Major says that stage aspirants cannot seat themselves easily in a chair without coming down with a thud, if they have no control of their muscles. Certainly the art of sitting down pleasantly and affably is very necessary nowadays. Take "Caroline," for instance. All the characters sit and talk things over moving from one gold chair to another, and then back again. It is to be hoped Mrs. Major will see that the proper muscles are well massaged.

"In order to say 'was' clearly and

distinctly," declares Mrs. Major, "you have to open your mouth wider than when you say 'wuz.'" Still, I'd sooner hear "I wuz" from a sweet little set of rosebud lips, than "I was" from the cavernous mouth of the strident sourette.

PLAYERS OWN THEATRE.

San Francisco, Sept. 27.

The Players' Club will open its own little theatre on the night of Oct. 14. The new theatre, formerly the Players' Clubhouse, will have a seating capacity of 100. The policy will in all probability be confined to programs made up of five one-act plays, each program running for six consecutive nights with the cast alternating and the theatre dark Sundays.

Reginald Travers will direct the theatre and its policy.

PLAY OF EIGHT PRINCIPALS.

The Arthur Hopkins dramatic piece, entitled "The Deluge," in three acts, goes into rehearsal Oct. 15. Written by Henning Berger, it was translated from the Swedish by Frank Allen.

The cast calls for 7 men and one woman character.

Clyde North is the only one engaged to date.

"GOT TO IT" SCORES.

Cleveland, Sept. 27.

The hits of "Got To It," opening here Sept. 21, were made by Percival Knight and Cross and Josephine.

The musical production looks very good. It is the Hoyt "Milk White Flag," re-written.

KESSLER BUYS PLAYS.

David Kessler has bought the New York, Philadelphia and Chicago rights to present "On Trial" and "The Silent Witness," in Yiddish. They will be produced in New York in the theatre which bears his name.

For four weeks Bertha Kalish is appearing with her own company at the Kessler.

ILLINGTON NEXT WEEK.

Margaret Illington will make her debut under the Selwyn management in "Our Little Wife" Oct. 5 in Long Branch. The show plays there Thursday and Friday and then goes to Detroit for the following week. There is no time beyond the latter date, as it is hoped the production will then be brought into New York.

"HAPPINESS" OPENING.

Laurette Taylor's initial appearance under the George Tyler management will take place in Detroit Oct. 16 in "Happiness," at present in rehearsal. The production is to play the week with no further time booked, as the attraction will be held in readiness to come into the Criterion, New York, in case the "Paganini" business should drop.

Another by "Lazarus" Authors.

The firm of Corey & Reiter have a contract with Harriett Ford and Harvey O'Higgins, the authors of "Mr. Lazarus," under which the writers are to deliver the manuscript of a new play by October 15. The production is to be made about the middle of November.

WEBER'S MAY RENT.

With the demand for Broadway theatres Joe Weber has hopes of leasing his music hall near 29th street. The chances are Mr. Weber might play an attraction on percentage that looked good enough to him for the chance.

INTERNATIONAL TIGHTENING.

The International Circuit will "tighten up" by eliminating enough unsatisfactory theatres and shows to bring it to from 32 to 33 weeks and Gus Hill will put on a new musical show with 75 people which will be set up as the standard. This and another Hill production will be sent around to make up for some of the "weak sisters" about which the house managers have expressed dissatisfaction.

These moves come as the result of a tour of the wheel by representatives of its officers.

Other shows that are to be added to the circuit are: "Major Meg," with Florence Bindley, scheduled to open Oct. 9; "Step Lively," a musical comedy, and "Sons of the Rich," a melodrama to be produced by Hailin Powell, and the Gracie Emmett show, which is being fixed up. All of these shows will be opened during the coming month.

Negotiations are under way for a house in Newark, N. J.

Hill has placed in rehearsal a musical piece, entitled "Who's Who?" The cast will be headed by two fat comedians in similar makeup. It will be played over the International.

"Texas," at the Grand, Brooklyn, on the International, closes Saturday.

SHOWS IN FRISCO.

San Francisco, Sept. 27.

"The Clansman" film is doing good business at the Cort considering the length of time the feature has been held over here.

The Alcazar with its stock organization is running along to satisfactory returns.

Business in general has shown a tendency to increase with no particular complaints of a slump.

BRADY SHOW STARTS WELL.

Reports from out of town by those who have seen the new Montague Glass-Jules Eckert Goodman play, "Object Matrimony," produced by William A. Brady, are that it is a success. It opened in Long Branch last week and is this week in Washington.

The piece began its Long Branch engagement to a \$261 matinee and did \$1,600 in the evening through word-of-mouth boosting.

Ruth Chatterton's Play Ready.

The Henry Miller production of "Come Out of the Kitchen," with Ruth Chatterton, is to open in Buffalo week Oct. 16. The play will then come into New York, with the Lyceum as the possible house.

It is the piece which Miss Chatterton tried out in stock in San Francisco during the summer.

ENGAGEMENTS.

The following engagements were made during the week through the Packard Theatrical Exchange's Dramatic Department, Ada Humbert, manager.

Mary Alden and Malcolm Duncan ("The Unchastened Woman"), Marie Shotwell and Robert Cameron (Frohman Amusement Corporation, "The Witching Hour"), Grace Hampton ("Somebody's Luggage") and Thurston Hall (Shuberts), Maude Andrews and Marie DeBecker (Marie Tempest company), Gilda Leary and J. H. Doyle (Municipal Players, Northampton, Mass.), Edwin Meander and Walter Reagan ("Good Gracious, Annabelle"), Gladys Fairbanks ("Where the Rooster Crows") and Harry Reading (vaudeville, "Mary's Ankle"), Walter McEwan (Maude Adams company, rehearsing "The Little Minister"), Charles Gotthold and Montague Love (Astra Film Co.), William Randall and Stuart Fox ("Just a Woman"), W. L. Granville, Robert Homans, Clay Cody and Harmon MacGregor ("The Fear Market").

OBITUARY.

Wright Huntington, aged 52, who was "Experience" in the morality play of that name, died of heart trouble in this city, Sept. 21. Huntington was walking past the Public Library at the time of his seizure in the afternoon. That same night his widow, known professionally as Louise Gerard, though racked with sorrow, enacted her role of "Passion" with eyes that brimmed over with tears. The show remains at the Lyric this week, owing to extraordinary business, and Mrs. Huntington is in the cast. She says it is the only way she can hide her grief. In the gambling scene in "Experience," Huntington would exclaim, "Death wins, as usual," and "Youth," walking up to him, would reply: "Death! It never was so close to me before!" Huntington's body was cremated in this city Friday. Huntington was also stage director. Duncan Penwarden, his understudy, assumed his part temporarily. Penwarden had been cast as "Ambition." Huntington was formerly a newspaper reporter in San Francisco and during the '80's took an active part in the graft exposes out there.

Mrs. Katherine A. Wernberg, widow of the late George W. Ryer, who wrote "The Sunshine of Paradise Alley," in collaboration with Denman Thompson, died last week in her Brooklyn home, aged 60 years. She was an actress many years ago and played in many of Ryer's plays. After his death she married Jeremiah Wernberg of Brooklyn.

C. M. S. McClellan, author of "The Pink Lady," "Oh! Oh! Delphine," "The Little Cafe" and "Around the Map," of recent popularity, as well as "The Belle of New York," in which Edna May achieved fame in the old Casino, died in London, Sept. 22, after a long illness. He was born in Maine, 1865.

Harry Rose, one of the proprietors of Hills' Clothes Shop and a well-known character among the profession, died suddenly Tuesday morning at Columbus, O., where he went to spend a short vacation. The cause was Bright's Disease.

Errol Dunbar, one time member of Lester Wallace's company, and later in support of Mrs. Fiske, Mme. Mojeska, Lawrence Barrett and other stars, died Sept. 23, in the Hahnemann Hospital, New York.

Charles B. Hawkins, famous comedian of the Civil War days, and creator of a role in "Tennessee's Fardner," died friendless in a Chicago rooming house a few days ago. He was 75 years old.

Louis Kelso Brennan (Kelso and Craig) committed suicide Sept. 22 by throwing himself under the wheels of a Subway train in New York. No cause of the act was known to his friends.

Fred J. Jewett, an old time magician, of late connected with the Palace and Raleigh hotels, Chicago, died Sept. 17 of a lingering illness.

Jasper Stillson, owner Stillson's bar and cafe, Chicago, died Sept. 23 while attending the 90th birthday anniversary of his mother in South Bend, Ind.

The mother of Claude Newell (Curan and Newell) died in Saginaw, Mich.

The father of Joe Termini died recently in Italy.

JANIVER CHANGES SHOWS.

Emma Janiver is to leave "The Amber Empress," and when next seen in New York may be of "Go to It."

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Season Opens With Many Plays, But Few Successes. "Turn to the Right" Biggest Thing Thus Far. "Cheating Cheaters" Second. Collier's Farce Coming Fast. Few Houses Using Cut Rate Agencies. Broadway Awaits Sensational Hit.

The theatrical season opened early in New York. Although showmen believed there are too many theatres and assign that as the cause of so many and early plays improperly selected and produced, there remains just now a shortage of theatres in New York City.

Instances of this are the Richard Walton Tully play, "The Flame," obliged to leave the Lyric (Shuberts) to make way for the William Fox-Kellermann film (Oct. 16), moving to the 44th Street (Shuberts), thereby pushing out "The Girl from Brazil" and the Shuberts endeavoring to rent the Park on Columbus circle for the latter show. "The Amber Princess," leaving the Globe this, its second, week (through "Betty" due to open there next week), also wanted the Park, offering \$3,000 a week for it, according to report, while the Shuberts offered but \$2,000, and the "Civilization" picture now in the Park on a rental basis at \$1,000 a week refusing to vacate. Tuesday it was rumored "The Flame" might remain at the Lyric, with the Fox picture going into the 44th Street, though the film-Lyric paper is out.

Klaw & Erlanger, after having leased the Liberty for the "Intolerance" film at \$2,000 weekly now find themselves in need of a Broadway house for the Elsie Ferguson play, and are willing to pay \$40,000 for one year, if a theatre can be secured.

The Shuberts, while still seeking theatres, have leased the Comedy on 39th Street to the Washington Square Players for the season, while the 39th Street, also Shuberts', will have from next week on the Walter N. Lawrence piece, "Backfire," Mr. Lawrence having rented the 39th Street for six weeks from the Shuberts at \$3,000 weekly. The Shuberts are said to have offered A. H. Woods \$3,500 weekly as rental for the Republic, where "His Bridal Night" (Woods' show) is now playing. The proposal was declined.

Little of importance developed from this season's crop of \$2 shows. The biggest hit is "Turn to the Right" at the Gaiety, but Broadway is awaiting a sensational success it feels certain is in the offing. When the biggest happening occurs it expects the show business to take an upward trend and keep up to measure during a season that looks fairly rosy just at present, especially in the large cities. The early indications on the road are that good shows will get the money as of yore.

A noticeable item of this month is that few Broadway plays have been doing business direct with the cut-rate agencies. Not over six or seven Broadway houses are now placing their coupons at cut rates, though there has been a recent instance of a New York management spreading "lithograph" coupons all over the city, peddling them in fact at street corners, the coupons reading that "a slight advance" will admit the bearer. The "slight advance" is usually one-half the box office price, which means an extra profit to the theatre since it cuts out the shave on the cut-rate agency's wholesale price. The cut-rate offices, however, have been handling tickets for quite a number of houses, securing most of these from the turn back by the hotels and speculating agencies that have made outright buys for the reigning plays, taking so many seats a night for a specified period.

The agencies report the biggest week's business so far this season. The ticket men say the strike had no effect on business after the first few days.

VARIETY resumes its monthly estimate of box office takings for the New York \$2 theatres, the first since April. The estimates are as follows:

"The Amber Princess" (Globe) (2d week). Got away to bad notices, and did \$4,600 last week.

"The Big Show" (Hippodrome) (5th week). Not the kick of last year's Hip production, creating less talk and show holding bare possibilities for press matter. Production needed much fixing after opening and probably has averaged around \$47,000 weekly since then. The hurrah of last season's Hip show still pulling business for the house.

"The Boomerang" (Belasco) (61st week). The number of weeks of this comedy's run tells its own story. The Belasco play went through the summer without interruption and will have the longest run of any New York piece of recent years to its credit before departing shortly. Now doing around \$4,500, still phenomenal considering the circumstances.

"Caroline" (Emmire) (2d week). Averaging around \$1,100 a performance, gross of about \$8,500, but management disappointed on returns. Piece stars Margaret Anglin.

"Cheating Cheaters" (Eltinge) (7th week). Conceded the second Broadway hit. Did \$8,000 last week, a slight dropping off.

"Civilization" (Park) (film) (17th week). While the 17th week in New York, this feature film has not been all of that time at the Park. The picture management rents the theatre and seems fully satisfied with results. Got \$3,700 last week.

"Fair and Warmer" (Harris) (48th week). Next only to "The Boomerang" in point of length of stay. Played over the summer, having moved to the Harris from the Eltinge. Has made an enormous reputation as a farce and several companies are being sent on road. \$5,100 last week. Closes this week; "Under Sentence" next week.

"The Flame" (Lyric) (4th week). Seems as though Richard Walton Tully's assertion he would make this piece range alongside "Omar" is due to come out. After an unmerciful panning handed the Tully-written piece by the critics. Mr. Tully stood pat. The show did \$7,000 last week, with nothing in the cut-rate agencies and the show management looking for another Broadway house when a previous contract to exhibit a film at the Lyric will force "The Flame" to move. "Omar, the Tent Maker," another Tully play, underwent the same experience on Broadway. The first reports of "The Flame" were nobody could sit through it and that half the first-night audience walked out during the performance.

"Flora Bella" (Casino) (5th week). Not over well spoken of at its opening, but seems to be in a fair way for a run. Cut-rate tickets on sale and show doing around \$7,500.

"Girl from Brazil" (44th St.) (5th week). Placed in cut-rate agencies, piece still drawing and got \$8,200 last week, much higher than would have been estimated by the average observer. May have to move and wants to go in

another New York theatre, almost a certain sign of box office draught.

"Guilty Man" (Astor) (7th week). Not much heard about this A. H. Woods dramatic piece, that the Woods office built very high upon before shown in New York. \$6,100 last week. Leaves Saturday. "Bunker Bean" moves in next week.

"His Bridal Night" (Republic) (6th week). The Dolly Sisters show, put on by A. H. Woods and "hooked up" so expertly by that manager he need never worry. The Dollys from their earlier brief spring tour in the play look to be a better road attraction than a Broadway draw. Woods said to have taken in an outsider on this production. \$6,000 last week.

"The Intruder" (C. & H.) (1st week). Opened Tuesday. Looks good.

"Intolerance" (film) (Liberty) (4th week). The Griffith film that few say lives up to the first Griffith immortal "The Birth of a Nation." "Intolerance" in Liberty for four weeks at \$2,000 weekly (rental) with a week to week option then exercisable at same figure. The picture is sure of \$2,000 each on Saturday and Sunday. Did about \$11,000 first week, \$9,500 second and \$10,000 last week. Too many stories for picture enthusiasm, according to the general verdict, but picture so big must attract, without becoming, however, a self advertiser.

"Miss Springtime" (Amsterdam) (1st week). Opened Monday. Opinion divided.

"Mr. Lazarus" (Shubert) (4th week). This piece with Henry E. Dixey, expected to be rated about fourth among the successes shortly after its opening, has tumbled. With cut-rate tickets out it did \$3,400 last week. Leaves soon.

"The Man Who Came Back" (Playhouse) (5th week). Displaying surprising and unexpected strength. Cut-rate agencies handling tickets. Show got \$6,800 last week. Expectations of a run. Has an opium dive scene for extra attraction. May by continued run force Grace George to open her annual metropolitan season in another theatre.

"Nothing but the Truth" (Longacre) (3rd week). H. H. Frazee's farce with Willie Collier. Mr. Frazee lately disposed of 400 tickets nightly for 10 weeks. Show well liked and will probably build up. Did nearly \$10,000 last week.

"Mister Antonio" (Lyceum) (2d week). Otis Skinner mostly responsible for the business. Looks to be doing about \$5,500.

"Paganini" (Criterion) (3rd week). With George Arliss. Seems little thought of as a contender. \$4,300 last week.

"Passing Show" (Winter Garden) (15th week). Nearing the end of its run with another show preparing. "Passing Show" started nothing. The house peddled "lithograph" tickets around the city, particularly in the downtown business section.

"Pierrot the Prodigal" (Booth) (4th week). Pantomime with the reviewers raving over its merit more than the public. \$3,000 last week.

"Pollyanna" (Hudson) (2d week). Broadway people pin faith on this play. Matinees especially appealing through popularity of story. Reported around \$7,500 last week.

"Seven Chances" (Cohan) (8th week). Doing about \$6,800. Picked up after second week. Last act changed in dialog and set.

"Turn to the Right" (Gaiety) (7th week). A comedy chock full of sure-fires as they are known and making a hit. Produced by the authors, Winchell Smith and Jack Hazard. Did \$9,500 last week, nearly capacity. A "No. 2" company now forming for Chicago.

"Very Good Eddie" (39th St.) (40th week). Moved all about and still moving during its long run in New York. Goes back to Princess next week. Did \$5,100 last week. Road companies out. Seats selling only for four weeks for "Eddie." "Go to It" slated to follow in.

Washington Square Players (Comedy) (5th week). The inaugurator of the present siege for one-act playlets at \$2. Started last season at the Band Box. Got over well enough to rent the Comedy for this season.

"Upstairs and Down" (Cort) (1st week). Opened Monday.

"Silent Witness" (Fulton) (7th week). Left the Fulton to make room for "Arms and the Girl" opening there this week. Shuberts are said to have guaranteed H. H. Frazee a theatre on Broadway within three weeks to continue the interrupted run of the "Witness" piece that seemed to be "rowing in popularity." It did \$5,100 last week and is now out on the road.

"Rich Man, Poor Man" (48th St.). Set to open tonight but later postponed until Monday. The James T. Powers show, "Somebody's Luggage" (Shuberts) closed at the 48th Street last Saturday. It is said Powers will take that piece out on his own.

"Idle Wives" (Elliott) (2d week) (film). Placed in after authorities had stopped "Is Any Girl Safe?" another picture. Next week speaking play "Fixing Sister," takes Elliott stage, picture closing Sunday.

Chicago, Sept. 27.

Estimates of box office receipts for current attractions are:
"Cohan Revue" (Grand). Over \$17,000 last week and will probably run beyond that figure this week, the last of the engagement.

"Step This Way" (Lew Fields) (Garlick). Reported \$10,000 last week. Complete sell-out Saturday night.

"Blue Paradise" (Chicago). Estimated at \$12,000 last week, which seems high for that house, though Cecil Geary very popular locally.

"Fair and Warmer" (Cort). Between \$8,000 and \$9,000. First 14 rows at \$2 helms.

"Please Help Emily" (Power's). Between \$5,000 and \$6,000.

"Pom Pom" (Illinois). Over \$10,000.

"Common Clay" (Olympic). Around \$10,000.

"What's Your Husband Doing?" (Blackstone). Opened Monday.

ONE WAY ONLY.

The Shuberts, who have advertised extensively and also received considerable publicity through their philanthropy in offering to bring patrons to their theatres in automobiles free of charge during the street car strike, seem to have forgotten that after the performance their patrons might want to go home.

"U. T. C.'S" AND "NIGHTS."

Chicago, Sept. 27.

The good old days of the legitimate appear to have returned with "Uncle Tom's Cabin" and "Ten Nights in a Barroom," billed in the wilds heretofore.

THEO. ROBERTS IN COURT.

Theodore Roberts faced his wife, Lucy Roberts, in a local court this week to defend her suit for divorce after a long fought action. Mr. Roberts finally decided not to contest the claim unless the alleged correspondent is named.

FOR CHARITY ONLY.

St. Louis, Sept. 27.

Child actors and singers are to be strictly taboo in St. Louis in the future.

After a conference between Sidney Johnson, factory inspector, and Prosecuting Attorney Howard Sidener, it was announced the law as to stage children was to be interpreted as meaning that "no children under legal age of 16 shall be employed on any stage or in cabarets or picture shows as singers for pay unless the proceeds go for charity."

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

THE ANSWER

JAMES WILLIAM FITZPATRICK, Esq.,
President, White Rats Actors' Union,
No. 225 West 46th Street,
New York City.

Dear Sir:—

A "yes," a "no" and a two-cent stamp are the only three requisites needed in reply to your "open" letter to this Association, published in "Variety," September 25th.

A "yes" to acknowledge the receipt of your very "open" letter, a "no" to the mistaken and erroneous charges contained therein, and a two-cent stamp to mail the answer to your office.

But, as you have chosen your ground, and apparently enjoy the light of publicity, and we are not averse to that light, we shall employ the same means of communication as you employed.

If the White Rats can afford to pay \$1,000 for a seven-page display (including your Agitator's dribble), when a sheet of writing-paper and a United States stamp might have been used for the same purpose, it lays bare a state of prosperity in the treasury entirely unwarranted by the piteous appeal for new members at cut-rates before October 1st.

Your "open" letter is open to correction on so many points, that if every one were to be taken up separately, it would require the combined Sunday issues of all the theatrical publications in New York to make a reply in full. At space rates this would mean an expenditure of such proportions that the treasury of this organization would be depleted and its members compelled to go into bankruptcy.

The financial resources of the gentlemen concerned are just now engaged in meeting the additional disbursements imposed by higher rents, increased salaries to actors, and increased taxation of various kinds and forms levied by the Government.

At the outset, no doubt to enlighten the always ignorant public, you modestly describe yourself as a "man of moderate intelligence." We accept your description of yourself, and will frame our reply in language understandable by yourself and other White Rats.

Since the reorganization of the White Rats Actors' Union we have declined to deal with it because it is a trades union, and it advocates the principle of the "closed shop."

We are in favor of organization of vaudeville artists as artists, not as artisans.

We are opposed to any movement that destroys the creative elements in vaudeville art.

A vaudeville actor is an individualist pure and simple. He must rely on his own creative instinct, his own personality, his own mannerisms, his own peculiarities, his own voice, his own looks, his own ability to succeed.

Public taste changes daily. He must meet these changes. Plane him down, smooth his edges, file his surface, sand-paper his polish and you have a workman instead of a master.

If vaudeville art is to be unionized, the artist must be changed into a day laborer and treated as such. Then follow the same procedure as with an ordinary stage hand or a musician. Pay them all the same wages. That is one of the fundamental creeds of the American Federation of Labor.

ALL LABOR OF THE SAME KIND MUST BE PAID THE SAME PRICE.

That is what the "closed shop" means. It also means a limitation and restriction on the manager's freedom to pick his talent from members of the White Rats only.

Do you think any artists will accept that principle?

We stand for freedom for the artists. Not thralldom.

This is the sole issue between this Association and your Association. This issue cannot be and will not be arbitrated or discussed. We absolutely refuse any conference with any Committee of White Rats as long as the White Rats bears the union stamp.

If the principles of UNION—one for all and all for one—were carried out to its logical finish it would mean the decapitation of every "head"-liner, the setting of every "star," and the finish of every "feature."

Do the artists want that?

The White Rats pay Mountford \$10,000 a year for agitation that costs them at least \$100,000 in evil results.

The White Rats expend \$1,000 on a seven-page statement in a trade journal; BUT the White Rats could not afford to pay the funeral expenses of Billy Fogarty, a White Rat, killed in an accident, the only support of a penniless mother and wife.

Strikes cost money. Is there any left in the treasury, or is it all expended for agitation?

As the New York "Sun" said in an editorial the other day, "Add the high cost of striking to the high cost of living and the result is widespread misery." When you threaten strike it sounds too much like the words of the Agitator, and it would be well for you and the artists in this country to bear well in mind the pithy little editorial from the "Sun," quoted above.

You lay a great deal of stress on broken engagements—in plural. You take five pages to talk about them. But you only cite one—of February 28th, 1907—between Mr. Mudge, Mr. B. F. Keith and others.

Who broke this agreement? Don't you know the actors did?

Nineteen seven was the year of the "advanced vaudeville" war, and as soon as the opposition (formed by Klaw & Erlanger, the Shuberts and others) materialized, hundreds of White Rats forgot all their obligations and all their agreements with the signers of that letter and officers of the White Rats encouraged their members to desert the signers of the agreement and to assist the "advanced vaudeville" managers.

For every alleged breach of contract on the part of a manager we can show you a dozen actually broken promises on the part of White Rats.

In your article, Mr. FitzPatrick, you claim that at one time, in 1910, the White Rats' membership was increased by 11,000 in four months. Who is the deliverer of such misinformation? While we know that the membership list furnished the American Federation of Labor is swollen, like the banks of a river, to deceive the Federation officials as to the strength of the organization, we also know that at no time have there been 11,000 members in the organization.

At this time there are about 2,000 in your organization. If you have thousands of members, as you would have us believe, where is the money the members paid? If you have not so many members, then you are permitting the men you are supposed to counsel and lead to be misled by the Agitator. Take either horn of the dilemma, there is something rotten and it's not in Denmark.

The statement that the burlesque business is 99 per cent. White Rat, small time vaudeville 95 per cent. White Rat, and big time vaudeville 89 per cent. White Rat, is an out and out false representation, but it is a true statement of the number which do not belong to the White Rats. While not contained in your "open" letter, it is printed on the following page, and we assume, as President, you are conversant with and stand for all that Mr. Mountford says and does.

If the growth of membership is so great, why is it necessary to take recourse to cut-rates in membership fees before October 1st? Joe LeBlang, the cut-rate man, is never sent for by New York managers unless a show needs help. Has Mr. LeBlang been made an honorary member of the White Rats, and does their show need boosting?

A word in closing, Mr. FitzPatrick. We know you to be a well-meaning man, of more than "moderate intelligence," as you describe yourself. You preface your article with a quotation from the Declaration of Independence. We like the one from Lincoln better, about fooling some of the people all the time, and all of the people some of the time, but you can't "fool all the people all the time."

You are a clever writer of fiction. Leave facts alone, because you are up against it if you try to get any from the Agitator and his ilk in the organization.

Before writing us in your official capacity, we suggest you spend a little time investigating, not the dead records and files of the past ten years, but the living records and files of the present moment. There is enough at this moment to be done.

We suggest first and foremost, a rigid investigation of how and why the Lancaster Theatre was sold for about \$20,000 a few weeks ago, when it cost the White Rats \$55,000. And then where is the \$20,000? We suggest that you find out.

We suggest an investigation of the exact financial status of the White Rats at this moment to find out the actual amount of cash in the bank, available for use to allay the suffering of the few members in your organization, when and if you are prevailed on by Mountford to call that strike that you refer to.

Before you ask us to help clean the vaudeville house, we say, go ahead and clean up your own house.

Now, Mr. FitzPatrick, when you were elected to the office of Big Chief, not only the vaudeville performers through the country, but the managers, believed and hoped that you would be the Moses to lead the artist out of the desert of agitation and strife.

We believed that when you became head of the White Rats that you would not tolerate the dictates of the paid Agitator and the few directors who have personal axes to grind. We did not expect that you would lend yourself to using the moneys of the members to agitate for a few disgruntled, job-hunting directors and paid agitators.

But, apparently, the artist and the manager are doomed to disappointment, so far as you are concerned. For what have you done since your election, but to write a letter to the managers bearing every evidence that it was either written, or partly dictated or inspired by the Agitator. It is five pages of trash, dug up out of Mountford's old "Player" files, a rehash that Mountford himself has not the nerve to sign.

We have sufficient confidence in you to believe that if you take the time and trouble to dig down into the real situation of the White Rats' organization, you will show yourself to be the man that both the artists and the managers believe you to be, and that you will resign from the organization, which is now headed for its own destruction and the disruption of vaudeville, and will make some constructive effort to help realize the hope and trust which the artists and managers placed in you.

Strike or no strike, we are forever pledged against the White Rats and against any conference with it and any of its Committees, so long as the White Rats continues to be a Labor Union, with its policy of closed shop and what that backward step would mean to vaudeville.

We are opposed to the White Rats as at present constituted, with its malignant and cancerous growths, which have attached to it, such as the closed shop, agitation, strikes, misery, disruption and disorganization, but which have sapped the lifeblood from the members of the organization to pay the salaries of a few favored agitators, organizers, walking delegates, etc., who are unable to make a living in any regular, constructive or productive occupation.

**VAUDEVILLE MANAGERS'
PROTECTIVE ASSOCIATION.**

NEW ACTS NEXT WEEK

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

Nina Valeri, Colonial.
Mrs. Gene Hughes and Co. (New Act), Colonial.
Emily Hooper and Co., Colonial.
Van and Belle, Alhambra.
Harry First and Co. (New Act), Alhambra.
Elvera Sisters, Royal.
Brennan and Powell, Royal.
Billy Beard, Royal.
Virginia Earl and Co., Royal.
Emmett Welch and Co., Royal.
Madison and Winchester, Royal.
Pivator and Eaton, Royal.
Nat C. Goodwin (New Act), Orpheum.
Phina and Picks (New Act), Orpheum.
Gonne and Alberts, Bushwick.
Guzman Trio, Bushwick.

Marion Morgan's Art Dancers.
27 Mins.; Full Stage, One and Full Stage (Special Sets and Drop).
Palace.

Classical dancing as performed under the tutelage of Marion Morgan is an exercise. It may be it should be and through that the reported adoption by some schools somewhere in the U. S. of the class dance as a health exercise for students may have arisen. But still the new Morgan act with all of its good points does not decide who is the best classical dancer, a brunette or blonde. The brunettes are strongly favored in this turn that claims to be "A Historical Roman Ballet in Three Episodes" and with a synopsis. As in a calisthenic center freedom of movement must be assured and to assure that the 11 or 13 people in the Morgan production are airily dressed. At one time as each walks down to the footlights the veiling would hardly be noticed were it not for the spotlight playing so full upon it. But "Art" covers everything, even if clothes don't, and Marion Morgan, always a stickler for making her girls work all the time, has placed a most diverting dance ensemble on the vaudeville stage, far outdoing her former efforts along these lines, but retaining the trademark of her work, active formations that never fail to look active whether they are or not. The story is not so important as the bare legs, for any story might do while there are not so many pretty bare legs on the stage that may be seen unadorned as this Morgan act displays. Another thing in dancing turns Miss Morgan has sponsored—the names of coryphees. They run like this: Hazel Chesley, Taisey Darling, Mira Belle Daniels, Lois File, Elaine Forbes, Josephine McLean, Jessie Benn, Rosamonde Cowan, Millie Oertel, Ruth Weston, Enid Whittlesey. The style in burlesque when there are names like that in the chorus is to have an identification system. Will Rosamonde Cowan kindly step forward and say whether that is her right name, and how about Taisey Darling, so convenient it must have been an inspiration on a summer vacation, and doesn't Josie McLean feel awfully commonplace as a classic among classics with that Mac hung on her? The principals are William Williams, Claire Kautzenbach and Helen Shepherd. One of the principal young women has a way of dancing suggesting she has been accustomed to dodging right and left swings. Miss Morgan put on the turn, wrote it, composed it, costumed it and made good with it. Livingston Platt manufactured the scenery, a good part of the whole, and Robert Hurd is the musical director. It's a classical dance turn that may and should outlive the others in vaudeville for Miss Morgan knew what she was doing, while most of the others accepted an opportunity to change their manner of dancing without any thought beyond that.

Slime.

Hermine Shone and Co. (7).
"The Evolution of Life" (Fantasy).
29 Mins.; Special Set with seven changes of interior scenes within set).

Palace.

Ralph Dunbar presents this act which stars Hermine Shone, and Mr. Dunbar admits on the program he conceived it, which lets him out, for probably no one else who had ever mixed with vaudeville could have done so. It's poetic in verse with the poetry reader costumed as a Spanish tango dancer. The weaved story tries to tell of the evolution of a baby into a bride, and the various periods are pictured with the assistance of protean scenery that behaved splendidly. Opposed to Poetry is Reality. If it's true reality is rough then the character must be passed uncensored, though its roughness came from its dialog, and the whole affair seems to suggest a delicate truck driver. The program says Harold Clark and Emmet DeVoy wrote the book, which likely comprehends the poetry as well, the leading rhyme of which appears to be "began and Mary Ann," although Mary Ann, after marriage, became Marion, but even this could not help her or her performance. Mary Ann is Miss Shone, the girl who grew up on scenery, first toddling into view as a cutie at six years of age. That set led that. Had it been 16 Miss Shone stood a fair chance, but before 16 she was a school girl, then a debutante and then a bride riding away in an auto after a ragtime marriage, the rag derived from the tough slangy contribution by Reality, in answer to Poetry's remarks. They were always around, Poetry and Reality, and it would have been just as sweet and bitter perhaps if they had not been. The finish was that Mary Ann-Marion got a baby of her own, but it happened nearly 30 minutes after she had been born herself, and in the interim no alarm clocks had been provided. The audience yawned through 25 minutes of the act and laughed, sometimes at the sketch and less frequently through it. Lewis Calhorn was Poetry (he may be yet—as the sketch opened Monday at the Palace); Thomas V. Morrison is Reality. Others of the company excepting Glen Anders might have doubled or been stage hands and usherettes. Mr. Anders played the youth in love, John, and with an awfully sloppy role did very well. However, with any other star the same fate for "The Evolution of Life" would have been in waiting. To see it as a real comedy turn one might devoutly wish to be present if it ever played a Sunday matinee at the Columbia.

Slime.

Canfield and Barnes.
Singing, Talking and Dancing.
15 Mins.; One.
City.

Canfield and Barnes, a recently formed turn, should in time be in a position to hold down a spot on the big small time programs. Barnes (formerly the Hebrew of Barnes and Barron) is working exactly the same, while Canfield is doing straight. The talk is interesting, although it runs close to the "sniffer's" style that has been heard before. It is humorous at times, but could be cut some to allow for more comedy. Barnes does not appear to judge his worth as a comedian, and while he has an excellent straight, he might just as well take advantage of the opportunity. His dancing elicited some hearty laughter, through some of the eccentricities gone through, although his physique alone is laughable. Canfield received some good returns with "Never Nearer Heaven In My Life," while doing it as a solo, and it would be best to allow Barnes to make his dance a solo, instead of Canfield trying to divide the attention by singing.

Dugan and Raymond.
"They Auto Know Better" (Comedy).
14 Mins.; Two.
Palace.

This comedy skit, a new one played by Thomas Dugan and Babette Raymond, should be the finis of all the Ford fags of vaudeville. The Dugan-Raymond duo have taken a Ford machine and twisted it into a comedy knot. In the vaudeville automobile line they have out-motored "Motoring," perhaps with not so much finesse but with infinitely more labor and as much laughter. And Dugan and Raymond are perfectly safe, for if Ford should want to stop them they still have 96 other makes as well and as unfavorably known to topple back upon. Before bursting into the strong arm work of the turn, that of making a machine back up, stand up, go ahead and buckle up, Dugan and Raymond proceeded to frame a sketch. Mr. Dugan comes on with a little laugh that starts others, whistles for his girl, breaks a pane of glass in a window to attract attention when the whistling fails, and they agree with the aid of a ladder to elope. He entered in a car and it is waiting for them. When ready to elope the machine comedy starts and thereafter never stops. It includes during the running a most ungraceful flop taken by Miss Raymond from the car's seat as it springs upward, showing without equivocation the young woman is fully underdressed. Mr. Dugan carries himself along easily and appears that kind of a comedian vaudeville likes. As "skit" this act belongs, and while not the biggest laugh maker ever put out it can be depended upon for comedy. The turn places solidly on the big time Dugan and Raymond, who will attract the most notice through it from those who know them for the large difference existing between this and their former act.

Slime.

Maud Muller.
Songs and Talk.
16 Mins.; One.
Bushwick.

Maud Muller opened after intermission at the Bushwick, her first appearance there as a single. The position at the start appeared to greatly hamper Miss Muller who had difficulty in planting comedy or getting over the talk, owing to the house walking in. After once she had made herself heard and secured a laugh or two through bits with the orchestra, her work was appreciated. The talk is of secondary importance to her singing. The latter easily upheld the act and scored for her a substantial hit.

Garry Owen and Mary Campbell.
Songs and Talk.
12 Mins.; One.
Hamilton.

Garry Owen, a classy looking juvenile, has secured in Mary Campbell an attractive girl partner with looks aplenty and personality. At the present time her voice is below par, but with the aid of her partner this is not noticeable. The solo number might be shortened to some extent with something not so difficult attempted. Opening with "Nashville" as a double Miss Campbell next uses "Virginia" as a solo, followed by a comedy number by young Owen, one of the act's best bits. A familiar double with a bit of recitative work brings it to a close.

Hylands and Dale.
Singing.
12 Mins.; One.
American Roof.

Two girls, one in boy's clothes. Double opening, Miss Dale (in feminine attire) rendering an Irish ballad, Miss Hylands, after changing to another boy's clothes make-up, offering an old English comedy number. They finish with a conversational duet made up of lines from popular songs. A small turn.

Jolo.

NEW SHOWS NEXT WEEK

"Backfire," 39th St. (Oct. 2).
"Bunker Bean," Astor (Oct. 2).
Washington Square Players, Comedy (Oct. 2).
"Rich Man, Poor Man," 48th St. (Oct. 2).
"Betty," Globe (Oct. 3).
"Hush," Little (Oct. 3).
"Under Sentence," Harris (Oct. 3).
"Fixing Sister," Elliott (Oct. 4).

Sam A. Maharry and Co. (2).
"Monsieur Baptist" (Dramatic).
15 Mins.; Full Stage (Special Set).
Harlem Opera House.

Sam A. Maharry has an interesting character bit in a Canadian half-breed and plays it most capably, but his sketch, "Monsieur Baptist," is all wrong for several reasons. One is it has no feminine interest; another is there is no suspense, the issue is never in doubt. Besides the story is entirely theatrical. The stage is in half light, shows the shack of a "habitant" in the Canadian wilds. Enters an agitated man from the cities, a fugitive from the Northwest Mounted Police. Monsieur Baptist, returning home, just escapes his bullet, but manages to get the drop on his nervous guest. So far the action has a good start, but it lapses. In talk it appears that the man from Quebec has killed a man and is fleeing. It also appears that he had wronged Baptist's sister. So Baptist offers him his choice of two tablets, one poison, the other harmless, Baptist, of course, taking the other. Both swallow a pill and there is a pause which should be tense, but isn't. Then the Man from Quebec dies an acrobatic death which suggests strychnine. But the play is not yet over. There appears a red coated member of the police on the fugitive's trail. But Baptist has hidden the body and misdirects the pursuit for no other reason, apparently, but to introduce an anti climax. Maharry is worth a much better vehicle.

Two Julians.
Acrobats.
8 Mins.; One and Two.
City.

Two men attempting a talking acrobatic turn to little results, mainly through the comedian's vain efforts. Opening in "one" a short street conversation is brought into play, after which they go to "two," then starting the tumbling. The member playing straight shows to good advantage when not talking, in fact the same may be said about the other partner, and were it not for a corking good pantomime wrestling bout, and a bit of "risley" work, partially spoiled through a bad miss, the turn probably would have passed away unnoticed. When they decide to do away with all of the talk, especially the line "I've Got An Idea," they will be doing much better.

Daisy Leon.
Songs.
12 Mins.; One.
Hamilton.

Daisy Leon programed as "The Dainty English Comedienne," is singing four distinct kinds of songs. Her first is a published number, "Dangerous Boy." For her second, "Garden of My Heart" is used mostly for a voice display, which it does. Following these two numbers Miss Leon brings forth two apparently new and exclusive numbers, both of which carry her on nicely. The first is an Italian character song, at times suggesting the "Rock" number owing to the use of a brick. The other song, "Beautiful Seaside," discloses her in a bewitching bathing costume, enough in itself to put the song over. Miss Leon is a well voiced young woman whose general bearing would suggest the big time.

Actors who are fighting for us are fighting for themselves.

Actors who are fighting for the managers are fighting against themselves.

The Following Acts

HAVE BEEN

Suspended

FROM THE

White Rats Actors' Union and Associated Actresses of America

FOR

Disobedience of Orders

Al Harvey and Co.

("Dr. Joy's Sanitarium")

Hager and Goodwin

E. E. Clive and Co.

Chuck Haas

Downes and Gomez

(Colored Singers and Dancers)

Hartman and Verady

(Hungarian Dancers)

Royal Gascoyne

(Of "The Gascoynes")

Dunedin Duo

Onetta

The Parisian Trio

Matin Van Bergen

Al Harvey and Co. of "Dr. Joy's Sanitarium" has been tried by the Organization on the above charges, and has been fined \$500 and his card suspended until said fine is paid.

Can Any Manager Object to This?

There seems to be a great deal of ignorance as to what the White Rats Actors' Union and the Associated Actresses of America are asking. Whether this ignorance is assumed or real, I know not.

I have an idea that, with some managers, it is assumed for the purpose of misleading and deceiving their associates who have not studied the subject and who are being frightened into submission to the wishes of the other managers by a wrong statement of our requests, our policy and our line of action.

The majority of Unions concern themselves with rates of pay, questions of wages, the sort or class of work to be done by its members, and the hours of labor.

None of these is a cardinal or principal point in the policy of the White Rats Actors' Union.

But the chief difference between this Union and other Unions is in the way we wish to operate and, in the manner we desire to have the relations of managers and artist ordained, regulated and governed.

Most Organizations themselves draw up a list of demands which, after discussion by the members of the Union, are voted on and are then presented to the employer, and if such demands are refused by the employer a strike follows.

We, on the other hand, make no demands.

We want an agreement with the managers to **ARBITRATE** all differences.

We want an agreement with the managers which should be binding—and, after 16 years' experience, the only method that we can see, that would make the decision of an Arbitration Board final and enforceable, and the only power that would make an agreement binding (that we can discover) is the Union Shop.

We propose that there should be a permanent and paid Board of Arbitration consisting of three persons, one man to be appointed by us, another one by the association of the managers, that these two together should appoint a third, and that this should be the Supreme Court of Appeal in the Vaudeville business.

They should sit whenever and wherever required.

They should draw up a set of rules made to govern the business, and these rules should be enforced—

And the enforcement of these rules would be left up to the Union Shop.

They should judge every case separately, after hearing all the facts possible in each particular and individual case, and their decision must be binding on both manager and actor.

This Board would have to sit nearly every day, and in any part of the country where disputes or disagreements might arise.

For this reason these gentlemen would have to be paid, and we are willing to pay half the expenses of such Board up to \$20,000 a year (as our share), letting the managers pay the other half.

Such a Board of Arbitration, all composed of men thoroughly conversant with the methods and ideals of the Vaudeville business, would be of incalculable benefit to the business, and would, within six months, remove the gravest of the abuses from which both managers and actors suffer, provided their decisions and findings were enforceable.

And their decisions would be enforceable immediately, under the Union Shop.

Let us take a case John Williams, an actor, refuses to go on at the Colonial Theatre, New York, because he is dissatisfied with the dressing room, and walks out.

At the present moment there is no redress against the actor whatever.

Under the system outlined above, the manager of the Colonial Theatre would report the circumstances to the Board of Arbitration; they would hear the actor's side, and, presuming that the facts are as related by the manager, the Arbitration Board would issue an order stating that John Williams had damaged the theatre's business to the extent of \$50.

That decision would be handed over to the Executive of the White Rats Actors' Union, and he would communicate to Mr. Williams its finding, and state to him that unless such fine and damages were paid within 14 days, that his card would be suspended, with the result that Mr. Williams, if he didn't pay, would be unable to play or work in the Vaudeville business.

On the other hand, suppose a manager was proven to be at fault with regard to the treatment of an actor, and the Arbitration Board delivered a decision that the manager owed the actor \$100. That decision would be handed over to the Executive of the White Rats Actors' Union, who would inform the manager that such was the decision, and that, unless within 14 days that amount was paid, an Executive Order would be issued forbidding all acts to appear for him, or in any place with which he was connected.

Suppose an agent were to be found guilty of accepting rebates, and of booking the act which paid him the most money. He would probably be warned once that such practices must cease, and if he were caught again an order would be issued that no manager and no actor could do business with him.

This is all possible and easy with the Union Shop. That is all we want the Union Shop for.

We do not want to rule Vaudeville.

WE DO NOT WANT TO RUN VAUDEVILLE.

WE DO WANT TO PREVENT THE RUIN OF VAUDEVILLE.

All we want is, in conjunction with the managers and the decisions of an Arbitration Board, to secure justice and fair play for actor and manager, and we are willing to sign an agreement to the above effect to last for three years, or five years, or ten years, as the managers may see fit.

This is all we want, all we ask for, and all we are fighting for.

IS THIS POLICY NOT A REASONABLE ONE?

HARRY MOUNTFORD.

Tomorrow is the last day you can join this organization for an initiation fee of \$15.00.

APRIL CARDS

are now ready, and can be obtained at any of the following offices:

International Headquarters
227 West 46th Street,
New York City,

and the

Chicago offices,
411 Tacoma Building.
(Joseph Birnes, I.B., C.D.O.)

St. Louis offices,
604 Carleton Building.
(George W. Searjeant, C.D.O.)

Boston offices,
665 Washington Street.
(Geoffrey L. Whalen, I.B., C.D.O.)

San Francisco offices,
Continental Hotel.
(Barry Conners, I.B., C.D.O.)

Winnipeg offices,
St. Charles Hotel.
(Edward Barry, C.D.O.)

Cleveland office,
308 Erie Building.
(Jack T. McInerney, C.D.O.)

Detroit office,
512 Hammond Building.
(Harry G. Lelliott, C.D.O.)

**CALL AT OR WRITE TO
THE NEAREST ONE,
AND SAVE TIME**

BILLS NEXT WEEK (OCTOBER 2)

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. A. A." Western Vaudeville Managers' Association (Chicago)—"P." Pathe Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.).—"Sun." Sun Circuit.
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.
SPECIAL NOTICE: The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

New York
PALACE (orph)
Josephine Victor Co
Belle Story
Morgan Dancers
Henry Lewis
Howard & Clark
Chas Evans Co
Chas Ahearn Co
Chas Hack & Mack
(One to fill)
COLONIAL (ubo)
Quas Edwards Co
Santley & Norton
Nina Valeri
Mrs G Hughes Co
Gallagher & Martin
Tom Edwards Co
Parish & Peru
Emily Hooper Co
Kerr & Berko
ALHAMBRA (ubo)
Walt & Cavanagh
Tempest & Sunshine
Aveling & Lloyd
Maud Muller
Kittamura Japs
Van & Belle
Lockett & Waldron
Kurtis' Roosters
Harry First Co
ROYAL (ubo)
Elvera Sisters
Brennan & Powell
Billy Beard
Virginia Earl Co
Emmett Welch Co
Madison & Winchester
Plavov & Eaton
PROCTOR'S 125TH
Maxmillian's Dogs
Smith & Ralph
Haywood & Haywood
Henry Borden Co
Maggie Cline
Mang & Snyder
2d half
John Le Clair
Largay & Snee
Stone & McAvoy
John Sparks Co
Conrad & Conrad
"Lawn Party"
PROCTOR'S 54TH ST.
Chas Walters Co
Largay & Snee
Musical Funds
Arthur Barrett
John G Sparks Co
Conrad & Conrad
"Lawn Party"
2d half
Hayward & Hayward
Smith & Ralph
Henry Borden Co
Rena Parker
Wm Ebs Co
Mann & Snyder
AMERICAN (loew)
Torcat's Roosters
Broughton & Turner
Owen McGivney
Ethel Costello
Vessie Farrell Co
Patsy Doyle
Standard Bros
(Two to fill)
2d half
Dorothy Sothen 3
Sullivan & Meyers
Martyn & Florence
Polson & Brown
American Minstrels
Viola Duval
Robt O'Connor Co
Empire Comedy 4
Stelner Trio
LINCOLN (loew)
Savils
Forester & Lloyd
Curry & Graham
Mercedes Clark Co
Billy McDermot
Stellian Serenaders
Joe DeLier
Johnson Sweethearts
John O'Malley
"Her Honor the Mayor"
Ford & Leslie
Herbert & Dennis
7TH AVE. (loew)
J & J Gibson
Earl & Sunshine
El Cleave
Mr. & Mrs Phillips
Tabor & Green
Keene & Williams
2d half
Raymond
King & Rose
Reed St John Trio
Curry & Graham
Boys & Girls
Frank Terry
ORPHEUM (loew)
Norton & Noble
Juliet Wood Co
Edah Delbridge Trio

E E Clive Co
Burns & Meyers
Bell & Caron
(One to fill)
2d half
Griffith & Kline
Chisholm & Breen
Ethel Costello
Owen McGivney
Corcoran & Mack
Burns & Dunbar
(One to fill)
DELANCEY (loew)
Rogers & Hughes
Hubbert & Meyers
Kaufman & Lillian
3 Lyles
"Blackmail"
Harry Sydel
D-Banvard & Dunbar
(One to fill)
2d half
Johnson & Crane
Phillipi 4
B Harris & Brown
Tabor & Green
Harry Mason Co
El Cleave
(Two to fill)
NATIONAL (loew)
Math Bros & Girls
Winchester & Claire
3 Dolce Sisters
"Her Honor the Mayor"
Polson & Brown
Stelner Trio
2d half
Bell & Caron
Norton & Noble
Broughton & Turner
Mr. & Mrs N Phillips
Bertie Fowler
ORPHEUM (loew)
Raymond
McGowan & Gordon
Chisholm & Breen
Ben Harney Co
Johnson & Crane
Boys & Girls
Tom Mahoney
Aurora of Light
2d half
Stellian Serenaders
Frank Gaby Co
Kaufman & Lillian
Phunphlends
Patsy Doyle
Standard Bros.
(Two to fill)
BOULEVARD (loew)
King & Rose
Dale & Boyle
Sullivan & Meyers
Geo Armstrong
Phunphlends
2d half
Math Bros & Girls
Juliet Wood Co
Carl Russell
Cal Fackler
(One to fill)
AVE B (loew)
Harry Le Clair
Archer & Belford
Holmes & Riley
Mr. & Mrs Sid Baxter
(One to fill)
2d half
Lottie Williams Co
Maud Tiffany
3 Darling Sisters
(Two to fill)
Brooklyn
BUSHWICK (ubo)
World Dancers
Arthur Deagon
Shattuck & Golden
Hugh Herbert Co
Merlan's Dogs
Flanagan & Edwards
Chas L Fletcher
Gonne & Alberts
Gazmain Trio
ORPHEUM (ubo)
Nat C Goodwin
Carus & Comer
Jack Wilson Co
Ponzello Sisters
"Age of Reason"
4 Danubies
Phina & Picka
Frank Le Dent
PROSPECT (ubo)
Tighe & Jason
Moore & Haeger
Oscar Lorraine
King & King
Herbert & Goldsmith
Adelaide Bonathy Co
2d half
Vanderbilt & Moore
Dan Burke Co
Jarvis & Harrison
Inez McCauley Co
Rogers & Rogers
(Others to fill)

BIJOU (loew)
Duffy & Daisy
Herbert & Dennis
Viola Duval
Robt O'Connor Co
Empire Comedy 4
Ford & Leslie
2d half
Hearn & Butler
Keene & Williams
Vessie Farrell Co
Burns & Kissen
Torcat's Roosters
(One to fill)
DE KALB (loew)
Dorothy Sothen 3
Farrell & Farrell
Johnson Sweethearts
"What Molly Knew"
Corcoran & Mack
2d half
Holden & Graham
Forester & Lloyd
Edah Delbridge Trio
Ethel Mae Hall Co
Harry Sydel
3 Lyles
PALACE (loew)
Hearn & Butler
Brown & Jackson
Harry Mason Co
Harris & Brown
Phillipi 4
2d half
Rogers & Wood
McGowan & Gordon
Mercedes Clark Co
Tom Mahoney
Chinese Entertainers
FULTON (loew)
Martyn & Florence
Frank Gaby Co
Jim's Girl
Russell Russell
(One to fill)
2d half
Dale & Boyle
Earl & Sunshine
Walton & Delberg
"Blackmail"
Billy McDermot
3 Kunitas
WARWICK (loew)
Lottie Williams Co
3 Darling Sisters
(Two to fill)
2d half
Archer & Belford
(Three to fill)
Aberdeen, S. D.
BIJOU (abo)
1st half
DeVoy & Dayton
W Mullaly & White
Ogden & Benson
Aiken, Ill.
HIP (wva)
Wright & Davis
Wing & Ah Hoy
2d half
Jack Lavier
Patricia & Meyers
Albany, N. Y.
PROCTOR'S
Le Dora
Wm Ebs Co
Joe Jefferson Co
Morris & Campbell
Alexander & Scott
Bob Mathews Co
2d half
Gawch Sisters
Fields & Bernie
"Busted"
Xylophlends
R & O Dooley
Rubeville
Altoona, Pa.
ORPHEUM (ubo)
Alexander Kids
Holden & Hurrion
(Three to fill)
2d half
Walton & Marshall
Albert White Co
Dunlay & Merrill
(Two to fill)
Ames, La.
PRINCERS (wva)
2d half
Parker & Butler
Ann Arbor, Mich.
MAJESTIC (ubo)
(Jackson split)
1st half
Hanson & Clifton
Morlarty Sisters
Geo Fletcher Co
Monarch Comedy 4
Electrical Venus
Appleton, Wis.
BIJOU (wva)
Transfield Sisters
(One to fill)
2d half
The Story
Green & Pugh

2d half
Bradley Trio
Law Wells
"Cat Came Back"
Conroy's Models
(Three to fill)
ST JAMES (loew)
Frankie Fay
Bradley Trio
"Cat Came Back"
Ward & Long
2d half
Scanlon & Press
Forest City Trio
"Day at Ocean Beach"
Cunningham & Marlon
(One to fill)
Bridgeport
POLIS (ubo)
Vivian & Arculan
Hornely & Nicholas
"How It Happened"
Golding & Keating
"Going Up"
2d half
Frank Hartley
Mumford & Thompson
Howard
Harmonie Girls
The Headliner
PLAZA (ubo)
Reno
Hilton & Sheldon
Delmore & Moore
"Whirl Song & Dance"
2d half
The Hennings
Valady & Brax Nuts
Robinson & McShayne
Halls Musical Min
Buffalo, N. Y.
SHEAS (ubo)
Creedy & Dayne
Nan Halperin
Mirano Bros
Hopkins Axtell Co
De Pace Opera Co
Weber & Diel
Valentine & Bell
(One to fill)
Battle, Mont.
PANTAGES (m)
(6-11)
O & J Evans
Neal Abel
Jue Quon Tai
James Grady Co
"Lingerie Girls"
Warren & Templeton

Calgary
ORPHEUM
"Bride Shop"
DeWitt Burns & T
Maud Lambert
Ernest Ball
Raymond Bond Co
Bernard & Scarth
Musical Garolds
PANTAGES (m)
Harry Hines
Adonis & Dog
Pereira 6
O'Neill & Walmley
Valerie Sisters
Calumet, Mich.
CROWN (ubo)
Carroll Sisters
2d half
Zettler & Zettler
Cedar Rapids, Ia.
MAJESTIC (wva)
G & L Garden
Adele Jason
"Petitcoat Minstrels"
Bevan & Flint
Chas Howard Co
2d half
"Six Little Wives"
Harry Gilbert
Champaigne, Ill.
ORPHEUM (wva)
Balancing Stevens
VonHampton & S
Wm O'Clair & Girls
Anderson & Glines
Geo Lovett Co
2d half
Hubert Dyer Co
Frances Dyer
Robt H Hodge Co
Ed Morton
Geo Lovett Co
Charleston, S. C.
ACADEMY (ubo)
Bud Lorain
Casson & Earl
Sanna Co
Silvester & Vance
Emerson & Baldwin
2d half
Harry Peace
Lorraine & Cameron
Smith & Farmer
Stindel Bros
Blanche Sloan
Charlotte, N. C.
PIEDMONT (ubo)
(Roanoke split)
1st half
Joie O'Meers
Billy Rogers
Burton's Revue
Lida McMillan Co
Sam Harris
Chicago
MAJESTIC (orph)
Bessie Clayton Co
Low Dockstader
Anna Chandler
"Devil He Did" (new)

Irwin & Henry
Bison City 4
Rayno's Dogs
Lou Holts
Love & Wilbur
PALACE (orph)
Orville Harrold
Jas J Corbett
Rita Saucius
Smith & Austin
H Berensford Co
Conlin Parks 3
Donovan & Lee
3 Bobs
AVENUE (wva)
Day & Wright
Leroy & Harvey
Arthur Angel Co
Rosa Bros
(One to fill)
2d half
Nelusco & Hurley
Messer Sisters
Brady & Mahoney
(Two to fill)
WILSON (wva)
Horton & La Triska
Mabel Johnson
"The Detective"
Olive Briscoe
2d half
Wanda
Brown Fletcher 3
Rita Gould
(One to fill)
LINCOLN (wva)
Hall & Beck
"Punchy Sheet"
Howe & Howe
(Two to fill)
3 Kennedy & Reeves
(Four to fill)
AMERICAN (wva)
Cavanna Duo
Tyler & Crollus
Otto Koerner Co
Wilton Sisters
Metropolitan Dancers
2d half
Faber & Waters
"The Funny Sheet"
Pat Barrett
Amata
(One to fill)
KEDZIE (wva)
Wanda
Bruce Duffett Co
Mme Luxanne Dancers
(Two to fill)
2d half
Four Roses
Arthur Angel Co
(Three to fill)
WINDSOR (wva)
Nelusco & Hurley
Messer Sisters
Brown Fletcher 3
Brady & Mahoney
Alice Teddy
2d half
Day & White
Leroy & Harvey
Anderson & Glines
(Two to fill)
McVICKER'S (m)
McDonald Trio
Alf Grant
Eckhoff & Gordon
Mannatt Trio
"All Aboard"
Moss & Frey
So Chicago
GAYETY (wva)
Frawley & West
Knight & Carlisle
Jno Geiger
Savoy's Dogs
Clark & Adler
Burke & Burke
L Coates Crackerjack
Melvin Bros
Cincinnati
KEITH'S (ubo)
(Sunda opening)
Togan & Genera
Eadie & Ramsden
Blossom Seeley Co
O'Rourke & Gilda
"40 Winks"
Chung Hwa 4
Jas Caron Co
EMPRESS (abc)
Frogg
The Gregorays
"Paris Fashion Shop"
Chas Sweet
Apollo Trio
Penn City Trio
Cleveland
HIP (ubo)
Keno Kees & M
Tower & Darrell
Clariotta & Roma
"Meadowbrook Lane"
Lloyd & Britt
Mayhew & Taylor
Stuart Barnes
Palfray Hall & B
MILES (m)
Hicks & Hunt
Xylophonist
Gordon Eldred Co
Frankie Kelsey
M. Albright & Mack
Delmore & Lee
Columbus
KEITH'S (ubo)
3 Roaires
Bert Hanlon
Carl Roalini Co
"Vacuum Cleaners"
Comfort & King
H Morrell 6
4 Mart Bros

Dallas
MAJESTIC (later)
Swan & Swan
Jan Rubini
Helen Berensford Co
Diane D'Aubrey
Derkins' Animals
Original Honey Boys
Rita Mario & Orchestra
Danville, Ind
PALACE (ubo)
Polin Bros
Cook & Stevens
"All Wrong"
Mayo & Tully
Gallerini Four
2d half
DeWitt Young & Sis
Ebel Mae Barker
Four Slickers
Clayton & Lennie
"The Dog Watch"
Dayton, O.
KEITH'S (ubo)
Dunedin 3
Kerr & Weston
Adams & Murray
Minnie Allen
Elsa Ryan Co
Hoy & Lee
Roshanara
Decatur, Ill.
EMPRESS (a)
Hubert Dyer Co
W Temple & Dace
Robt H Dodge Co
Pat Barrett
Society Circus
2d half
Cook & Stevens
Kerville Family
The Dohertys
"The Freshman"
(One to fill)
Denver
ORPHEUM
Rooney & Bent
Princess Kalama Duo
Duff & Lorenz
McConnell & Simpson
Mme Sumiko Girls
3 Du For Boys
Des Moines
ORPHEUM
(Open Sun Mat)
Maryland Singers
Fay Cooleys & Fay
Clark & Hamilton
Bert Levy
Cantwell & Walker
McCallen & Carson
"Might Have Beens"
Detroit
ORPHEUM (m)
H Deard & Hanlon
The Lowrers
Daniels & Conrad
Dunlap & Verdin
Fred Hildebrand
"Sufragette Court"
MILES (abc)
Dix & Dixie
Thompson & Barry
Draper & Clayton
3 Dixie Girls
Sextet de Luxe
Minola Hurst Co
Devils Lake, N. D.
GRAND (abo)
2d half
Variety Trio
DeVoy & Dayton
Morse & Clark
Dickinson, N. D.
O H (abo)
2d half
Hoey & Bellow
Burke & Held
Duluth
ORPHEUM
Sophie Tucker
Bert Fitzgibbons
Sengall
Reeman & Anderson
"Cranberries"
Ruth Budd
GRAND (wva)
Great Westin
Nelson Sisters
Darn Good & Funny
R Stuart & Roberts
2d half
Smith & McGarry
Dorling Saxophone 4
O'Neill & Gallagher
Hickey Bros
Easton, Pa.
ABLE O H (ubo)
Flax & Fallon
Nelsons Garden
Cooper & Ricardo
(Two to fill)
2d half
Hess & Hyde
Ell's Revue
Kuter Hughes & K
(Two to fill)
East St. Louis, Ill.
ERRER'S (wva)
Ovanda Duo
Ernie & Ernie

Patricia & Meyers
Four Roses
2d half
Grey & Klunker
Mae Curtis
Weber & Wilson Rev
(One to fill)
Edmonton, Can.
PANTAGES (m)
Leo & May Jackson
Weber & Elliott
Giles Haynes & M
Primrose Minstrels
Resista
Elkhart, Ind.
ORPHEUM (ubo)
1st half
Carl & Le Clair
Marcou
Benny & Woods
Arthur Le Vine Co
Elria, Pa.
COLONIAL (ubo)
J & K Demarco
Nalnoe
Yates & Wheeler
H Stafford
Morris & Allen
"At the Party"
Escanaba, Mich.
DELFT (ubo)
Doveax, Dell Co
Estherville, Ia.
GRAND (wva)
1st half
Ste- & Merce
2d half
G F (wva)
ute split)
half
r & Tom
Chas Wilson
"On The Veranda"
Silver & Duval
Olga Mishka Co
Fall River, Mass.
BIJOU (loew)
Murphy & Barry
Low Wells
(Three to fill)
2d half
Frankie Fay
Murphy & Klein
Wilson Bros
(Two to fill)
Fargo, N. D.
GRAND (abo)
Ryan Bros
"Palm & Beauties"
Ogden & Benson
(One to fill)
2d half
W Mullaly & White
Thompson & Griffin
Coratio
Olson & Johnson
Finist, Mich.
MAJESTIC (ubo)
(Lansing split)
1st half
Low Fitzgibbon
Miller & Mulford
"Style Show"
Frank Bush
Ergott's Lilliputians
Fond Du Lac, Wis.
IDEA (wva)
E J Moore
2d half
Transfield Sisters
Ft. Dodge, Ia.
PRINCERS (wva)
Novelty Trio
Harry Gilbert
Nevels & Erwood
Dias's Monks
2d half
"Vanity Fair"
Ft. Wayne, Ind.
PAZACH (ubo)
Ethel Mae Barker
"The Right Man"
Ed Morton
La Mont's West Days
Clayton & Lennie
Oxford Trio
2d half
Frawley & West
Benny & Woods
"Case for Sherlock"
Weir Temple & Dacy
Willie Solar
Fung Choy Co
Ft. William, Ont.
ORPHEUM (wva)
2d half
Great Westin
Nelson Sisters
Darn Good & Funny
R Stuart & Roberts
Galesburg, Ill.
ORPHEUM (wva)
Chas Ledegar
Barry Girls
"The Cop"
L & M Hunting
Tilford Co
2d half
Otto Koerner Co
Fox & Ingraham
Roy Snow
(Two to fill)
Galveston, Tex.
GRAND O H (later)
(1-2)
(Same bill playing
Maestic, San Antonio
(3-7)
The Erneds
B & B Wheeler
Hale Norcross Co
Kenny & Nobody
"New Producer"
Adler & Arline
La Graciosa

HOTEL CECIL

150 St. Nich. Ave. Low Rates, Transients Taken.

- Grand Island, Neb.**
MAJESTIC (wva)
Hall & Beck
2d half
Pashay & White
- Grand Rapids, Mich.**
EMPRESS (ubo)
Herbert's Dogs
Eager & Goodwin
Valmore & Raynor
Hamilton & Barnes
Mason-Keeler Co
Lou Anger
Billy Bouncer Co
Great Falls, Mont.
PANTAGES (m)
(Same bill playing
Anasconda 5)
Elsie White
Pearl Baggett & F
Horrell Dancers
Barry & Wolford
Santucia
Howard & Fields
Green Bay, Wis.
ORPHEUM (wva)
2d half
Lavine & Inham
Myrtle Bird
Ralph Connors
Mile Luxane Dancers
Hammond, Ind.
ORPHEUM (wva)
Savoy's Dogs
John Geiger
Santos & Hayes
Billy Hall Co
Hancock, Mich.
ORPHEUM (ubo)
Turner & Grace
2d half
Carroll Sisters
Harrisburg, Pa.
MAJESTIC (ubo)
Mildred Haywood
Albert White Co
Kuter Hughes & K
"Fashion Girls"
(One to fill)
2d half
"Fashion Girls"
International 4
(Three to fill)
Hartford, Conn.
PALACE (ubo)
Fred Weber Co
Sponsor Charter Co
Carson & Willard
Bobby Heath Co
2d half
Mardo & Hunter
Stetson & Huber
Sam Leebert Co
Fern & Davis
Merle's Cockatoos
POLI'S (ubo)
Judge & Gale
Savannah & Georgia
Melody & Wright
Heard & Padua
"Heart of Dixie"
2d half
Espe & Dutton
Armstrong & Strouse
Mr & Mrs G. Wilde
Mary Norman
Monarchs & Maids
Hoboken, N. J.
LYRIC (loew)
Franklyn Duo
Jack Symonds
Cathryn Cavanaugh
Maud Tidy
Lawlor & Daughters
2d half
Rogers & Wood
Jessie May Hall Co
"Carnival Days"
(Two to fill)
Houston
MAJESTIC (inter)
Tuscano Bros
E Fay & Atkins
S. Antwerp Girls
Bessie & Baird
Homer Miles Co
Whiting & Burt
Rice Sully & Scott
Indianapolis
KNITH'S (ubo)
(Sunday opening)
2 Tom Boys
Baker & Janis
Ben Deley Co
Una Clayton Co
Clifford Walker
Mack & Walker
Jones & Sylvester
Aki Tropic
LYRIC (ubo)
Stone & Hughes
Grace Renee Cioce
Spiegel & Dunn
"The Tamer"
Bobbe & Nelson
Onalp
Ironwood, Mich.
TEMPLE (wva)
Bowman & Vernon
The Le Monte
(Three to fill)
Ishpeming, Mich.
ISHPEMING (ubo)
Lewitt & Ashmore
2d half
Turner & Grace
Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
"Naughty Princess"
- Jacksonville, Fla.**
ORPHEUM (ubo)
(Sunday opening)
(Savannah split)
1st half
Lillian & Sampson
Northlane Ward
Hickman Bros Co
Saxo Sextet
Jerome & Carson
Janesville, Wis.
APOLLO (abc)
2d half
Fox & Evans
Walrod & Zell
Geo Hussey
"Palm B Beauties"
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq Pitts-
burgh split)
1st half
Carleton Sisters
Valand & Gamble
Helen Page Co
Moore Gardner & R
Redding & Grant
Joliet, Ill.
ORPHEUM (wva)
2d half
Bowman Bros
"The Right Man"
E. Evans' Circus
Lane & Harper
Wain & Ostman
Kalamazoo, Mich.
MAJESTIC (ubo)
(Battle Creek split)
1st half
"Around the Town"
Kankakee, Ill.
GAIETY (ubo)
"The Blow Out"
2d half
C & A Glocker
Harris & Nolan
Godfrey & Henderson
Rivoli Co
Mabel Johnson
Leo Miller
Kansas City, Mo.
ORPHEUM
Six Water Lillies
Mrs Herz Co
Gomes Trio
Carroll & Wheaton
"Petticoats"
Mary Melville
G. Aldo Randegger
PANTAGES (m)
Earl & Girls
Dale & Archer
Nayon's Birds
Amoros Sisters
Grace De Winters
McCloud & Carp
"The Outpost"
Knoxville, Tenn.
GRAND (ubo)
(Chattanooga split)
1st half
Raymond Wilbert
Viola Duva
Hong Kong Mysteries
Eckert & Parker
Kokomo, Ind.
SIPE (ubo)
1st half
"What Do You Sell?"
2d half
Alfred Farrell
Carl & Leclair
"All Wrong"
Bell & Fredo
Arthur Le Vine Co
La Crosse, Wis.
LA CROSSE (wva)
Davies & Romanelli
Stanley & La Brack
Three Peroness
Connolly Sisters
Wood's Animals
2d half
The Puppets
Dunbar & Turner
Wartenburg Bros
(Two to fill)
Lafayette, Ind.
FAMILY (ubo)
Lue & Analeka
Williams & Fuller
Four Slickers
Willie Solar
Ameta
Cook & Rothert
Walters & Walters
La Mont's West Days
Poster Ball Co
Alice Teddy
Lansing, Mich.
BIJOU (ubo)
(Phat split)
1st half
LaToy's Models
Embs & Alton
I Conn & Corinne
Kaufman Bros
McRae & Clegg
Leviston, Me.
MUSIC HALL (ubo)
Alvin Bros
Murphy & Laehmar
3 Nattie Sisters
Clayton & Russell
DeForests & Falke
The Freccotta
Lincoln, Neb.
ORPHEUM
2d half
Ruth St Denis Co
Boudini Bros
- Harry Holman Co**
O & A Parafotaki
Lohse & Sterling
Lew Madden Co
LYRIC (wva)
M & M Randall
Seven Brack Ward
Hickman Bros Co
2d half
Ishikawa Bros
Norton & Earle
Little Rock, Ark.
MAJESTIC (inter)
Koban Jape
Follis Sis & LeRoy
Friend & Downing
Adair & Adelphi
Herr Jansen Co
2d half
(Same bill playing
Majestic Austin (2-3)
Hayden & Stewart
Harry Clarke
William Kingsbury Co
Lightners & Alexander
Odava
Logansport, Ind.
COLONIAL (ubo)
Henry & Adelaide
Sally Fields
DeWitt Young & Sis
2d half
"All Girl Revue"
Los Angeles
ORPHEUM
Alan Brooks Co
Old Time Darkies
Al & Fan Steadman
Gordon & Rica
The Sharrocks
Lydell & Higgins
Dancing Kennedys
Mrs Langtry Co
PANTAGES (m)
Von Cello
Alice Hamilton
Maley & Woods
Leonard Anderson Co
"Woolfok's horse"
Louisville
KEITH'S (ubo)
(Sunday opening)
Follies D'Amour
Edwin George
Marte King Co
Chas Chaplin
Bob Albright
Mrs Thos Whiffen Co
Dooley & Rugel
Jordan Girls
Lowell, Mass.
KEITH'S (ubo)
Gertie Falls
Somers & Morse
J. C. Nugent Co
F. L. Bruch
Willi J Ward Co
Jack Donohue
Bersac's Circus
Macon, Ga.
MACON (abc)
Seely & Belmont
Vincent & DeNoble
Al Lawrence
LaDell Sisters
(One to fill)
2d half
Everett & White
Callahan & Callahan
Ray & Ray
Prevette, Merrill Co
(One to fill)
Madison, Wis.
ORPHEUM (wva)
Lavine & Inham
Savoy & Brennan
3 Bennett Sisters
Caita Bros
Dancing Girl
Carletta & Howland
Tyler & Crolius
"The Family"
B & H Gordon
Imperial Troupe
Manchester, N. H.
PALACE (ubo)
Great Johnson
O'Neill & Sexton
Wm Lytell Co
The Freccotta
"In the Orchards"
2d half
Rose Bonheur Co
Foley & O'Neill
Sutton McIntyre & S
Brown Harris & B
Equilli Bros
Marion, Ind.
LYRIC (ubo)
Pardo Davenport
Burke & Burke
2d half
Marcou
"Musical Matinee"
Marguerite, Mich.
O. H. (ubo)
Cortese Trio
Deveax Dell & Joe
Mason City, Ia.
REGENT (wva)
Marie Schoen
Four Mimics
2d half
Geo & Lilly Garden
Nevins & Erwood
ORPHEUM
Kosloff Ballet
Lydia Barry
Elsie Williams Co
Al Shayne
Paul Gordon
M-Shayne & Hath'y
Maxine Bros & B
- Milwaukee**
MAJESTIC (orph)
C Gillingswater Co
Milton & De Longs
The Maykows
Primrose & Co
Joe H. Cullen
Be Ho Grey Co
Kenny & Hollis
D'Amour & Douglas
PALACE (wva)
L Coates Crackerjacks
Wartenburg Bros
Morgan & Gray
S Kennedy
Reeves
Imperial Troupe
Ralph Connors
2d half
Joe Whitehead
Musical Spillers
"Luck of a Totem"
Bennett Sisters
(One to fill)
Minneapolis
ORPHEUM
(Open Sun Mat)
Ellis & Bodin
Imperial Chinese S
Gautier's Shop
The Brightons
Leipzig
Raymond & Caverly
PALACE (wva)
Richard Wally Co
Shirley Sisters
Chas Mason Co
Merl Hall
Merlan's Dogs
UNIQUE (abc)
Kraft & Myrtle
Goldie & Mack
Coratia
Olson & Johnson
Harris Trio
2d half
Clifford & Wilmot
Anita Osgood
Wolfe & Brady
(Two to fill)
GRAND (wva)
Frank Colby Co
J. Edmund Davis
Fiddler & Shelton
Five Florimonds
Muskogee, Okla.
BROADWAY (inter)
(1-2)
(Same bill playing
Whitla Falls, Tex.
(3) and Majestic, Fort
Worth (4-7)
Heras & Preston
F & A Astair
Eddie Carr Co
Lillian Herlela
Victor Morley Co
W. Bentley & Willing
3 Stewart Sisters
Muskogee, Mich.
REGENT (ubo)
Hal Hart
Harris & Nolan
Walters & Walters
Bell & Fredo
Diving Nymphs
2d half
Payne Children
M. Watts & Towns
Bruce Duffy Co
Kate Watson
Amoros Sisters
Nashville, Tenn.
PRINCESS (ubo)
(Birmingham split)
1st half
Juliet Dika
Mudge Norton 3
Elliott & Mullen
Chas. Kellogg
Newark, N. J.
MAJESTIC (loew)
Reed St John
Bertie Fowler
Ethel Mae Hall Co
Meehan & Pond
8 Kunder
Lambert & Fredericks
3 Dolce Sisters
E. E. Clive Co
Onri & Dolly
(Two to fill)
New Haven, Conn.
POLI'S (ubo)
Mabel Ponds 3
Valyda & Bray Nuts
Sam Leebert Co
Fern & Davis
Merle's Cockatoos
2d half
Vivian & Arsenian
Chas Relley
Melody 4 & Wright
Arkel & Vincent
Willi Morrissey Co
"Going Up"
BIJOU (ubo)
White Bros
Mary Norman
Mumford & Thomson
Hall's Musical Mine
2d half
Judge & Gale
Savannah & Georgia
Johnston & Hart
Thomas P. Dunn
"Whirl Song & Dance"
- New Orleans**
ORPHEUM
Harry Green Co
Mme Ohman
McKay & Ardine
McWatters & Tyson
Dainty Marie
Howard Kib & Herb
Libonita
- New Rochelle, N. Y.**
LOWE
Walton & Delberg
John O'Malley
Cal Packers
2d half
Delator Sisters
Harry Leclair
Holmes & Riley
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Bert Earle
DeLisle & Vernon
Wilson & McNally
Joe Towle
"Miss Hamlet"
Oakland
ORPHEUM
(Open Sun Mat)
Kaimar & Brown
Delro
Allan Dinehart Co
Dore & Halperin
(Others to fill)
PANTAGES (m)
Karl Smmy's Pets
"Night in Park"
Melody 6
Harry Coleman
Kimberly & Arnold
Matsayuma
Ogden, Utah
PANTAGES (m)
(5-7)
Geo N Brown
"Midnight Follies"
Silber & North
Hale Sisters
Wm De Hollis Co
Lewis Huff & L
Alexanderia
Santley & Norton
Omaha
ORPHEUM
(Open Sun Mat)
Stone & Kaliss
Albright & Trodoff
Robble Gordone
Spencer & Williams
J. B. Morgan
Martineti & Sylvester
Geo Howell Co
EMPRESS (wva)
Clare & Walters
Lorraine & Dunn
Ishikawa Bros
(One to fill)
2d half
Belmont's Manikins
Brown Bros
(Two to fill)
Oshkosh, Ind.
ORIENT (wva)
Parker & Butler
Mae Page Taylor
(One to fill)
2d half
Allen & Allen
Lyndon & Emerson
(One to fill)
Oshkosh, Wis.
MAJESTIC (wva)
Zeltzer & Zeltzer
Karl Kary
(One to fill)
2d half
Butler & De Muth
(Two to fill)
Peoria, Ill.
ORPHEUM (wva)
John La Vier
Le Roy Francis & Bruce
J & W Hennings
Nell McKinley
"The Fashion Shop"
2d half
Stone & Hayes
Thos 5 Girls
Von Hampton & S
(Two to fill)
Philadelphia
KEITH'S (ubo)
Loney Haskell
Muriel Worth
"Four Husbands"
Hans Hanke
"Breath of Va"
Marion Weeks
Apdals Animals
Whitfield & Ireland
GRAND (ubo)
Hill & Becker
Jenks & Allen
McC & Wallace
R C Falkner
Mack & Vincent
The Norvelles
Pittsburgh
DAVIS (ubo)
Witt & Winter
Mack & Vincent
Harry Giffoli
Jean Adair Co
Ward & Van
Adelaide & Hughes
Milt Collins
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Vanda Meer
Yvette
Burt Johnson & B
Clark & Verdi
L & A Sisters
Portland, Me.
KEITH'S (ubo)
Black & McConne
White & White
Conley & Webb
Julia Curtis
"Girl in Gown Shop"
Halley & Noble
The Nagys
- Portland, Ore.**
ORPHEUM
Laura N Hall Co
Walter Brower
Lunette Sisters
Allen & Howard
Morin Sisters
Helene Davis
Fred V Bowers Co
PANTAGES (m)
Will & Kemp
Browning & Dean
Bernard & Tracey
Woolf's Jr Follies
Romaine Fielding Co
Providence, R. I.
KEITH'S (ubo)
Simmons & Bradley
Fagg & White
J & M Burke
Wood & Wyde
Shannon & Annis
Lew Wilson
H Crossman Co
Rettor Bros
(One to fill)
EMERY (loew)
Murphy & Kiehl
Gleasons & O'Houlihan
Wilson Bros
"Day at Beach"
(One to fill)
2d half
Murphy & Barry
Ward & Long
L. Welch Co
Chas McNaughton
(One to fill)
Quincy, Ill.
ORPHEUM (wva)
The Gascolnes
Fox & Ingraham
Grew Pates Co
Ray Show
(One to fill)
2d half
Chas Lederer
Barry Girls
"The Cop"
L & M Hunting
Tilford Co
Reading, Pa.
HIP (ubo)
Welton & Marshall
Eli's Revue
Newhoff & Phelps
(Two to fill)
2d half
Fish & Fadd
Alexander Kids
Holden & Harron
(Two to fill)
Richmond, Ind.
MURRAY (ubo)
Arthur Turrely
Godfrey & Henderson
Carman's Minstrels
2d half
"What Do You Sell?"
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
3 Roman
Mahoney & Daisy
Chas Mack Co
Musical Johnsons
Reynard & Bianca
Roanoke, Va.
ROANOKE (ubo)
(Charlotte split)
1st half
Florette
Fonton & Green
"Waltz Dream"
Clara Howard
Smith & Farmer
Rochester, N. Y.
TEMPLE (ubo)
Act Beautiful
Oddsone
"Married Ladies C"
Dore & Burley
Felix Ardell Co
Louise Dresser
Kueileroo Bros
Rochester, Wis.
METRO (wva)
2d half
Davies & Romanelli
Stanley & La Brack
Three Peroness
Connolly Sisters
Wood's Animals
Rockford, Ill.
PALACE (wva)
Pisano & Bingham
Lalava
"The Family"
Bert & Harry Gordon
"Luck of a Totem"
2d half
Mary Grey
Ward & Curren
Metropolitan Dancers
(Two to fill)
Saginaw, Mich.
FRANKLIN (ubo)
(Bay City split)
1st half
Mario & Duffy
Lewis & White
Harrison Brockbank C
Chas Olcott
Copeland & Payton
St. Louis
COLUMBIA (orph)
Phyllis N Terry Co
Eddie Leonard Co
Bonita & Hearn
Mabel Russell Co
Bert Melrose
Martin & Frabini
The Gladiators
- EMPRESS (wva)**
Gray & Klumker
Charlita & Howland
Rita Gould
Weber Wilson Revue
2d half
Wing & Ah Hay
Chief Capoulcan
Four Kings
(Two to fill)
GRAND (wva)
Barto & Rialto
Grant Gardner
Leslie & Barnes
Elisabeth Otto
"Fraternity Boys"
St. Paul
ORPHEUM
(Open Sun Mat)
Sarah Padden Co
Mullen & Coogan
"Girl in the Moon"
Rockwell & Wood
Claire Rochester
Four Readings
Werner Amoros Co.
HIP (abc)
Clifford & Wilmot
Anita Osgood
Bertram May Co
Eddie Feyer
Holman Bros
2d half
Kraft & Myrtle
Goldie & Mack
Carman & DeVitt
Chaslin & Lamart
"20th Century Mins"
PRINCESS (wva)
Smith & McGarry
Darling Saxophone 4
O'Neill & Gallagher
Hickey Bros
2d half
La Viva
E. Keene & Walsh
McGee & Kerry
Juvenile Six
Salt Lake
ORPHEUM
(Open Wed Night)
Brice & King
Cooper & Smith
Dan P Casey
Olivier & Oip
F & B Mosart
PANTAGES (m)
Green & Parker
Ed & Fadd
Cameron & O'Connor
"Brides of Desert"
Models de Luxe
La Mar & Dog
San Diego
PANTAGES (m)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirksmith Sisters
San Francisco
ORPHEUM
(Open Sun Mat)
Evans E Fontaine
Violet Dale
Jacques Pintel
Demarest & Collett
Webb & Burns
Nora Bayes
PANTAGES (m)
(Sunday opening)
Gardnetti Bros
Holmes & Wells
Royal Hawaiians
Lucier Trio
Beaumont & Arnold
Perkinoff Rose Ballet
S. Ste. Marie, Mich.
ORPHEUM (ubo)
DeVear Dell & Joe
2d half
Cortese Trio
San Francisco, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
LaPalmeria Co
Laurie & Bronson
O'Brien Havel Co
Frank Morrell
Cheyenne Minstrels
Schenectady, N. Y.
PROCTOR'S
Yara Carmen 8
Stone & McAvoy
Tylo Phlenda
"What Man Needs"
Ward & Downs
Fortune Hunters
2d half
La Dora
Morris & Campbell
Joe Jefferson Co
Van Brothers
Johnson & Dean
"Dream Pirates"
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Belle Mayo 3
Paul Leran Dobbe
Kimball & Kenneth
Hippodrome 4
French & Els Co
Seattle
ORPHEUM
Chip & Marble
Orth & Dooley
Claire Vincent Co
Alex McFarland
Nederfeld's Monks
Sherman & Uttry
Pielert & Schofield
(Continued on page 27.)
- PANTAGES (m)**
Renee Family
Ward & Faye
Herbert Floyd Co
Rigoletto Bros
Sioux City, S. D.
ORPHEUM (wva)
"Vanity Fair"
Kremler Bros
Flo Adler Boys
Wilfred Clarke Co
Moon & Morris
"Petticoat Minstrels"
Sioux Falls, S. D.
ORPHEUM (wva)
Belmont's Manikins
Flo Adler
"Aeroplane Girls"
(One to fill)
2d half
Georgina Trio
Marie
Ash & Shaw
Four Mimics
South Bend, Ind.
ORPHEUM (wva)
"All Girl Revue"
Kate Watson
2d half
Henry & Adelaide
Herald
Morgan & Gray
The Diving Nymphs
(One to fill)
Spokane
PANTAGES (m)
(Sunday opening)
3 Mori Bros
Valentine Vex
"Nut Sundae"
Sherman Van & H
Clifford & Mack
Springfield
PALACE (ubo)
Espe & Dutton
Armstrong & Strouse
Mr & Mrs G. Wilde
Dorothy Brenner
Willi Morrissey Co
2d half
The Payson
Fred Weber Co
Lewis Harrington Co
Henders & Millie
Golding & Keating
Nugate Summit Co
Springfield, Ill.
MAJESTIC (wva)
"The Deep Watch"
Frances Uyer
Knapp & Cornelia
The Debarrys
John R. Gordon Co
(One to fill)
2d half
Polis Bros
Clark & McCullough
Wm O'Clair & Girls
Knight & Carlie
Royal Gascolnes
Ernie & Ernie
Superior, Wis.
PEOPLE'S (wva)
Weak & Manning
May Foster Co
(One to fill)
2d half
William Moleen
(Two to fill)
Tucson
PANTAGES (m)
Phil La Toon
B & H Mann
Slack's Rollickers
Edna Aug
Mme H De Serrie Co
Terra Haute, Ind.
HIP (ubo)
"Little Miss Updaters"
Morris Golden
"What Hap to Ruth"
Willing & Jordan
Dawn June
2d half
"On the Veranda"
Oiga Mishka Trio
Chas Wilson
Silvers & Duval
Rice Elmer & Tom
HIP (wva)
(Evansville split)
1st half
Dawn June
Willing & Jordan
"What Hap to Ruth"
"Little Miss Updaters"
Morris Golden
Tulsa
KEITH'S (ubo)
Ollie Young & April
Harris & Mannion
The Berrens
H. Kedee Co
Merchid & Snosser
"School Playground"
Cook & Lorens
Marvona & Dalton
Toronto
SHEA'S (ubo)
Dancing Laurens
Arthur Sullivan
Hunting & Francis
Leo Beers
La & Gentina
"Entertainers"
Panton Co
(One to fill)
YONGE ST. (loew)
Warner & Corbett
"Women"
Dixie Harris 4
Sully Family
Annie Kent
Flying Warts
(One to fill)

TANGO QUEENS.

"The one name that brought burlesque fame" is a line carried in the sub-titles of the "Tango Queens" on the American Wheel at the Olympia this week. The line could be rewritten to read "The one name that brought burlesque fame through putridness, filth and vulgarity."

Tom Coyne, as a comedian with this company, is a failure as far as bright and interesting comedy is concerned. His work has nothing that might be called comedy, but it could be called anything else. It is a mystery how the American wheel censor board ever allowed him to act this far with his "material." The remainder of the company, especially the leading women, appear to be falling with him, the result being easy to imagine. The "Tango Queens" is in two parts: "A Night at the Bath" and "The Girl with the Golden Calf," with an olio of four acts. The second part at least shows to better advantage than the opening, and while the opening in "two" cannot just be figured, it allows for the following scene in "three" to correspond with the talk.

The best number was a Hula song done to "Gee, Gee, Ise," sung by Frank Martin. Mr. Martin stood out conspicuously, he carrying about the best voice. He did not, however, get very much during his olio bit. The final scene is in full stage, being set off rather nicely before a set representing a mansion. The opening part is not worthy of special mention, the nasty comedy and situations being its main aim.

During the olio besides Marton and Frankford, who opened with piano playing and singing, were Dempsey and Lovers. For a time they looked as though they were two specialties blended together for the occasion. Dempsey is a clever eccentric dancer, but the comedy and talk that make up most of his time should be thrown away. Miss Lovers is a prominent figure at all times, she showing grace and style during her many dances. While a bit rough at times, it can be overlooked, when figuring to the tremendous amount of work she is doing.

The chorus looked deserted, the girls falling short of the required number. The shortage makes no difference, for the girls displayed more "pop" and speed than the remainder of the company. At times one row worked a bit too fast for the other. They were shy on voices, however.

The production does not loom up very well, a number of the costumes showing nothing to warrant being called regular. One of the main faults with the costuming was the wearing of clothes by the chorus that in no way blended with the song, and for that reason some of the dresses that otherwise might have looked attractive did not.

"The Tango Queens" should have a cleaning up before they advance much further. If they don't, it will probably remain the "dirtiest" show on the wheel.

THE SPORTING WIDOWS.

The current season's edition of Jacobs & Jermon's "Sporting Widows" excels any previous production routed over the big wheel under that firm's franchise, and incidentally will make the majority of the showmen along their lively to keep up with their pace, for the producers have thrown together a fine combination of comedy, scenery and clothes, and in addition have shown rather keen judgment in selecting principals.

The book, by Abe Leavitt, is reminiscent of many, many things, but under the personal stage direction of John G. Jermon, the groups of "widows" are so cleverly cast in a sensible, humorous and the laughs are continuous from beginning to end. The most noticeable feature about "The Sporting Widows" lies in the production end, for here Jacobs & Jermon have been unusually liberal, giving the show eight scenes in all, several calling for applause on sight because of their pretentiousness. And the show exhibits a wardrobe that suggests a "looseness" in expenditure, all which helps toward the main aim of throwing the show in the first division.

Harry Cooper is the featured comic and Cooper never appeared to better advantage. He is clean throughout, lyrically and otherwise, and his many laughs were earned on merit alone. Cooper is capable and can deliver if he wishes, but during the past several seasons he has shown a tendency to lean toward the suggestive for results. It is safe to say that at no point around the circuit will he attain greater comedy ends that he did at the Columbia, and here he was strictly within the confines of decency. Cooper should simply repeat his Columbia performance continuously and the show will return with better reports than anything he has ever attempted.

Opposite Cooper was Leo Hayes and Abe Leavitt. Hayes was somewhat handicapped in the opener, but soon struck his stride and gathered his usual quota of laughs. Hayes temporarily stopped proceedings in the closing scene of the first part with an eccentric dance. It was one of the best portions of the show and adapted for just this sort of scene, a revue. Leavitt, a rotund light comedian, makes a nifty working partner for both Hayes and Cooper, and between the three the comedy section of the book was well handled.

In the female division there is just what every burlesque organization should have. Two "sister" acts, The Lockwoods and the Moretti Sisters, divide responsibilities, and at no time during the evening did they grow tiresome. From a standpoint of genuine talent the Lockwood girls have the shade with Ruth Lockwood singing of the "Gee, Gee, Ise" with personal, a voice, wears clothes well, and has that desirable little knack of taking advantage of

every perceptible opening. With Leavitt, she led the song hit of the evening, "Dangerous Girl," the returns warranting 18 encores in all. Her youthful sister shows undeveloped ability and will bear watching. The younger girl has a rather distinctive delivery, but is somewhat shy vocally. The Moretti girls look well and stand out with their spangles, a violin, cello arrangement that seemed to fit snugly into the repertoire of song. One of the Moretti girls would do well to tone down her speaking voice, if possible. It sounded rather shrill and suggested an effort in delivery. But on the whole, this double duet of girl principals is a real good combination for any one burlesque show, and they deserve much of the credit for the success of the piece.

The chorus measures well up to the standard of the Columbia wheel, harmonizing nicely and scoring in the appearance column. The musical score carries a good selection of current hits and the responsibilities, in this direction are well divided among the singing principals. This show will draw and please for it runs second to mighty few, as far as the present season's crop of burlesque is concerned. Wynne.

PALACE.

The Palace seemed to hold a very friendly audience Monday night, many apparently friends of persons appearing in new acts there. There were two important turns of this classification upon the bill. The first, headlined by the Moretti Dancers (New Acts), who did up their reputation and position. The other, Hermine Shone and Co. (New Acts), served best as one of the fattest butts Jack Wilson has ever had the good fortune to fall into. That's about the extent of the Shone fantastical sketchlet that is solely scenery when everything is weighed up in connection with it.

Jack Wilson followed the scenery skit and romped away with one of the highest laughing hits he has ever scored. By the Monday night show, in the next to closing position, Mr. Wilson had a full line of ammunition and he set it all off. Most was excellent, nicely worded, well worked up to and hardly seemed possible to have been so complete as impromptu stuff for the second performance of the bill.

The Palace program is carrying several new acts in one way or another. The third pronounced one was Duxan and Raymond (New Acts) in a comedy auto skit that opened after

always thrust before an audience the aspect of the chorus girl who lives beyond her income, and that done in a manner so plain it can not be mistaken. "The Two Pals" thing of the Farbers is a scrap between themselves, with the leader brought into it, the girls concluding by informing the audience they are the best pals on earth otherwise, and leaving each other in proof. It was so sweet! The new matter has not improved the Farber Girls.

Still new, more new stuff came out in the eccentric dancing act of Louis Stone, opening the show. Mr. Stone dances with his body inverted. He is nearly always upside down or sideways, and now has featured in billing "The Revolving Chandelier Dance." Mr. Stone dances upside down against the bottom of a lighted chandelier swung from the flies and which keeps revolving. Stone's dancing is according to your view. The Palace gallery prolonged the applause quite some moments after the lower part of the house had subsided. And Stone made an "announcement." Really, and at the Palace!

"No. 2" held Golet, Harris and Moray, musicians and singers, who started in "one" as Vardon, Perry and Wilbur. Vardon did, the three boys in brown suits at the Palace playing a cello with a patent leather polish, mandolin and guitar or auto-harp, whatever the instrument was. Afterward they went into a parlor set, where there was a piano, when they sang songs and played, the piano player also singing and being particularly partial toward a spot light, something none of the others dodged themselves, leaving the spot very much overworked in this turn. They did a "Blues" song very well but for the time, again in "one" they used kleeles for a Hula number. Ukeles after the other instruments seemed the difference there might be between bones and a French horn. This act also made an announcement. The turn "No. 2" was placed right on the Palace bill. In some houses they can take a better position and they are pretty safe for a rathskeller turn of the sort.

Beaux Arts closed the show. The Palace Monday night was well filled, but not capacity. Sims.

ALHAMBRA.

A glance at Monday night's audience at the Alhambra justifies a favorable prediction for the coming season's business at the Harlem house, for it fell but a few short of capacity, which seems remarkable, even with a gener-

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The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "protected material" from their theatres, and to inform the management of the circuit conducted by Variety.

MARCUS LOEW CIRCUIT (Jas. M. Schenck)	BERT LEVY CIRCUIT (Rett Lever)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Eugene Allan)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MYLES CIRCUIT (Walter Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahn)	ADZ CIRCUIT (H. Alois)	MICH. VAUDEVILLE CIRCUIT (W. A. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Pinner)

Intermission and made a great deal of fun for the somewhat jaded Palace crowd.

Another laugh distributor came from "The Squarer" as played by J. C. Nugent and Co. in the "No. 3" position. It did very well there, earning its laugh through the crisp retorts of Mr. Nugent's, although the playlet seems to overrun by four or five minutes. Mr. Nugent, for boiling down conversation until the essence only is left and that certain for a laugh is all unto himself, as a vaudeville author-player. His "songs" is never overdone and it flows along freely. His is the kind of sketch the Palace could often indulge in for terseness and the brightness have a wide appeal.

The Farber Sisters, in the fourth position, exhibited what seemed to be an all new turn for them, with but two published numbers. Other songs, however, exclusive or restricted, and perhaps especially written. The girls wore new clothes and opened with "Take a Chance" (which may not be the title) with the next prominent spots being a song called "Where Do They Get Those Guys?" sung by Constance Farber as a single, and the girls using a double. "Best Pals on Earth," during which they did special talk, some with the orchestra leader. Previously, and in the centre of the turn, when a laugh was passed over the footlights, they argued over its possession until one of the girls looked at the card, addressed to a couple of manœuvre girls' first names. One of the Farbers said the girls were in the shop upstairs and the flowers belonged to the Barber Sisters, not the Farber Sisters. It seemed a long way for a light laugh. Constance Farber, however, secured laughs in plenty with her "Guy" number that tells of some chorus girls falling in soft with Johns while others can never land. It's the type Irene Franklin thinks so much of, but for the Farber girls remains an open question whether it will be of any real help to them, other than the sure laughs, for the lyric is rough, as all of those things must be. With the show profession continually walking over the daily news, persistently labeling very nondescript in trouble as a "screw" or "upon the stage," it seems most inconsistent to have

ous allowance for the usual weekly "paper" which generally becomes returnable on that evening.

The Harlemites like comedy in preference to anything else and with a continual run of comedy bills at the current prices there is every reason to believe the house will restore itself to popular favor.

This week's layout carries the proper balance with six of nine acts coming under the comedy classification. The other three include the conventional opener, an entertaining prima donna and a rather pretentious novelty for the closing spot. There were some dull moments, but on the whole the show was thoroughly pleasing despite the absence of a "big name," and a few more shows of the same calibre will do much to reestablish the Alhambra.

Kramers and Pattison opened with a series of poses, a routine of ground and equilibristic work and wound up with a short lecture on physical culture and the preservation of health. The latter was superfluous, although the principal seemed capable as an announcer. The understater, without an effort at comedy, very kindly offered to give gratis to any applicant in writing, a cure or preventative for Infantile Paralysis or Tuberculosis. The only thing that the speaker tolerable was his ability to talk. Any mynnet capable of such scientific ability might exert his "thinker" a trifle in his own behalf and endeavor, if possible, to construct an offering somewhat away from the beaten path. There is nothing new whatever in the gymnastic routine, although everything attempted is well done. It stands a good opening act, but could be improved with a touch of novelty here and there.

Kerr and Berko were second with a semi-comic violin offering, setting considerable out of the descriptive melodies. The girl might change her solo to advantage, since it has been overdone by similar turns. This temporarily slowed up the act, but the finale brought them over nicely and they earned the several bows they accepted. The girl is a capable soloist, looks extremely attractive and does much for the act in general.

Whipple and Huston, still presenting "Spooks," were one of the early hits. The vehicle, though familiar to many, is unique in construction and well knitted in every section. Mr. Huston plays his character so convincingly that it procures many a hidden laugh through the added "business." Although old "Spooks" can safely repeat.

Jack Gardner's personality in itself constituted an attraction and to support is Gardner's vehicle is entirely adequate. For good measure he gives the inimitable Ben Schaeffer, one of vaudeville's few natural dialecticians. The finale, maneuvered between the couple, will bring the act through under any circumstances.

Flannagan and Edwards closed the first part and scored their usual hit without any extra effort. After intermission Marion Weeks appeared with her repertoire of high class numbers. The "Tennessee" song should be dropped. It's appropriate for the routine, but has outlived its stage usefulness. The market carries an abundance of light ballads with similar possibilities and since Miss Weeks is strictly up to date in every other particular she should leave no angle for adverse comment. She times her stage stay to a nicety and seems continually improving. She went over easily.

Hallen and Hunter and Santly and Norton came next in the order named and between the pairs divided a liberal share of the honors. The Hallen-Hunter specialty was particularly good because of its original outline. The man offers a short routine of stories with a character delivery that holds up the turn in itself. Santly and Norton were themselves, which in itself says sufficient.

Mildred Macomber offered an old production under a new title and closed the performance, holding the majority in for the completion of the "dream." Wynne.

COLONIAL.

A nine-act bill furnishes excellent entertainment. The honors went three ways—Belle Story, George White and Lucille Cavanagh, and Willie Weston—with practically the rest of the bill bunched and close behind in the running.

The Australian Creightons opened with their fast juggling and attractive appearance giving them distinction. Violinsky caught the popular note of approval, "No. 2," and the bill, well fixed in its early portion, was started nicely.

Grace Leigh and Dave Jones, the former extremely good to look upon and gorgeously dressed and the latter amusing in his semi-impersonation of Sam Bernard, filled an interesting quarter hour with their patter by Junie McCree.

Willie Weston's rhymed monolog and songs carried the entertainment along capably. There was a bit of bait in the uproarious proceedings at this point. "The Age of Reason," taken over from the Washington Square Players repertoire, is a little "fine" in its humor for the average audience, which does not go in for subtlety of point with any enthusiasm. The Colonial crowd took the piece on faith and were only mildly diverted.

Then came intermission. It was Belle Story's business to pick up the progress of the bill after the interval. She attended strictly to that business. Her first number with its lofty note at the finale won the house. Miss Story left them in fine frame of mind for Aveling and Lloyd, with their laughable cross talk and joking. Nearly all their stuff is bright and new and they deliver it with a smooth, quiet style that gives emphasis and force to effective humor.

George White and Lucille Cavanagh made a bright spot even in a show unusual for its happy selection. The dancing pair announced that their final dance, "Twin Humoresque," is new this week. It is a pretty, graceful performance, with Miss Cavanagh in a generous display of Frankie Ballays.

The Danube Quartet, a four-man casting act, is as pretty an acrobatic arrangement as is to be seen. The men are splendid looking athletes and although there is no great pretense of sensational feats, they execute the familiar formations with almost perfect mastery of acrobatic style. The feature is a loop-the-loop from one bearer to the other, the flyer accomplishing a complete pirouette in mid-air. The audience waited for the final bow. The turn is short, scarcely 10 minutes, but full of action.

AMERICAN ROOF.

There are two big acts on the program of the American Roof the first half of the current week—"Blackmail," the Richard Harding Davis dramatic playlet enacted in the big time a few years ago by Frank Sheridan, and "A Night in the Trenches," a spectacular singing and comedy offering employing a quartet, two blackface comedians and a woman.

The "Blackmail" sketch now stars Ned Finley, the former Vitaphone actor. Finley was a very good screen artist and in that capacity his fame spread throughout the land. His performances in the Davis playlet will not enhance his histrionic reputation. He misses entirely the planting of the finish by omitting to show decisively how he "framed" the blackmailer before killing him.

"A Night in the Trenches" opens with the Bachelor Quartet harmonizing in front of a good scenic effect depicting soldiers in the English trenches, searchlights flashing in the sky and occasional red flashes to indicate the fire of cannon. Two blackface comedians provide some excellent comedy relief, one being very funny. A girl as a Red Cross nurse aids in introducing a slight love story. Were

it not for the fact that we have had for many years male quartets made up as soldiers and shown in camp, "A Night in the Trenches" would be a novelty. But the comedy is good enough to carry it along on any bill.

Eddie Cox and Co. (the "Co.") consists of a pianist, two songs and a comedian. Cox opens with "I'm Goin' to Make the Sun Shine in Virginia," then "Yaka Mula," retires to permit his pianist to render a ballad called "I've Got the Blues for Home Sweet Home" and emerges a second time to sing "Every Time a Tunnel Came Round," "Walkin' in the Dog" and for a well earned encore, "Honolulu." Cox gives the impression that he would work better in blackface. His pianist is excellent.

Archer and Belford in "The New Janitor" had them laughing with some nonsensical comedy pantomime, the woman feeding unobtrusively. The act ends rather abruptly, not leaving the impression the otherwise uproarious farcical bit should command. McGowan and Gordon, man and woman, open with a double song and chatter that is, she opens with a song and he interrupts with quick-fire chatter. She off while he does some travesty impersonations, borrows the leader's violin and plays a medley of Irish tunes.

Herbert and Dennis went through a series of dialect nonsense, the fat man getting a lot of laughs through constantly slipping into the footlight pit and being "kidded" about his bulk. For an encore they surprised those unfamiliar with their work by a bit of tumbling. Bert Baker, in next to closing, offered a monolog made up of familiar stories told in an original style. His singing and yodling was brief and handicapped by what appeared to be a bad cold. Hector's Dogs made a fitting closing number.

HAMILTON.

Coupled with the usual big show at the Hamilton the first half was B. S. Moss showing for the first time in New York his new film feature, "The Power of Evil" (Film Reviews). That largely was responsible for the big business Monday night when the house had the appearance of having a holiday audience. Six acts, a dancing contest, and the Moss feature were as much as anyone would want to see for a quarter, and it is no wonder the Hamilton is doing business right along.

Opening the show was Jack Onri, presenting a juggling routine excelled by none in the vaudeville house. His work has the stamp of originality and the audience was most generous in their applause. Onri took more bows in the opening spot than are generally secured by a "No. 4" act in the average theatre. Garry Owen and Mary Campbell (New Acts) did "No. 2" honors and coped satisfactorily with the situation, although it appears the act is still rather new and can stand working in. "The Bank's Half Million," a comedy dramatic sketch with seven people, headlined, and was meant for small time. For small time it is fine. The house went to the comedy with an abundance of enthusiasm and also paid attention to the dramatic bits. The comedy characters brought forth the necessary results.

After a Pathe Weekly, Daisy Leon (New Acts) entertained with songs that were well liked after which "The Bank's Half Million" comedy and music kept the house amused. Barlow's Circus, consisting mainly of horses, closed the show.

BUSHWICK.

The Bushwick celebrated its fifth anniversary this week with a 12-act show starting early and finishing late. Tuesday night found business holding up well, a vacant chair being scarce in the lower portion. Claude M. Roode, who does a drunk on a wire, was the first to appear in the vaudeville portion, with Leckie and Widron (No. 2). The boys went along fairly well up until the finish of the turn when the dancing scored a good bit so early in the evening.

Bradley and Ardine had a difficult time getting started. The audience did not appear to grasp the idea of the act, which is a conglomeration of dancing, trick bicycle riding and singing. The dancing finish also helped this couple little recognition. Whitfield and Ireland with Lew Murdock in "The Belle of Bingleville" brought forth the first real comedy which got the house just right. The drop in itself was good for several laughs with the rube characters played by Marie Ireland and Lew Murdock bringing a steady stream of laughs.

The first half was closed by George Dameret and Co. in "Temptation." The piece is described as a farcical comedy with music and as an improved type of girl act is acceptable. Several attractive young women have been secured with Myrtle Vail easily standing out in this division. Her dancing as well as her general appearance helps the act to a large degree. Edward Hune as a cab driver brings forth some amusing comedy with Dameret holding down the stage the main portion of the time. Closing the first half the act appeared to give satisfaction. Billy Schoen and Elizabeth Mayne also appeared in this portion.

Maude Muller (New Acts) opened after intermission with the house walking in on her. Henrietta Crozman, the recognized big name of the bill, had little or no trouble in installing herself in the hearts of the audience with her breezy comedy offering, "Cousin Elmer" by Frances Nordstrom. The star's supporting cast handled themselves to advantage, with the sketch interesting from the

first appearance of Miss Crozman to the finish, with she the centre of attraction throughout. Ota Gygi made his customary dignified appearance and found an attentive audience for his violin work. Gygi has several show pieces in his repertoire which are handled without the usual flourish noticeable in the majority of violinists with his work standing out without it.

Emma Carus and Larry Comer, the other headline, kept the audience on edge from the start to finish. The Carus-Comer combination is now in good working order and there never is a dull minute. The C. & C. couple took away applause honors with ease, with Al Herman, who followed, also coming in for his share. Herman opened his act by calling for Miss Carus to bring him a can, which she did. A good bit of comedy was worked up between the two, with Herman starting in with his regular business upon her exiting with a smudge of burnt cork on her face. Alderman Francis Bent, with his lecture on the European war, closed the show well after eleven.

GREENPOINT.

The Greenpoint theatre, one of the best known of the Greater New York big time "try out" houses, is also one of the best of the string to try out at. It is a large theatre, bright inside and out, with an orderly audience as may be found anywhere. The theatre seats 1,800. Tuesday night it was very big in attendance, at prices up to 25 cents in the orchestra.

The bill the first half held six acts, a feature film and a Keystone comedy. The program was lengthened out somewhat through the presence of "The Bank's Half Million," the kiddie revue that ran 30 minutes or longer. There has been a considerable change in the turn since first produced, though the main idea, kids and imitations, is still clung to. The act has also been dressed in a way, although Tuesday evening the first number two of the chorus girls were barelegged above socks while the others wore lights beneath their socks. Changes in the principals have not helped the turn, but it is still a good flash for small time. There seems to be less people in it now than the original act carried.

A new act that got a laugh on its card announcement of the name, Cole and Wood, turned out to be a "Dutch" gagging and parodying of men before a special drop of a ship's deck in one. The drop looked as though it had played all the time, but the act for every show there at some time or other in the past had a similar one. The men start off with a "Never Mind" question bit, a close relative to "Watt Sit," and then they passed across gagging talk, some fairly good and some sounding as though lifted from a joke book. After that they parodied, but the audience liked them in their sailor suits, whether they were talking brogue Dutch or Yiddish. It would require a keen ear to know which accent they were doing most of the time. It's a small turn for the small time.

A contender for Palace, New York, honors was over there, Natalie Alt, with a piano player and a repertoire of songs. It's Miss Alt's first venture in vaudeville. She is from musical comedy with a prima donna's soprano. A new sketch was being broken in by lines MacCauley played a part of two men that he surprised finish and runs about 15 minutes. The story is of a picture actress wandering through the woods in a machine, dropping into a bungalow where there is a lone settler who immediately insists she shall marry him to save a bequeathed fortune, the time limit expiring that midnight. Toward the finale the minister is expected to arrive and he stands revealed as a nurse to the bride to be. The play will have to be strengthened up to make the big time, though there for the small time. It hasn't a kick and the story is foolish until the insanity thing explains it, which arrives too late to overcome the first impression.

A "nut single" was executed by Frank Westphal, who does quite some familiar matter. He sits on the piano in the orchestra while talking to the audience, insists he is a very bad act and during a recitation when broken into by laughter, runs back over his lines to get the cue, a la Tinney.

HARLEM OPERA HOUSE.

The seating capacity was reached by eight Monday evening, and thereafter the audience spilled over into the space behind the orchestra rail. The house quits the U. B. O. string with the current week.

The show was excellent entertainment at the pop scale of prices, with six acts, involving nearly a score of people all together and two feature pictures a Sennet comedy and a Triangle drama, Louise Glaum in "The Wolf

Guerin and Newell, two-man acrobatic number on the triple bars, opened. The pair have a light offering, both as to its acrobatic and comedy features. The later department has nothing of note except a double sawyram from the giant swing, with the worker blindfolded. The comedy is mediocre. The act was called upon to stall several minutes in "one" with rather ragged dancing.

Rena Parker nicely with her quiet singing number and bright dressing. She has two first rate numbers in the recitative style and a good opening bit of ragtime patter. For her finale she does a "Hula" song and changes to a rather startling dress, corsetless and fitted to the last degree. For the Harlem audience her postures were highly discreet, but the impression is conveyed that if she cared to she could deliver quite a little "hula" dance. The audience liked the act.

Sam A. Mahary in "Monsieur Baptiste" (New Acts) was "No. 3," preceding a comedy picture. Ad Hoyt's Minstrels had what amounted to first try at the comedy side of the bill. The house was ready to laugh and did so even at some rather labored fun, as the example that was about the "suit case" in the aisle that turned out to be a woman's foot. The singing of the septet, however, was satisfactory. The act uses much of the best of the popular numbers now in vogue and their solos and ensembles are nicely arranged to hit the vaudeville taste.

Bronte and Aldwell registered one of the hits of the evening. They have a very well laid out light specialty backed with unusually good voices and an agreeable sort of quiet fun in their exchange of cross talk. The boardwalk drop and the entrance of Miss Bronte in a wheel chair followed by the little flirtation bit gives the talk and song series a suggestion of story interest that is valuable.

"The Yellow Streak," framed for the smaller time, was the closing. The "Bud" of the present organization has been trained to Taylor Granville's style until his work is practically an impersonation. "Nan" is pretty and plays easily and naturally. The climax—an informal slugging match—is effective for pop audiences, but it does seem that it requires a fearful quantity of preliminary matter to get to it.

CITY.

The City does not appear to be housing the heavy crowds on hand a few months back. Probably the traction strike is the cause for it.

The Two Juliens (New Acts) opened in quiet style, after which El Cole gained considerable with his xylophone playing. Percy Pollock and Co. (New Acts).

A weekly pictorial broke in at this time, with the Siolian Serenaders holding the following position. This troupe of warblers run along conventional lines, with the singing as a whole not measuring up to others in their class. The turn needs plenty of touching up. It does not appear to take hold, although some striking scenery is carried. The lighting Monday night almost spoiled the effect of the entire act. Canfield and Barnes (New Acts).

"The System," the former Taylor Granville piece, still retains the same principals recently seen in another small time house. A new detective replaces the former who caused no end of trouble with the conspicuous part he handled. The remainder of the cast has been jostled about to some extent, and the piece is put across in its same meaningless way. The scenery is beginning to show wear. If much more time is to be played, a slight touching up would do no harm.

Bob Eschell is now offering a cleverly constructed routine of songs, being set off to good advantage before a special set of lonely woods in "Three." Eschell appears in a riding habit, offering a couple of songs and a little talk in a much better way than he previously did. He has a tendency to put across the final high note, and through that alone spoils the number. Eschell would be doing much better were he to get away from that idea entirely, and finish his songs straight. His present act should carry him along for some time to come. Evelyn and Dolly closed the show with dancing and bicycle riding, holding the majority seated.

WINTER GARDEN.

The Winter Garden Sunday night vaudeville is still as plentiful in acts as ever and the crowds going to the Garden that evening just as big. Last Sunday there was more crowd than room.

About 20 turns were on the program. The Garden is now booked by Harry Shea. Sunday night any number of turns came out of the Garden's regular week-day production.

The first half held about 15 acts and the second part four, besides the number of entrances by Ed Wynn, who attempted to play off do juggling, violin, piano, acrobatic skating, and dancing, lightning calculating, bicycle riding and lifting weights. Mr. Wynn each time as he had started or was about to, was interrupted by a card boy passing him when Wynn retired with a grimace. This was his substitute for the announcing Wynn did a couple of weeks ago for the Garden's Sunday bill. After doing it he heard James J. Morton intended giving an announcement to the audience on a personal matter, and upon Wynn stopped, in deference to Morton.

No big hits developed out of the Sunday bill. The nearest approach was the cavalry charge, closing the first part. It is an act finale in the show proper, and a scenic device, spoiled somewhere as presented Sunday night, through too much light being thrown upon the rear bringing out the mechanics.

The Garden is much to be liked dancing. All the dancing turns got over, commencing with the opening colored act, Greenley and Drayton, who spoke German, French and Yiddish while they danced. Another trio of dancers who did quite well were Edgar Claridge and Sisters. They were once known as The Gardiner Trio, having come to New York on the crest of the Texas Tommy fad. Since then their cabaret vaudeville and back again, the act has not changed step nor its music and of the remnants of the Texas Tommie who survived they have been the least progressive. Still they seem to get over at first glance and once around everywhere may be their's, but this act is the most mechanical one ever seen in New York. Another dancing trio on the bill were Kitty Doner and Grace and Berks, all from the Garden show. Miss Doner was dressed as a boy and the act

seemed to be in fair favor, but their greatest asset was the supreme nerve of the two young men, who did their poor imitation of Doyle and Dixon on the same stage that made Doyle and Dixon.

The class of the dancers came out in Frank Carter and Mabel Witte. Mr. Carter seemed at difference with the orchestra and walked out in the middle of a dance he had been palpably faking up to that time. Carter did some singing as well.

The singing numbers from the show were "The Rosy Days of Childhood" (with the Timbers in it, also Jack Boyle and another girl); George Baldwin in the "And You" number, and Edna Morris leading another. Swor and Mack did their two-act act to closing, the closing being occupied merely by a flash of Ed Wynn in a parlor set.

Intermission arrived about 10:30 without a card displayed and many seemed to think it was the ending of the performance. John T. Murray was in the second part. He is also of the show, and did a song, then a recitation. The songs would have been plenty. Rodriguez, the Spanish dancer, suggested a bit in this section, also handled large-sized costumes. Dora and Mabel Ford, unannounced, did a couple of dances early in the first part. They must have been called in a hurry. Often during the performance an announcement card was flashed to the orchestra leader to inform him what act would be next, indicating interrupted playing of the laid-out program.

Avelling and Lloyd, who are to be in the next Winter Garden production, were about "No. 6," getting along all right there. Earlier had been Saranoff, also from the show, with his violin and music, too slow so early. The Kalahais Hawaiians, musicians, with a Kiva dancer, made up one of the best spots. After them came Marie Lavarre, who did two songs, one a ballad. Franklin and Green were also on the bill. It looked as though intermission would follow their finish, but it did not. They remained a short while for them. Miss Franklin, singing three or four songs and through the condensed time, probably unconsciously selected numbers all of the same strain.

Felix Adler followed the two-act with a new opening song and patter, not doing his ventriloquial bit.

COLUMBIA.

The opening spot fell to Ed and Irene Lowry, the former a very capable dancer, and the latter a diminutive soubrette. They sing talk and dance with the latter portion earning the biggest reward. The male member will carry the turn aided with his closing number. The talk is not over-stating, but carries well. They make a good attraction for the smaller houses.

The American Minstrels worked a bit overtime, running 20 minutes with the conventional minstrel routine. Much of this time is taken up by three of the girls, who offer what might have once been a specialty. The orchestration now used kills their specialty. The soprano could tone down to advantage in the same singing. Some of the "gags" were acceptable, but as many were of ancient vintage. Down to 20 minutes and it will measure up with the many other small time minstrel combinations, and at that rating should find plenty to do.

Palme and Negrado gave the bill its initial flash of class with a flirtation act in "one." The girl is attractive, sings well, and knows how to carry herself. The man is thoroughly capable, and they have grounded those features with a clean, original routine.

The Hebranon Co. of Arabian tumblers do an Arab act, the only kind ever done by Arabs in America. The high pyramid is the sole feature. This troupe makes just as much noise as the others.

Bert Baker worked "straight" during the afternoon performance, returning to his Celtic character garb for the second show. Baker has perfected a nice list of stories compiled into a monolog, interrupted for a song in the center and completed with an Irish ditty. The stories are built around the activities of his "son" and ring as true as original. Little need be added about Baker's ability. He pulled a safe hit with little effort.

"Prosperity" is somewhat away from the stereotyped sketch of modern times, running around a moral and relying more on the inherent it arouses than on comedy or dramatic construction. The author overlooked an opportunity for comedy, the two men working too far toward "straight" lines. The latter should be given more scope to provide laughs since the few his part holds are thoroughly appreciated. With the comedy role a bit strengthened "Prosperity" might develop into a standard feature act.

The entire honors of the program fell to Ward and Van (formerly the Demichelli Bros.) double Italian turn who depend on pantomime and music for their returns. But one single line is spoken throughout, yet the laughs are continual. It's an old turn, but shows remarkable improvement with many advantageous alterations in the routine. This combination should exploit themselves a bit, for they were apparently unknown to the Columbia audience, yet they turned the show over a few seconds after their entrance. They could hold a similar spot on any vaudeville bill in America, not excepting the Palace. Here is a practical illustration of artistic ability minus business sense. This is one of the best two-men acts in vaudeville, yet who knows it. Waters and Morris captured a bit with their improved act.

The Travilla Bros. and their diving seal closed with the turn dressed up with a new back drop and surrounding set. It shows an improvement worth the expenditure. They held the house in for the finale.

CANCELLATION THREAT A CLUB IN ROW OVER DELIVERY CHARGE

**Exhibitors' Ass'n Members Empower Committee To End
Their Contracts With Exchanges If Necessary To Gain
Point. First Test of Body's Power Over Producers.**

What promises to be a battle royal, will be fought out between the Exhibitors' League and the newly formed Film Managers' Association of New York. For some time past the exhibitors have been paying for the delivery of film from the exchanges to the theatres with the exchanges paying the return charges.

At a meeting of the managers it was decided to advise the exhibitors that all film service delivery charges to and from the exchanges would have to be paid by the exhibitor, commencing Sept. 25. This announcement, without consulting the exhibitors, brought the exhibitors' organizations up in arms.

A special meeting was called by the Brooklyn local last Thursday for the purpose of taking the matter up, and Arthur Beck, manager of the Mutual Film Exchange and president of the exchange men, was invited to attend and place his reasons for the action before the exhibitors. After several hours of argument it was finally decided to appoint a committee to hold a conference with the exchange managers Saturday. On that day the exchange managers determined to stick to their original stand, and the Brooklyn executive board went into session and sent a resolution to the Exhibitors' League that unless the film exchange men's organization joined the National Association of the Motion Picture Industry, where the matter could be arbitrated, the Exhibitors' League would withdraw from that organization. A mass meeting of the New York, Bronx and Brooklyn locals was called on Wednesday at Wurlitzer Hall for the purpose of taking further steps in the matter. The importance of the ruling may be seen from the fact that the Exchange Managers Association has about 30 members, some paying as high as \$300 weekly for return express charges.

The Wurlitzer theatre was jammed on Wednesday with exhibitors from the three locals and after several hours' discussion it was finally decided to appoint National President Ochs, Brooklyn President Manheimer and Bronx President John Whitman a committee of three to consult with the exchanges. This committee also received power of attorney from every exhibitor present to use in their discretion wherever it is necessary to cancel service in order to come to an agreement. It is the intention of the committee to use every peaceful means to reach a settlement, but should this fail they feel that a cancellation of 100 days upon any one exchange will cause that exchange to concede a minor point. Subsequent events are being watched with considerable interest, as this is the first test of power between the two organizations.

The Exhibitors' League of America will publish its own trade paper, the first issue to be released on the night of the New York ball at Madison Square Garden, Thanksgiving Eve.

FIGHTING ADVANCE DEPOSITS.

Washington, D. C., Sept. 27. An interesting situation is developing in the states of Virginia and North and South Carolina, where the exhibitors are making a concerted attempt to force the manufacturers and distributors to forego the clauses calling for the advance payment of four weeks on their

annual contracts. The releasing concerns have shot a number of their representatives into the territory in an attempt to placate the exhibitors and hold them to their contracts.

Several of the larger releasing concerns in New York admitted there was some dissension among the exhibitors in the southern territory, but that there had also been an unusual amount of activity on the part of exhibitors in the signing of annual contracts during the last few weeks. One firm's manager stated that before the first of the year more than 90 per cent. of the firm's contracts would be on an annual basis.

The special release innovation is the cause of much discussion between the program companies and the exhibitors. Some of the exhibitors want to hold their annual contracts with the program companies, but to lay off from week to week when the big features come along. The program companies are generally willing, on the face of things, to let this sort of an arrangement go, providing the exhibitor pays for the picture released for the current week just as though he played it.

With but two special releasing concerns in the market at present, this angle doesn't take on an appearance of alarm, but the program companies are providing against the advent of further companies by quietly signing annual contracts for the coming year with the opposition house in each town where they can.

There will be a number of exhibitors who will find out after the first of the year that the service that they had signed for has been pulled from under their feet, and that they are left with nothing but the special releases and will have to resort to the open market for their material.

JOHN EMERSON REMAINS.

The rumor afloat last week that John Emerson would retire from the employ of the Artcraft Co. as director for Mary Pickford on completion of her first release, "Less Than the Dust," is without foundation. It originated with Emerson's desire for a fortnight's vacation and time to cut his picture, and his suggestion that another director be employed to keep the company busy posing.

Maurice Tourneur, general director for Paragon, has been selected to stage the next Pickford feature, and Mr. Emerson's plan may be put in permanent operation by the Artcraft people, resulting in a pair of directors being constantly employed for one star.

PICTURE HOUSE BURNED.

York Beach, Maine, Sept. 27. The "Arcade," a moving picture house, J. A. Stringer, manager, which has been closed several days but was to have re-opened again today, was destroyed by fire last night together with three small buildings occupied as a fire and police station, garage and provision store and owned by Frank H. Ellis, the loss being \$14,000.

FOX WITH FULL PROGRAM.

William Fox is continuing to enlarge his comedy companies, Leo White being his newest recruit. Fox will shortly announce his new policy of a complete daily show.

"COMMON LAW" RECORDS.

Within 48 hours after its first release the Clara Kimball Young feature, "The Common Law," had created new box office records in New York and Chicago.

The most decided record broken in New York was at Loew's New York theatre, one of the many Loew houses playing the picture on its first run. The New York this week, by the admission of Marcus Loew himself, broke the week day record of receipts in that theatre under the Loew administration by \$300 each. Monday and Tuesday night Miss Young appeared in person at the New York, but Tuesday evening when she was not there the theatre suffered no diminution in receipts. The Young special film is the first sent out under the Lewis J. Selznick system of distribution. Miss Young is under the personal direction of Mr. Selznick for a series of feature releases.

Chicago, Sept. 27.

The Clara Kimball Young feature, "The Common Law," broke the house record at the Studebaker Monday, when first shown in this city. It is a Jones, Linick & Schaeffer house.

MACK SUING EQUITABLE.

An action for breach of contract for \$3,000 has been instituted in the Supreme Court by Willard Mack against the E. M. P. Corp., of which the late Arthur H. Spiegel was president.

In his complaint filed by Attorney Nathan Burkan, Mack alleges that Feb. 29, 1916, he made a contract with Spiegel to produce and appear in a motion picture, the title and story to be selected by the defendants, for a period of four weeks at a salary of \$750 a week and that he was to have commenced work on the picture March 8. At that time Mack alleges he called upon the defendants and informed them he was ready to proceed, but was told they would not produce the picture or require his services.

In their answer the film corporation, which is said to be a subsidiary of the World Film Corp., claim that they had canceled the contract with Mack and therefore were not indebted to him. The case will be on the trial calendar in the Supreme Court, Oct. 16.

INTOLERANCE POSTPONED.

Chicago, Sept. 27. "Intolerance" will not be shown at the Colonial here, until "The Birth of a Nation," which opened last Thursday, fails to do business. The picture started off nicely. Claud Saunders came on from New York to manage the Nation exhibition.

EMMY WEHLEN SIGNED.

Emmy Wehlen this week signed a two years' contract with the Rolf Metro Co., at \$1,000 a week, to be starred in pictures.

FIRE IN STUDIO.

Los Angeles, Sept. 27. Fire damaged the Pacific Film Co. plant in Hollywood to the extent of \$45,000. The Continental Film Co. studio adjoining, was also slightly damaged.

Weekly Brings Unsuspected Laughter.

A portion of the Universal weekly was clipped this week at the 5th Avenue by Manager Quaid, who found the audience was unexpectedly laughing at an artistic representation in the pictorial film.

The portion was that of a sort of the Pewitt figure of an ancient mummy somewhat faithfully chiseled to nature.

Herbert Brenon's Next.

Herbert Brenon's next film production, on the completion of "War Brides" for Nazimova, will be "The Lone Wolf."

CIVILIZATION FOR RENT.

Two shows of "Civilization" were withdrawn from the road Saturday by the A. H. Woods office, which has the operation of the feature film through an arrangement with Thomas H. Ince. The picture hereafter will be rented only, the Woods staff having decided that is the more profitable way and eliminates an organization.

The picture may be rented for \$100, \$150 or \$200 a day, returning the money net without cost of maintenance of a traveling show. Marcus Loew offered \$6,000 for the film for 60 consecutive days. Frank Keeney, another vaudeville manager, made an offer of \$2,500 for the feature.

The picture did \$2,700 at the Broadway, Brooklyn, but it said the cost that week ran to \$875.

One of the companies closed at Syracuse, Sunday, the other at Poughkeepsie.

A Woods' staff man stated Tuesday he believed more money could be secured through renting special film than by playing it as a show, and that they intended following that system only.

"WITHIN THE LAW" SELLING.

The A. H. Woods-Selwyn & Co. sensational speaking stage hit of its day, "Within the Law," seems fair to be acquired by the Vitaphone for the screen, after innumerable offers have been received and declined by the owners of the rights.

"Within the Law" has often been sought by picture people through the vogue of the play enjoyed, its scope for the screen and the title. Woods and the Selwyns frequently considered making a special feature of it themselves.

It is said the terms by which the Vitaphone will turn out the picture will guarantee Woods-Selwyns at least \$50,000.

FILM PLAYED KILLED.

Chicago, Sept. 27. Richard Cotton, Essanay actor, was killed by an automobile running him down at Ephraim, a summer resort 35 miles north of Sturgeon Bay, Wis. Cotton, with Edna Mayo, Eugene O'Brien and Director Arthur Berthelet, had gone to the place last week to start a picture, "The Chaperon," and while taking a walk Sunday was killed. Work on the feature was to have been started Monday.

BIG STUDIO FOR SALE.

The magnificently equipped Biograph studio in the Bronx is on the market and there are a number of bidders for the place, in spite of the fact that its purchase involves the expenditure of something like several hundred thousand dollars.

Among those anxious to secure it are William Fox and Lewis J. Selznick.

FILM STAR SUED.

Los Angeles, Sept. 27. Edna Mason, the film star, was sued for divorce here this week by Tom Post, a prominent Los Angeles club man. Miss Mason was sued a year ago, but the case was dismissed.

Cincy's One Jitney House.

Cincinnati, Sept. 27. Only one five cent picture house is left on Fountain Square, the management of the Star, having just announced that the price would be raised to a dime. The Star has canned the short-stuff and will use Fox and Metro features, including Drew comedies.

Boston Has Paralysis Epidemic.

Boston, Sept. 27. Mayor Curley has issued an order prohibiting the admission of all children under the age of 16 years from Boston theatres, because of the infantile paralysis scare, which is just reaching a serious state in this city.

MISS CLARK RENEWS CONTRACT.

Marguerite Clark has just renewed her contract with Famous Players. This is official and permanently dispels the rumor which followed the report that she would return to the stage under the management of Charles Dillingham.

A particularly truthful color was given to the rumors of Miss Clark's return to the stage because of her determination to take her first vacation since becoming a photoplay star two years ago. She resumes her screen work as the star in "Miss Bigamist," under her own director, J. Searle Dawley.

Miss Clark has appeared exclusively in Famous Players productions, with the single exception of "The Goose Girl," for which she was loaned to the Lasky company nearly two years ago.

Miss Clark's decision follows closely that of Pauline Frederick to remain on the screen with the same company for the next two years.

STRAND SHOWS VITA FILM.

The Strand is showing E. H. Sothern in "The Chattel," Vitagraph's initial effort with E. H. Sothern, this week. Upon placing the picture with the Strand, Vitagraph lost the Loew theatre bookings for the picture at the American, New York and Circle, the Strand contract calling for exclusive showing.

The Strand has a Paramount contract paying \$840 weekly for exclusive service, and this service will be retained except when in the discretion of the management, a greater drawing card can be found.

In line with this idea, the Strand contracted for the Artcraft Mary Pickford specials, who will release from four to eight a year, the Strand playing this special in conjunction with the Paramount release in the same week. The Strand will have to show the Mary Pickfords at the same time with eighth other theatres in New York as the Artcraft are not issuing exclusive contracts in New York City.

CAMPAIGN FILM CANNED.

Through the amount of criticism caused by the production of a motion picture to be used during the campaign by the Republican National Committee, which was made by Hal Reid, the film has been discarded and arrangements have been made with Chester Beecroft to immediately start work on a picture that will conform with the views of the Republican party and still not be repugnant to the Administration and personality of President Wilson. This picture is to be produced at the Horsley studios in Bayonne.

COMMONWEALTH PRODUCTIONS.

B. K. Bimberg has devised an original scheme and is at the head of a company formed to put it into working operation.

He has organized a stock company for the production of motion picture features, all stock to be subscribed for by exhibitors, no subscriber to hold less than \$100 worth of stock nor more than \$500. No subscriber is privileged to secure any advantage over any other in the matter of "first runs," this privilege to be decided by drawing lots.

Four stars have been secured to be featured in the productions, and are to be paid for their services in stock in the company. The capital stock of the corporation is \$25,000, one-half of which has already been underwritten.

CONDEMNED IN NEW HAVEN.

New Haven, Sept. 27.
The "Unborn," a five-part photoplay, was condemned by Police Censor Bernard J. Reilly, after he had witnessed a "run-off" in Poli's theatre.

NORMA TALMADGE'S OWN CO.

Norma Talmadge will be personally exploited as a screen star hereafter under a company bearing her own name. The departure starts Oct. 2. Miss Talmadge has been a Triangle star.

In the Norma Talmadge Film Corporation is Joseph M. Schenck, of the Marcus Loew Circuit. He is reported having sent the deal through.

Mr. Schenck is also largely interested in the company formed to make seven pictures with Evelyn Nesbit, the central figure of each. Miss Nesbit has been engaged at a salary that will aggregate \$2,500 weekly.

The Talmadge and Nesbit pictures will be distributed through the Lewis J. Selznick service, disposed of under State rights sales, as per the Selznick usual custom of late. Several States for each have already been disposed of.

Allan Dwan will direct both the Misses Talmadge and Nesbit.

Mr. Schenck was in negotiation for some time with "Fatty" Arbuckle and secured Arbuckle's signature to a contract. Recently Arbuckle asked to be released owing to something unforeseen having been placed before him. It is reported he paid Schenck \$30,000 for the release. Before that, and previous to the Mutual signing Charlie Chaplin, Mr. Schenck had talked to Chaplin about forming a company to handle the Chaplins exclusively, but in the midst of his Chaplin talks, Mr. Schenck left for Havana on a pleasure trip.

AGAINST DOUBLE TITLES.

Montreal, Sept. 27.

The feature film distributors of the Dominion of Canada are up in arms against the proposed law, which will force all the film manufacturers to provide a double set of titles, one in English and one in French, for all pictures shown in the Province of Quebec. Should the law be passed it would add greatly to the cost of the productions in this province alone. At present the cost of importing film into Canada is extraordinarily high, because of the added duty and war tax which has been placed against this product.

Lou Rogers, who is the Canadian general manager for the William Fox Film Corporation, has already made a formal protest to several members of the Canadian Parliament and has been successful in having promises that the matter will be made one of open discussion in that body, at which the film interests can be present, before the law is finally passed.

The local representatives of several American film manufacturers have been advised that in the event of the law passing they will cease leasing their output in that territory.

FEATURES AT CUT RATES.

Chicago, Sept. 27.

The big film features are at it again in Chicago, but playing against each other at reduced prices. "The Birth of a Nation" returns to the Colonial Sept. 28, but instead of \$2 top, the highest fee is one dollar. "The Fall of a Nation," at the Illinois, is on exhibition at the Fine Arts at two bits top. The Dixon feature opened last Saturday.

RECRUITING FILM.

Chicago, Sept. 27.

The pictures are being used to help army recruiting at this point. The First Illinois Cavalry, in an attempt to recruit 233 additional men, needed to bring its army quota up to the registered mark, has installed a moving picture theatre in the regimental armory at 1330 North Clark street. Thousands of feet of film are available showing pictorially the training received on the Rio Grande and of the regular army at work.

WINNIE SHEEHAN COMMENTS.

After personally inspecting the war fields of Europe, from the vantage of the firing lines, Winnie Sheehan returned to New York and an automobile accident, which laid him up for a few days in his apartments at the Ritz-Carlton hotel.

Mr. Sheehan's views and comment of the war are so interesting, the fact that Mr. Sheehan, who is the general manager of the William Fox Film Corporation, himself started a revolution of American film distributing methods abroad almost became a secondary consideration.

In London there is a replica of the immense Fox organization on 46th street to keep supplied the 5,000 picture exhibitors of Great Britain. Mr. Sheehan left New York about six months ago, and upon arrival in London, immediately plunged into the work of popularizing the Fox feature pictures for the English. He succeeded so well recent reports from London say the Fox pictures abroad are equalling the American estimate of them, and picture people report Fox is doing at least 50 per cent. of his American business over there.

A month or so was spent in France by Mr. Sheehan, who sailed direct to New York from Bordeaux, deferring a contemplated visit to Australia for some future time. The Fox establishment has full representation in the other foreign countries, including France and Australia. It is the only American film distributor operating abroad under its own corporate title. The others from this side send their output across through a foreign connection and name.

"It's too bad," said Mr. Sheehan, "that the English manufacturers do not unite to have proper representation in this country. It would mean so much for the excellent pictures they turn out."

Mr. Sheehan remarked the Italian made film is showing a decided improvement and he was also favorably impressed with the French make.

"The English and French," continued Mr. Sheehan, "appear to have no decided preference for any particular type of Fox pictures. If anything they prefer the dramatic. Many of the problem films we have turned are not so readily appreciated by the foreigners as ourselves, so we carefully discriminate, even to giving England some of the Fox features by English authors and others of English subjects. Israel Zangwill very kindly wrote in the captions for one of his works we had made, and Mr. Zangwill spent a week doing it in our London offices."

The Fox service abroad started about eight months behind the beginning of it over here last season, and the releases will be maintained at about that ratio of time apart.

Commencing shortly across the water the Fox releases will be made twice

weekly, evidencing the demand for them. So far but one a week has been distributed.

On the dressing table in Mr. Sheehan's suite at the Ritz is an inkwell, made of the headpiece of an exploded bomb Sheehan picked up at Verdun. He was on the firing line through a special permit issued by the French Inspector General. Several other war centres in France was also viewed by him.

Asked if the conditions in the war countries were depressing to women, Mr. Sheehan said Mrs. Sheehan did not find them so, and that misery is not seen in wholesale unless looked for in the hospitals. Mrs. Sheehan, while in London, flew over the city in an airship, remaining in the air for about 30 minutes and traveling about 25 miles. She returned home with her husband.

The auto accident placing Mr. Sheehan in bed was caused by the explosion of a front tire while the car was rapidly traveling over a Brooklyn boulevard. It was miraculous nothing more serious happened than the strained knee cap suffered by Mr. Sheehan, who was able to return to the Fox New York offices Monday.

BUSINESS GOOD IN CANADA.

General reports from the entire Dominion of Canada indicate that the film business is on the boom. Several of the houses in the larger centers such as the Colonial, Vancouver, B. C., and the Victoria, B. C., are making a change of policy, playing features of the better sort for a full week. The former house started its new policy with Theda Bara in "Carmen," and raised its admission price to 25 cents, with the result that the house record for gross receipts was broken.

COAST PICTURE NEWS.

By GUY PRICE.

George Fisher has left Inceville.

Bessie Barriscale is back from the East.

Carlyle Robinson, a former newspaper man, has opened a publicity office.

Seymour Tally has built a cabin at Big Bear.

Mrs. W. E. Wing has returned from the East. Ditto Mrs. Frank E. Woods.

George Seigmann visited Tia Juana recently.

William Robert Daly and wife, Fritz Brunette, have left the Belg.

Forrest Stanley, having left pictures, has gone East to be cast in one of Morosco's "Bird of Paradise" companies.

Maxfield Stanley is now with Fine Arts.

Griffith, Ince and Bennett are expected home next week.

The Keystone let a bunch of players out, then re-engaged them.

Harry Gribbon is headed East.

Mrs. Crane Wilbur is reported no better at a local sanitarium.

Carl Laemmle went to San Francisco suddenly last week.

D. W. Griffith, Mack Sennett and Thomas H. Ince are due home soon from New York.

John Set Stepping is the proud father of a third "native son."

Eleanor Crow is now with Fox.

Roy Fernandez, late of the local movie colony, is now a model for Harrison Fisher.

Rene Rogers has jumped to the American.

Oscar Apfel is back from a five-day vacation at the seashore.

Murdock MacQuarrie is in New York in the interest of the Directors' Association of Los Angeles.

Andrew Arbuckle last week turned down an offer to return to vaudeville. He likes the movies very well, thank you!

Leona Hutton has returned from a two week's stay on a ranch.

Bennie Zeldman is now writing publicity for the Yorke Film Co., or in other words he draws his weekly check from Fred Balshofer.



FOX'S LONDON OFFICE

The English headquarters of the Fox Film Corporation at 74-76 Old Compton street, London.

NEWS OF THE FILM WORLD

The independent manufacturers in the General Film Co. have won an important concession, in that they have gained the point that there will be no more releases released on that program after Oct. 20. For some time this has been a serious bone of contention, the independents contending they were forced to release new film while the G. F. was losing considerable business on account of releasing releases 3 or 4 years old. They contended that with a loss of patronage there was also a decreased demand for their film with a subsequent loss in the number of prints sold. A wide split threatened time and again until the concession was finally made.

Sherman-Elliott, Inc., who recently purchased for a quarter of a million dollars the William N. Selig production, "The Crisis," have opened offices in New York City and perfected plans for the exploitation of this production. H. A. Sherman announces he will offer "The Crisis" as a Broadway production shortly and will release it on a state rights basis, but retain Chicago and all territories west where he personally will exploit this big film drama in a manner commensurate with its worth, using special music and booking the production in the same manner as a theatrical company, as he is now doing with "The Birth of a Nation" and "Ramona."

Wells Hawks, personal representative for Mary Pickford, following the completion of her first picture for Artcraft Pictures Corporation, "Less Than the Dust," has started on a continent-wide trip to blast the trail through the newspapers. This tour is a sample of the indirect co-operation of Artcraft with the exhibitor. Mr. Hawks will not work with the exhibitor at all, but will endeavor to pile up a volume of personal publicity for Mary Pickford, which will be followed by the special campaign arranged to exploit "Less Than the Dust."

John B. O'Brien, until recently the director of Mary Pickford at the Famous Players, and before that with D. W. Griffith, where he achieved international fame, has signed a long time contract to direct exclusively for the Metro program, at the Popular Plays and Players studio. Emmy Wehlen, the Metro

star, will be under Mr. O'Brien's direction in this new arrangement. Work will begin immediately upon a five-part feature called "Vanity," which was written especially for Miss Wehlen by Aaron Hoffman.

The Exhibitors' League has put its foot down firmly against any of its members showing campaign slides unless the candidate states his position on official censorship. In order to have his slide projected in the theatres of members it is first necessary to have the consent of the organization and the consent will not be forthcoming unless the candidate goes on record as being against censorship.

World Film has struck an unexpected bonanza in the releasing of the Clara Kimball Young pictures. Due to the Seisnick publicity these pictures, which have all been re-edited and retitled, are on a fair way to establish a new record for big booking on releases. World has given several of them new names and in their new dress it will be difficult to recognize them. The first release is "A Woman Without a Soul," formerly "Lois."

Universal are getting ready to start their advertising campaign on their new feature "Twenty Thousand Leagues Under the Sea," in Chicago at the Studebaker theatre. When Nat Rothstein, advertising manager, was given orders to go ahead with a \$5,000 dash in the dailies he and his assistant, Cavanaugh, made a lay-out for this amount in a little over two hours. This is said to be a record. Ned Holmes will handle the Chicago end.

Norma Talmadge and H. B. Warner are the stars of the Triangle feature releases for the week of Oct. 22. Miss Talmadge appears in "Fifty-Fifty," a Fine Arts production recently made in the East under the direction of Allan Dwan. Mr. Warner's vehicle is the Triangle-KayBee drama "The Vagabond Prince," written by J. G. Hawks and directed by Charles Giblyn.

Alice May last week joined the William Fox forces, being placed by the Packard Theatrical Exchange. Other motion picture people placed

through the same agency include Robert Cain with the Edison Company, Charles Gotthold and Montague Love with the Astra Film Corporation; Mary Shotwell and Robert Cousse with the Frohman Amusement Corporation for the film version of "The Witching Hour."

The Herald Film Corporation announces that bookings for "Around the World in 80 Days" have been coming steadily. The demand by exhibitors for this feature has been increasing daily. The officers of the Herald Film Corporation feel that their judgment in selecting "Around the World in 80 Days," by Jules Verne, for their first release of big features, has been more than vindicated.

Robert Liebers, head of the corporation operating the Circle Picture Palace of Indianapolis, and A. J. Gillingham, who operates a chain of theatres in Detroit, and the State of Michigan, were in town Monday and called on S. L. Rosenthal of the Rialto theatre. They stated they were here on a two million dollar picture proposition, but would not disclose its nature.

After seeing "The Pawnshop," Chaplin's new release, and with "The Count" still booking heavily, a report has it Mutual took an option on Chaplin's services for another year at the same salary he is now receiving. The Chaplin contract is proving to be exceedingly profitable for Mutual. The exclusive rights said to have been offered to the world would more than pay for the film comedian's salary.

Lillian Walker was compelled to decline an invitation extended to her by the American Bankers' Association to attend their annual convention at Kansas City, as a result of her recent automobile accident. Miss Walker was featured in a Vitagraph picture written by Irvin Cobb entitled "The Dollar and The Law," which is to be projected at the convention.

According to Victor B. Johnson, head of the Vitagraph publicity department, "The Chatter," a motion picture in which E. H. Sothern is starred in, played to 10,000 people in the Strand theatre last Sunday. This picture is also being projected this week in the Stillman theatre, Cleveland, a new motion picture place.

In "The Honor of the Waynes," starring Robert Warwick, the male character of second importance will be played by Henry Hull, who attracted favorable comment for his interpretation of the leading role in "The Man Who Came Back" at the Playhouse. This will be his first appearance as a motion picture player.

Prof. Firmin Swinnen, organist of the Antwerp Cathedral, one of the most celebrated edifices of its sort in Europe, has been engaged to play at the Rialto. Prof. Swinnen arrived in New York recently from England, where in a period of eleven months he raised \$30,000 for the Belgian Relief Fund by a series of recitals in the noted English churches and cathedrals.

C. G. Kingsley, the present manager of the Fox Film Corporation at Cincinnati, Ohio, has been appointed the branch manager of the Famous Players Film Service, Inc., distributors of Paramount pictures in Western Pennsylvania, West Virginia, Ohio, Kentucky, Indiana, Illinois and Michigan.

The Signal Film Corporation will start the release of a new picture serial Oct. 23, entitled "A Lass of the Lumberlands." Helen Holmes will be the featured player. The Holmes serial will be in fifteen chapters of two reels each. The author is E. Alexander Powell and the director is J. P. MacGowan.

O. E. Goebel, President of Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen-episode super-serial photoplay, consummated a deal with Henry J. Brock this week whereby Mr. Brock acquires the world rights exclusive of the United States and Canada to "The Crimson Stain Mystery."

The Elmendorf Travel Talks, Inc., which embraces moving pictures covering the talks, is filling Chautauqua dates in the middle west. Dwight L. Elmendorf is arranging for his personal tour to open in New York and he plans to play Chicago some time in December and January.

Beginning Oct. 8, Pathe will release one Gold Rooster per week. The features for this program will be furnished by the Astra Film Corporation, Arrow Film Corporation, Balboa, Thanhouser and the best that the open market affords.

With the completion and trade showing of his first feature, "Charity," Frank Powell, president of the Frank Powell Productions, Inc., will immediately begin work on another large production in which he sees great possibilities.

Four hundred and fifty convicts have been used in the production of the forthcoming Metro-Rio five-act photodrama, "The Brand of Cowardice," starring Lionel Lincoln and Grace Valentine. They are the inmates of the Correction Farm at New Hampton, N. Y.

Triangle has inaugurated a novelty that is generating large quantities of satisfaction in the breasts of the exhibitors throughout the country. With each release now sent forth by Triangle goes from 75 to 100 feet of pictorial trailer calling attention to the high spots and features in the succeeding release.

Ann Pennington has departed from New York with the Ziegfeld "Follies," which have gone on tour. But she has left her shadow behind to do the Hula Hula dance in the Famous Players-Paramount production, "The Rainbow Princess," in which she is soon to appear on the screen.

Walter E. Greens, president of the Artcraft Film Co., and Al. Lichtman, general manager of the concern, spent several days this week in Philadelphia looking over a number of houses of which they will select one for the initial presentation of the first Mary Pickford release.

Several new additions have been made to the list of members of the National Association of the Motion Picture Industry, which include D. W. Griffith, Thanhouser Film Co., Pathe, Mutual Film Co., Kalem Film Corp. and the Whartons, Inc. These new members have joined the manufacturer's group.

Tom Davison, of the Davison Film Agency, of London, will arrive in New York in a few days for the purpose of looking into various propositions that have been made to his organization in regard to the foreign distribution of American films.

Ralph W. Ince, superintendent of the Vita Bay Shore studios, is in California on a visit to his mother. In the party are Lucile Lee Stewart and Hunt Gordon. When the trio passed through Seattle they stopped to play three days on the bill of the Ciemmer theatre.

The New Star, Westbrook, Maine's new \$30,000 theatre, opened yesterday evening. It is one of the prettiest houses of its size in New England, seating 850. The policy will be pictures and road attractions.

The Kleine-Edison-Selig-Essanay service held its first trade showing in Chicago Sept. 21. The pictures shown were Selig's "The Country That God Forgot" and Essanay's "Return of Eve."

A guest at a private showing of "The Man Who Stood Still" in the World projection room, referred to Lew Lauder as "The Devil World of the screen" and William A. Brady said he thought the title a good one.

Barrett O'Hara, lieutenant governor of Illinois, who was one of the main reasons for the "Little Girl Next Door" vice picture reaching the market, was defeated for the nomination of I. G. on the Democratic ticket.

Chas. N. Sloane, formerly assistant to E. A. Kenny, has been appointed stage manager of T. H. Ince's Civilization company at the Park theatre, New York.

Estelle Allen, formerly of the Vitagraph, and Harold Voaubourg of the American Co., have been added to the list of Moresco film players.

Ed. G. Gildley, who, for the past three years, was manager of the Piedmont (vaudeville theatre) at Charlotte, N. C., is now manager of the Strand and Elite theatres at Athens, Ga.

Pat Macdonald, the celebrated Times Square traffic policeman, is shown on the screen at the Rialto this week in the act of breaking the shotput record.

Walter Lamb, of the World Film sales forces, has joined the Lewis J. Seisnick enterprises and will attend to the New York City bookings.

W. H. McCoy, for nine years in the employ of the Vitagraph as a camera man, has succeeded Walter Arthur as head camera man for the concern.

Russel N. Rogers and Asher J. Goldfine are young Chicagoans who have joined hands in a film venture in which they will buy old subjects and resell them.

Edith Sterling will appear in the ten-reel feature, "The Planters," in which Tyroce Power will star.

"Where Are My Children?" is still doing business at the La Salle, Chicago. Last week it went over the \$4,000 mark.

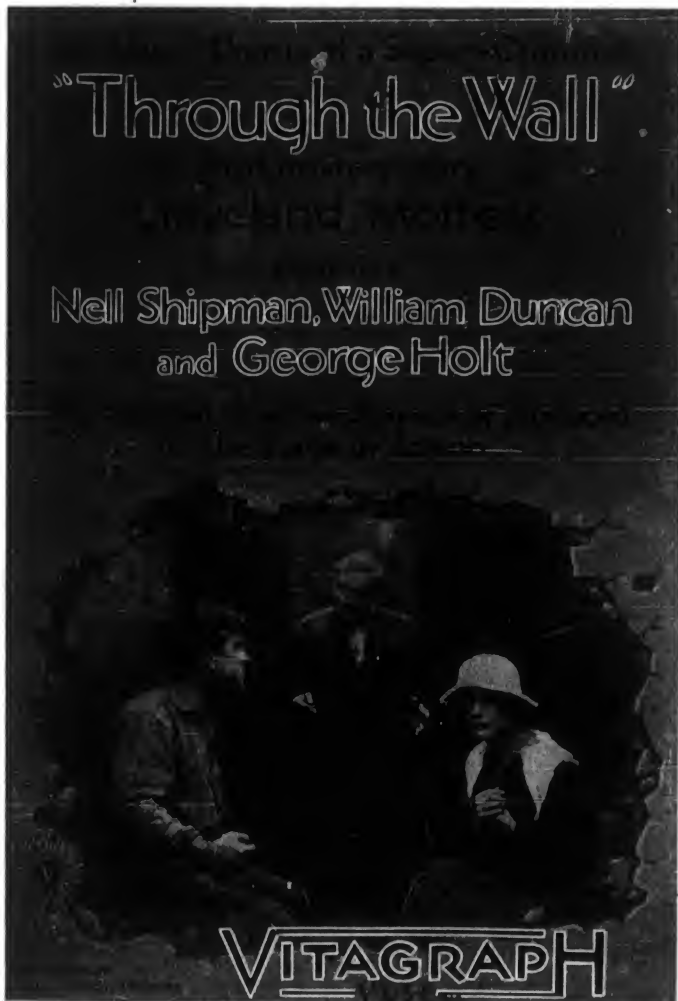
Paul Quirk, editor of the Universal Weekly, returned Monday from a vacation spent at the home of his parents in Bridgeport, Vermont.

Warren Kerrigan's contract with Universal expires shortly, and he has made no arrangements for the future.

Herbert Standing and his son Wyndham in a five-reel feature being produced by the Moresco Co. under the direction of William D. Taylor. Until recently Wyndham was acting for Mr. Moresco in his Los Angeles stock company.

Dr. A. G. Robyn, organist at the Rialto, is returning to the lyceum field and will shortly open offices in New York. He will not only handle musical stars but has mapped out a tour for Dr. L. S. Sugden with his Alaskan pictures.

James T. Quinn and George Vanderminde, actors injured during the taking of the film "Less Than the Dust," have authorized their attorneys to negotiate a settlement for them with the Mary Pickford Co. Quinn is out of the hospital. Vanderminde is still laid up.



SELZNICK - PICTURES

CLARA KIMBALL YOUNG

in "THE COMMON LAW"

A TRIUMPH

New York

"Broke all week-day records at my theatres"

MARCUS LOEW.

Chicago

"The biggest business in the history of the Studebaker Theatre."

JONES, LINICK & SCHAEFFER.

Comments from the Greatest American Picture Authorities :

A beautiful and popular star, a story by one of the most popular authors of the day, and magnificent direction by Albert Capellani gives to this Selznick picture the impetus such as few producers have been able to gain. Photographically the picture is also a superb production.—"Zit" in the NEW YORK "JOURNAL."

"The Common Law" attracted throngs to the theatres, both downstairs and on the roof. Beautiful models are never more beautiful than when played by Miss Young, and Miss Young is even prettier as Valerie West in the Chambers' novel than she was as "Tribby."—John Logan in the NEW YORK "HERALD."

The million and more readers of the book will find the appealing love story of Valerie West, the artist's model, and Louis Neville, the painter, absorbingly revealed on the screen. The sensational touches that gave the novel such wide vogue have been retained but are depicted with such exceptional taste as to give offense to none.—Victor Watson in the NEW YORK "AMERICAN."

"A Magnificent Production."—Lewis J. Selznick has made an even greater photoplay of "The Common Law" than Robert W. Chambers made a successful novel.—NEW YORK "EVENING SUN."

Clara Kimball Young scores a great hit in "The Common Law." This picture is playing to capacity audiences at the Marcus Loew theatres. The initial Selznick production makes him one of the most important producing factors in America from the beginning.—NEW YORK "EVENING WORLD."

In "The Common Law" Lewis J. Selznick has again shown that he is a great believer in the necessity of lavishness in making a picture a sure winner. He has spent an enormous sum in the production, and yet he has not been wasteful, as he has made every dollar count in the production of a remarkable picture. No detail missing; every dollar spent will bring back many dollars to the treasury of his producing company.—Lewis Sherwin in the NEW YORK "GLOBE."

The picture is in seven reels and quite worth it. A superb presentation by Director Albert Capellani and brilliant performance by Clara Kimball Young, Mr. Capellani is a master in the art of suggestion and his staging of the story is quite perfect. The realism of his scenes seems unbounded by the celluloid—there is nothing denoting the motion picture studio about them. Miss Young acts with rare skill and gives her work an appreciable touch of refinement.—Peter Milne in the "MOTION PICTURE NEWS."

truly a remarkable production. The appeal of Clara Kimball Young in this picture is irresistible. If the characters in Mr. Chambers' novel had walked out of the pages of the book they could scarcely have been more true to type. Continuity throughout the picture could hardly have been improved upon. Many of the settings are magnificent. The story abounds with dramatic situations which are interpreted to their fullest possibilities by Miss Young. On the whole, "The Common Law" will prove a box office magnet.—Ben H. Grimm in the "MOVING PICTURE WORLD."

Mr. Chambers could ask no more luxurious pictorial interpretation. Amongst these splendid furnishings move people in harmony with them. Miss Young's beauty is variously adorned. Mr. Capellani, the director, has wrought quite wonderfully. It is so admirably done that it nowhere hangs heavily. Miss Young is both beautiful and histrionic.—Kitty Kelly in the CHICAGO "TRIBUNE."

If he (Robert Chambers) is one of those proud authors who scorn the plebeian movie, he will, after seeing how the Clara Kimball Young Film Corporation has handled his brain child, take movies to his heart and embrace them. Miss Young fulfills the extravagant description Chambers gives his beautiful heroine. Capellani staged "The Common Law" in a masterly fashion. Miss Young holds the center of the stage and charms with her truly exotic beauty.—Louella O. Parsons in the CHICAGO "HERALD."

"Something Different Wins."—If Lewis J. Selznick turns out more subjects as good as this one—a tense, interesting and human story for the sophisticated—he may well stick out his tongue at his disagreeable competitors, who scoffed at his idea of something different. One thing different about the Chambers' feature is that the dependence is placed on good acting to get the ideas across. Miss Young lives, not acts, the life of Valerie West. It is an enticing and wonderful production.—Juanita Gray in the CHICAGO "EXAMINER."

There is not a particle of doubt as to the financial success of Clara Kimball Young in "The Common Law." It is an assured triumph. It has the magnetic personality of a beautiful star, the splendid stage craftsmanship of Capellani, and the justly popular novel of Robert W. Chambers. As a picture "The Common Law" rivals some of the most spectacular revues. It is scenically magnificent.—W. K. Hollander in the CHICAGO "DAILY NEWS."

Clara Kimball Young is charming and appealing. Her leading man and the rest of the cast are wonderfully capable. Capellani, the director, is a positive genius. If the future productions of the Lewis J. Selznick Enterprises are of this remarkable calibre, this organization will receive a hearty welcome from the American public.—Oma Moody Lawrence in the CHICAGO "EVENING POST."

Congratulations to Clara Kimball Young in the successful launching of her great motion picture venture, and more, congratulations to Lewis J. Selznick, the daring producer, with his first "C. K. Y." picture. The Studebaker is playing to capacity audiences and you are lucky to be able to get into the theatre at all during the opening engagement of "The Common Law." Albert Capellani is the director among all directors.—Rob Reel in the CHICAGO "AMERICAN."

The jam in the Studebaker Theatre and in front of it on Michigan Boulevard indicates that Clara Kimball Young in "The Common Law" is the film for which the town has been waiting. A tremendously effective combination of star, author and director has been gathered by Lewis J. Selznick for his most successful re-entry into motion picture production.—O. L. Hall in the CHICAGO "JOURNAL."

THE COMMON LAW.

Valerie West.....Clara Kimball Young
Neville.....Conway Tearle
Querida.....Paul Capellani
Rita.....Edna Hunter
Stephanie.....Lillian Cook
Mrs. Neville.....Julia Stuart
Mr. Neville.....Edward M. Kimball
Mrs. West.....Lydia Knott
Ogilvy.....D. J. Flanagan
Lewis J. Seisnick has released the first of the Clara Kimball Young pictures, a seven-reeler entitled "The Common Law," from the book of the same title by Robert W. Chambers, directed by Albert Capellani. From an artistic standpoint the picture is very well done, following the story of the book so closely that it contains all the weaknesses of the original novel as well as all the strong punches, and to Mr. Capellani must be given credit for having achieved an exceedingly artistic production from the scenic, lighting and acting standpoint. A splendid cast was assembled to support the acting of Miss Young, who played the stellar role with distinction. But the picture in itself is too long from the exhibitors' standpoint. It ran just a little longer than an hour and three-quarters at the private showing which was given at the St. Regis Hotel last week. But for that matter nearly all seven-reel pictures are too long for the big business possibilities of the usual exhibitor, and in the case of "The Common Law" there are several scenes that could be cut out entirely, not only as an aid to the picture itself, but as a help to the story. It would be a simple matter to cut at least a thousand feet from the picture, and this would speed up the action, which at times is draggy and help the picture from the exhibitors' standpoint by shortening the running time. At the very start of the picture there is entirely too much cutting back and forth in the scenes leading up to the real action of the picture's plot. Valerie West (Clara Kimball Young) is the girl of refinement and education who, left practically destitute through the death of her mother, is forced into accepting a position as model. The most thrilling scenes are those in the studio of Neville, where Valerie is posing "in the nude." Here the director has done his best work. He has worked out an idea of showing but part of the form of the woman and leaving those who view the picture to use their imagination as to the rest. There are scenes that could have easily been overdone and made salacious and suggestive in the hands of an overzealous producer, but Mr. Capellani has given just the required touch. At this time Valerie is in demand and Querida (Paul Capellani), a Spanish artist, becomes infatuated with her. His law in regard to women is "the common law," no marriage for him. His life is "just one woman after another." However at this point Stephanie (Lillian Cook), Neville's adopted sister, who is in love with him and who, it is gen-

erally conceded by relatives and friends, is to wed him, enters the picture. She has been neglected by Neville, who has fallen in love with his model. She pleads with Valerie to leave him before she ruins his career, and Valerie promises that she will never marry him. Then to crush down her emotion she joins Querida at a New Year's Eve party. (Here is where a slight doubt enters the mind as to how a girl who has been taught but a model and who a short time before was poverty stricken, managed to gather so many wonderful clothes in so short a time by simply posing.) Neville sees her at the party and takes her from it to his studio, proposes to her and is put off, after being refused, by Valerie promising to give herself to him on the first of June without the formality of a ceremony. In the intervening months the tangled threads of the plot are straightened out and after Valerie manages to kill Querida by throwing him out of the window of her apartment when he attacks her, the Neville family give their consent to the marriage of the son and his model. As a money-getter "The Common Law" will prove a box-office attraction of the first rank, but it is a picture that one will have to play for more than a day in order to get the benefit of the cumulative advertising value. Fred.

THE RUMMY.

The Rummy.....Wilfred Lucas
The Girl.....Pauline Starke
Dan O'Sullivan.....William H. Brown
The cub reporter.....James O'Shea
O'Sullivan's handy man.....Harry Fisher
Managing Editor.....A. D. Sears
Newspaper reporter.....Clyde Hopkins
Wilfred Lucas plays the role of a "rummy" reporter in his latest Triangle-Fine Arts starring feature, which is entitled "The Rummy," a story that has no great punch, other than pounding home the fact that a man who marries a woman of the streets will always be suspicious of her afterward. That in itself is not a good moral to point out, even though it is later proven that his suspicions are unfounded. As a picturization of newspaper life the story rings true, with the possible exception that it pictures all reporters as rummies more or less. The day has passed when the star man on any paper is the "rummy" for nowadays rummies do not usually get a chance to prove whether they are star men or not. Mr. Lucas is a finished actor and it is his characterization of the role of the reporter that makes the picture worth while. His principal support is Pauline Starke, who plays the woman. She is a very clever girl and shows one of the best faints that has been screened in some time. At the opening of the story the "rummy" is a reporter on a daily owned by a political

boss. He is covering the night court. During the evening a little girl is brought in charged with soliciting, he recognises her as a fellow boarder, who has been down on her luck and believes her plea of not guilty to the extent of offering to marry her. After their marriage the rise of the reporter to the city desk is fast, but one day he discovers his wife in a rather compromising position with the political boss who owns the paper and turns her out into the streets again. To drown his sorrows he becomes the rummy. A chance later offers itself to expose the political boss's methods and the "rummy" tracks him down. The truth regarding his wife comes out and a reconciliation is brought about. Incidentally he gets a job on the same old paper, without even showing he has passed through the Keeley Cure. The feature is good, though not great. Fred.

ROMANCE OF BILLY GOAT HILL.

Universal has turned out a filmisation of "A Romance of Billy Goat Hill" in five reels under the Red Feather trade mark. The story furnishes five interesting reels all of which are well done by this concern. The thread of the story deals with an innocent man who takes the blame for a shooting to shield a friend only to have the guilty one double cross his friend as soon as he is out of sight. There is a bit of love intermingled with the inevitable happy ending bringing it to a close. Myrtle Gonzales is the star and supported by a capable cast. The production end has been well looked after with several pretentious interiors. Universal has in this a good program feature which should be booked readily.

THE CONQUEST OF CANAAN.

Ariel Tabor.....Edith Talliaferro
Joe Loudon.....Jack Sherrill
Judge Pike.....Ralph Delmore
Mamie Pike.....Marie Edith Wells
Claudine.....Gene La Motte
Happy Fear.....Jack Hopkins
Norman Filcroft.....Walter Hiers
Nashville Corey.....Thos. Ward
Mike.....Ben Hendricks
The Frohman Amusement Corporation's production of Booth Tarkinton's novel "The Conquest of Canaan," scenario by Anthony Kelly, staged by George Irving, Ralph Dean, technical director; Wm. L. Sherrill, president; Harry Reichenbach, press representative, proves that one can produce a very good feature without resorting to huge spectacles or sensational melodrama. Mr. Tarkinton's story is too well known to necessitate summarising here, but

equal credit is due the Frohman Company for having assembled so clever an aggregation of actors who proved so excellent as "small town" types and served to visualize so forcibly the humorously sarcastic captions and titles. Almost every one of them is deserving of individual mention. This aggregation is headed by Jack Sherrill and Edith Talliaferro. Miss Talliaferro was never sweeter on the screen and young Mr. Sherrill shows marked improvement as an artist over all previous appearances. He seems to have taken on more weight and dignity and his transition from a boy to the responsibilities of a man marks him as a coming screen favorite. "The Conquest of Canaan" is a regular picture. Jolo.


THE COUNTRY GOD FORGOT.

Steve Brant.....Thomas Santschi
Cal Hearn.....George Fawcett
Mike Donovan.....Will Machin
Mrs. Helen Brant.....Mary Chareson
Craig Wells.....Chas. Gerrard
Ruth Randall.....Victoria Forde
Sheriff Grantwell.....Chas. La Moyné
Selig five-reeler with a cast whose members are of equal importance as a general thing, with Marshall Nielsen the director. The story, of the western order, has not the significance for a five-reeler and makes the picture draggy. Two miners make their home in a section of the country little more than a barren waste. One of the men has married a dead partner's wife and the young woman is discontented with her lot. She meets a government paymaster who asks her to elope with him. This she does. The husband feels that she loves the man and wishing for her happiness does not pursue until it is learned that the paymaster had stolen considerable money. A posse is then formed and sets out in pursuit. To make a long story short, the girl repents and the paymaster swings in the air. Five reels are too many for this brief story, which would do for three. The acting is well looked after. The story calls for nothing more than exteriority. Selig will have to put more money into its features if they are expected to secure a substantial rental.

RIALTO

5way & 42nd Street
Continuous from noon daily
15c-25c-50c.

THE TEMPLE OF THE MOTION PICTURE
Wm. S. Hart in "The Return of Draw Egan."



WITH HAPPINESS AS HER GOAL
She Seeks it by Plotting Revenge on the Man Whose Injustice Caused her Suffering Only at the End does She Realize the Futility of her Efforts.

WILLIAM FOX
PRESENTS
VALESKA SURATT
IN THE WONDERFUL PHOTOPLAY
The Straight Way
A WOMAN'S QUEST FOR HAPPINESS
WRITTEN AND DIRECTED BY WILLS DAVIS.
FOX FILM CORPORATION



WORLD FILM SERVICE—
ON THE INSTANT

Every World Film Branch is a **SERVICE STATION**—with seat-selling, business-building service **READY—FOR YOU.**

This really puts the great World Film Corporation with all its seat-selling facilities and ability on the other end of your phone.

World franchise holders can call for World business-building service anywhere, at any time—**AND GET IT, AT ONCE!**

Put World Pictures and World Service on **YOUR** phone list **NOW.**

ANTON, THE TERRIBLE.

Anton Kasoff.....Theodore Roberts
Vera Stanovitch.....Anita King
General Stanovitch, her father,
Horace B. Carpenter

David Burkin.....Harrison Ford
Grand Duke Ivanovitch.....H. B. Koch
Babuska, Anton's mother.....Edythe Chapman
Olga, Anton's sister.....Dalla Trombly

Theodore Roberts and Anita King are starred in the *Lasky* (Paramount) feature, "Anton, the Terrible," shown at the Broadway this week. The stellar honors should also include Edythe Chapman, who plays the role of the mother of Roberts, in a Russian melodrama involving royalty and peasantry. While Roberts is always good and can be relied upon to provide an interesting characterization, he is in this instance too old for the part and occasionally his age comes through the excellent makeup with which he invests himself. He has the role of a cossack whose little sister is ravished by the Grand Duke. He swears revenge and thus ends the first reel. Fifteen years later he is seen at the head of the Russian secret police with his mother installed as a servant in the house of the villain. In order to ruin the Grand Duke he deliberately sacrifices his own country. At the finish, when he is confronted by his duplicity, it is a question of committing himself or having his mother pay the penalty. It is here that Miss Chapman as the mother, with the big love for her son, says: "I am the guilty one." Roberts is handed a revolver and told to shoot her, whereupon he takes her in his arms and calls her "mother." Then he goes into another room and kills himself. There is a minor plot and love story

to help out the regulation five reels and a lot of interesting detail carefully worked out. Roberts dominates in spite of a very difficult role. It is not one of the best of the *Lasky* releases.

THE POWER OF EVIL.

"The Power of Evil," the latest B. S. Moss feature in five reels, had its initial New York showing this week at the Regent and Hamilton theatres. The story for this new film creation was furnished by George Bronson Howard with Margaret Nichols in the starring role. The story, dealing with both society and the underworld, is interesting to the last degree. A young millionaire who before coming into his great wealth has led a decidedly swift pace. His father dies and he inherits a large fortune. He is shortly after married to a girl whose mother pushes them into the match. With the taking up of the married state the man lives an honorable life but his wife, owing to the evil influence of her mother, becomes discontented and often leaves her husband's home for several weeks. On one of the occasions while she is away his automobile hits a girl on the street and she is badly hurt. Instead of sending her to the hospital he takes her to his home and secures the proper treatment for her. His wife returns, finds the other woman and immediately charges him with unfaithfulness. She will accept no explanation and immediately seeks a divorce. He is about to fall into his former bad habits when he is rescued by the girl he befriended and joins the Salvation Army, becoming a leading preacher, giving all his wealth to his wife and charities. In addition to Miss Nichols the cast includes Henry

King as the husband and Lillian West as the other girl. The picture shows some good photography, lacks lurid sensationalism and furnishes capital entertainment.

THE QUEST OF LIFE.

Maurice Bretton.....M. Maurice
Ellen Young.....Florence Walton
Alec Mapleton.....Julian L'Estrange
Percy.....Royal Byron
Baronti.....Daniel Burke
Ellen's father.....Russell Bassett
Ellen's mother.....Mrs. William Bechtel

One of the poorest of Famous Players (Paramount) productions is "The Quest of Life," starring Maurice and Florence Walton, directed by Ashley Miller. Palpably designed as a vehicle to exploit the terpsichorean art of the stars, the scenarist has ground out a gruesome plot, which is redeemed only by the adequate production. Ellen Young (Miss Walton) is cashier in a butcher shop, where she is annoyed by one of the clerks who wants to marry her. She comes home to her poor family and announces she won't return to work. She secures a position as stenographer in a dancing academy (this recalls the old gag of "bookkeeper in a shooting gallery") where she meets Maurice Bretton (Maurice), the star pupil. Ellen suffers from weak lungs and the doctor tells her she has but a year to

live. She is selected as a type for the woman partner of Maurice in "The Dance of Death," to be produced at a private entertainment. Eventually she and Bretton form a dancing partnership and appear publicly. Maurice says "The Dance of Death" is too difficult for her (it is mere slow stepping) and that he will teach her something easier for their public appearances. So he frames up an Apache Dance, in which she is thrown about with much violence. They are very successful and she starts in "to live," much to the annoyance of Bretton. Bretton learns of her physical condition and conspires to have her spirited away to a sanitarium, where she is told that Hope is the only medicine employed and the patients must have wholesome thoughts to bring back health. She believes that Mapleton, a man about town, has sent her to the health resort and on her return is persuaded to appear as a single dancer. She fails, rushes off to her home, followed by Mapleton. She begs Mapleton to let her work again with Bretton and the villain cries: "It is because he sent you to the sanitarium." Then there is a realization of who really loves her, a bit of rough work on the part of the villain—Tara! and enter Bretton, exit Mapleton—clinch. For an "epilogue" the team do another dance—a sort of encore. It is four and a half reels of about the silliest rot ever screened. As screen actors the Waltons are good dancers.


Jolo.

Harry Watson, Jr.

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THE CHALICE OF SORROW.

Lorelei.....Cleo Madison
Isabel Clifford.....Blanch White
Marion Leslie.....Charles Cummings
Rance Clifford.....John McDermott
Francisco De Sarpina.....Wedgewood Nowell
Slestra.....Howard Crampton
Pietro.....Albert McQuarrie
His Wife.....Rhea Haines

A five-reel Bluebird story of Mexican romance and intrigue (release date Oct. 9) written and produced by Reg Ingram, and photographed (this is important) by Duke Hayward. Cleo Madison is featured. The picture in all respects but one is up to the best ideals of the Bluebird. It tells an interesting story, it has in an extraordinary degree that desirable quality of suspense, it is capably acted, it contains a wealth of stirring incident and some of its art photographic effects are really notable artistic achievements. No picture shown within many weeks comes to mind in which the light effects have been so brilliantly handled. A fine painter could not have managed his shadow effects better. The figures move through truly beautiful scenic pictures. Splendid bits of semi-tropical scene give the film "atmosphere," while the producers have been at great pains to match their natural settings with fine interiors. The corridor of a church (probably a Spanish mission in Southern California) as well as other views about the same building, was a stunning piece of art photography, while the dining room of the government palace had a convincing air of regal splendor that is too often absent from backgrounds of this sort. The one fault to be found with the feature is that after it builds up a capital romantic story, every preparation being made for a "happy ending," its purpose seems to go awry and the ending is made tragic. The result was that instead of the audience being surprised it was shocked and tricked. The finish probably was an afterthought—anyway it was inspired by a misguided effort to "be different." The effect was something like what would happen if the story teller made the Prince break his neck just as he was about to marry Cinderella. As the story stands the suspense ends with the killing of the Mexican governor. It might have been sustained to the very end by a different arrangement. It might have been shown that the governor plotted the death of Lorelei's lover but was foiled by the girl. As it stands women picture fans are going to resent the Bluebird's "different" ending. The plot: Lorelei, an American prima donna, captivates Gov. Sarpina. To save her lover, who is in Sarpina's power and under sentence of death, she agrees to Sarpina's "demands." She gets him to sign an order of release, then

in revolt from his embraces, stabs him to death. During a preceding supper scene Sarpina has given orders that the lover shall not be executed, but for some reason not made sufficiently plain, his orders miscarry and the execution does take place. The plot, of course, is that of "La Tosca."

ASHES OF EMBERS.

Agnes Ward.....Pauline Frederick
Laura Ward.....Earl Fox
Richard Leigh.....Frank Losee
William Benedict.....Maggie Halliway Fisher
Mrs. Ward.....Herbert J. Frank
Daniel Marvin.....Jay Wilson
Detective.....Jay Wilson
Five part Famous Players (Paramount) feature is "Ashes of Embers," by Forrest Halsey, directed by Joseph Kaufman, photographed by Ned Van Buren, starring Pauline Frederick. While it is the old, old story of twin sisters, one very, very good and the other very, very bad, there are numerous new twists and it is modernized and given sufficient class to place the picture high up in the ranks of program features. The bad sister gives up her young sweetheart to marry a wealthy middle-aged man, after having stolen some money for which the good sister is sent to jail. Later she inveigles the young man into an affair and when sued for divorce by her husband, arranges with her husband's lawyer to seek a woman who looks like her to stand for the affair so the husband will think he has been mistaken. In seeking for a double the private detective runs across the twin sister, not knowing her, and the good sister is persuaded to act as "the goat" under the impression she is saving the name of a married woman who had merely been foolish. The boy had taken to drink and the good sister nurses him back to the straight path, they fall in love and marry. The bad sister and the young man meet at a house party, she induces him to drink, is seen kissing him by the husband, who shoots her and the good sister takes her husband home. The details of the plot are worked out so true to life and the two characters so admirably contrasted by Pauline Frederick that an otherwise conventional melodrama is lifted far above the mediocre. Jolo.

HER DOUBLE LIFE.

Those who have been in the habit of seeing Theda Bara do her "vamp" in the usual Fox Bara release will be sorely disappointed in viewing Theda in this picture. So different is the type of character that the star portrays in this picture that one might well believe the title applied to the differences in the roles

rather than to the picture itself. What there is about the picture that will either charm or interest is the playing of little Jane Lee rather than either star, story or picture. Of course Theda Bara will serve as the box-office card and, perhaps, if properly utilized for publicity purposes, the fact that Theda is vamping may be brought about as an additional box-office asset. The latter is a problem the exhibitor will have to work out for himself, according to his public. (If they are bugs on "vamps" don't let them know it—If they are a wise audience capital may be worked up out of letting them know the truth.) The story starts in England with Katherine Lee playing as a child the character later portrayed by Theda Bara. Then there is a lapse of ten years. Gee! What ten years will do for some people. Theda is still supposedly a child of the slums at an age of about fifteen, all the real action of the photodrama takes place in the next supposedly elapsed time of six months and in that period Theda develops so fast one can almost see her grow on the screen. First she runs away from the family that adopted her after her father was killed. Her reason for this is the fact that the foster-father tried to make love to her. She falls into the hands of Stuart Holmes, but runs away from him before he has an opportunity to accomplish her ruin. Then she is next seen in a refuge for homeless girls, from which she volunteers to become a nurse on the fighting line in France. Holmes in the role of war correspondent again enters her life and to escape him she assumes the habiliments of a woman she thinks has been killed and returns to England in the guise of the niece of Lady Clifford. But the real niece was not killed, an operation saves her life and she finally makes her way to England with the aid of Holmes, and the two walk into Lady Clifford's home where the bogus niece has warmed herself into the affections of the family. It has been her one chance for real life and she has accepted it. But she falls in love with the son of the house, who is a minister. The two are engaged and the wedding is just a day off when the big expose comes off. Of course the minister's love is too great to let the woman pass out of his life and he forgives and forgets. It is one of those moral preachments that "You can't live a lie and get away with it with good people," and that is about all. There is a spot or two in the early portion of the story where the insertion of a title or two might give reason for the girl falling in love with the minister, and that would bolster up the latter portion of the story. Fred.

CHARITY.

Frank Powell has just completed a seven-reel feature which was written by Linda A. Griffith, and which is to be offered for sale as a states right proposition, but before the picture promoters can expect to reap the harvest of dollars as the fruit of their labors they will have to reassemble it and try to achieve something like continuity in the story. There is just enough story of a one-reeler and that is about all, the rest is propaganda directed against the charities institutions and therefore those that take the picture may expect more or less political influence directed against them. As for the cast the least said the better. There was but one real actor, and he did not have a chance to display his wares. The story is utterly impossible if someone who knows the game got hold of the feature and pieced it together, wrote sub-titles that fitted and showed where the story was one and where it was another, and in addition to that cut about three thousand feet out of the negative there might be a chance. Otherwise, NO! Fred.

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THE FIRM OF GIRDLESTONE.

John Girdlestone.....Charles Rock
Berra Girdlestone.....Fred Groves
Tom Dimdale.....Hayford Hobbs
Major Tobias Clutterbuck.....Wyndham Guise
Kate Harston.....Edna Fluehrath
Rebecca.....Molly Terraine

The screen adaptation of Sir Arthur Conan Doyle's "The Firm of Girdlestone" was made in London for Vitaphone (V-L-S-E) and is to be released Oct. 9 as a Blue Ribbon feature. The scenario is by Bannister Merwin and was directed by Harold Shaw. It carries an exceptionally well balanced cast and the exterior and interior atmosphere is so unmistakably correct as to indicate once more the utility of attempting to duplicate scenes in this country. In spite of the fact that there is too much "narrative" in proportion to the "action," it is a well constructed melodrama, classically done but along conventional lines—the kind imported from the Drury Lane Theatre augmented by massive settings. While there is small necessity for any undue expense in the matter of interiors (and the exteriors are at hand) the detail of the interiors and the help to create the proper atmospheric environment. Charles Rock, as the sanctimonious old villain, contributes a fine characterization, and the portrayal of Major Clutterbuck by Wyndham

Guise is also worthy of individual mention. Edna Fluehrath, as the lead, has little to do, as the timid little heiress, as also Hayford Hobbs as her young lover. "The Firm of Girdlestone" is a good program feature, but not a great one. Jolo.

THE GILDED CAGE.

Princess Honore.....Alice Brady
King Comus.....Alec B. Francis
Queen Vesta.....Gerda Holmes
Baron Stefano.....Montagu Love
Capt. Kassari.....Arthur Ashley
Nickolai.....Sidney Dalbrook
Lesbia, goose girl.....Clara Whipple
Prince Boris.....Irving Cummings

At the conclusion of the private showing of "The Gilded Cage" Monday morning someone remarked that it was a "bird." It was intended as a favorable criticism and it is entitled to the praise, for it is one of the best releases ever turned out by World Film. It is a Peerless production, directed by Harley Knoles, story by J. I. C. Clarke, scenario by Frances Marion, photographed by Arthur Edeson, a swashbuckling romance of the "Gentleman of France," "Prisoner of Zenda," etc., type, with a clean little love story—that of a young queen loving a prince, and saving her love reciprocated, with neither suspecting the identity of the other. Some very effective European palace scenes were built for the production, including a moat, dungeons, palace walls, etc. While no attempt was made to show a large mob of natives in revolt, the supers were suitably dressed and ingeniously handled. Exhibitors using it as a program feature will have small cause for complaint. Jolo.

"Lizards," has produced as fine a western picture as has been seen in a long time. The story is not alone interesting but the direction by Frank Borsage is very good. In addition the acting is capital. The setting is laid in Arizona, the land of lizards. A lawless bunch of cow punchers known as the "Bar C" outfit has been in the habit of "periodical" raids on the town. The Bar C ranch has a gold producing stream, which is unknown to the outfit. But it is known to Dave Moore, who with his daughter Bobbie (Anna Little), whom he makes dress as a boy, live close by. It is also known to an Eastern capitalist who engages "the stranger" (Frank Borsage) to verify the report. The stranger crosses the ranch dead line and when injured is cared for by Bobbie, whose disguise the stranger discovers. Bobbie's father is killed by the outfit, but he previously had filed a claim to the placer mine. The stranger in cleaning up the Bar C ranch and the rescuing of Bobbie, who had been captured, provides plenty of action, excellently directed. Mr. Borsage balances his good directing by his characterization of "The Stranger." His portrayal is matched by the splendid miming of Miss Little, who is featured with him. Jack Richardson as the leader of the ranch outfit is also good, the whole picture being cleverly cast. The photography is along the same high lines of the rest of the film.

WHEN EVE CAME BACK.

An Essanay five-reel production for the Kliebe-Edison-Selig and Essanay Service. The

picture features Edna Mayo and Eugene O'Brien. The story brings forth an odd idea well told and, as a general thing, interesting. A millionaire believing people are deteriorating, owing to their present mode of living, secures a girl and boy unrelated and then sends them to a large country estate under the supervision of a professor. They live there on the Adam and Eve plan, assuming those names. The millionaire dies and leaves his wealth to the two who have grown into young man and womanhood. A clause in the will states that in order for other of his relatives to secure any of the money they must bring forth the two young people into society and see that they are properly groomed. The relatives do this in order that they can get the cherished gold. The two from the wild are brought into society with the girl securing several admirers, much to the disgust of her Adam, who can see no one but her. This goes on for a considerable length of time before he decides to leave for Europe and get away from the horror of seeing the girl he loves with other men. Sometime later she tires of it all and wants to return to her old Garden of Eden. There with the old professor she soon secures the return of her Adam and they live there for ever after. It is pretty much of fairy story with a portion of up-to-date matter. Miss Mayo as the star appears to advantage in her scanty apparel of the woods, with O'Brien of the Adams type. The exteriors are attractive and well photographed, with what interiors used leaving the necessary impression. "When Eve Came Back" is light and breezy entertainment which should appeal to the average picture fan.

BILLS NEXT WEEK.

(Continued from page 17.)

Troy, N. Y.
PROCTOR'S
Gash Slater
Florence Gladiola
Lucky & Yost
"Busted"
Creighton Belmont & C
"Dream Pirates"
2d half
Juggling Austins
Urad & Downs
Hans Robert Co
Gordon & Kinley
Alexander & Scott
"In Days of Old"
Vancouver, B. C.
ORPHEUM
Morton & Glass
Scotch Lads & Las
Williams & Wolfus
M Montgomery
Britt Wood
Francis & Kennedy
(One to fill)
PANTAGES (m)
3 Bantos
Crawford & Broderick
Nestor & Sweethearts
Great Lester
Chinko
Minnie Kaufman
Victoria, B. C.
PANTAGES (m)
Keno & Green
Long Tack Sam Co
Eva Shirley
Wille Gilbert Co
Gaylord & Lantton
Dooley & Nelson
Virginia, Minn.
ROYAL (wva)
William Molen
2d half
Waak & Manning
May Foster Co
Washington, D. C.
KEITH'S (ubo)
Fritz Schoff
Ernetta Asoria Co
Young & Brown
W Huston Co
Devine & Williams
D'Armond & O'Neil
Marie Lo's
Al Herman
Waterloo, Ia.
MAJESTIC (wva)
Wilfred Clarke Co
Mary Gray
Ash & Shaw
Sebbin & Bronner
(One to fill)
2d half
Cavanna Duo
Adele Jason
Chas Howard Co
Parillo & Frabito
6 Black Dots
Watertown, S. D.
METRO (wva)
Whitehead & Haggard
Georgialis Trio
2d half
Fairman & Furman
(One to fill)
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Bouding Gordons
Oakland Sisters
Burton & Duvall
Golet Harris & M
Aust Woodchoppers
Williamsport, Pa.
FAMILY (ubo)
Wheeler & Dolan
Dave Roth
Homestead 8
Wilkins & Wilkins
(One to fill)
2d half
Frank Shields
T & C Breton
Harvest Days
Newhot & Phelps
Winnipeg
ORPHEUM
"Forest Fire"

FIRES OF CONSCIENCE.

George Baxter.....William Farnum
Margery Burke.....Gladys Brookwell
Neil Blythe.....Neil Shipman
Robert Baxter.....H. A. Barrow
Paul Sneed.....H. J. Hebert
Randolf Sneed.....William Burriss
Mabel Jones.....Eleanor Crowe
Doc Taylor.....Willard Louis
Felax Lunk.....Brooklyn Keller
Pete Rogers.....Fred Huntley

Along about the third reel, the story of "Fires of Conscience" commences, which is the only excuse for making of it a six reeler by Fox Film Corp. While none of the scenes is long drawn out, there are a number of unnecessary ones, particularly those dealing with several characters shown for more than two reels and then suddenly killed off. William Farnum is the star, story by Henry Christeen Warnack, directed by Oscar Apfel. George Baxter (Farnum) shoots and kills a young man whom he finds visiting his wife. The victim's father is a judge and friend of Baxter's father. The hero goes west to meet another woman who persuades him to go back east and face the music. The trial is presided over by the murdered man's father who rises and declares he was a witness to the tragedy and directs an acquittal on the ground of the "unwritten law," which is done. And of course the hero goes back for the girl he left behind. Some very effective photography and good direction, but where in the world would a judge who was so closely related to the murdered man be permitted to preside at the trial of the alleged murderer, and where would you find a community where the presiding judge would be allowed to act as judge and witness at the same time; also where would a judge be given sufficient leeway to direct a jury to bring in a verdict of not guilty on the score of the "unwritten law"? The story is altogether inconsistent. Jolo.

THE MANAGER OF THE B. & A.

Constance Emory.....Helen Holmes
Thomas Emory.....Wm. N. Chapman
Griffith Ryder.....Thos. G. Lalkham
Gordon Holt.....Wm. Brunton
General Corning.....N. V. Wood
Dan Oakley.....Leo Maloney
Rodger Oakley.....Paul C. Hurst

This release is one by the Signal Film Corp. (Mutual), and was adapted from the novel by Vaughn Kester. The manager of the B. & A. features Helen Holmes, but she figures inconsiderably in the action. Indeed few feature films with a recognized star have had her do less. Leo Maloney as Dan Oakley, who rises from an obscure position to branch manager of a railroad, carries the story largely with Paul C. Hurst, who in the role of Dan's father, who is fresh from a twenty years' stretch on circumstantial evidence, running second. The story was filmed because of the threatened railroad strike. It is not new nor is it particularly interesting. The attempts to save the shops and village from fire in the latter stages of the picture result in the story losing cohesion, and causes a deal of confusion. It is only in the last two reels that Miss Holmes begins to figure, but hardly enough to be legitimately featured.

THE LAND O' LIZARDS.

The American Film Company (Mutual) in filming Kenneth B. Clarke's story, "The Land

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"Americans" 2 Academy Jersey City 9 Trocadero Philadelphia.
"Auto Girls" 2 Century Kansas City 9 Standard St. Louis.
"Beauty Youth & Folly" 2 Majestic Ft Wayne Ind 9 Buckingham Louisville.
"Behman Show" 2 Grand Hartford 9 Jacques Waterbury.
"Bon Tons" 2 Empire Toledo 9 Lyceum Dayton.
"Bostonians" 2 Gayety Omaha 9 L O.
"Bowery Burlesquers" 2 Empire Newark 9 Casino Philadelphia.
"Broadway Belles" 2 Empire Cleveland 9-10 Erie 11 Astabula Pa 12-14 Park Youngstown.
"Burlesque Revue" 2 Casino Philadelphia 9 New Hurlit & Seamon New York.
"Cabaret Girls" 2 Lyceum Columbus 9 Newark 10 Zanesville 11 Canton 12-14 Akron O.
"Charming Widows" 1-3 O H Terre Haute 9 Gayety Chicago.
"Cherry Blossoms" 2 Gayety Minneapolis 9 Star St Paul.
"Darling's of Paris" 2-4 Orpheum New Bedford 5-7 Worcester Worcester 9 Howard Boston.
"Follies of Day" 2 Corinthian Rochester 9-11 Eastable Syracuse 12-14 Lumberg Utica.
"Frolie's of 1917" 2 Howard Boston 9-10 Holyoke Holyoke 11-14 Gilmore Springfield.
"French Frolie's" 2 Newark 3 Zanesville 4 Canton 5-7 Akron 9 Empire Cleveland O.
"Follies of Pleasure" 2 Buckingham Louisville, 9 Lyceum Columbus O.
"Ginger Girls" 2 L O 9 Englewood Chicago.
"Girls from Joyland" 2 Gayety Brooklyn 9 Academy Jersey City.
"Girls from Follies" 2 Shamokin 3 Shenandoah 4-7 Majestic Wilkes-Barre, 9 So Bethlehem 10 Easton 12-14 Grand Trenton Pa.
"Globe Trotters" 2 Jacques Waterbury 9-11 Cohen's Newburgh 12-14 Cohen's Poughkeepsie.
"Golden Crook" 2 Olympic Cincinnati 9 Star & Garter Chicago.
"Grown Up Babies" 2 Gardner 3 Greenfield 4 Amsterdam 5-7 Schenectady 9-10 Binghamton 11 Norwich 12 Oneida 13 Niagara Falls N Y.
"Hastings Show" 2 Gayety Montreal 9 Empire Albany.

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"Hello Paris" 2 Savoy Hamilton Ont 9 Cadillac Detroit.
"High Life Girls" 2 Star St Paul 8 Duluth 9 Mankato 10 Waterloo Minn 11 Cedar Rapids 12 Marshalltown 18 Oskaloosa 14 Ottumwa Ia.
"Hip Hip Hooray Girls" 2 L O 9 Gayety Kansas City Mo.
"Howe's Sam Show" 2 Gayety Toronto 9 Gayety Buffalo.
"Irwin's Show" 2 Columbia New York 9 Casino Brooklyn.
"Lady Buccaneers" 2 Cadillac Detroit 9 L O.
"Liberty Girls" 2 Star & Garter Chicago 9 Berchel Des Moines Ia.
"Lid Lifters" 2-3 Holyoke Holyoke 4-7 Gilmore Springfield 9 Gardner 10 Greenfield 11 Amsterdam 12-14 Schenectady N Y.
"Majestic's" 2 Gayety Boston 9 Columbia New York.
"Maid of America" 5-7 Park Bridgeport 9 Colonial Providence.
"Marion Dave Show" 2 Columbia Chicago 9 Gayety Detroit.

"Merry Rounders" 2 Casino Boston 9 Grand Hartford.
"Midnight Maidens" 2 Palace Baltimore 9 Gayety Washington.
"Military Maids" 2 Star Toronto 9 Savoy Hamilton Ont.
"Million Dollar Dolls" 2-4 Cohen's Newburgh 5-7 Cohen's Poughkeepsie 9 Miner's Bronx New York.
"Mischief Makers" 2 New Castle 3 Johnstown 4 Altoona 5-6 Harrisburg 7 Reading Pa 9 Gayety Baltimore.
"Monte Carlo Girls" 2-3 Erie 4 Ashtabula Pa 5 Park Youngstown 9 New Castle 10 Johnstown 11 Altoona 12 Harrisburg 13 York 14 Reading Pa.

"Pace Makers" 2 Standard St Louis 8-10 O H Terre Haute.
"Parisian Flirts" 2 Gayety Milwaukee 9 Gayety Minneapolis.
"Puss Puss" 2 Gayety Pittsburgh 9 Star Cleveland.
"Record Breakers" 2 Olympic New York 9 Majestic Scranton.
"Reeves Al Show" 2 People's Philadelphia 9 Palace Baltimore.
"Review of 1917" 1 Duluth 2 Mankato 3 Waterloo Minn 4 Cedar Rapids 5 Marshalltown 6 Oskaloosa 7 Ottumwa Ia 9 Century Kansas City.
"Roseland Girls" 2-4 Eastable Syracuse 5-7 Lumberg Utica 9 Gayety Montreal.
"September Morning Glories" 2 Trocadero Philadelphia.
"Sidman Sam Show" 2 Empire Hoboken 9 People's Philadelphia.
"Sightseers" 2 Gayety Washington 9 Gayety Pittsburgh.
"Social Follies" 2 Gayety Philadelphia 9 Olympic New York.
"Some Show" 2 Gayety Detroit 9 Gayety Toronto.
"Spiegel Review" 2 Empire Brooklyn 12-14 Park Bridgeport.
"Sporting Widows" 2 Casino Brooklyn 9 Empire Newark.
"Star & Garter" 2 Gayety Buffalo 9 Corinthian Rochester.
"Step Lively Girls" 2 Gayety St Louis 9 Columbia Chicago.
"Stone & Pillard" 2 Colonial Providence 9 Casino Boston.
"Sydell's Rose Show" 2 Lyceum Dayton 9 Olympic Cincinnati.
"Tango Queens" 2 Majestic Scranton 9 Gayety Brooklyn.
"Tempters" 2 Star Brooklyn 9-11 Orpheum New Bedford 12-14 Worcester Worcester Mass.
"Thoroughbreds" 2 Gayety Baltimore 9 Gayety Philadelphia.
"Tourists" 2 Englewood Chicago 9 Gayety Milwaukee.
"20th Century Maids" 2 Miner's Bronx New York 9 Orpheum Paterson.
"U S Beauties" 2 So Bethlehem 3 Easton 5-7 Grand Trenton 9 Star Brooklyn.
"Watson Billy Show" 2 Berchel Des Moines 9 Gayety Omaha.
"Watson Wrothe Show" 2 New Hurlit & Seamon's New York 9 Empire Brooklyn.
"Welch Ben Show" 2 Star Cleveland 9 Empire Toledo.
"White Fat Show" 2-3 Binghamton 4 Norwich 5 Oneida 6 Niagara Falls N Y 9 Star Toronto.
"Williams Mollie Show" 2 Empire Albany 9 Gayety Boston.

INTERNATIONAL CIRCUIT.

Oct. 2 and Oct. 9.

"Bringing Up Father in Politics" 2 Pol's Washington 9 Auditorium Baltimore.
"Broadway After Dark" 2 Lyric Memphis 9 Crescent New Orleans.
"Daughter of Mother Machree" 2 O H Brooklyn 9 Bronx New York.
"For the Man She Loved" 2-4 Nixon Atlantic City 5-7 Trenton Broadway Camden.
"Her Naked Self" 2 Lyceum Pittsburgh 9 O H Youngstown O.
"Hour of Temptation" 2 Modern Providence 9 Castle Sq Boston.
"Keep Moving" 2 Crescent New Orleans 9 Bijou Birmingham.
"Little Girl God Forgot" 2 Gayety Louisville 9 Orpheum Nashville.
"Little Girl in a Big City" 2 Palace Toledo 9 Lyceum Detroit.
"Little Lady from Lonesome Town" 2 Bijou Birmingham 9 O H Atlanta.
"Little Peggy O'Moore" 2 Walnut Philadelphia 9-11 Nixon Atlantic City 12-14 Trenton.
"Madam Spy" 2 Knickerbocker Philadelphia 9-11 O H Wilkes-Barre 12-14 Academy Scranton.

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"My Mother's Rosary" 2 Orpheum Nashville
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5-7 Academy Scranton 9 Majestic Jersey
City.
"Rolling Stones" 2 Lyric Bridgeport 9 Mod-
ern Providence.
"Shameen Duo" 2 Orpheum Philadelphia 9
Knickerbocker Philadelphia.
"Some Where in France" 2 Park Indianapolis
9 Gaiety Louisville.
"That Other Woman" 2 Lyceum Paterson 9
Park Place Newark.
"The Devil's Harvest" 2 Castle Sq Boston 9
Grand Worcester.

"The Eternal Magdalene" 2 Broadway Cam-
den 9 Orpheum Philadelphia.
"The Funny Mr. Dooler" 2 Park Place New-
ark 9 O H Brooklyn.
"The Girl He Couldn't Buy" 2 Majestic Jersey
City 9 Lyceum Paterson.
"The Girl Without a Chance" 2 Bijou Bir-
mingham 9 Poli's Washington.
"The Heart of Dixie" 2-4 O H Syracuse 5-7
Colonial Utica 9 Majestic Buffalo.
"The Millionaire's Son and a Shop Girl" 2 Im-
perial Chicago 9 Park Indianapolis.
"The Natural Law" 2 Auditorium Baltimore
9 Walnut Philadelphia.
"The Old Homestead" 2 American St Louis 9
Garden Kansas City Mo.
"The Other Wife" 2 Garden Kansas City 9-11
Boyd's Omaha 12-14 O H Sioux City Ia.
"The Path of Folly" 2 O H Youngstown 9
Prospect Cleveland.
"The Peddler" 2 Grand Worcester 9-11 O H
Syracuse 12-14 Colonial Utah.
"The Woman He Married" 2-4 Boyd's Omaha
5-7 O H Sioux City 9 Imperial Chicago.
"Texas" 2 Bronx New York 9 Lyric Bridge-
port.
"Thurston" 2 Prospect Cleveland 9 Palace
Toledo.
"Which One Shall I Marry?" 2 National Chi-
cago 9 American St Louis.
"While the City Sleeps" 2 O H Atlanta 9
Bijou Richmond.

LETTERS

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Where S F follows name, letter is in
Variety's San Francisco office.
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P following name indicates postal,
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Hanson Eddie
Haney Edith
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Harris Geo.
Hart Ruby
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P
Paine Raymond
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Parks Edward
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Ponsini Zlen
Pottle Jack
Powers Freeman
Preston B
Price Len
Priem Wm
Primrose Al
Prutte William

Q
Quinn Tommy
Quirk Billy

R
Racket Clara
Raisston Gertrude
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St. Claire Winifred
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Sterling Kathrynne
Stewart Jean
Storm Joan
Strang Wm H
Sullivan Johnnie
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Sutton Harry B
Sylvester Harry

T
Temple Robert
Terry Walt
Texico Co
Thurston Pauline
Tower Billy
Tosart Mrs A
Trevett Evelyn
Tyner Jack

V
Valerio Sextette
Verdeen Mabel (P)
Vert Hazel
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Vivian Ada
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Von Mueller H

W
Walker Emma
Walker Harry
Wallace B P
Wallace J F
Walton Katherine M
Walton Great
Ward George
Watson Kitty
Weaver Fred
Wellington Dave
Wells & Southern
West Helen
West Vivian
Weston Al
Weston Dolly
Whitney Tillie
Wiggins Bert
Williams Ell
Wilson Alma Mrs (P)
Wilson Chae & Louise
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Y
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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

I. Weingarten is on the sick list.

Katherine Dean has become enrolled with the Motion Picture Service.

Marie Midgley (Mrs. Raymond Midgley), who has been very ill, is somewhat improved.

"Alone at Last" is due to follow "Pom Pom" at the Illinois Oct. 15.

Eddie Shayne was in no fight. It is the dentist that makes him look that way.

The Majestic stage, burned last week at Kalamazoo, Mich., will be ready Oct. 1.

Joe Stecher is announced to wrestle at a benefit at Comiskey Park Sunday.

"The Funny Sheet," Menlo Moore's newest production, opened last Sunday. It's a cartoon show.

Santos and Hayes are being used as an "extra" in some stands with the Peppie & Greenwald "All Girl Revue."

The Emily Stevens show at the Princess will open Sept. 30. There were too many other new attractions for a Monday opening.

Local efforts to make a tab out of "The Chaparons" have failed, the men interested being unable to make satisfactory terms.

Jack Lelt has a new play and it is to be produced by the manager who put on his "Help Wanted" show.

Percy Hammond ("Tribune") has been enjoying a vacation and his columns have been "covered" by Frederick Donaghey.

They are looking for Karl Hoblitzelle to reach his local interstate offices around the first of the month.

The local theatre programs are carrying ads for some of the local and state political candidates.

Howard McKent Barnes, author of "Little Shepherd of Bargain Row," is writing a new piece, "The Day of Reckoning," which Ed. Rowland has accepted for production.

Peter J. Schaefer is spending a month at Mt. Clemens, Mich., while Adolph Linick has been spending some loose change at French Lick Springs, Ind.

Freddie Goldsmith came into town quietly last week from New York on business attached to the arrest of the alleged blackmailing syndicate members here.

Maurice Browne, having obtained the American rights to "Mary Broom," has placed it in rehearsal preparatory to producing it at the Chicago Little theatre Oct. 17.

The ten-cent store at State and Monroe had an anniversary affair and as an attraction in the music department had the Loos Brothers as a feature.

Leonard Charlier, nephew of Fred Lowenthal, now a sophomore at Illinois University, stands a bully chance of making the varsity football team. Charlier tips the scales at 197.

John Power, of the Lowenthal offices, was nominated for one of the judgeship seats on the Democratic ticket at the recent primary election.

The Woolfolk musical comedy company is listed for a full week's engagement at Kankakee starting Oct. 15. It is routed until the last of May.

Emily Darrell, who had a split-up with Charles Conway at Winnipeg, did not continue over the Pantages time as planned. Instead Miss Darrell has returned to Chicago to find a new partner.

Charles Hodkins and Lloyd Spencer went down to New Orleans to attend the opening of the LaFayette Sunday with Hodkins vaudeville. It's the only house playing vaudeville there 10-20.

Jeanette and Burke, who were to have filled the juvenile roles with the new Charehill tab, "The Blow Out" (Leo Greenwood), are no longer rehearsing. They may return to vaudeville.

Will P. Conley, formerly in charge of the local Rats' office, is managing I. Weingarten's new International Circuit show, "Somewhere in France," which is making its first Chicago appearance at the Imperial.

Frank Van Hoven, who is the only performer claiming to have made the Sun Circuit famous on two continents, hit Chicago the first of the week and was besieged by local friends and admirers.

Up in the northwest the road company, "The Girl He Couldn't Buy" has been having some tough experiences with the weather. In one stand the performance had to be called off, owing to a storm.

The Jack Patton versus Elmore case where-in Patton charged Elmore with helping himself to his (Patton's) "Cannibal Maids" act, was continued until this week when some sort of a settlement of the matter is expected to be made.

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No more acts will be produced by Mrs. V. Chandler Smith at present. Two now under her direction are "The Freshman," with Fritz Frits and Bud Walsh as its principals, and the other is "Boarding School Girls," with Tommy Allen.

The Wilson Avenue has made a change in the personnel of its house, stage and orchestra crews. It is an all-new orchestra, even to musical director, William Thomas, formerly at the Hip, presiding over the W. A. musicians. The stage is in charge of Charles Ginsberg.

Azby A. Chouteau, treasurer, Interstate Amusement Co., went back to Dallas this week

VAUDEVILLE

WRITE WIRE OR PHONE

J. H. ALOZ

BOOKING AGENCY

Orpheum Theatre Bldg., Montreal, Canada

after a visit with friends here. Incidentally Chouteau took his family back south from Lake Forest, where they have been spending the winter.

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Fred Roslander, Gen. Manager

Although a fire raged next door in the basement of a bar the last act of "Please Help Emily" went through without interruption Monday night. All of the doors were closed so that the audience would not hear the puffing engines just outside the theatre door.

Walter Downie has three new houses using Fam. Dept. cards from the association books.

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Gus Sun Booking Exchange, Springfield, Ohio

all of her attention to bringing up her son, is returning to the footlights.

Although the Wilson Avenue Beach for a time was considered regular "opposition," Mitch Lacalsi, of the Avenue theatre, says the beaches have brought many new residents to the neighborhood and they are helping his business.

Harry Lorch, of the local W. E. Butterfield

offices, has been on the Butterfield Circuit with the road show that opened Sunday week in Kalamazoo, but it had to lay off there two days owing to the burning of the Majestic stage. The show was in Battle Creek the last half of last week.

American Hospital bulletin: Harry LaToy, taking treatment for rheumatism; Babe Mills ("The Girl of New York") has left institution noticeably improved; Vivian Cummings

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THIRD FLOOR—PARKWAY BUILDING

PHILADELPHIA, PA.

left the hospital Sept. 23, convalescent; Frank Collier, recovering nicely from a recent operation.

Arrangements are under way for tabs to play the Interstate house and from six to

eight weeks' consecutive time will be afforded the tabloid shows, the first starting south sometime in November. It has been more than a year since the tabs played down that way and then only a few of them ventured into the territory.



Consul The Great serenading his sweetheart

Nothing New Under the Sun Except

CONSUL THE GREAT

I have from time to time brought to America the best acting monkeys in the world and I consider the new
"CONSUL THE GREAT"
 the best animal act ever shown in vaudeville.

Direction
FRANK EVANS

A. M. BABER
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Harold A. Clarke 138 East 38th Street AUTHOR

"Evolution of Life" at Palace Theatre, New York, this week (Sept. 25).
 Wanted to hear from standard acts in need of material or sketches.

Chicago, Sept. 27.
 An era of box office prosperity is under way for Chicago's pop vaudeville houses. According to the reports of the house managers, the business since Labor Day has so far surpassed preceding years that the houses look for a record-breaking season unless something unforeseen happens to collapse the present boom.

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REISENWEBER'S HOTEL 59th STREET AND COLUMBUS CIRCLE, N. Y.

swung into vaudeville action Monday with the following bill booked in by Charles Crowl: Six Diving Nymphs, Bell and Fredo, William O'Clare and Shamrock Girls, Walters and Walters, and Hal Hart. The last half is being filled by People's "All Girl Revue," with Santos and Hayes an "added attraction."

Halton Powell, Merle Norton, Chas. S. Hayes and Orville Bunnell have organized a produc-

ing company which will send "Broadway after Dark," opening Oct. 8, and "Little Peggy O'Moore, starting Oct. 22, through eastern one-night territory. The plans of this company will have nothing to do with the Powell show now playing the International Circuit. Merle Norton is handling the bookings.

The Albright and Mack act at the Hippodrome last week, comprising three people,

which was cancelled Thursday on alleged impropriety with the audience, adjusted the matter outside the court. A person in the audience complained to the management one of the boys on the stage flirted with her. Mack's wife was in the audience as a "plant," and the remarks from the stage were supposedly directed at her, the act claimed.

The J. B. & P. J. Crowley Amusement Co., with headquarters in Charleston, W. Va., has taken over the Burlew theatre there owned and operated for the past 40 years by Mr. Burlew, and opened it Saturday night with the Al. H. Wilson company. The Plaza, Charleston, also a Crowley house, reopened its vaudeville season Sept. 25 with a five-act show. Pat Crowley is one of the best known men in Charleston. The Crowleys control the Burlew and Plaza, Armory Amusement Co., Holley Hotel, Crowley Realty Co., and the Shepherd Oil & Gas Co.

Fred Nugent, who managed the Auditorium, Toledo, for the past year, will manage the

EXORA FACE POWDER
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 Gives a most beautiful complexion.
 Read the name "EXORA" on the box. Sold by Dr. J. C. Smith, 12th Street, N. Y.

AT B. F. KEITH'S THEATRE, BOSTON, THIS WEEK (SEPT. 25)

MISS "LILLIE"

NED ("BUGS")

"CHICK"

WELLS—NORWORTH—MOORE

Wells, Norworth and Moore.
 Piano Act.
 13 Mins., One.
 Bushwick.

A three-act, two boys and a girl, built along lines turns of this kind have not followed before. It's a "nut act," the pianist supplying most of the "nut business," starting with a laugh and following it up with slapstick on his male partner's face, after telling a few "gags," the slap in the face arriving after each "gag." It looked like the good old days of the cross-fire and the newspaper, but it made the Bushwickites laugh out real loud. The trio sing "Sunshine of Virginia," very nicely and scored all around, for the pianist has a kidding comedy vein in himself and his work that he should allow to run riot. While the other two are singing and he playing the accompaniment, the pianist continually runs off on another melody or breaks into the strain with improvisation or anything that will make a discord. It's a corking good idea for piano comedy and it's a corking good idea for a three-act of the piano variety not to take themselves so deadly serious as most of them do. The three-act were placed second at the Bushwick. In the show this week they could have held a better spot, and the chances are in the bigger houses, where the travesty of their work will be caught much more quickly, they will even do better than they did over in Brooklyn.

It did not take them long to find out what we can do. That includes the U. B. O. All the papers (daily and dramatic) and SIME himself. Read it. We have a route for 40 weeks, and you can figure out, that if there was a theatre on every piece of land in the Thousand Islands we would be a hit in each house and booked solid for ten years, and the jumps would be a cinch because Wells-Norworth-Moore are in the swim to stay.

DIRECTION

GENE HUGHES, Inc., and JO PAIGE SMITH

AT B. F. KEITH'S COLONIAL THEATRE, NEW YORK CITY, NEXT WEEK (OCT. 2)

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed to VARIETY'S credit at the

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minstrel tour of Tom Powell's newly formed black-face organization, and the man ahead will be C. E. Burdick. Among the principal entertainers will be Blitty Dees, Happy Golden, Jack Greenish, John Keifer, with Harley Newland as midman. One of the acts carried will be the Merriott Troupe. Among others included in the minstrels are Messrs. McAdams, Youngmans, Springer, Stuckberry, Bulinger, Holcomb, Moody, Labine and Anjard. The second man ahead of the show will be Arthur Bodkin.

Arrangements have been completed for the Gus Sun Circuit to play this season and they will be booked through the Association. The first tabloid company to take up the Sun route will be "What Do You Sell?" the new Woolfolk production, its first Sun date being Oct. 8 at Hamilton, O. (four days), with Lima (three days), Sandusky (one day), Springfield (three days), Muncie (three days) and then taking up the U. S. O. time at the Lyric, Indianapolis. "What Do You Sell?" opened its season last Sunday in South Chicago, then moved to Hammond three days and will be in Gary the last half of this week.

It was family against family tie in the north side pop houses this week. Patriola, billed as "The Queen of the Cabaret," is at the Victoria all week, booked by Frank Doyle, and considered "opposition" to the Wilson Avenue, Lincoln Hippodrome and Windsor, all Association houses. Her brother, Patriola, and wife, Ruby Meyers, are at the Wilson Avenue, booked through the W. V. M. A. The Avenue engagement was only for a half week, yet the north side billboards had Patriola at one house and Patriola and Meyers at the other. The Patriola engagement is the first full week act to be played at the Victoria since the house opened with its present policy.

AUDITORIUM (Cleofonte Campanini, gen. dir.).—Grand opera season opens Nov. 13. BLACKSTONE (Harry Powers, gen. mgr.).—Great opening for "What Is Your Husband Doing?" with Macklyn Arbuckle and Thomas W. Ross, Monday night.

COHAN'S GRAND (Harry Ridings, mgr.).—The "Cohan Revue 1916" continues profit taking in last week (sixth week).

CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" (Cecil Lean) doing nicely; cut rate tickets distributed (second week).

CORT (U. J. Herman, mgr.).—"Fair and Warmer" doing unusually well (eighth week).

COLUMBIA (E. A. Wood, mgr.).—Billy Watson "Deaf Trust" Co.

ENGLEWOOD (J. W. Whitehead, mgr.).—"Parisian Flirts" (burlesque).

GARRICK (J. J. Garrity, mgr.).—Not much doing closing days of Lew Fields' engagement (seventh week).

GAYETY (Robt. Schoenecker, mgr.).—"Beauty, Youth and Folly" (burlesque).

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HAYMARKET (Art. H. Mosler, mgr.).—"The World Beaters" (burlesque).

IMPERIAL (Wm. Spink, mgr.).—"Somewhere in France" (I. Weingarden's new show).

ILLINOIS (Rolla Timponi, mgr.).—"Pom Pom" (Mitzl), now advertising "last three weeks" (fourth week).

LA SALLE (Harry Earl, mgr.).—"Where Are My Children?" (film), doing over \$4,000 weekly (ninth week).

NATIONAL (John Barrett, mgr.).—"The Old Homestead."

OLYMPIC (Chas. Warren, mgr.).—"Common Clay" (John Mason), continuing to profit (second month).

POWERS' (Harry Powers, mgr.).—"Please Help Emily" (Ann Murdoch), which looked

like box office flivver on opening now doing increased business (second week).

PRINCESS (Sam Gerson, mgr.).—Opens this Saturday night with Emily Stevens in "The Unchastened Woman."

STAR AND GARTER (Chas. Walters, mgr.).—Barney Gerard's "Some Show" (Edmond Hayes).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—The show simply groaned under its weight of dramatics Monday afternoon. Just when things presaged dynamic vaudeville speed along came the heavy stuff and "bing went on the brakes." Business good. Not a sell-out, but enough. Willie Solar bagged the lion's share of applause next to closing. Never has Willie appeared to better advantage. Ev-

everything he did went across and notwithstanding that he once cracked a bone while doing that hard dance of his, he put in a dancing encore that hit 'em hard. A surprise to those who had never seen the act of Hufford and Chain was the way in which they were received. Hufford and Chain (each working in whiteface) were on edge and made the old bell ring when attention and laughter were considered. Some may prefer Hufford in burnt cork, but just the same they scored substantially. They were "No. 6" and following the headliner, Phyllis Neilson Terry. Miss Terry's offering is sombre, drab and tragic. It is as depressing as depressing can be. Miss Terry can act. Nobody will gainsay that, but the Mad Ophelia in vaudeville hands a bill a solar plexus which would have any regular variety devotee passing up a second dose. Rice, Elmer and Tom opened with their trampoline and triple bar stunts, each appearing in a comedy makeup. Schooler and Dickinson, who have passed out of the kid prodigy state, are giving a straight musical program that was favorably received Monday. Miss Dickinson is wearing some fancy toggery and hitting her high notes with apparent ease. Young Schooler gets a lot of music out of the piano and his grand opera medley proved a much appreciated gem. Frank Milton and the DeLong Sisters worked up considerable merriment and entertainment with their rural comedy patter and their instrumental music. Milton appeared to be hoarse Monday. James H. Gullen sang parody after parody—most with a musical comedy swing—and he got over. Following the grim affair of Ophelia and the comedy turn of Hufford and Chain, appeared the Claude Gillingwater Co. in "The Frame-Up." Well presented, with Julie Herno doing a small part capably. Act somewhat off usual tack of Gillingwater, who works like a Trojan to make the offering stand out all the way. Daniel Jarrett, Jr., spoke his lines splendidly. John C. King did his task creditably. Dramatic at times, with some of the lines eliciting instant laughter. After Solar's hit came the Miniature Review, which made its biggest impression with the ball game and rain at the close. Novel little turn.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Another good bill for the Palace regulars Monday night. Business could have been better, but it was good. D'Amore and Douglas opened. One of the best equibristic acts in vaudeville. Both young men and a nice stage appearance. They affect a certain showmanship that helped them Monday night. The Primrose Four whooped up their combined vocal prowess and scored all the way. The Meyakos, three juvenile Japanese entertainers, have improved their former act. The girls have made progress and that Jap boy is sure becoming Americanized. Splendid vaudeville turn. Bonita and Lew Hearn registered a happy hit. Bonita sported some new wardrobe and the difference in her appearance at the Palace and the Majestic was most noticeable. Her Palace outfits looked new and were most becoming. Their musical comedy "bits" and songs were very well received. Ralph Dunbar's White Hussars appeared to good advantage. Act made a "hash." Milt Collins had a pouch of an audience. He jumped into his political foil de rol with good feeling. Collins, now wearing a white wig to more thoroughly emphasize the importance of being a typical old politician, and with his house about fifty-fifty on the issues of the day the results were never in doubt. Bankhoff and Madeline Harrison and ballet held attention all the way. Work of Miss Harrison enthusiastically received. Savoy and Brennan were next to closing and their act was a comedy hit. The idea is not done to death in vaudeville and that helps 'em go all the better. The International Girl closed the show. Tight act that held interest.

ACADEMY (Joseph Pilgrim, mgr.; agent, W. V. M. A.).—One thing is more noticeable at the Academy this season, and that is the house is playing up the house orchestra more in its program billing. Not only does it have Frank Cummins' name in prominent type, but also runs the "musical program" list. Tom Carmody has always maintained the orchestra is more popular than some of the acts would have it believed. Deldas and Imo were programmed, but in their place the last half appeared Amos Stein, the heavyweight lifter. Oscar makes his own announcements, and works up additional interest by having men come from the audience and lift the weights that Oscar later toys with. Oscar offering "bait" from \$5 to \$500 if the men make certain "lifts." The Tuxedo Trio, three men, one affecting a Hebrew makeup, talk and sing, their patter running along such lines as "I didn't know that was in you, and I'm glad it's out" (meaning song by Hebrew), "49 degrees below the stockyards," "I have a black

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eye, but I had to fight hard to get it.” “Have you seen any of the new five dollar bills?” I haven't seen any of the old ones yet.” Some surefire in the Academy neighborhood. The men sing individually and collectively a number of popular songs, and reaping the usual reward. “Night Hawks,” with Rex Adams and company, presenting a story of the underworld amid special stage settings. The fight between Adams, as Joe the thief, and George Serrels, as the stool pigeon, had 'em holding

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their seats tight during its performance. Story
has a sort of “Sherlock Holmes” follow that
clear atmosphere, but makes impression de-
sired. John and Connell are pop house enter-
tainers, mixing talk and songs, with some of
the wheeze dating back to the time of Adam.
Woman inclined to keep her big hat rim in
front of her face when talking. She also
showed need of rouge. Act was liked at the
Academy. Duo could use a stronger finish.
The Six Spillers closed the show, and their
music pleased. Several new members in act.
Comedy ragging still carried by Spiller, who
wore the most outlandish looking wig one ever
saw on a human.

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a married man's life. Teaches good lesson.
The Newsboys' Sextette has not improved in
the passing of another year and the act con-
tinues to rely considerably upon some vulgar
“bits” between the young woman in the turn
and one of the “newsies.” Unnecessary and
repulsive to many. That slap on the uncor-
rected stomach of the girl was the limit. One
boy had a solo that was mused so that it was
impossible to catch more than two words in-
telligibly. Act could stand some changing and
rehearsing. Smith and Kaufman had an easy
score with their style of comedy. Act closed
up much better than it opened and the men
hung up a hit with their closing “bits.” Un-
doubtedly the biggest applause score of the
Monday show was registered by Joe Roberts,
straight banjoist, who appeared between the
Hanson-Dean-Hanson and the “Conscience”
playlet. This chap got away slowly, but sure
knocked 'em awlster when he swung into his
popular selections and the southern melody
stuff. Good player with a smile that reaches.
Roberts deserved all he got as banjo acts have
tough sledding locally as a rule. The Betting
Betty closed the first show and some of the
“bits” between the men caused intermittent
laughter. The efforts of the Hebrew dancing

McVICKER'S (J. G. Burch, mgr.: agent,
Loew).—Not a show to rave about, but one
that seemed to give pretty fair satisfaction to
McVicker's regulars and business was splendid
Monday. Only one act of the regularly adver-
tised bill failed to show—namely, Olive Bris-
coe. For the first time in a year practically
the bill was run right through at the first
show Monday without a picture of some kind
following the first three or four acts. Show
seemed to get more speed as a result, al-
though there was one sketch with a lot of
dialogue that progressed slowly. Long speeches
in any skit more or less slow things up no-
ticeably. The Victoria Trio (three girls)
opened the bill with a singing turn. Dunlap
and Virden got along fairly well in the second
spot, but the act went nothing like it did
some years ago. There have been a few
changes, but none to brag about. Hanlon,
Dean and Hanlon fared well as “No. 3.” Acro-
batics form the main asset of this turn, with
the audience showing keen appreciation. That
boy of the corpulent proportions does some
capital work for a man of his stature. “Con-
science” held close attention, notwithstanding
that some of the speeches are pretty long.
The Rodney Rancous-Marie Nelson combina-
tion did effective work in demonstrating what

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"nut" to pass the racetrack ticket taker received the most laughter. The girls worked hard and a dance by two of the misses was a feature. Act made pretty good "flash," although some topical numbers would help at intervals.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—Business sure great. This state of box office prosperity runs for the first and middle of the week as well as the last end, when the receipts are usually at high tide. Two acts and one of an acrobatic nature hauled down the most applause of the bill for the last half. The remainder didn't cut much ice as far as applause was concerned. Outside the lights said "Frances Kennedy and All-Star Bill." The show wasn't "all star," and could in no wise be compared to some of the five-act bills seen at this house. Miss Kennedy, who is a local favorite, and was here with the "Within the Loop" show, has a new act, but those knowing her ability best are of the unanimous opinion she appears to be wasting time in a little singing turn outside of the production end. Even special material fail to make the "big act" expected of Miss Kennedy. Miss Kennedy wears new wardrobe and does her best to make herself a big hit, but the substance is that she failed to make the impression desired. Miss Kennedy looks well and works hard, but the Wilson Avenue crowd didn't take very kindly to her. Perhaps Miss Kennedy may try her hand in productions again and the result will be different. Bert and Harry Gordon turned up the comedy hit. They should have been next to closing. The Gordons have changed their act considerably since last seen hereabouts with the Joe Wood review. The comedy boy

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gets along very well, but he should get back to his "chalk face" makeup and the pantomimical expressions would be more emphatic and funnier than they are at present. The boys are surefire in the local Association houses. Day and White opened and did fairly well with their Scotch songs. Cato S. Keith and Co. offered "A Case for Sherlock," and the amusing predicament the detective finds himself baffled by a "bug" from an asylum caused considerable laughter. Keith could suppress some of his forced "detective hah-hahs" and get the same results. After Miss Kennedy appeared the Three Melvin Brothers, who held everybody in and who garnered the biggest applause next to the Gordons.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Nora Bayes, return visit, still big favorite. Balzar Sisters, very good, closing the show. Webb and Burns, scored. Demorest and Collette, success. Deiro, held over, fairly stopped the show. Dore and Halperin, again opened, repeating last week's success. Kalmar and Brown, another hold-over, did the same thing, and Allan Dinehart and Co. made excellent impression. The bill worked out splendidly.

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Maud Fay, the prima donna, is the daughter of the local postmaster, Charles Fay.

The Ackerman & Harris combination is producing several new acts which will be sent east.

Edith Dill, ex-wife of Max Dill (Kolb and Dill), was married to a non-professional on Labor Day. Rumor has it Max will soon remarry.

After putting in a couple of weeks conducting a whirlwind song plugging campaign J. B. Kaylor, Remick's traveling advertiser, has concluded his stay here and started back eastward.

Will King, formerly of the musical comedy team Dillion and King, is heading his own pop priced aggregation at the Columbia, Oakland. According to reports Dillion and King separated some time back.

Louis Jacobs, who had his own musical comedy company and is more than well known in the middle west and on the coast, for the time being, has forsaken the managerial end of it and returned to acting. He is credited with having done some good work with the Orpheum dramatic tab company of late.

Judging from the dispute now being aired between various teachers and professors harem-legged dancing has reached a point where it is considered necessary to round out a school entertainment. Moreover of late there seems to have been many school entertainments in which the real features consisted of what many term classical terschore.

ATLANTA.

BY LINTON K. STARR.

FORSYTH (George H. Hickman, mgr.; agent, U. B. O.).—The headliner for the week is Albertina Rasch, whose dance offering was splendidly received. The entire program went well with the following additional acts: Jerome and Carson, Janet Adair and Co., James Thompson and Co., "Jasper," and Juliette Dika.

PIEDMONT (Ted Hardcastle, mgr.; pop vaudeville).—The bill was topped by LaDell Sisters, with the following additional acts: Warner Cole; Benton and Josephine, Vincent and Noble and Al Lawrence.

GRAND (Mose Wise, mgr.; International).—"The Girl Without a Chance."

Jim Hathaway has gone to Chicago to organize a new Pals' Club.

Bill Ely, formerly manager of the Hippodrome, is now managing the Pals.

Eddie Cantor has left "Canary Cottage" and gone to New York.

Maudie has been engaged as leading woman in Wigwam, where dramatic stock is thriving.

Ben Kelly, theatrical newspaperman and actor, is playing at Joyland Park, Sacramento.

Virginia Brissac, playing leads at the Wigwam, has given in her notice.

After a hard fight the Orpheum management has succeeded in taming the gallery roughneck element.

George Morton, formerly of Kramer and Morton, the "Two Black Dots," is now doing a single on Pantages time.

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"Spenser Kelly and Marion Wilder, assisted by two young women, a violinist and pianist, offer a singing act that is 'class' from start to finish, offering the newest songs and almost forgotten songs of two generations ago."



ATLANTA (Homer George, mgr.).—Opening of the winter season, Thursday, Sept. 28, with Al. G. Field minstrels.

BALTIMORE

By FRANCIS D. OTOOLE.

MARYLAND (Fred. C. Schanberger, mgr.).—This show gets away to a poor start and fails to live up to any great extent throughout. Daisy Jean, billed the versatile Belgian refugee, headlines and renders several colorless selections on the violin, piano and cello. Her handling of the harp was the only bit worthy of special commendation. "A Breath of Old Virginia" shares the top line with the refugee and is well played by Genevieve Cliff and Co. It has a good plot but in its initial presentation showed a few glaring faults. It is a civil war play and Miss Cliff as Mary Davis, a Virginia girl and appeared in hoop skirts and pantalettes as asserts several times that she "sure" will or "sure" does in reply to questions from Frederick Smith, who is Mr. Rathburn, a northerner. Few Virginia girls of today would be guilty of such slang. The expression is western and by no means southern, and was not coined until the civil war veterans were either gray-haired or bald-headed. Likewise the dialog makes the mistake of most people who are not southerners in writing about the south, of using "you all" as a stock expression for all occasions. The south does not use it in the singular. Isabel D'Armond and Bobby O'Neill, who appear in a clever review, were one of the oasis of the bill and well rewarded. Adelaide Boothby has a pantomime and dialog. "Becky at the Movies," which she gets the most out of. Claude Golding and Clara Keating have an act bordering on slap-stick and burlesque. They are passably funny in spots but they neither sing nor dance well. J. Franklin Ardell in "The Wife Saver" has a really novel sketch, full of clever lines, which he puts over in a telling way. Truly Shattuck is back again with Matha Golden as a partner. Musical Johnson and his son and daughter perform on the xylophone. The Five Indians in acrobats close to a walkout.

FORD'S (Chas. E. Ford, mgr.).—Oliver Morosco presented "The Cinderella Man" to a large and appreciative audience. The acting of the entire cast is excellent. Phoebe Foster as the heroine, Majorie Cener, the little rich girl who goes over the roof tops in quest of adventure, has a lightness about her movements that fits her completely to the picturesque role. Shelley Hull as the poet of the attic also plays his role in a most engaging fashion.

AUDITORIUM (L. McLoughlin, mgr.).—(International Circuit).—Hila Morgan as

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"Little Peggy o' Moore" is the attraction this week. She is supported by a fair cast. The comedy element is furnished by Daniel Reed as a political leader. His use of profanity is frequent, but he manages to be amusing. The staging and electrical effects are effective and realistic.

COLONIAL.—Dark.

ACADEMY.—This house opens for the season next week with "Robinson Crusoe, Jr." This town is ripe for a good girllie show and large business is expected.

GARDEN (G. F. Schneider, mgr.).—Mysterious Venus headlines and completely mystifies the entire audience. Bixby and Leonard, hit; and also Ruth Curtis, "The Poolroom," Harriet Marshall and Co., Burke and Harris, Reed St. John Trio.

LOEW'S HIP.—Arthur Lipsom seems to strike the fancy of the audience with greater facility than the other numbers on the bill with his pleasant appearance, good voice and line of chatter. "Hip" and "Napoleon," a monkey and an elephant, furnish the spectacular part. "Between Trains" is a domestic comedy that has a quick turn in it to pathos. Julian Woods and Co., travesty; Milani Five sing well; Ed and Irene Lowry,

song frolic; Harlequin Trio, dance; Fox and Wells, comedians.

PALACE.—This house continues to get most of the burlesque crowds of this city. "The Slightseers" very well received.

GAYETY.—"Social Follies."

NIXON-VICTORIA.—Opens next week, playing pop vaudeville.

BOSTON

By LEW LIBBEN.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Nat Goodwin headlined, drawing well but holding poorly with the monolog he tried some time ago at the Palace. He tells a half dozen stories, some familiar, and closes with "Gunga Din." Frank Ledent opened; Wells, Norworth and Moore, fair; Merian's Dogs, good; Wood and Wyde, bright; Sara Mathews in "Prosperity," fair; The Leightons, good; Shannon, Annis and Co., nice act without a punch; Belleclair Brothers in their loop-the-loop to a hand to hand stand held the house almost intact.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville and long picture show going good.

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

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Big small time heavily advertised. Fair net.

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

GLOBE (Frank Meagher, mgr.).—House leased to Boston Photo Play Co., which is using "The Little Girl Next Door" to surprising business.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Biggest small time gross in New England.

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

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

PARK (Thomas Sorolre, mgr.).—Pictures. Corking business, with film stars being shown first half with good results. Audience is filmed Monday afternoon to bring repeats.

MAJESTIC (E. D. Smith, mgr.).—Last week of "Where Are My Children?" which reaped an unexpected harvest through the Mayor Curley "expose." "Is Any Girl Safe?" opens next week, making three shows on the social

evil and birth control being shown in Boston at present by the Boston Photo Play Co.

TREMONT (John B. Schoeffel, mgr.).—Last two weeks of "Civilisation," which was expected to remain here longer. Will be followed, by "Potash and Perlmutter in Society."

SHUBERT (E. D. Smith, mgr.).—"Katinka" will play through next week, business apparently being satisfactory.

PARK SQUARE (Fred Wright, mgr.).—"Hit-the-Trail-Holiday" will close here next week, although it is going stronger now than it did at the end of its second week.

PLYMOUTH (Fred Wright, mgr.).—Opened Wednesday night with "The Silent Witness."

COPLY SQUARE (Henry Jewett, mgr.).—Jewett's new stock venture will be launched Saturday night with "You Never Can Tell" as the opening vehicle.

HOLLIS STREET (Charles B. Rich, mgr.).—Reopens next Monday night with "Rio Grande."

COLONIAL (Charles B. Rich, mgr.).—"Ziegfeld Follies" opened Monday to the biggest turnout in years. Three weeks' sell-out reported by Wednesday and early this week an extension of the engagement from six to eight weeks is rumored.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie" at the end of a two month run is going strong.

HOWARD (George E. Lothrop, mgr.).—"The Lid Lifters" with Harry Lang. Good.

CASINO (Charles Waldron, mgr.).—Fred Irwin's "Big Show." Excellent.

GAIETY (Charles Batcheller, mgr.).—"The Behman Show." Excellent.

CASTLE SQUARE (John Craig, mgr.).—Joe Welch in "The Pedler." Good.

BUFFALO

By W. B. STEPHAN.

GAYETY (Chas. Taylor, mgr.).—Barney Gerard's "Follies of the Day" record business this week. Next, "Star and Garter Show."

GARDEN (Wm. Graham, mgr.).—"The Night Owls," well received, with very good business reported. Next, "Gotham Broilers."

ACADEMY (Jules Micheal, mgr.).—Stock Players offering "The Two Twins." Pictures and specialty nights as added attractions.

MAJESTIC (Chas. Lawrence, mgr.).—"Her Naked Self," well received by critics with attendance far above the standard. Next, "Mutt and Jeff's Wedding."

STAR (P. C. Cornell, mgr.).—Edward Peple's new comedy, "Friend Martha," doing very good business here.

TECK (John Oshel, mgr.).—"Alone at Last," with New York cast scoring a big hit this week with heaviest attendance since the opening of the present season. Next week, "Noto."

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What the Atlantic City "Press" said Sept. 22.—Appearing in one of the best monologues that he has ever presented to vaudeville houses, Lou Anger, the German comedian, is one of the most amusing features on the Keith's Theatre bill this week, the first performance for the week, which yesterday was the first show of the new four-day policy of the Garden Pier house. Anger not only has a wealth of humorous material with many laughable moments, but he is successful in delivering it in his usual pleasing manner.

Beatrice Little and Harry Romm have a pleasing little skit, entitled "A Seashore Flirtation," using a "drop" in replica of the Atlantic City Beach Front. Miss Little is an attractive comedienne, and her "Bathing Song" is well put over.

One of the surprises of the bill is the act offered by Capt. A. C. Anson. **DIRECTION I. KAUFMAN**

SHEA'S (Henry Carr, mgr.).—Excellent bill with headline honors equally divided between La Argentina, Spanish dancer, and Leo Beers, pianist. La Vars, fair; Four Entertainers, good; Windsor McCay, novel; William Gaxton and Co., good; Hunting and Frances, very good; Joe Fanton and Co., closed strong.

LYRIC (H. B. Franklin, mgr.).—Fine bill headlined by Torcat's Roosters successfully, with Anderson's Revue following close second; Helene and Emillon, sensational; Phemie Lockhart, clever; George Pierce and Josephine Knoll, hit; Leonard and Dempsey, good.

OLYMPIC (Bruce Fowler, mgr.).—"The Office Girls," well received; Lynch and Seeler, fair; Joe Hardman, hit; Richard Carroll and Co., good; Wise Duo, clever.

Morris Unger of Cincinnati has taken over the lease of the Globe and Sattler theatres and will reopen them shortly with pop vaudeville.

Carnival Court closes its season next week, but the Old Vienna Cafe and the Roller Rink will remain open the entire winter.

Quintano's Band has been substituted for the Poincianna Quartet at the Maltesia Gardens.

JACKSONVILLE.

BY F. D. RICHARDSON.

ORPHEUM (H. C. Fourton, mgr.).—Burt Earl, fair; Sylvester and Vance, pleased; Val and Ernie Stanton, hit; Operatic Four, scored; Saona, closes bill. Business good.

ARCADE, REPUBLIC AND PRINCE.—Features at 5-10. Business good.

STAR.—Burlesque at 25-35. Poor business.

A new picture theatre is under construction at the corner of Broad and Ashley streets. When completed it will stand the owners in round figures \$75,000. They will show Paramount pictures exclusively for colored people. Theatres devoted to the negro element have never been money makers throughout the South, and whether this will prove an exception is problematical.

The Kalem company has returned from Tampa where they have been taking some "thrillers," featuring Geo. Larkin.

Klassic Features under the able director general Joseph Byron Totten are expected here some time in October. They will be here all winter.

Rogers and Jones are wobbling at the Arcade for the week.

Oille Kirby, the Kalem star, arrived here from the Coast last week and will remain all winter.

The Ostrich Farm is now located in South Jacksonville. The move was made during the past week.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Charles E. Bray, Southern Representative).—Billy Montgomery's Funiments were voted the most delectable of the current offerings. Maurice Burkhardt easily earned second honors. Ruby Cavalle made an excellent opening number. Wallace Galvin's deftness won rapt attention by reason of his speed. Miss Pilcer's gowns brought a favorable response for Pilcer and Douglass at times. "Overtones" is excellently enacted. It suggests Ibsen, though lacking his philosophic lights and shades. Howard's Animals closed.

LAFAYETTE (Lloyd Spencer, mgr.).—Preceded by an excellent V-L-S-E feature, the Lafayette's inaugural bill gives entire satisfaction. The Newmans, cyclists, gave the

show a flying start. Marie Dreams sings pleasantly. McDonald and Mason, engaging small time turn. Happy Jack Gardner's military travesty scored. S. R. O. prevailed at the opening performances.

LYRIC (Lew Rose, mgr.).—Stock burlesque returned to the Lyric Sunday, when two capacity audiences gathered. In both of the pieces employed initially Billy McIntyre is programmed as "Patsy." Mr. McIntyre is really the "Patsy" of the show, for around his slender shoulders revolve much of the merit dis-

closed. He worked industriously to get the entertainment over, but all of his industry evoked but fair success. Without McIntyre and Belle Costello things might have proven disastrous. Miss Costello is a stately girl, has poise, a concise diction and her general deportment is excellent. The remainder of the company is for the greater part, negligible.

Ruth Hoyt, a nice appearing girl, was not particularly efficient as a soubret. Frank Wakefield and Bert Jones are suffering from the stage malady known as self-consciousness. Jones has a good singing voice and might advance did he incorporate his personality in his interpretations, instead of having it remain distintegral. The first part, called "A Night in Japan," has very little Nipponese atmosphere. In the burlesque, impersonations of various celebrities are used in the main.

Louise Dacre, appearing in the olio, received the applause honors with her well-known "Sunday School" routine. She tells a story unusually well and has a manner of ingratiating herself into the graces of an audience that might well be envied by her feminine compatriots. De Milo, quite widely heralded, proved only a conventional posing turn of the sort one finds closing small time shows.

CRESCENT (T. C. Campbell, mgr.).—"The Cry of Her Children."

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

ALAMO (Will Guerlinger, mgr.).—Jimmie Brown's Musical Revue.

COLUMBIA (Ernest Boehringer, mgr.).—Farnell's Funny Folks.

Presenting a spick-and-span appearance, the Columbia, entirely reconstructed, started its season Sunday with Farnell's Funny Folks as its initial attraction.

Billy Bardin, the sketch-writing policeman of this city, submitted an act at the Orpheum the other day called "The Chief." After its presentation, Valerie Bergere assisted in revising it.

Margie Roen, who has been appearing in burlesque ollos, has changed her style of billing. Hereafter she will be known as "Olio Margie Roen."

Robert Rosenthal, president, and Charles Hodkins came down from Chicago to witness the opening of the Lafayette Sunday. The theatre is being operated by them.

Local Elk Lodge, encompassing about 200 theatrical people, is to build a new \$200,000 home.

On warm days, Charles E. Bray, general southern representative of the Orpheum Circuit, is serving patrons gratis a drink called "Phex."

Kolb's Tea Room opens 80th. Oakes and DeFour and Elizabeth Hamilton Johnson will entertain there.

When Lou Tellegen opens at Baltimore, Oct. 9, in "A King of Nowhere," Charles McKinney will be company manager.

"Keep Moving" is at the Crescent next week.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—This week's bill ran to class and color rather than comedy, with a liberal supply of material for

the music lovers and played out to a very satisfactory entertainment. Adelaide and Hughes, with their new series of dances which they have been showing for five weeks at the Palace in New York, held the headline position in splendid shape. All the numbers are nicely staged, with a generous exhibition of bare limbs in the earlier numbers. There is nothing that calls for criticism in the display, which is handled with highly artistic effect and aroused the audience to enthusiasm. These artists, who have long been prominent only as dancers, are going in strong for the pantomime thing, and "The Garden of the World" is quite the most pretentious they have attempted. Its simplicity of theme makes it easy for the audience to follow, and it found ready recognition as a spectacle out of the ordinary. Hugh Herbert has found an excellent vehicle in "The Prediction" for this season's tour. He has happily hit upon a new

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Idea that gets away from the dream-playlet
and has skilfully blended enough comedy lines
to relieve the tension. It has rather an un-
expected climax which also helps to lift it
into real useful sketch class for the two-day
run. Quiet playing of the principals is also
an enjoyable feature and the sketch ought to
please anywhere. The Ponizillo Sisters were
on next to closing for the opening show and
held the spot nicely with their singing, but a
shift in the bill helped both the singers and
the show. Although billed as operatic vocal-
ists, the sisters very wisely stick closely to
ballads and selections which are familiar to
those in front and with their excellent voices
put over a good sized applause hit. Emmett
Welch, a local song writer and balladist, had
his initial showing on the big time in a
minstrel first part with a company of eight.
Aside from their value as local talent, the
boys hit a high mark of favor with their
singing and end-man gags. Welch must have
spent considerable money to stage the "cir-
cle," and it showed results in appearance.
The act was not drawn out, nor was the time
wasted in encores so that it rounded into a
fast-moving offering that pleased and will
be one of the big little bills. They must have
anticipated the coming of Cecil Cun-
ningham for the house has just been outfitted

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found available for Professional Use.

KNICKERBOCKER HARMONY STUDIOS
Gaiety Theatre Bldg., 1647 Broadway, N. Y. City

with a new set of scenery, and the new plush
drop and side-wings were an exact match for
the tall singer's golden hair. It lent har-
mony to the picture, and if Jean Havez could
have seen it he would have had material for
a new number. The songs Miss Cunn-
ingham did have were all original and regis-
tered a solid applause hit with each one and
finished to a big hand that brought her sev-
eral extra bows. Clark and Verdi chanced
places with the Ponizillo Sisters after the
matinee on Monday and did just as well as
in the earlier position. They have worked
out a very funny talking skit with their
broken-English chatter and got a liberal sup-
ply of laughs. Their voices blend so well it
might help them to try at least one number
instead of so much of the comedy singing bit.
Lillian Gonne is back with a new partner
named Bert Albert. The young fellow is not
a good feeder and makes the girl's comedy
seem "bit too forced," but they can smooth
this out with steady practice and a little
freshening up of their kags will build up a
pleasing act of its kind. Ernest Asoria &
Co. furnished a very nice opener with their
variety of dances, nicely staged and costu-
med, and Tom and Kitty Demaco added a
pretty finish to the bill with their novelty
ring act, which also comes in for a little
extra note on the pretty singing and dancing.
COLONIAL. (H. A. Smith, mgr.).—"Sep-
tember Morn," a twenty-minute condensation
of the piece by that name which ran for a
long while in Chicago, headlined the bill this
week. Others were June Mills, Coela
and Verdi. Three Falcons, Cohen and Young, Four
Moroccans. The film feature is Theda Bara
in "Her Double Life."

GRAND OPERA HOUSE (W. G. Wege-
farth, mgr.). Bobby Walthour, bicycle racer,
featured. Cole, Russell and Davis, Inglis and
Rending, Keweenaw, Maida DeLong. "The
Bell Hour" film feature.

NIXON—The Langdons, Carson and Wil-
lard, Farrell and James, Hewitt and Callin,

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the

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judgment will make you investi-
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Nancy Fair. Film feature, Theda Bara in
"The Serpent."

BROADWAY (J. Cohen, mgr.).—"Autumn
Days," a musical comedy, featured; McIntosh
and Musical Mads, Reed Trio, Antrim and
Vake, Lady Sen Mai. Film feature, William
Farnum in "Fires of Conscience."

CROSS KEYS.—Svengalia, assisted by Mlle.
Helento, in a thaumaturgical act, features.
This is an act like Mercedes has been doing,
the woman sitting at the piano playing airs
suggested by members of the audience through
a man working in the aisles. Others for the
first half, Davis and Warren, Snowie May-
belle, "The Mysterious Will," a comedy sketch,
North and Kelly and Laypo and Benjamin.
Second half, McDonald and Rowland, Nellie
Monahan, Schwartz Bros. in "The Broken
Mirror," Wieners and Burke, Gordon and
Smith.

GLOBE.—"Sons of Abraham." Lambert
and Co., Derrick and Hart, Kelly and Saw-
telle, Baker and Lynn and Co., Billy Kin-
kaid, Bixley and Lerner, Lillian Doherty, Bob
Tip and Co., the Lafertys.

ALLEGHENY (James Harkins, mgr.).—
First half, Alfred White and Co., Nilly Sheets
and Betty Eldert, Putnam and Lewis, Cle-
mence Bros., film feature, "The Grip of Evil."
Second half, "A Morning in Hicksville,"
Charles D. Rogers and Co., Vic Trola and
Mona Hall, Drawce, Hambo and Frisco, Ber-
nard and Bennett and the film feature, "The
Yellow Menace."

KEYSTONE (M. W. Taylor, mgr.).—"Mar-
cella," a tabloid musical comedy, featured.
International Four, Mann & Warren, Hodge
and Lowell, Hughes Musical Trio, Johnny
Sliver and Dancing Dolls. Film feature,
"Beatrice Fairfax."

WILLIAM PENN (G. W. Metzel, mgr.).—
"My Neighbor's Garden," with Lew Winch
and Co., featured; Heider and Parker, Wayne
and Morris Sisters, George Haines and Co.
Film feature, William S. Hart in "The

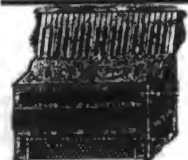
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cate with me at once. JACK HENRY,
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(Anyone knowing Miss Orletta's where-
abouts will oblige by notifying me at once.—
J. H.)

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Fairhill St., Philadelphia.

Patriot. Second half, Barney Williams and
Co. in "Hello, Honolulu." Ward and Van,
Club Trio. The Gordons. Film feature, Mae
Marsh in "The Little Liar."

ST. LOUIS.

COLUMBIA (Harry Buckley, mgr.; Orph.).
—Kosloff Ballet, headlined; Lyda Barry,
greatly appreciated; Smith and Austin, funny;
Kenney and Hollis, clever; Paul Gordon, very
good; Irwin and Henry, good; Maxine Bros.,
did well.

STANDARD (Leo. Reichenbach, mgr.).—
"Charming Widows," capacity. Next, "Pace-
makers."

GAYETY (Ben Parry, mgr.).—"The World
of Frolics," good business. Next, "Step Lively
Girls."

GRAND (Harry Wallace, mgr.).—"On the
Veranda," featured; May Nannery and Co.,
fair; Morris Golden, good; Gordon, Delmar
and Prager, clever; Bennington and Scott,
over big; Royal Gascones, pleased; La Palva,
entertained; The Dares, applause.

EMPRESS (C. F. Helb, mgr.; W. V. A.).—
Ernie and Ernie, very big; Soli Bros., won
favor; Roattino and Shelly, went over well;
Tyler and Crolius, good; Three Melvins, fea-
tured; Laverne and Dagmar, excellent; Cath-
arine Chaloner Co., could improve; Kerville
Family, pleased; Clark and McCullough, went
big; Kremka Bros., applause.

AMERICA'S POPULAR SONG WRITERS IN "15 MINUTES OF SONG AND COMEDY."

Billy TRACEY and VINCENT Nat

THIS WEEK, RESTING AND SELECTING WINTER WARDROBE (Different Scenery for Each Performance)

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THE ORIGINAL IDEA



Best regards to Nieman and Kennedy from the Five Jewish Boys.

Jules Hummel challenges Ben Howard to a game of three-cushion billiards.

I'll give you a dollar and I'll owe you a dollar.

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in "PLAYMATES," by Will M. Cressy

Direction JAMES PLUNKETT

JACK E. GARDNER IN "OLD STUFF"

This Week (Sept. 25), Alhambra, New York
Direction, HARRY WEBER

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

Newark, N. J., Sept. 21

Harry Sydel easily ran away with the headline honors at Loew's Theatre last night.—NEWARK "EVENING NEWS."

Mr. Sydel was called upon to make a speech at the close of his act.—NEWARK "STAR EAGLE."

HARRY SYDELL

"The Jovial Nut"

Loew Circuit. Dir., MARK LEVY.

RITA MARIO

And Her

Inimitable Orchestra

Headlining U. B. O. and W. V. M. A.

FLAVILLA

THE GIRL ACCORDIONIST

Opening Thursday (Oct. 5) at the 81st Street Theatre.

Managers and agents—GET THIS KID!

Advance sale for "The Cohan Revue" and "Experience," opening Oct. 1 at Jefferson and Shubert-Garrick, has been very promising. Both houses are under management of Melville Stoltz.

ST. PAUL.

BY C. J. BENHAM.

ORPHEUM (E. C. Burroughs, mgr.).—It is hard to say which act is best liked on

KEEP GUESSING!



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MODELS DE LUXE

Presented by Margaret Stewart and William Downing

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FLO AND NELL WALSH

THE REYNOLD'S

Watch for us in SONG, RHYME AND MAGIC
Now Featured on Loew Time

MURIEL RAYMOND MACK MORNING NOON KNIGHT

SINGING

"And They Called It Dixie Land"

this week's bill, and it is easily the best so far this season. The following make up the bill: Sophie Tucker, Fay, Two Coleys and Fay, Ruth Budd, Rockwell and Wood, James B. Donovan and Marie Lee, Brennan and Anderson, Orpheum Travel Pictures.
HIPPODROME (E. Boyer, res. mgr.).—Split week. First half, Reynard's Hungarian Dancers, Cora Youngblood and Girls, White, Mullay and White, Ogden and Benson, Leo and Welton, pictures.
PRINCESS (Bert Goldman, res. mgr.).—First half, Miriam's Wonders, Three Fishers, Musical Melon, Dunbar and Turner, pictures. Second half, Roberts, Stuart and Roberts, Darn, Good and Funny, Nelson Sisters, Great Westin, pictures.



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IN

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UNTIL OCTOBER 8, INCLUSIVE

Managers, Agents, Critics, Friends Invited.

STAR (John Kirk, mgr.).—"Big Revue of 1917."
METROPOLITAN (L. N. Scott, mgr.).—Ten-reel film of "Tour of the World." Oct. 1, Julian Eltinge in "Cousin Lucy" for one week.
SHUBERT (Frank Priest, res. mgr.).—Shubert Stock Co. in "Slimmers." Next week, "The Dummy."



HERE IS

PAULINE SAXON'S

FUNNY ROUND PHIZ
BET YOU CAN'T GUESS
WHERE THE REST OF
HER IS.

AMERICAN (Harry Wallace, mgr.).—"The Other Wife" presented by exceptionally well balanced cast to good business. Frederick Lewis, late leading man with Sothern-Marlow Co., and well known locally, won immediate favor. Next, "The Old Homestead."

THE PLAYERS (Roy Jones, mgr.).—"Potash and Perlmutter" brought out the real worth of the cast now appearing at the Grand avenue theatre. Mitchell Harris and (Miss) Thais Magrane are surrounded by exceptional talent and the policy is destined to remain throughout the season. Capacity business has prevailed.

IMPERIAL (Oscar Dane, mgr.).—Gene Lewis and Olga Worth, supported by some foreign and local talent, are a big success this week in "Kick In," which inaugurated the opening of the Pine street theatre, formerly a burlesque house. Popular prices prevail. Dramatic stock will continue.

THE PARK (Wm. Flynn-Hagerman-Fitzsimons, mgr.).—"The Hen Pecks," with Billy Kent in leading role, went over with a bound. Kent has become a great favorite with West End theatregoers. Excellent business continues.

TRIXIE PRIGANZA

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

PRINCESS ATHENA

"BRIDES OF THE DESERT"

THIS ATTRACTION JAMMED ALL THE PANTAGES THEATRES And Justified itself in Being Selected as THE HEADLINER OVER THE TOUR

Written and Produced by J. J. CLUXTON

PRINCESS ATHENA

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As a Matter of Good Business, Remember the Combination

EMMA EARLE and SUNSHINE

In character bits, FEATURING EMMA EARLE'S original travesty

"WHEN I WAS YOUNG"

One of the BEST COMEDIES Now Playing Vaudeville

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"THE AVI-ATE-HER," by J. L. BROWNING

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Direction, LEWIS & GORDON

THE ACME OF VERSATILITY
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"WHAT WE DON'T DO AIN'T"
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ORIGINAL LONG SHOE DANCERS
Direction MARK LEVY

THE LAUGHING AND APPLAUSE HIT OF THE TWENTIETH CENTURY

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"CREO"
IS A BIG TIME FEATURE

Direction—ALF. T. WILTON

Don't agitate Goodale (New Manager of Loew's Boulevard).
He goes up in the air very easily.
(P. S. Formerly the Palisade Park aviator).

VALYDA

and her BRAZILIAN NUTS.
LOEW TIME Direction, MARK LEVY.

AL. HARRIS
and
GRACE LYMAN

A Variable Pair

W. V. M. A.
AND
U. B. O.

BOOKED SOLID.
Direction LEW L. GOLDBERG

JAMES (FAT)
THOMPSON

in

"An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

JANET
ADAIR

in

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. B. O. and
Interstate
Direction, HARRY WEBER

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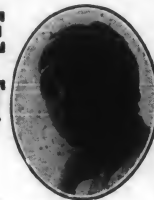
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In a "Mixture of Vaudeville" by Ned Dandy

This Week (Sept. 25)—Keith's, Columbus

Next Week (Oct. 2)—Keith's, Cleveland

Direction, HARRY FITZGERALD

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LAMBERT

American
Nightingale

In an Artistic Song Repertoire
Booked Solid

Moe Schenck now booking
Ave. "B"—(Split Week)—
He wants PALACE MATERIAL For AUTOMAT PRICES.

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Richards' Tour,
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MARK LEVY

Harry Keen & Katie Williams

A real comedy act in "one."

(Special Scenery)

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Playing Monsieur Duval in Lew Fields
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Jim asked me why I hadn't written anything for my ad. these last few weeks. Told him what I wanted to write was not fit for publication.


We have just rented a house in Philadelphia, expecting to stay a month. No doubt we will go to Boston or Chicago next week.

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GREEN
(and Cat)
In "Magic Pills"

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AND HER
Fashion Girls
BOOKED SOLID
Direction **Arthur Pearson**

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FRANK PARISH & PERU
A CLEVER SENSATIONAL NOVELTY IN ONE ACT
Direction - **FRANK EVANS**

MESSRS. HUGHES AND SMITH
Present
THE PINT-SIZE PAIR
JOE LAURIE
AND
ALEEN BRONSON
in
"LOST AND FOUND"
Thanks to Fenton and Green for the welcome they gave us, but "Old Silk Shorts," size No. 14, is what we really want. Thanks to Lester Jacobs and Tom Kerr.



IF HIS MACHINE WORKS ALL RIGHT IT MAKES THE AVIATOR SOAR AND IF IT DOESN'T WORK IT MAKES HIM SORE.
BILLY BEARD
"The Party from the South"
Direction
PETE MACK

This Week (Sept. 25)—Grand Theatre, Knoxville, and Majestic Theatre, Chattanooga, Tenn.
Next Week (Oct. 2)—Lyric Theatre, Birmingham, and Princess Theatre, Nashville, Tenn.
Why should Nolan and Nolan put Howard and White's name in their space? Because Nolan and Nolan like Howard and White's new sketch, "The Gadabouts."
(Signed) **NOLAN and NOLAN**.
Best wishes to Dave Roth.
NOLAN AND NOLAN
Direction, **NORMAN JEFFERIES**.
Booked solid.

EDWARD MARSHALL
CHALKOLOGIST
Vaudeville Direction
ALF. T. WILTON

FRED DUPREZ
starring in
"MR. MANHATTAN"
A Middlebrough paper, in reviewing the play, says, among other things:
"Fred Duprez' portrayal of Mr. Manhattan was without a flaw. HE HAS MASTERED THE AMERICAN ACCENT PERFECTLY."
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ARTISTIC VERSATILE NOVELTY ACT



HOWARD LANGFORD
(Juvenile Light Comedian)
Direction, Chamberlain Brown

MARTYN and FLORENCE
V. B. O. A.
This Week (Sept. 25)—Boulevard and Lincoln Theatres, New York
Next Week (Oct. 2)—Fulton, Brooklyn, and American, New York.
Direction, **MARK LEVY**

When playing Lowell, Mass., stop at the Casey Hotel. Jack Englis told us about this place and it sure is a good tip.
While leaving the theatre Monday night, Marian fell and sprained her ankle. Mr. Casey prepared a special liniment, rubbed and massaged her ankle, then bound it up in flannels; and now she is as good as ever.
Gee! I'm glad she didn't have stomach trouble.
Next Week (Oct. 2)—Keith's, Boston.
JIM AND MARIAN HARKINS
Direction, **NORMAN JEFFERIES**

Nestler, what an old acoustic you turned out to be.
500 MEN WANTED
to applaud Nelman and Kennedy, there being no one to stop them. The act went
BIG
Lasthalingly yours,
ED PINAUD AND SON.
Direction, **MARK LEVY**
Leew Time

Four aces beat anything but—a telegram relative to the last half.
BALL PLAYERS, not AGENTS go out on STRIKES
Thirdbasely yours,
JIMMY FLETCHER
Direction **MARK LEVY**
NOW PLAYING IN FRISCO.

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"Planted" at the Hotel Planters, Chicago
60th Week—Merrie Garden Revue

MABEL BURNELL




The Electrical Venus

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10 BONES
for information as to the whereabouts of my folks.
RAWSON AND CLARE OSWALD
Woodstock Kennels
Woodstock, N. Y.




Is Hoakum less so when a high class audience eats it and cries for more?
Walter Weems, under the careful guidance of
Norman Jefferies.



WALLACE BRADLEY
and **GRETE ARDINE**
In their dancing and singing surprise
Direction, **HARRY WEBER**

KEEP GUESSING!

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Just Finished 44 Weeks on
W. V. M. A.

ELECTRICAL VENUS CO.
A LAUGHING SENSATION
Headlining on U. B. O. and W. V. M. A.
This Week (Sept. 25), Lansing and Flint, Mich.
Next Week (Oct. 2), Jackson and Ann Arbor, Mich.
LEW GOLDBERG, Rep.

Every High Class Manager In New York Is Polishing Up His Electric Sign Letters That Spell

PATSIE O'HEARN

THE SEASON'S FIND



First Metropolitan Appearance this week atop 44th St. Theatre in the gigantic production

"THE BULL RING"

And scored an impressive hit in everything assigned to her

My sincere appreciation is here publicly expressed to the Messrs. Shubert, Mr. Temple, Mr. A. Toxen Worm, Mr. Romaine Simmons, Mr. Max Steiner, and the many other kind gentlemen who expressed such genuine confidence in my ability and through whose tireless efforts my success was assured, and TO MY DAD, "THE" ENGINEER.

Patsie O'Hearn

Engaged Indefinitely Management Messrs. Shubert

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