

TEN CENTS

VARIETY

VOL. XLIV, No. 6

NEW YORK CITY, FRIDAY, OCTOBER 6, 1916

PRICE TEN CENTS



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MUSIC PUBLISHERS MAY GET TOGETHER FOR PROTECTION

Plan of 10-Cent Stores Syndicates Seems to Have Failed. Publishers Willing but Waiting for Disinterested Party to Propose Plan. "Payment System" Wrecking Popular Price Music Trade.

That another gigantic organization, composed of the big eastern music publishing firms, was being secretly attempted became known this week, although no announcement has been made concerning the preliminary moves. It was apparent, however, the proposed combine would not go through, judging by the attitude of several of the publishers who had been approached and sounded by the self-appointed organizer.

The idea was created in the brain of one of the heads of a 5 and 10-cent store syndicate and he immediately communicated with the publishers in turn in an effort to bring them together on an agreement that would call for their co-operation in an attempt to eliminate the existing evils of the business, the principal one being the "payment system," which the publishers are frank to admit will eventually wreck the trade if allowed to continue under present circumstances.

The organizer's plan was to form the publishers in a central body, each agreeing to post a bond guaranteeing strict secrecy in all organization moves and each promising to immediately discontinue paying professional singers for "popularizing" their numbers. The penalty was the forfeiture of the bond and a committee composed of outside men would decide whether the publisher was guilty of a violation of the rules. If found guilty, the 5 and 10-cent stores would discontinue the sale of the violator's products, this being the extreme punishment possible to inflict. The organizer claimed it was an easy matter to organize the various 5 and 10-cent store syndicates on a working agreement of this kind and felt that a single example would forever abolish the "payment system."

Several of the larger firms had tentatively agreed to combine under such arrangements, but a few professed to see through the plan the possibility of the store syndicates securing complete control of the selling end of all popular music, and they temporarily balked. These men argue that with a final court of appeals, controlled by the syndicates, any one publisher could be intimidated into decreasing the cost price of his product under a "suggestion" that the

stores could no longer handle his output for any certain reason. With the publishers' organization in the hands of the buyers there would be no other appeal, while it was quite as simple for the publishers themselves to reorganize independently of the syndicates and after forming an association, appeal to the syndicates for their co-operation.

It is gossip among the music men that the 5 and 10-cent store syndicates always advocated the payment of moneys to professional singers, they claiming a better service was assured and the songs popularized more quickly and a demand for copies simultaneously created. Just why the syndicate people should become suddenly interested in organizing the publishers seemed a problem to the veterans of the trade and they began looking around for the "friendly" reason. Their restlessness temporarily held up proceedings until this week it simmered down and to the opinion of many has permanently fallen through.

That some working agreement must be arranged between the music publishers is self evident, for the "payment system" is slowly but surely tearing large chunks into their reserve bank-rolls. With the season just opening this seems the opportune time for such a move, but because of the failure of the Music Publishers' Board of Trade to survive, everyone is suspicious of his competitor and until some disinterested party takes the initiative the present conditions will probably continue. The theatrical managers are in sympathy with the publishers, but must maintain a neutral attitude.

It is understood another attempt will be made by an outsider to bring the publishers together in a final effort to organize for mutual protection, but the date of the proposed meeting is not as yet known. Should the latter plan materialize, and it seems highly possible since the majority of the publishers are ready to accept almost any proposition that promises relief, it is understood the organization will immediately communicate with the 5 and 10-cent store people to solicit their aid and will also try and come to some protective agreement of co-operation with the Vaudeville Managers' Protective Association,

DANIELS APPOINTED MANAGER.

Cleveland, Oct. 4. Mayor Harry L. Davis has appointed Harry Daniels manager of the proposed Municipal Hall, for which Clevelanders voted \$2,000,000 at the last election. It is to be an edifice seating 15,000, used for conventions, public gatherings and the largest of traveling productions, such as the Hippodrome, New York, shows, and so forth. There will be a theatre within the building seating 3,500. Four assembly halls will have their mission, with the big hall for conventions. An indoor circus can easily be accommodated.

"The Plain Dealer" carried the appointment announcement of the Mayor, who stated he did not know just where Mr. Daniels was at present, but believed he was in South America.

Harry Daniels formerly managed Keith's Hippodrome here, and is now attached to the United Booking Offices headquarters in New York City.

JANE COWL IN MACK PLAY.

A. H. Woods has decided to place Jane Cowl at the head of "King, Queen, Jack," the Willard Mack play, which is to be presented in New York when a house can be obtained for the piece.

Mr. Woods is going to open "Her Market Value," by Willard Mack in Atlantic City next week. The leading lady is to be Jane Grey with the others, George Probert, Mrs. Stuart Robson, Nick Judella, A. Byron Beasley, Frank Allsworth, Julia Bruns, Noel Arnold, Jennie Eustace.

BALLET, HELD SHOW FEATURE.

The Shuberts are producing a ballet at a cost of \$25,000, to be one of the outstanding features of the Anna Held revue. The ballet will be a transformation in two scenes, one laid in Hades and the other in an East Indian palace. In all probability Doralina will be the premiere danseuse.

The chorus has spent the past four weeks in musical rehearsals. They were called for the first stage work Tuesday. Jack Mason is staging the dances.

It is expected the show will be ready to open in five weeks.

USING LOCAL TALENT.

Chicago, Oct. 4. The shortage of vaudeville acts is so marked in the middle west it is reported out of town managers in many instances have fallen back upon local talent to "hit up" their bills.

PROHIBITION DOES IT.

Montreal, Oct. 4. Business is good in burlesque vaudeville and legitimate houses, due in part, the managers believe, to the prohibition orders.

CENTURY CAN HOLD \$5,000.

The delay in announcing the opening date at the Century is caused by the slowness with which the alterations, on a larger scale than supposed, are being made. About \$255,000 has now been expended, it is said, on the remodeling of the house.

This sum has been put in by the owners of the Century. A great deal of the rebuilding concerns the roof. The former roof theatre occupied but a corner of the top, but the walls of the new roof theatre now extend to within six feet of the coping.

While the box office is not yet open, money orders with requests for first night seats for "The Century Girl" aggregate five times the capacity. The top price for the downstairs show will be \$2.50, giving it a money capacity of about \$5,000 a performance.

STAGE HANDS IDLE.

The stage hands union is reported as having considerable trouble so far this season in keeping all of its men working. The reason given at union headquarters was the number of one scene shows on Broadway which use only a property man, electrician and a flyman (with the latter eliminated in some cases where the curtain is worked from the stage).

Some houses where a large crew has been used in former years are now working with this small number.

At the Empire (Margaret Anglin) the stage is being run by 20 less men than heretofore.

The opening of the Century will, in all probability, relieve the situation through practically 40 stage hands, carpenters and property men being used.

The Russian Ballet at the Manhattan will use about 20 men.

WOODS' "LAW" PLAY.

Col. Jos. Ewing Brady, head of the Vitagraph scenario department, and Arthur J. Mestermayr, a New York attorney, sold to A. H. Woods a three-act drama, entitled "It Is the Law," which they collaborated on. The cast will be engaged shortly.

MARRIED IN BED.

San Francisco, Oct. 4. Rather than to have their romance shattered, although the groom was confined to his bed after an illness of a year and is not expected long to survive, Arthur Waldstein, a skater, was married last week to Pearl L. Henderson, also a professional.

SONG DITCHED.

Chicago, Oct. 4. Upon complaint at the box office that it was offensive, the song "Wiggy, Waggy, Woo" was ordered cut out of Anna Chandler's act at the Majestic.

ENGLISH MUSIC HALLS PROFITS REACH INTO MANY THOUSANDS

Hippodrome, London, Estimated Will Turn in \$300,000 from Two Revues, While Palace's Net on Last Show Reported Reaching \$150,000. Palace Now Closed for Repairs.

London, Oct. 4. With the first nine months of the fiscal year past, the managing directors of the London Hippodrome predict the house will show a net profit of \$300,000 for the 12-month stretch. "Joyland" was one of the most successful of Hip production and to all appearances "Flying Colours" will outstrip its predecessor.

The Palace is closed for renovation, pending the production of a new revue. "Bric-a-Brac" (revue) is said to have made \$150,000 for Alfred Butt on its engagement at that house.

LONDON'S LETTER CAMPAIGN.

London, Oct. 4. Madge Lessing, in "The Girl from Ciro's," is being made the object of a rather strenuous letter campaign by a number of Londoners. Miss Lessing, in private life the wife of George MacClellan, spent about ten years in Berlin professionally before the outbreak of the war. Returning to England she was rather outspoken in her sentiments and when in a Hippodrome revue was made the victim of an attack by letterization. Now that she has again appeared in public the same system is being carried out.

A post card from Otto Baruch, the German general theatrical agent, addressed to Mr. MacClellan, from Denmark, was the cause of a rather marked inquiry from certain directions here but a short time ago.

ROAD REVUES CLEANING UP.

London, Oct. 4. The touring companies presenting "Joyland" and "Razzle Dazzle" in the provinces are cleaning up tremendous profits. "Joyland" has been on tour for 30 weeks and has played ten towns with a net profit of \$30,000. "Razzle Dazzle" has just opened in Liverpool, where it is smashing the "Joyland" figures at almost every performance, with the receipts at the Olympia averaging from \$15,000 to \$18,000 weekly.

SAILINGS.

Reported through P. Tausig & Sons, 104 E. 14th street:

Oct. 5, Kay, Bush and Robinson (Baltic).

Oct. 5, Willie Edelsten (Finland).

Oct. 6, Mrs. Claude Golden (Nieuw Amsterdam).

Oct. 7, Dan E. Niblo, Millie Doris (Philadelphia).

Sept. 26 (from San Francisco for Australia) Mrs. Hugh D. McIntosh, Mrs. Rickards Lects. Mr. and Mrs. Hutchinson, Bert and Hazel Skatelle, Jamie Kelly, Jack Merlin (Sonoma.)

RAIDS AND TIME COSTLY.

London, Oct. 4. The Zeppelin raids and putting back the clock one hour have injured business at most theatres, increasing the matinee patronage and reducing the night attendance materially.

MANUEL KLEIN IN RETIREMENT.

London, Oct. 4. Manuel Klein, the composer and conductor, has gone into retirement and will remain out of active theatricals for at least a year. The composer has won great popularity here through his act of conducting through the first "Zep" visit, at which time two people were

killed outside of the Gaiety theatre, where Klein was directing the orchestra.

It is believed his brother's death on the "Lusitania" is the cause of his retirement.

"BEST OF LUCK" A HIT.

London, Oct. 4. "The Best of Luck" was produced at Drury Lane Sept. 27. It is a sensational and realistic drama, eclipsing the best traditions of that melodramatic playhouse. Robert Hale and Madge Titherage both scored.

The piece is a certain success.

INTERESTING BUT DOUBTFUL.

London, Oct. 4. At the Haymarket "Mr. Jubilee Drax" was shown Sept. 30. It is a curious mixture of melodrama, farce and cinema story, and works backwards, as did "On Trial." The piece contains some thrills and some cleverly worked scenes with a revolving stage.

While an interesting innovation, it's future is uncertain.

BERNHARDT SAILS.

London, Oct. 4. Sarah Bernhardt sailed Saturday for Montreal, where she will open her American farewell tour.

It is reported here that later on Bernhardt will go to New York to appear in vaudeville.

"Light Blues" Withdrawn.

London, Oct. 4. "The Light Blues" was withdrawn from the Shaftesbury Sept. 30 and "Ye Gods" succeeded it Oct. 2, transferred from the Aldwych.

Additions to Hippodrome Show.

London, Oct. 4. Albert de Courville has added Melville Gideon and Peter Bernard to the "Flying Colours" at the Hippodrome.

Lew Lake Opens Variety Agency.

London, Oct. 4. Lew Lake has started a variety agency at Kingsway.

French Comedienne and Act.

The French comedienne, Mlle. "Mat" Comont, with the "Robinson Crusoe" show, having been imported by the Shuberts for that production, is forming a vaudeville act. It will be placed by the Bostock Brothers.



WILSON'S FLYING TRIP.

William J. Wilson (general stage producer for Albert de Courville of London) arrived in New York last week. He returns to London on the Adriatic Oct. 12. His trip was to get a general line on available comedians of the slapstick order for a number of touring revues to be produced next spring for the English provinces.

The Moss Empires have made a special arrangement with the stage director under which he is to produce six touring revues annually, with the Olympia, Liverpool, as the production house. Three of the shows will be turned out between the time of his return and next spring and three others will be done next fall.

In addition to staging these shows Mr. Wilson will produce a new revue at the Empire, London, for Mr. de Courville (to follow "Razzle Dazzle") about Christmas time. A new Hippodrome, London, show will be produced by him for the same management, to follow "Flying Colours" in February.

One of the greatest compliments that has even been paid to an American producer fell to Wilson's lot on his last visit. That was the invitation to him to stage a revue at the Folies Bergere, Paris, the home of the revue form of entertainment. He has accepted the commission and will stage the production immediately on his arrival abroad.

DR. COOK'S SHOW.

An evening's show, to be given by himself and pictures, is designed by Dr. Frederick A. Cook, the first man who ever believed he had discovered the Pole.

The cold locator has moving pictures of himself all over the globe. Together with Jack Goldberg, he is planning to pyramid them into a performance headed by himself and to be routed by Goldberg. Nothing is yet set.

PRINTING PRICES UP.

The prices of theatrical printing have been materially increased through the higher cost of paper stock and the increase in the price of inks.

The theatrical poster printers are quoting the same scale of prices as heretofore, but are adding the additional cost of stock and ink to their bills. Paper stock has gone from \$3.20 a hundred pounds to \$7.50. The increase in the price of inks varies from 28 to 65 per cent., according to quality and colors.

CHORUS GIRLS NEEDED.

Chicago, Oct. 4. One of the actual indications of a real dearth of chorus girls in this neighborhood is the announcement on hotel bulletins asking for their services.

In New York some of the choristers of Ziegfeld's "Midnight Frolic" will also do duty in the Century show, drawing double salary.

CLARK WEARING ARMLET.

Kansas City, Oct. 4. Bert Clark (Clark and Hamilton) while recently in Canada made formal application for enlistment in the 103rd Overseas Timber Wolves, a regiment well known in northwestern Canada.

Clark was rejected because he failed to comply with physical requirements, but was presented with a certificate of enlistment and while here wore the regimental armlet.

MARINELLI'S TITLES.

For the first three productions to be presented in vaudeville by H. B. Marinelli the following titles have been selected "Hello, Hawaii," "Our Navy in 1920" and "Wait, Watch and Wonder."

The tabloid musical comedies will follow one another, about a month apart, the first to be seen around Nov. 1.

IN LONDON.

London, Sept. 22. James Sale, long associated with the Palladium, has been engaged by C. B. Cochran as chef d'orchestra at the new St. Martins, to be opened in October.

When Phyllis Monckman leaves the Palace next week to appear in the new Palace revue her part will be taken by Sadrenne Storri.

Albert De Courville's policy of sending replicas of his super-revues on tour is meeting with success. "Joyland," played seven weeks in Liverpool and "Razzle Dazzle," which opened at the Olympia there, one of the biggest theaters in the kingdom, on Sept. 11, is attracting even larger audiences.

Sir George Askwith, the Chief Industrial Commissioner, who recently arbitrated in the dispute between employees and managers of variety theatres in the London area, has promulgated his award. In practically each case an increase in wages is conceded until the end of the war, and three months after Daymen receive \$8 compared with \$7 in the award of 1907, with overtime. Nightmen 75c per night and 60c for each matinee, compared with 50c per show. Carpenters, the London rate, with double overtime. Stage managers, minimum \$11.25 as compared with \$9. Electricians, \$10 as compared with \$8.75. Firemen, minimum, \$8.75. Attendants, 60 per night, 50c matinee. Money-takers, 50c per night, 36c matinee. Box office keepers (women), \$.525 per week minimum. Women cleaners, 60c per day.

George Bull, the popular press agent of the Palace, and journalist, died in a nursing home Sept. 10, aged 57.

Alfred Butt has released Harry Grattan from his contract to write the new revue for the Palace in consequence of the large amount of work the latter has on hand. Butt has secured Arthur Wimperis, who wrote "The Passing Show," and "Bric-a-Brac."

PANNING THAT PAYS.

Louis V. De Foe in the "World" Sunday headed his weekly review of the plays of the previous week with a terrific "pan" on the Hattons, authors of "Up Stairs and Down." The notice is of the type of "pans" that will attract box office returns. DeFoe stated the play was vicious, the characters degenerate, and the entire affair smacked of salacious suggestion.

One eight-sheet reproduction of the notice posted in the center of Times Square would bring more money to the Cort than \$10,000 worth of newspaper advertising.

HOBO PHILANTHROPIST.

Cincinnati, Oct. 2. James Eads How, of St. Louis, renowned as the "Millionaire Hobo," through his Cincinnati representative, Attorney Nicholas Klein, is dickering for Robinson's opera house, intending to convert the building into a home for the unemployed during the coming winter. Attorney Klein is chairman of a committee which will distribute How's supposed wealth. How's father built the Grand.

In spite of his money, How supports himself by washing dishes and doing other menial work in restaurants during his travels through the country. If he uses Robinson's, he will be copying the idea of that illustrious Cincinnati, Jeff Davis, King of the Hoboes, who started the Hotel De Gink in New York last winter.

Robinson's has been vacant three years.

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

BOND OF INDEMNITY ASKED BY BIG BOOKING AGENCY

United Booking Offices Rules Larry Comer Cannot Use "Poker Game" Medley in Its Houses Unless Managers Are Protected Against Possible Claims of Its Ownership by Arthur Deagon.

The United Booking Offices, through its general booking representative, Sam K. Hodgdon, gave notice its managers before further permitting Larry Comer to sing his "Ace of Heart" parody, would require Emma Carus and Mr. Comer to file an indemnifying bond, to protect the managers from any legal measures or judgments that might be taken by Arthur Deagon, who claims that bit of musical and lyrical composition as his own.

Mr. Deagon secured an injunction against Comer using the bit, and it is said Comer dispensed with the song for the week he was at the Alhambra, New York. Last week Carus and Comer were at the Bushwick, Brooklyn, where he again used it. Deagon is at the Bushwick this week, with Carus and Comer at the Orpheum.

In the reports of the controversy it did not appear what had become of the temporary injunction secured by Deagon, since the Bushwick and Alhambra are both within the jurisdiction of the court issuing it.

HIP'S NEXT SHOW?

It appears to be accepted along Broadway the Hippodrome will have another new show this season, about Feb. 1, after the 20 weeks' contracted for Pavlowa expire.

Before Charles Dillingham assumed the direction of the huge Hip it was customary to present two productions a season there. Last season Mr. Dillingham had no difficulty in prolonging his first Hip show, "Hip, Hip Hurray," throughout the season to unvarying gross receipts.

Now it is said that Pavlowa, engaged at \$6,500 weekly for herself and company of 31 people, will leave the Hippodrome at the end of the engagement, perhaps to take up a vaudeville route.

With Pavlowa out of the bill the show might undergo a change that would result in practically a new performance.

Whether the ice ballet is to be retained for the next show hasn't been rumored. Although Charlotte, the premiere, leaves the Hip to go in the "Hurray" road production, there are still as principal skaters the Misses Ruegger, Schmitt and Dallerup, either one a star. Last week 14 more skating girls arrived from the other side to keep the ice contingents in both productions up to their numerical mark. The skaters are paid around \$4,000 a week by the Hip.

Joe Jackson joined the Hip show Monday under a contract for 10 weeks.

YUM KIPPUR'S ONLY CLOSING.

The only theatre to close in observance of the Jewish holiday this Saturday will be the National Winter Garden at Second avenue and Houston street, where small time English speaking vaudeville is played.

HIP'S PHILLY ORGANIZATION.

Philadelphia, Oct. 4. "Hip, Hip, Hurray," which opens at the Metropolitan opera house Oct. 14, has taken business offices on Chestnut street.

Harry Askin will travel as manager, and has established a downtown office here. Three advance men make the office their headquarters. Percy Heath does the newspaper work, Chas. Goet-

ler takes care of excursions and Pete Cavanaugh the bill-posting. Two lion cubs belonging to Marck's act are a ballyhoo in the store window.

Mene Wallace, an Eskimo with the Peary expedition, is a feature of the road show.

GARDEN SHOW'S NAME.

The Shuberts are making every effort to have the new Winter Garden show ready to open in New Haven Oct. 12. Up to Tuesday of this week none of the principals of the show had had a try-on of costumes, and the opinion seems to be the out of town premiere will have to be postponed.

This week the tentative name of the production was "The World of Wonders."

MORRIS IN DENVER.

Denver, Oct. 4. William Morris, here with the Eva Tanguay show, said Oliver Morosco had not withdrawn from the Morris-Cort circuit vaudeville plans, and that he is traveling with the Tanguay show to meet Morosco at Los Angeles, where something definite would develop.

Morris denied a Norah Bayes road show is under consideration by him at present.

Eva Tanguay had to cancel three performances here owing to a cold which she caught in Kansas.

BUDA GOODMAN KNOWN.

Chicago, Oct. 4. The Buda Goodman so prominently mentioned in the blackmailing cases as one of the principal steers did a dance once in vaudeville when she was much younger, and was also once the wife of Tell Taylor.

BLOSSOM MUST SEE IT.

Blossom Seeley has been allowed to cancel two weeks of the western big time, in order she may see the world's series baseball games.

Miss Seeley will leave Cincinnati Sunday to join Rube Marquard, her husband, who is a star pitcher on the Brooklyn team, and will remain with the team until the series is over.

Jim Morton Starts Next Week.

James J. Morton's opening date as official announcer of the Keith theatres' programs has been set down for next week at the Orpheum, Brooklyn.

Joseph Brooks' Nervous Indigestion.

Joseph Brooks is confined to his home with nervous indigestion, the affection seizing him after the opening of "Bunker Bean."

Early in the week it was reported that he was seriously ill, which was erroneous.

Falling Brace Hits Dorothy Regal.

A stage brace struck Dorothy Regal on the head yesterday while she was at the Orpheum. A doctor attended the young woman, who insisted upon continuing with her sketch at the following performances.

Miss Regal is at the Windsor hotel.

Pay Templeton Going Over Orpheum.

Chicago, Oct. 4. An Orpheum Circuit route for Fay Templeton will be commenced by her Oct. 23 at the local Majestic.

BILL COOKE SUMMONED.

Will J. Cooke, who is promoting an amateur feature picture at the U. S. Temple, Union Hill, N. J., this week was served with a summons to appear in court after he had two young women ejected from the theatre Monday night. The ejection, according to report, was due to the domestic troubles of Mr. and Mrs. James McDonald, who appeared in vaudeville under the name of Jim McDonald and Leola Kenny.

Mrs. McDonald and a young woman companion attended the theatre to witness the picture. Mrs. McDonald asked to see her husband, who is understood to be interested in the picture. Cooke appeared, and upon seeing Mrs. McDonald is alleged to have called her names. He informed the management of the theatre to return the admission money to the two young women and they left immediately, taking out a summons for Cooke. Mrs. McDonald giving defamation of character as her reason for the action owing to the manner in which Cooke spoke to her. The matter came up in the Union Hill court Wednesday, but was put over until yesterday for hearing.

CHICK SALE ACCEPTS.

Chick Sale has reconsidered his retirement plan and will reopen for the United Booking Offices next week, having accepted a route at \$400 weekly. This represents a \$100 raise over his last season's salary. Sales is doing a good series of impersonations this year.

Sale's first demanded \$600 weekly or double his former salary, but the big time managers flatly refused that figure. Stie temporarily declined further time and retired to his western home, but the impressionist experienced a change of mind this week and accepted the proffered route at the managers' figure. He opens at the Bushwick, Brooklyn, next week.

NEW ORLEANS' FIRST CIRCUS.

New Orleans, Oct. 4. New Orleans will have its first circus of this season Oct. 7-8, when the Barnes show plays here.

GIRL VINDICATED.

Chicago, Oct. 4. Celia Fortuna, arrested last week en route from Hamilton, O., to this city on a warrant sworn out by George Jupiter of the Jupiter troupe of acrobats, was exonerated of the charge of theft by a Hamilton judge and has returned to Chicago bearing letters from the police department of Hamilton absolving her from all blame.

The girl who is a sister of the Camille Trio, was charged with taking a trunk from the theatre containing the wardrobe of the aggregation. Jupiter withdrew his complaint after the girl had been apprehended.

GALLANTRY'S REWARD.

Cincinnati, Oct. 4. Manager George F. Fish, of the Empress, is nursing a black eye as the result of his gallantry several days ago in defending several women from the insults of a foreigner.

The foreigner was arrested, but not until his fists had collided with the doughty theatrical man.

McMahon and Chappelle Act on Stage.

Mrs. Tim McMahon (Edythe Chappelle) is returning to the stage this week, using the billing formerly utilized by the team composed of her late husband, Tim McMahon, and herself.

Mrs. McMahon is producing one of the girl acts formerly popularized by the original team, under the direction of the Harry Weber Agency.

Nawn-Davis Show Starts Oct. 16.

Chicago, Oct. 4. The Tom Nawn-Hal Davis road show with 12 players is scheduled to open its tour of the legitimate houses at Sterling, Ill., Oct. 16.

BOASBERG AGAIN!

The dismissal of a charge by Justice Goff, Monday, against J. Clarence Harvey of grand larceny made by the Howard Diamond Co., brought to light that the Boasbergs of Buffalo, installment jewelry sellers, are again resorting to their tricks of utilizing the police of New York and Erie counties, and the department of justice of the latter county, as their collection agency.

Jules Boasberg transferred his claim against the actor to the Howard Diamond Co., who had a warrant issued charging Harvey had committed grand larceny by refusing to continue his payments on a diamond ring value at \$1,250. Harvey was arrested Sept. 27, and released on a bond of \$1,000. Two days later he was surrendered to the court by his bondsman.

Herman Roth, Harvey's attorney, obtained his release on a writ of habeas corpus signed by Justice Goff, returnable in the Supreme Court Monday. Judge Goff after hearing the argument released the actor, and advised him to retain the ring, informing the plaintiff at the same time his was a civil action.

According to Assistant District Attorney Frederick Sullivan, Harvey had paid over \$650 on the ring, which has been appraised in New York as worth about \$600. Herman Roth has drawn papers in a suit against the Howard Diamond Co. and Jules Boasberg for \$100,000 damages, charging false arrest and imprisonment.

The Buffalo Boasbergs sometime ago caused to be arrested Toby Claude, afterward released, and whose attorneys Henry J. and Frederick E. Goldsmith, sued the Boasbergs and obtained \$2,500 for their client.

MARRIAGES.

Bide Dudley, writer on theatrical topics in the New York "Evening World," to Taney Keplinger, daughter of a New York cotton broker. Eddie Thanks Kelly and Margaret Woods, Sept. 18.

AUTUMN HERE.

Norfolk, Oct. 4. Promptly with the first crisp autumn day comes the annual announcement that various circuses have selected our thriving city for winter quarters. 101 Ranch, which shows here Oct. 9, comes to bat with the usual salvo. Col. William F. Cody has also announced his intention to spend the winter here.

DULL ON THE FARM.

St. Louis, Oct. 4. Tiring of farm life, Mrs. Mildred Cave Brooks, former actress, and wife of A. R. Brooks, wholesale jeweler, has left the thousand-acre farm of her husband near Wright City, Mo. She is now appearing with the Players Stock here and says if her husband will come to St. Louis and quit the farm, she may consider returning to him.

MIKE DONLIN ANNOUNCING.

Next week at the Palace, New York, Mike Donlin and Marty McHale have been especially engaged. It will be baseball week there and Mr. Donlin will announce the progress of each world series game.

MRS. NAT TO TRY.

Margaret Moreland (Mrs. Nat Goodwin) is to be seen in vaudeville shortly, appearing with Douglas J. Wood in a sketch, entitled "The Infallible System."

Champ Harmonica Player of Texas.

Billy Montomerv and George Perry have secured for their act Stuart Smith, who boasts that he is the colored champion harmonica player of Texas. Smith also does the pair's valeting.

Leslie Heading "Mike" Show.

Bert Leslie will head "For the Love of Mike" (Shuberts), a new play by Thomas Sidney. It is a short-cast piece.

PROTECTING OKLAHOMA CITY AIM OF CHICAGO'S ASSOCIATION

Acts Failing to Agree on Southwest Town in Routes, Classified As "Undesirable." Filling Up Bills After Oct. 15 With Non-Rats, to Guard Against Strike. Some Acts Canceled by Ass'n.

Chicago, Oct. 4.

The Western Vaudeville Managers' Association, the affiliated agency in this city of the United Booking Offices and Orpheum Circuits in New York, has notified all outside booking agents, association contracts or routes will not be issued to any vaudeville act refusing to appear in an Association booked theatre at Oklahoma City. Acts refusing to play Oklahoma City are termed by the Ass'n. as "undesirable," and a notice conveying that information is sent to all managements.

It is understood that the Association's inside booking men have been instructed to arrange their bills for dates after Oct. 15, so that none of the turns on the programs will be members of the White Rats. This move is to forestall a reported aggressive attempt to be made on or about that time by the Rats.

The outside, or "ten per cent." booking agents are said to be informing acts under their direction according to the above reports, and are notifying White Rat acts they will be unable to book them in this territory.

The Vaudeville Managers' Protective Association, of which the Chicago Association is a member, issued an announcement within the past month that no circuit or management belonging to it will engage a White Rat turn after Oct. 31.

ASS'N CANCELS TWO ACTS.

Chicago, Oct. 4.

The Western Vaudeville Managers' Association has canceled two acts playing its time. They are the Six Castillions and Dunbar and Turner.

The reason given was that the acts are "unreliable."

More additions have been made to the list of acts declared "undesirable." Pearl Brothers and Burns refused to work at Tulsa, Okla., the first half and another act was substituted by the Interstate Circuit offices. The United route of the former has been cancelled. Chauncey Munroe and Co. also passed up the Tulsa date, according to report, and have accordingly been cancelled.

STRIKE STILL ON.

Oklahoma City, Oct. 4.

The Consolidated Amusement Council, comprising the White Rats' Union, stage hands, musicians and operators, on strike against Oklahoma City theatre managers for many weeks, have formally declined to accept the recommendations of the State Board of Arbitration, which investigated the strike. The Board expressed the opinion all strikers who have their homes in Oklahoma City should return to their work. The Council held that inasmuch as the Rats apparently had been left out of the Board's consideration, they could not be expected to act favorably and the strike will continue.

Additional pickets have been stationed in front of the "unfair" theatres. "We can stay out forever," said Francis J. Gilmore, chief deputy traveling organizer of the Rats, who is in charge of the strike. "And it is our intention to do so if the managers will not treat with us. The big card is yet to be played and there will be something out

of the ordinary happen when it is played."

Several unpleasantnesses of minor importance have lately developed between the strikers and managers. As a result there have been charges and countercharges. In police court yesterday R. F. Shumaker, strike picket manager, was fined \$50 for carrying concealed weapons. The case was appealed. Shumaker preferred a charge of assault against John Bolend, manager of the Empress. Bolend and Shumaker indulged in an argument in front of the Empress where Shumaker was picketing some time ago and Bolend knocked Shumaker down. Before the bout could be resumed by-standers interfered and one of them testified he took a revolver from the picket's pocket. The weapon, a small .22-calibre affair, was produced as evidence. Shumaker declared he had never seen the gun before.

The way matters now stand the session of the State Board of Arbitration, which required longer than a week, was of no avail, as the strike now is apparently as far from settlement as ever. The strikers declare they will not treat with the managers except on the closed shop plan. This the managers decline to consider.

St. Louis, Oct. 4.

John Williams and Fred Butler were arrested here last Thursday on complaint of Harry Wallace, manager of the Grand opera house, who alleged the men were passing out hand bills in front of his playhouse which declared three acts showing unfair to union labor. The men were released on bond. The hand bills stated the acts in question had formerly appeared "at a theatre in Oklahoma City," while a strike was in progress.

OKLAHOMA CITY MEETING.

Oklahoma City, Oct. 4.

It is reported here that following the decision of the State Arbitration Board last week in the local theatrical strike, the managers and representatives of the striking stage hands met Sunday.

The report which cannot be confirmed says the two parties reached an agreement that will go into effect within the next ten days.

It is claimed no representative of the White Rats attended the Sunday meeting.

TRIBUNE'S "STRIKE."

The New York "Tribune" Monday printed a story there would be a general strike of actors ordered during this week by the White Rats.

The story caused no excitement along Broadway, and had no basis, although it appears to have been rewritten by other papers.

ROW OVER CONTROL.

Lynchburg, Va., Oct. 4.

Stockholders in the Academy have ousted S. H. Jolliffe, the lessee, and are running the house. Jolliffe declares he still has the whip hand by reason of his booking contract and threatens to transfer the legitimate bookings to another theatre. Meanwhile, Roland T. Hamner is manager for the stockholders.

After a trial of two weeks the Trenton theatre here abandoned vaudeville and is going in for musical tabs and film features.

CASEY AND OKLAHOMA.

Returning from Oklahoma City, Pat Casey, the general representative of the Vaudeville Managers' Protective Association, elouged the theatrical managers' association of Oklahoma City.

"They are the greatest bunch of showmen to stick to one another I've ever met," said Mr. Casey. "I was most agreeably surprised upon meeting them."

Mr. Casey declined to express any observations on the Oklahoma City strike. "The only thing I thought was funny," he added, "was to learn the head of the Oklahoma City stage hands union hasn't been on the stage as an employe for three years, but that he owns the non-union billposting plant there."

Mr. Casey stated he had no intention of giving up his agency business. "My position as the managers' representative," said he, "does not interfere in any way with my booking office, nor do I intend to allow it to. I will have plenty of time for both."

V. M. P. A. MEET TODAY.

It is said a full meeting of the Vaudeville Managers' Protective Association has been called for today (Friday), when the manager-members will be addressed by Pat Casey, who will inform them of the theatrical strike situation in Oklahoma City.

BILLING FEATURES ONLY.

The advance billing for the Palace, New York, program this week, plastered as eight-sheets upon the boards in upper Manhattan, carried the names only of the features of this week's Palace bill. They were Josephine Victor, Belle Story, Morgan Dancers, Henry Lewis, Howard and Clark. The first three names were doubled up for top liners, with the final two acts spread across the sheet at the bottom. There are nine acts in this week's Palace program.

While the eight-sheets may have been pressed into service before the full Palace bill had been compiled, the Palace folk thought so well of them the practice may be continued for the early billboard display.

SPOONER STRIKE SETTLED.

The boycott upon the Spooner, Bronx, by the stage hands' and musicians' union, in progress for three weeks, has been lifted through the installing of a union stage crew and musicians.

The trouble arose with the opening of the Corse Payton stock at the house with non-union men.

The unions immediately placed pickets in front of the theatre. This affected business and the owners finally deciding to put the union men in owing to the unfavorable outlook.

The boycott upon Moss' Flatbush, Brooklyn, by stage hands and musicians is still in progress with apparently neither side willing to give in. The Moss system of having his theatres non-union is reported the reason he refuses to put in a union crew, although the Flatbush had one before Moss took it over.

LOEW'S FIRST.

The new booking and producing agency headed by Max Loew has started its initial vaudeville production, called "The Sesame of Love," an Arabian Nights story, with book and music supplied by Leon de Costa. Six principals and eight choristers will take part.

The Loew offices holds two corporations, one to represent vaudeville acts and the other a producing corporation. The latter is making the "Love" production with others in view to follow.

Attached to the Loew staff are Max I. Lowenstein and Dorothy Sussman.

STOCK TABS IN CHICAGO.

Chicago, Oct. 4.

Musical and dramatic tabloid stock companies are invading the smaller theatres, particularly the moving picture houses, both in the "Loop," and outside. Fifteen to 20 are already running. Most of them change their offerings two or three times a week, playing twice or three times daily.

Frank Rich from the Coast has three playing and more in contemplation. Leo Adda heads one troupe and aids in the direction of the others, and Rich has a carload of costumes and scenery.

Dave Marion, Jr., has just finished rehearsals of his own musical tab. Bobby Barker has one with 14 people and two pieces. Others are: George Earl, with "Neutrality Girls," featuring Jessie Hueston, 12 people; Frank Janes, assisted by Marjorie Hicks and six girls; Manager Weimer of the Columbia has the Empire dramatic tabloid stock company in his North Clark street house; the Ashland, 49th and Ashland avenue, shows a tab every Tuesday.

The large number of these organizations has depleted the supply of chorus girls. The small houses are eager to book the features which play about 45 minutes and are asking from \$450 to \$500 guarantee where they list 12 people.

DENVER OPPOSITION.

Denver, Oct. 4.

Pantages vaudeville, now at the Tabor Grand after eight years without a Denver house, is precipitating a lively fight with the Empress, hitherto supreme in the local pop field.

Dan McCoy left the Empress management to take charge at the Tabor for Pantages.

The Empress, which had been playing to capacity for several months almost nightly, is controlled by Tammen & Bonfils. Business at the Tabor has been picking up steadily in the ten days since Pantages acts opened there. The houses, half a block apart, are checking each other carefully at every show.

DOESN'T BOOK SUNDAYS.

The Amalgamated Agency (through which the B. S. Moss houses are booked) is not following out the custom of booking Sunday shows into houses playing other lines of entertainment during the week. The Amalgamated is practically the only small time office in the city, other than the Fox agency, where this plan is followed.

Academy, Fall River, Pictures.

Fall River, Mass., Oct. 2.

The Academy here came under the management of Marcus Loew this week and opened with "Civilization." In all probability it will continue with a feature picture policy. The house formerly played burlesque three days a week.

Don't Like Western Solit Week.

The American wheel has caused irritation among its show managers through ordering them to play the week of one-night stands between St. Paul and Kansas City. Last year this was left to the managers' option.

The American is now booking the week through its New York office.

Sheedy Booking Lincoln, Union Hill.

The Lincoln, Union Hill, N. J., commenced playing Sheedy vaudeville Monday. M. R. Sheedy is understood to book the house on a percentage. It opened a short while ago with Morris-Goldberg bookings, but Jack Goldberg withdrew last week.

Marvin Welt with Jack Goldberg.

The Jack Goldberg office now has Marvin Welt as its general manager. Mr. Welt associated himself with Goldberg this week.

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

MUSIC PUBLISHERS EXPECT PROSPEROUS NEW SEASON

Summer Not so Good for Trade. "Payment System" Cutting Down Profits. Symposium of Opinions from Professional Managers Agree Better Times are in Sight.

If current market conditions and the optimistic expectations of the majority of the larger music publishers in the east can be accepted as a criterion, the coming season promises to be one of the most successful from a commercial standpoint and profitable from a financial angle that the popular music industry has experienced in recent years. During the summer months most of the larger publishers were forced to operate under an enormous expense, contracted principally through the "payment system," which necessitated the expenditure of large sums to insure the popularization of the catalogue numbers. This was never balanced by actual sales since the financial condition of the west argued against the purchase of popular songs. Sales were in the minority and mighty few songs, if any at all, approached the established selling records. Where the million copy sales were registered, the profits were generally eclipsed by the expense incurred in the "making."

With the arrival of September the song market showed a noticeable increase in activity and the sales for the month were credited with topping the sales for the same month during 1915 by a great margin. The publishers, with his favorable omen, are looking forward to at least a temporary relief from the sales "famine," and while at the present time there seems no plausible way satisfactorily to eliminate the "payment system" and still maintain competition to a profitable degree, they feel the sales for the coming months will at least balance expenditure if not actually passing them.

At the Waterson Berlin & Snyder firm, Max Winslow, the professional manager, pointed to the summer record of his firm and declared he looked forward to a record breaking fall and winter business, arguing their established catalogue, in addition to the list of new members selected for exploitation, prevented any possibility of a let-up in activity.

Mose Gumble, professional supervisor of the Remick Co., was particularly sanguine. Gumble's instrumental successes during the summer were the talk of the trade and in addition the regular Remick catalogue, because of its quantity as well as its quality, eliminates the possibility of despair.

Louis Bernstein was equally buoyant as to the future prospects, having estimated sufficiently far ahead on the coming months to increase his staff and enlarge his catalogue. The Shapiro-Bernstein professional staff is now one of the largest in the east.

Mack Stark, general manager of the Kalmar-Puck-Abrahams Consolidated Co., is also preparing for an active campaign after marketing one of the biggest selling hits in years in "America, I Love You." The latter firm has a limited catalogue and will center its attention for the time being on a quartet of numbers from which they expect big results.

The Leo Feist Co. has gone steadily along in its well systematized manner, grinding out one seller after another and keeping its professional rack plentifully stocked with desirable numbers.

Two of the old established production firms recently invading the professional field are Jos. W. Stern & Co. and T. B. Harms & Co. The former with L. Wolfe Gilbert in charge of its professional end, has shown a spurt of

progressiveness and from the professional standpoint now ranks up with the biggest. Gilbert has contributed a goodly number of hits to the Stern catalogue and this has been enlarged to some extent by the purchase of established successes.

The Harms Co. emerged with two big numbers, one ("They Wouldn't Believe Me") being transferred to the Remick firm after popularized. With a fund of production numbers at hand the Harms organization shows little fear of existing conditions, selling only high class songs at production prices.

Harry Von Tilzer is very optimistic regarding the outlook for the coming season. He bases his opinion on the general prosperity of the country and the fact September was a record-breaker for sheet music sales for that time of year.

At the Broadway Music Corporation (Will Von Tilzer), Mr. Friedman, general manager, looks for a big season, for the reason there has been a good start, every publisher having one or two good sellers, which creates a healthy market for all catalogues.

Joe Hollander, general manager for the Joe Morris Co., also anticipates a big winter, saying his firm enjoyed a record summer, adding that several of the other publishers with whom he talked all felt the outlook for the year was very promising.

AGGRESSIVE MANAGER.

Cincinnati, Oct. 4.

The new manager of the People's, Charles McDonald, who formerly had the concessions at the house, is making an aggressive campaign. He wants four vaudeville turns weekly and offers feature acts from \$300 to \$350.

Business is picking up rapidly. The house advertisements now carry a personal note. They are addressed to "Dear Friend" and signed "Your Pal, Charlie."

\$100,000 DAMAGE SUIT.

An action asking for \$100,000 damages was started this week by Walter Rosenberg against the American Burlesque Association (American wheel) and its officers.

The contention of the complaint is the plaintiff held an American wheel franchise for the district in which are located the Garrick and Daly's theatre, with Rosenberg entitled to a choice in his discretion of the two.

The complaint alleges that April 28 last Rosenberg notified the American Association he elected Daly's, but that the American refused to furnish its attractions to that or any other house under the Rosenberg's alleged franchise.

This is the second damage suit brought against the American by Rosenberg, the other having been settled out of court through an adjustment of the same franchise under which the present suit has been commenced.

Daly's is now under Walter Rosenberg's direction, and will play a war picture, "Fighting Before Verdun," commencing this Sunday, the picture people renting the house.

NEED ANOTHER HOUSE.

The American wheel is badly in need of another New York theatre, according to show managers who claim the present route does give them the opportunity to make the required money around New York owing to railroad jumps.

The American has the Olympic in Manhattan, with the Star and Gayety, Brooklyn.

Shows at the Olympic jump to Scranton and then back.

Last season the American had the Garrick and Yorkville, as well as the Olympic, with a short jump to Jersey City.

JOLSON CASE UP.

Alleging breach of contract, Harry Jolson is suing Marion for \$1.5. The case was listed for trial Monday in the Supreme Court. Jolson claims a play or pay contract for Marion's last season's show, and alleges he was dismissed at the end of seven weeks.

INDEPENDENT'S TRIO.

Three additional theatres were listed on the books of the Independent Burlesque Circuit last week by Hubert Heuck, the Gotham, Brooklyn; Baker, Rochester and the Avenue, Detroit.

WAITING FOR SALARY.

Chicago, Oct. 4.

"The World Beaters" burlesque, sponsored by Washington, D. C., capital, with Hal Turner, manager, is still in the city after playing the Haymarket last week. The members are in salary arrears.

Turner is said to be in Washington, but no word has been received as to the further movement of the company.

Some of the girls have gone to work for Art. H. Moeller's own show which as in Cincinnati last week.

Hastings' New Leading Lady.

Harry Hastings "Tango Queens" last week at the Olympic, New York, and in Scranton this week has undergone several internal changes. Monica Redmond joined this week as leading woman, replacing Daisy Lewis. Tom Coy remains with the company as a featured comedian.

BURLESQUE PROSPERS.

Chicago, Oct. 4.

According to the statements of managers here the burlesque business is the best in years.



THE MYSTIC BIRD.

The Act Wonderful.
The Canary Caruso.

The Mystic Bird has headlined all bills over the W. V. M. A. and Pantages Circuit again headlines season of 1915 and '17. Return dates over the above time.

The Mystic Bird, declared by all managers and agents to be the GREATEST BOX OFFICE ATTRACTION that has ever gone over their circuits. Receiving the highest praise from press and public, and declared to be the greatest vaudeville novelty in America today. Coming East soon.

OUT OF "NEW YORK."

Ernest Otto left "Hello New York" Saturday. Earl Gates, doing several bits in the show, will double in Otto's part. Chas. Yaeger leaves the same show this Saturday.

UNION SQUARE NEW COMPANY.

The Union Square theatre stock at that theatre over a year disbanded Sunday. The principals were Bert Weston, Dewey Campbell, George Brennan, Chas. Douglas, May Shirk and Bessie Rosa.

The new company replacing it has Leon Stevens, Brad Sutton, J. X. Francis, George Walsh, Martin Guild, Adelaide Benson, Norma Brown, May Leavitt and 18 chorus girls. They open Monday.

"Taxi Girl" Too Parisian.

St. Louis, Oct. 4.

"The Henpecks," a "conservative" musical comedy so to speak, was carried over into Monday night by the Park Opera Co., the occasion being a benefit performance for the Church of the Redeemer.

"The Girl in the Taxi" opened Tuesday evening. After viewing the latter pastor Duckforth decided it was too Parisian for his church members, thus the change.

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

Phil Adams' Resignation

(The following is a copy of the letter of resignation sent by Phil E. Adams to the White Rats Actors' Union)

After publicly apologizing in the columns of "Variety" to the White Rats Actors' Union for playing Oklahoma City, I was very much elated to know I was once more a member in good standing, with my dues paid until April, 1917.

Received many handshakes from my brother artists, telling me I did right and that my path in the future would be laden with roses—ROSES, they are, dead ones though, and not a particle of odor to them. Right now my FUTURE is at stake, MANAGERS will not book me, and WHY? For publicly apologizing to Mr. Harry Mountford and the White Rats Actors' Union.

MR. HARRY MOUNTFORD and MR. JOE BIRNES KNEW what would happen to me, as soon as the Managers read my apology. WHY did they ask me to do it? They KNEW as I KNOW NOW.

WILL THE WHITE RATS ACTORS' UNION pay me my salary, or rather my present weekly income the rest of my life? NO.

WILL THE WHITE RATS GUARANTEE me forty weeks' bookings each year? NO.

CAN THEY tell me from whom I can secure work? NO.

CAN THEY tell the MANAGERS THEY MUST PLAY ME? YES.

BUT WILL THE MANAGERS DO IT? NO.

If I have to earn a living in SHOW BUSINESS and belong to some organization, I don't want that organization to take my bread and butter away from me, as the White Rats Actors' Union has done.

Therefore, I hereby resign from the White Rats Actors' Union.

(Signed)

PHIL. E. ADAMS.

"CLOSED SHOP WINS"^{es}

WHITE RATS LOSE IN OKLAHOMA CITY

Like every other report emanating from the Agitator he has sent broadcast to the managers and artists a circular with a heading "Closed Shop Wins. Arbitration Board in Oklahoma City decides in Favor of White Rats."

The facts are that the White Rats have lost their strike in Oklahoma City and that the Arbitration Board, instead of deciding anything, made two recommendations, and right here let us state that the reason why the Arbitration Board did not decide anything was because they had not power or authority to decide, but only the power to recommend.

The two recommendations were as follows: First, that the Agitator had too much brains for any one man and the Board, therefore, decided he had better consult an alienist. Secondly, that if the managers were agreeable, they might test or try out the "closed shop" in vaudeville. We do not know whether the Agitator has accepted the recommendation which concerned his over-abundance of brain, but **we do know that the managers absolutely rejected the recommendation for testing out the "closed shop," and the Agitator left Oklahoma City**

with another rank failure added to his already long list of failures.

The reason why the Agitator picked Oklahoma City for his first strike was because the Oklahoma Labor Laws are about the most stringent and far-reaching of any State in the Union. After picking his own fighting ground, choosing his own weapons and taking plenty of time to map out his plan of action, the Agitator has had the thrashing of his life, and when he forthwith rushes into print with a circular headed "Closed Shop Wins," he makes another bid for the artists' money and has not the nerve to sign the circular himself, but sticks the name of "Geoffrey O. Whalen" to the bottom of it. The Agitator's bluffs have been called so often that he has recently been compelled to use the names of both the high and low officers of the organization on his publicity matter. **Not only has he run out of money, but he has run out of nerve.**

STRIKE OR NO STRIKE IN OKLAHOMA CITY, THE MANAGERS WILL HAVE NOTHING TO DO WITH WHITE RATS. The managers made their statement in last week's "Variety" on pages 12 and 13.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

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SIME SILVERMAN, President

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Variety, published weekly at New York, N. Y., for October 1, 1916.
State of New York, ss.
County of New York, ss.

Before me, a Commissioner of Deeds, in and for the state and county aforesaid, personally appeared John J. O'Connor, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Variety, Inc., 1536 Broadway, New York City.
Editor, Sime Silverman, 1536 Broadway, New York City.
Managing Editor, none.

Business Manager, John J. O'Connor, 1536 Broadway, New York City.

2. That the owners are Variety, Inc., 1536 Broadway, New York City; Sime Silverman, 1536 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statement embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

JOHN J. O'CONNOR,

Business Manager.

Sworn to and subscribed before me this 25th day of September, 1916.

(Seal) ETHEL MCPUGH.

(My commission expires Nov. 17, 1916.)

Vol. XLIV. No. 6

Fire in the Majestic, Peoria, Ill., last week did \$20,000 damage.

Mattis Newton, wife of Billy Newton, was operated upon for appendicitis this week at the Polyclinic Hospital.

Francis Martin has succeeded Mac Corcoran as treasurer of the Bronx, with Arthur Bauman his assistant.

Harold S. Franklin, of the Lyric, Buffalo, says the Family, Buffalo, has been leased to the Citizen's Theatre Co.

Cressy and Dayne will play a new sketch when opening at the Majestic, Chicago, Oct. 16.

Sam Micals denies that his show on the Independent Burlesque Wheel is about to close.

Arthur Dunn is now with the Beaumont Sisters, in "Frops," taking the former Billy B. Van role.

Proctor's 23rd St. when reopening with vaudeville will have a union stage crew.

The proposed stock for the Warburton, Yonkers, has been indefinitely postponed.

Billy Allen, stage manager of the Hamilton, has been operated upon in the Post-graduate Hospital.

"Der Tolly Dolly," a Viennese light opera has been placed in rehearsal by S. Rachmann and will be shown at the Yorkville by the German Stock Co.

Vera Dorio, the English actress, arrived Saturday and proceeded to Pittsburgh, where she opened in "So Long Letty."

The mother of Helen Livingston is anxious to hear from her. She was last heard from in 1913 when a member of the Evelyn Nesbit road show.

Cornelius Keeney, formerly manager of the Hippodrome, Reading, Pa., has been installed in a similar capacity at B. S. Moss' Jefferson.

Mrs. Jock McKay, writing to friends in New York, says her husband is in London. He was reported to have been killed at the British front.

A two-act formed not so long ago will shortly wander beneath orange blossoms, it is rumored, for a perpetual partnership.

Mrs. Frank H. Wilson, wife of one of the Wilson Bros., has been taken to the Henrotin Hospital, Chicago, to be operated upon.

Walter Weema, after a remarkable successful stay in Australia, expects to leave there about New Year's for this side.

Hugh Herbert is playing again, this week at the Bushwick, Brooklyn, after recovery from an operation in Philadelphia.

John Dilson, of the Poli stock, New Haven, makes claim to being a miracle man. Mr. Dilson avers that in 15 years he has never received a collect telegram from an agent.

Daisy Jerome, on her way to this country, stopped off at Honolulu, sailing from there Oct. 4 on the "Wilhelmina" for San Francisco, en route to New York.

Charlie Grapewin placed several bets early in the spring on the Brooklyn to win the National League pennant. He got odds all the way from two to five to one.

Harry Tate's "Fishing," with Jack Tait, opens next week. "Motoring," the other Tate act over here, has Harry Stevens in the lead. The Bos-tocks are booking the turns.

Hugh McIntosh is sending on tour in the Antipodes a specialty show with Horace Goldin. Others are Bill Pruitt, Minetti and Sidelli, Margaret Jewell, Marie King Scott, Hayes and Crawford.

"Anniversary Week" will happen next week at Loew's 7th Avenue and Warwick, Brooklyn. Eight acts will be uptown and six over the bridge for the special events.

Jasper Johnson, the dusky hued attache of the Shedy office, is experiencing a change of heart lately and it is momentarily expected that he will do a "flop" to the Loew time.

The Irish Fair at Madison Square Garden, opening Oct. 14, will use for the amusement portion 20 singing and "dumb" acts, supplied through Charles Bornhaupt.

The Alhambra, Middletown, N. Y., has been taken over by O. S. Hathaway from Wm. J. Goetz and by popular vote renamed the Show Shop. Film features and burlesque is the reported policy.

The Maurice Abrahams, mentioned in last week's VARIETY as ill, is not the Abrahams of the Kalmar-Fuck and Abrahams Consolidated Music Co. The latter is decidedly healthy, and reported upstate as a matrimonial candidate.

McCauley's theatre, Louisville, famous in the south, has been modernized and will play legitimate attractions, beginning with the Geo. M. Cohan revue Oct. 16. It will be managed by the McCauley heirs.

De Vere and Atkes have been selecting a company for "The Ingrate," which they will send out over the one nighters. If the show shows promise it may secure an International franchise.

"His Brother's Keeper" is scheduled to open at Long Branch on Oct. 14. The show plays the following week in Atlantic City. No further time has been laid out for the attraction. Robert Edeson is the star.

The Lambs Club is being quartered in the two upper floors at Keene's chop house. The old portion of the clubhouse is being remodeled, but it will be several months before the work is completed and until then the entire building is closed to members.

Rehearsals on "Seremonde," the forthcoming Julia Arthur play, have been delayed on account of the non-arrival of Mary Forbest, the English actress, due to sail Oct. 11. Miss Forbes is second in cast importance to the star.

All big time vaudeville houses in Greater New York will give two shows on election night, the first performance beginning at seven o'clock and the last at eleven. Two sets of tickets will be sold and the returns read between acts. The returns will probably be given at the smaller houses also.

The Cort, New York, is to have Sunday musical concerts, and recitals on afternoons not taken up by the current legitimate attraction. John J. Scholl has taken over the house for these affairs. Mme. Mariam Ardini will hold the first recital Nov. 5. New York Orchestra Society has booked a number of Sunday evening dates.

George Graff, Jr., has been engaged by the Paterson, Berlin & Snyder Music Co., and will join the lyrical staff of that firm this week, writing with Bert Grant, who heretofore connected his melodies with the compositions of Joe Young and Sam Lewis. Graff was formerly a writing partner of Ernest Ball.

Harry Rochez's claims against Robert Raffin for alleged infringement of certain patents on stage apparatus have been disallowed by United States Judge Hand, who in his final decree declares most of Rochez's patent claims invalid and finds the Raffin device is not an infringement upon that owned by Rochez. Costs of the case were awarded against the complainant, Rochez.

The National Vaudeville Artists' lease upon their new quarters at Broadway and 48th street is for eight years. It gives possession of the entire third floor of the building, 51 feet on Broadway and 140 feet on 48th street. Alterations estimated to cost \$20,000 will be made. The lease was negotiated through Nelson, Lee & Green, real estate agents.

Sam Baerwits is introducing something original on Broadway in the shape of an automatic stenographer, called a Stenotype. It's a machine operated by a girl and replaces the old system of book and pencil. The girl works the machine similar to a typewriter keyboard, but it records all the sounding consonants on a wide tape. The letters are transcribed from this to a regular letter head via the typewriter.

The silver anniversary of the Brooklyn Lodge No. 30 of the Theatrical Mechanics' Association will be celebrated Oct. 9 at the Imperial Hall, Fulton street and Red Hook lane, Brooklyn. The lodge is one of the largest and most prosperous in the organization, and numbers among its members a majority of the Brooklyn managers who will contribute their support in the celebration of its 25th birthday. The festivities are scheduled to begin at 8 P. M.

Tonight (Friday) the "35" Club will assemble in their quarters atop the Palace Cafe and pay homage to the returning officers of the 71st regiment who were active in theatricals prior to their departure for the Mexican border. The guests of honor include Capt. Ray Hodgdon, Sergeant Bill Woolfenden and Corporal Ray Kemp. The affair will be staged on elaborate lines with entertainment and "hot meat" and the assemblage will be gathered strictly on invitations. The "Oil Can" number from "Ayala" will be the featured anthem.

Another chance for press agents. J. J. McDevitt, the Wilkes-Barre "millionaire for a day," who startled the country several years ago by coming to New York and putting Wilkes-Barre on the map, has broken loose again. "Mac" is coming to town again, and next Monday is the date of his advent. He has hired a special train from the Lehigh Valley R. R. and will bring his own political party with him. The party will number 100, and they will hold a convention in Madison Square Garden for the purpose of nominating "Mac" for the Presidency.

Geo. Visser's enlistment in the navy soon expires, when he will return to the United Booking Offices. Mr. Visser is now an expert signal man. He entered the navy three and one-half years ago, following a term of employment under the late Phil F. Nash in the U. B. O. While M. S. Benthams' yacht, "Payche V" was on temporary patrol duty with the squadron, an officer and signal man were assigned to each scout boat. When clambering over the side of Benthams' vessel the signal man saluted the yacht's commodore with "Hello, Mr. Benthams," and Mike thought at first he had landed a new act for the Palace.

TOMMY'S TATTLES.

By Thomas J. Gray.

Scenery is getting so important these days that the scene painters are now being mentioned before the authors.

Houdini and Willard ("The Man Who Grows") are about the only two vaudeville actors we have met recently who are not making phonograph records.

Jim Morton (35) says he never went in moving pictures because they couldn't get a camera that would fit him.

If it keeps up, film actors and actresses will soon be greeting each other something like this: "Good morning, have you incorporated your own company yet?"

WITH THE PRESS AGENTS

In proceedings before the Surrogate's court in New York, the former widow of Geo. H. Huber admitted that she had married Martin G. Wright, son of a well-known New York politician. She testified that her husband was unable to support her in the manner to which she had been accustomed as the wife of the aged George Huber, and asked for money from the million-dollar estate left by the museum owner.

Manager Ned Hastings, of Keith's, Cincinnati, is putting over some publicity that is making the press agents of other local houses squirm. His best was a story Tuesday morning Blossom Seeley, wife of Rube Marquard, threatened to cancel her engagement at Keith's Monday because a ticker had not been put in her dressing room, enabling her to keep in touch with Brooklyn.

"Seven Chances" goes to the Belasco Oct. 23, "The Boomerang" then taking to the road. Belasco's intention to put "The Little Lady in Blue," with Frances Starr, into the Belasco is thus changed. It will not arrive until Christmas. Mr. Belasco becomes interested with Charles Frohman in the Lyceum after Nov. After the holidays he will produce there a new American play with Lenore Ulrich.

The completed cast of Anna Held's "Follow Me" includes, besides Miss Held, Roy Atwell, Letty York, William P. Carleton, Georgia Drew Medum, Wilmer Bentley, Edith Day, George Egan, Mabel Weeks Cladin, the Sykes Sisters, Paul Porcasi, Frank McCormack and Norman Charles Brace.

The New Winter Garden show will open the first week in November. It will have 20 scenes. The book is by Harold Attard, music by Siegmund Romberg, Otto Motzan and Herman Timberg and dances arranged by Allan K. Foster. Opening will be in New Haven, Oct. 18.

The Business Men's League of St. Louis is carrying on a country-wide publicity campaign of city boosting in connection with the city's big electrical pageant, "The Veiled Prophet," part of a Shakespearean Tercentenary, Oct. 8.

The Actor's Fund has just sent out the announcement that Grand Central Palace has been engaged for the Grand Bazaar in behalf of the Million Dollar Endowment Fund next May. Every stage interest will participate, drama, vaudeville, and moving picture.

The new colored militia regiment in New York received its colors from Governor Whitman Sunday. Captain Bert Williams' horse ran away and the reporters forgot everything else in the story.

New York is to have a playhouse patterned after the Grand Guignol of Paris. Its promoters have secured an old stable in 34th street, between 2d and 3d avenues, which will be made to hold 200 persons.

Harry Davidson will go ahead of "Potash & Perlmutter in Society" for the Woods office, which has also engaged Arthur Ryan for the advance of "Common Clay" (Jane Cowli).

Alfred Ranf of the Opera House, Stockholm, Sweden, has taken the rights of "The Girl from Brazil," which was named in its German original "The Beautiful Swede."

"You're in Love," lyrics by Otto Hauerbach and Edward Clark and music by Rudolph Kreml, is due early in November under Arthur Hammerstein's management.

Weenan & Relilly will produce "Dora Deane," Mary J. Holmes' novel. Lef B. Parker is dramatizing it. A picture star, yet unnamed, will be featured.

Reisenweber's is 60 years old. Eddie Pidgeon has got out an attractive booklet to celebrate the anniversary. It is entitled "A Youth of Sixty and Still Growing."

Joe McGarry, formerly dramatic editor of the New York Press, has been appointed assistant to Wendell P. Dodge, head of the Belasco publicity department.

Stuart Walker's Portmanteau theatre begins Nov. 27 at the 39th Street, playing only matinees. Thereafter it will tour to the Pacific coast.

Elsie Ferguson's company is complete with the engagement of Donald Bryam for "Shirley Kaye."

Isolde Menges, girl violinist and protegee of Maud Allen, makes her American debut at Carnegie Hall Oct. 21.

Chauncey O'Leary opened Monday in Detroit in "Honest John O'Brien," supported by Willie Kershaw.

The Bandbox, for two years the home of the Washington Square Players, is to be given over to German plays.

Julia Arthur is assembling her company

for "Seremonda." Alphonse Ethier leaves "The Gully Man" to join.

A stage version of one of his successful films will be written for Lou-Tellengen's return.

Richard Temple has joined "The Girl from Brazil" company, vice Clarence Harvey.

Irving Fisher, ballad singer at the Club de Vingt, has been engaged for the Century show.

David Warfield comes to the Knickerbocker Tuesday in "The Music Master."

Maud Allen opened in Ottawa Saturday. The dance comes to the 44th Street Oct. 18.

E. H. Sothern begins his tour in "If I Were King" in Providence, Nov. 6.

The Century show is rehearsing in three 8-hour sections a day.

The Shuberts will produce "The Love Thief," London comedy success.

Ten matinees of "The Yellow Jacket" are promised at the Cort, beginning Nov. 9.

Charles Cherry will be in Shaw's "Getting Married," William Faversham starring.

The new Winter Garden show went into rehearsal Monday.

PRESS OPINIONS.

"ARMS AND THE GIRL."

Comedy in three acts by Grant Stewart and Robert Baker, Cyril Scott featured. Produced at the Fulton, Sept. 27, by William Harris, Jr.

"THE EXAMPLE."

Three-act comedy in German by Ludwig Fulda, produced at the Booth by Rudolf Christians and Hans Bartsch of the Irving Place theatre, with which the Booth becomes affiliated.

"HUSH."

Comedy in three acts by Violet Pearn. Produced by Winthrop Ames at the Little theatre, Oct. 2.

Its literary quality greatly outbalances its dramatic interest.—World.

WASHINGTON SQUARE PLAYERS.

New bill of four plays, Oct. 2 at the Comedy.

Indeed, a continuance of the merit displayed at this opening will establish them very highly and securely in place among mid-Manhattan entertainers.—W.

"BACKFIRE."

Melodrama by Stuart Fox, produced by Walter N. Lawrence at the 39th Street Oct. 2. The program described the entertainment as a "melodramatic play," but the gales of laughter with which the audience greeted most of the "tense" situations and dramatic speeches made it seem that the audience regarded it differently.—Times.

"BUNKER BEAN."

Comedy with Taylor Holmes, by Lee Wilson Dodd, from the novel of Harry Leon Wilson, produced at the Astor theatre Oct. 2 by Joseph Brooks.

Laughable farcical comedy which every one who read it will want to see.—Times.

Taylor Holmes has never had a part so full of opportunities as that of the curious little stenographer who becomes a business leader, and he took advantage of every one of them.—Herald.

"BETTY."

Musical play in three acts, by Frederick Lonsdale and Miss Gladys Unger; lyrics by Adrian Ross and Paul A. Rubens and music by Paul A. Rubens. Produced Oct. 3 by Charles Dillingham at the Globe.

Clean, full of nice melodies, with voices to them, crowded with pretty girls and possessing that long absent quantity, a story—that is "Betty."—Herald.

It is a musical comedy done in pastel; its humor, its sentiment, its music is so thin and light that without Mr. Hitchcock's vivid personality to infuse life into them they would never cross the footlights.—Times.

"UNDER SENTENCE."

A play by Roi Cooper Megrue and Irvin S. Cobb. Produced Oct. 3 at the Harris.

The play falls, nevertheless, into two quite diverse parts. The first is a bald, unvarnished and continuously interesting melodrama; the second, which begins with the third act shortly after 10 o'clock, is a lively treatment of prison reform that borders on extravaganza.—Times.

The authors were there before the curtain rose, but apparently went and hid. The receipts of their play will be the less, because of a lack of sex interest, but, anyway, it was a success.—Herald.

DOLLYS GOING OUT.

Arthur Hopkins's production "Goodness Gracious Annabel," is to follow the Dolly Sisters in "His Bridal Night" at the Republic, Oct. 23. The contract for the incoming attraction was closed last week.

"Goodness Gracious Annabel" opens next Monday at the Park Square theatre, Boston, for three weeks' run prior to coming to New York.

Tuesday A. H. Woods decided the Dolly Sisters were to be elevated to the position of stardom in "His Bridal Night."

GORDON-MOROSCO SUIT SETTLED.

Kitty Gordon's suit against Oliver Morosco asking \$24,000 damages alleging breach of contract in connection with the production of "Pretty Mrs. Smith" was settled out of court Monday. Justice Goff signed an order of discontinuance of the action.

Henry J. and Frederick E. Goldsmith acted on behalf of the prima donna and effected the settlement with the manager. Miss Gordon had engaged for two years, a season of at least 26 weeks annually being guaranteed. Her salary was \$1,000 weekly for the first season and after the attraction took to the road she was to receive 15 per cent. of the gross with a guarantee of \$1,000.

MAUDE ADAMS' ONE NIGHTERS.

Maude Adams is to play six weeks of one-nighters before coming into New York to rehearse for her new Empire production, "The Little Minister" opened in Montclair Monday night and the following six weeks are to be played in one-night stand towns south.

"A Kiss for Cinderella," Miss Adams' next production, is due on Broadway about Christmas.

BOUGHT FRONT PAGE.

St. Louis, Oct. 4. At considerable cost, Melville Stoltz, manager of the Shubert-Garrick, Monday morning secured the front page of the "Globe-Democrat," early morning edition, across which was displayed in large red type "Experience," at the Chestnut street house this week. Advance sale for entire week assures capacity business. Production will very likely remain over.

MORE COLORED STOCKS.

The success of the colored stock at the Lafayette, which with its policy of high royalty pieces, has been playing to over \$3,500 gross weekly, has prompted the management to form two additional companies, playing them in Baltimore and Washington, as well as in New York.

The present order is to have one company play the same piece three weeks, going from one city to another, the management securing the former Broadway plays at a reduced royalty through taking them for three weeks.

Grand, Wilkes-Barre, Given Up.

Wilkes-Barre, Pa., Oct. 4. The Shuberts have given up their lease of the Grand opera house here. The attractions which held contracts will play at the Nesbit, where there is a stock company at present. The stock will lay off on the traveling attraction dates. The Grand has been closed.

Club Holds Over Until Spring.

At the last week's meeting of the Agents' and Managers' Theatrical Association, held in the headquarters of the organization, it was decided to suspend the club until next spring since the majority of members are with travelling organizations and away from New York.

The club is now in its third year. The opening date of the club will be announced in advance.

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

ONE NIGHTERS SHOWING UP.

The general reports coming back into town from attractions on the one-nighters in New England show that there is some good money in that territory. Upper New York state is also making a good showing.

The Blanche Ring show, "Broadway and Buttermilk," played Albany, Schenectady, Pittsfield, Great Barrington and North Adams, getting a satisfactory gross in each of the towns.

"The Blue Envelope," Richard Lambert's farce, is also in New England territory and reports good business last week.

One manager, while admitting the New England territory was returning satisfactory receipts, said the trouble was there isn't any certainty of a route standing in that territory after booked.

The trouble is that a number of managers will sign contracts and take advantage of the two weeks' cancellation clause. This office received two cancellations Tuesday, the house managers stating they were going to play pictures on the dates that the attractions held.

CASTING "SUSPICION."

"Suspicion," a new play by Samuel Shipman, has been accepted for production by A. W. Woods. It is to be placed into rehearsal next month. The management is assembling a cast of extraordinary strength for the production. Among those who will probably be included in the cast when the piece is seen are John Mason, Clara Joel, Dudley Hawley and Lowell Sherman.

BIG NAMES IN CAST.

It looks as though Oliver Morosco is trying to secure an all star cast for his production of Owen Davis play, "Mile a Minute Kendall." Those mentioned as certain are Frank McIntyre and Helen Lowell, who leaves the cast of the Blanche Ring show on Saturday. Another prospective member is Irene Fenwick.

SIGNED BEFORE N. Y. OPENING.

William Harris, Jr., has a contract with Fay Bainter calling for her services for the next seven years.

The contract was signed in Atlantic City before the actress scored her success in "Arms and the Girl."

PRESS-AGENT'S POEMS.

Samuel Hoffenstein, the general press agent for A. H. Woods, has written a volume of poems, to be published by the Wilmarth Publishing Co.

The book is to bear the title of "Life Sings a Song," and will be on the market in about three weeks.

"FLORA BELLA" BUSINESS.

"Flora Bella" at the Casino last week played to over \$10,000, doing more than \$2,500 Saturday night.

The week previous the show played to a gross of \$10,388.25, with a Saturday night gross of a little over \$2,200.

Grace George and the Holidays.

Grace George will not be ready with her new plays until the holidays, but W. A. Brady plans her return to the Playhouse, moving "The Man Who Came Back" to another theatre.

The ticket agencies have taken a considerable number of seats for the next two months, which assures a continuance of the Goodman piece.

GORDONS ARRANGING.

I. Gordon of the Gordon Brothers Circuit in New England has been in New York this week, reported as making final arrangements for booking that circuit's houses in the Loew office.

It is expected the Gordons and their three New England houses, along possibly with the entire Shedy agency will enter the Loew offices about Nov. 1.

DANCERS OF RUSSIAN BALLET TO TOUR IN TWO TRAINS

**Serge de Diaghleff's Enterprise About Largest Ever on Tour
Over Here Other Than Circuses. Ballet Carries 82
and Orchestra of 78. Weekly Expense \$37,000.**

The biggest amusement enterprise ever sent on the road here, with the exception of circuses, will be Serge de Diaghleff's Russian Ballet, which after playing three weeks at Manhattan opera house, New York, tours the country.

There will be 78 musicians carried. The Ballet has 82 persons.

The entire organization will be transported in two special trains, one of eight baggage cars and the other having five sleepers and two dining cars.

The principal cities of the east, south and west will be made, the troupe staying but three days as a rule, but in many cases a single night. Several Canadian stops are also routed.

Back of the venture is the Metropolitan Ballet Co., Inc., composed of a group of directors of the Metropolitan opera. Theatres throughout the tour have been rented outright (including the Manhattan) and it is estimated the minimum weekly expense will be \$37,000. Richard Herndon will manage the ballet, with Ed. L. Bernays in advance.

The first performance Monday night at the Manhattan will have the premiere of "Til Eulenspiegel," taken from the poem of that name. Nijinski will be the principal dancer. Tuesday evening "Sadko" will be given for the first time, with Adolph Bohm the principal dancer. There are to be four ballets in each performance.

CHATTERTON SHOW AT COHAN.

Ruth Chatterton will come into the Cohan theatre with "Come Out of the Kitchen" Oct. 23. On that date "Seven Chances" will move to the Belasco, "The Boomerang" being sent out three weeks ahead of the original date. It will reach the Fower's Chicago, Nov. 23, for a run.

"The Little Lady in Blue," with Frances Starr, will be kept out on the road until Christmas, when it will supplant "Seven Chances" at the Belasco. The latter play will have had a five months' run by that time.

Horace Hodges and T. Wigney Percyval, who wrote "Grumpy," are the authors of "The Little Lady in Blue," which opens in Washington Oct. 16. The cast has besides Miss Starr, Jerome Patrick, George Giddens, Frederick Graham, Elenor Pendleton, Adrienne Rosely, Karl Sauerman, Horace Braham, Albert I. Andrews, Lucy Beaumont, Charles Garry, Rowland Rusland, Henry Law.

OPERA INSURED WEATHER.

San Francisco, Oct. 4.

Rain prevented the open air performance of "Aida" here Saturday and its promoters held the performance Wednesday evening in the Auditorium, after paying the singers their guarantee of \$25,000.

Father Crowley arranged the performance in Ewing Field in aid of a fund for the young people of his diocese. Everything went against the project. It was proposed to bring the greatest opera stars to the support of a chorus of more than 500, a ballet of 100 and an orchestra of 100.

First, Emmy Destinn was held in Austria and could not appear. Mme. Johanna Galski was engaged. Then Leone Zinovieff, Russian tenor, asked for police protection, declaring there

was a plot to kidnap him for military duty.

The \$25,000 guarantee was insured with Lloyd's in case of rain. The premium was \$625. This is said to be the first time Lloyd's has gambled on Pacific Coast weather and the first time in San Francisco theatricals that the weather has been insured.

The advance sale was around \$15,000.

JANET ALLYN TAKES POISON.

Chicago, Oct. 4.

Janet Allyn, an actress, who according to the statement of local police, has been known as the wife of Albert Phillips, the stock actor, now appearing in Denver, attempted suicide in the crowded shopping district here last Saturday.

At State and Washington streets she swallowed poison and was rushed to the American Hospital, where she is now on the road to recovery. Miss Allyn is believed to have become despondent over a quarrel she had with Phillips in Denver.

MOVING AROUND.

A switch in bookings gives "The Girl from Brazil" a "life," the show moving into the Shubert Monday for three weeks.

This was made possible because "So Long Letty" will play the next three weeks in Boston, coming into the Shubert Oct. 23.

The shift of "Brazil" sends "The Flame" into the 44th Street theatre next Monday, there to stay for six weeks with optional further time.

The Tully piece moves over a week ahead of schedule to allow the Lyric to be readied for the Kellermann picture.

"APHRODITE" SPECTACLE.

Morris Gest contemplates (in association with Ray Comstock) a big production to be called "Aphrodite" for the Manhattan opera house after the "Ben Hur" revival engagement.

"Aphrodite" is to be a musical and dancing spectacle.

The Aborns were to have followed "Ben Hur" with English grand opera about Jan. 1, but that is off.

ANOTHER "BUNKER BEAN."

Jos. Brooks decided upon a second company to present "Bunker Bean" immediately after the notices the show at the Astor received Tuesday morning.

Richard Sterling was engaged that day for the Taylor Holmes role in the second company.

JAP OPERETTA CLOSED.

Hartford, Oct. 4.

The Japanese operetta, "Noto," by Louise Wertheimer, closed here Saturday after less than a week on tour. The piece may be rewritten.

Grand Opera's Date at Lex. Ave.

Max Rabinoff will bring the Boston Grand Opera Co. into the Lexington Ave. opera house week of Nov. 6. This date was contracted for before the present policy of pop vaudeville was begun by the Gerson, Cramer Amusement Co., the present leasees.

Harry Gates is house manager at the Lexington.

OLCOTT PLEASES DETROIT.

Detroit, Oct. 4.

A bully entertainment and almost a "big" play is "Honest John O'Brien," George M. Cohan's latest, acted here for the first time, Monday night. The audience refused to take Chauncy Olcott as seriously as the play demands, but they had a mighty good time. There seems to be no reason why New York audiences should not do the same.

O'Brien's mistress is Kitty Wilson, but Kitty longs for to be respectable and to gain a name for herself and a place in society. She becomes engaged to a millionaire's son, for O'Brien is married and has religious scruples which forbid a divorce. The boy's father breaks off the match by telling his son of Kitty's relations with O'Brien, and Kitty returns to O'Brien in her former capacity. Then Mrs. O'Brien fortuitously dies and the two are married.

But Olcott's engaging personality made a happy ending the only possible one.

With more to do George Sidney would have "stolen the play." His work is even better than in "The Show Shop." Joseph Kilgour and Willette Kershaw also pleased.

EDESON THE AUTHOR.

For some unknown reason Messrs. Rush & Andrews, producing "My Brother's Keeper," with Robert Edeson starred, have announced the author of the play under a nom de plume. The writer is Mr. Edeson.

Reorganizing Herz Show.

There has been a general reorganization going on in all departments of the Ralph Herz production, "A Regular Girl," which closed in Atlantic City last week. The producing organization, originally known as The Greely Producing Co., has been disrupted, and Louis Pincus and one other member of the company declared out, as far as "A Regular Girl" is concerned.

Winthrop Cortelyou, whose father is one of the heads of the Consolidated Gas Co., has taken over the show on his own, and will open it out of town next Tuesday. After six weeks on the road the company is to play Chicago.

The former members, with the exception of one or two, were let out when the show returned to New York. The new cast includes Ralph Herz, Eva Fallon, Tom Conkey, Allen Kerns, Martha Mayo, Alice Hills, Lenora Novasio, Richard Tabor, June Mullin.

Hoff After Divorce.

Los Angeles, Oct. 4.

Bessie Baker Hoff, one of the "Alimony Sisters" in "The Candy Shop," is being sued for divorce here by Freddie Hoff, pianist and musical comedy director, who charges her with improper relations with one "Mr. Lowry."

DIVORCES.

Mrs. Violet Daniel Furno, former member Chicago Grand Opera Co., has filed suit for divorce against Dr. John T. Furno, Chicago physician, blaming cabarets and women for the separation.

BIRTHS.

Fred Fischer, the composer, was presented with a 9-pound baby boy last Tuesday. For the benefit of those not acquainted with Mr. Fischer's record, it might be recorded that he is the composer of "Schlitz," "I Want A Postal Card From You" and "Hello Miss Liberty."

Mr. and Mrs. Mann Rosenthal, Oct. 2, daughter. Mrs. Rosenthal was known professionally as Tiny Hilson. Her husband is manager of the Watson-Wrothe show.

Mr. and Mrs. Louis Sidney, son. The father manages Fox's Jamaica theatre.

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

ARNOLD DALY PRAISED.

Cleveland, Oct. 4.

Arnold Daly opened here Monday in B. F. Glazer's "The Master" and was accorded uniformly fine notices by the critics. Archie Bell in the "Plain Dealer," said Mr. Daly's work was wonderful and it is considered the best acting he has done in many years.

Daly's role is that of a doctor of the Lorenz type. Edward Abeles won second honors as a Jap, also a physician. The play is produced by Henry B. Harris Estate.

BOADHURST'S PLAY GOOD.

Long Branch, Oct. 4.

"Good" was pronounced as the verdict for the George Broadhurst show, "Rich Man, Poor Man," that had its opening at the Broadway here Saturday last, drawing around \$1,500 that evening.

It is a rural type of piece, with William B. Mack and Marie Wainwright getting the honors.

TREASURE SHOW ON AGAIN.

Cohan & Harris decided this week they would revive "Buried Treasure," the Rida Johnson Young play, tried out early in the summer. Zelda Sears of the original production will be retained.

MANTELL ON ROAD.

Robert B. Mantell takes to the road next month in Shakespearean repertoire, routed for the season in week-stands.

"Eddie" Going on the Road.

"Very Good Eddie" finally takes to the road, playing Oct. 16 (week) at Newark and then moving into the Bronx opera house (Oct. 23). "Go To It" opens at the Princess during the week of Oct. 16.

Engagements.

Betty Caldwell, title role, "Naughty Princess."
Fred Hebard, "Around the Town."
Eddie Clifford, Cohan's Minstrels.
C. Carroll Clucas, character comedians.
(Thoroughbred Burlesquers).

SHOWS IN NEW YORK.

(Legitimate Attractions Now Playing.)
"Arms and the Girl," Fulton (3d week).
"Backfire," 39th St. (3d week).
"Ballet Russe," Manhattan O. H. (1st week).
"Betty" (Raymond Hitchcock), Globe (3d week).
"Big Show," Hippodrome (7th week).
"Boomerang," Belasco (63d week).
"Bunker Bean" (Taylor Holmes), The Astor (3d week).
"Caroline" (Margaret Anglin), Empire (4th week).
"Cheating Cheaters," Eltinge (9th week).
"Fixing Sides" (Wm. Hodge), Maxine Elliott (2d week).
"The Flame," 44th St. (6th week).
"Flora della" (Lina Abbraneli), Casino (7th week).
"Girl from Brazil," Shubert (6th week).
"His Bridal Night" (Dolly Sisters), Republic (8th week).
"Hush," Little (2d week).
"The Intruder," C. & H. (3d week).
"Intolerance" (Griffith film), Liberty (6th week).
"Miss Springtime," New Amsterdam (3d week).
"The Man Who Came Back," Playhouse (7th week).
"Mister Antonio" (Otis Skinner), Lyceum (4th week).
"Midnight Frolic," New Amsterdam Roof (2d week).
"Nothing But the Truth" (William Collier), Longacre (5th week).
"Paganini" (Geo. Arliss), Criterion (6th week).
"Passing Show," Winter Garden (17th week).
"Pierrot the Prodigious," Booth (6th week).
"Pollyanna," Hudson (4th week).
"Le Pollu," New Garrick (3d week).
"Rich Man, Poor Man," 44th St. (3d week).
"Seven Chances," Cohan (10th week).
"Turn to the Right," Gaiety (9th week).
"Undine Sennec," Harris (2d week).
"Uptairs and Down," Fort (3d week).
"Very Good Eddie," Princess (42d week).
Washington Sq., Players (Comedy) (7th week).

AMONG OTHER THINGS---

By ALAN DALE.

At the Little theatre, coffee is served in the tea room at evening performances, and tea at afternoon performances. Luncheon baskets, however, are not encouraged, and—although not specifically stated—it is believed that the discussion of oyster stews and ham sandwiches would be disagreeable to the management. The audiences at the Little theatre, unlike those in the Berlin playhouses, may sip, but not eat. Isn't it silly?

"Stars in Their Courses" is the name of a new play as yet unproduced. There is some talk of changing the title to "Stars in Their Corsets," and offering it to the Ziegfeld "Follies."

Winthrop Ames has the courage of his convictions. He produced a play called "Hush!" disregarding the possibility that many critics might rechristen it "Slush" or "Mush," and he actually secured it after it had played such art centres as Liverpool and Manchester, not London. Further he introduced us to actors absolutely unfamiliar—but exceedingly good. The little play contained an idea; it was graceful, intelligent and whatever happens to it, Mr. Ames deserves due credit.

No, Constant Reader, E. H. Sothern's book, "The Melancholy Tale of Me," does not refer to his first picture shown at the Strand theatre. He may introduce that into a sequel to be called "The More Melancholy Tale of Me."

Dear old Chauncey Olcott! What will Sarah Jane and Mary Ann say when they hear that the name of the new play written for him by George M. Cohan, is the prosaic and uninspiring "Honest John O'Brien"? Ruefully they will think of those early triumphs: "Sweet Inniscara," "The Romance of Athlone," "Garrett O'Magh," "The Minstrel of Clare" and "An Irish Artist." Poor Sarah Jane and Mary Ann! Fortunately there are always the movies!

"The Hippodrome girls are up in arms."—Evening paper.
And the Century girls, I imagine, will be up in legs.

The busy little press agent is working overtime, and not in two decades has he been published so fervently. Last week, he took the great-grand-nieces of Paganini to see Mr. Arliss impersonate their great-grand-uncle—and the poor girls were actually pictured laughing! Then he discovered that Miss Violet Hemming was a lineal descendant of John Heming, the first publisher of Shakespeare's works. It was due to John Heming and his partner, sez he, that more than twenty of Shakespeare's plays were preserved for us. Sing hey, tra-la-lal!

Somerset Maugham says of "Caroline" that he can assert quite honestly that he has never seen a play produced more capably. This is most interesting, because Mr. Maugham happens to have written "Caroline." If you or I had made the remark, it would have cut very little ice.

The chorus girl has resumed her place in the affairs of the nation. For a long time, she has been relegated to obscurity. Now, the papers team with her—all the good old stuff about the Johnnies, and the automobiles, and the farewells at the railroad stations. She even gets into editorials that speak of the unpaid rehearsals, and the sad summers in rooming houses. So, cheer up, little merry-merry. Your day has come again, and it is up to you to make hay while the suns shine. One writer

pleasantly calls the chorus girl "the frosting on life's cake," which is a delicious conceit, don't you think?

Madame Petrova offered her husband half the profits accruing from any scenario idea that he might suggest. So hubby sat up all night, and cogitated. The next morning he offered the idea and sniffed the profits. He read his scenario to Madame Petrova. "I think," he said joyously, "that it will pack 'em in." "Yes," said Petrova, "it is already doing so at the Gaiety theatre. I'm so glad you liked 'Turn to the Right.'"

Lillian Russell lost a \$2,500 ring, rewarded the finder with a nice \$20 bill, and crept into the news columns. The musical comedy lady of today would employ a press agent, lose at least \$25,000 worth of trinkets, and then find the transaction chronicled under a jocose and sceptical headline. Lillian Russell is one of the very, very few women who never needed advertising.

Miss Julia Arthur is engaging players for her forthcoming production of "Sermonde." Personally, I prefer actors, but stars have their whims. Some of them secure artists, and not a few actually favor performers. I should think that a mixed cast of players, actors, artists and performers would lend delightful variety to a production. Miss Arthur, however, knows her business, and entirely surrounded by players she will be interesting.

George Middleton, in a published play, says that a wife is not necessarily "wanton" if she lives with her husband while loving another man and that both husband and wife may make little "detours" in love, and return to the main road of matrimony. This is a cosy and soothing thought, but it is not yet popular in acted drama or in movies.

Madame Sarah Bernhardt made her first American tour in 1880. At that time, many of New York's dramatic critics were unborn, or prattling plaintively at mommer's knee—probably prattling plaintively.

SHUBERTS' SIX NEW ONES.

The Shuberts have announced they have six new musical comedy attractions under way, or will have within the next three months.

The six are "This or None," a new operetta by Edmund Eysler; "The Beautiful Unknown," with score by Oscar Strauss; "The Love of Mike," by Thos. Sydnev and Jerome Kern; "The Cave Lady," by Roland Oliver and Chas. Dickson; "The Star Gazer," by Franz Lehar; "When Two Love," by Willner C. Bodansky and Edmund Eysler.

There is also a musical play to come from the pen of Cosmo Hamilton.

"GUILTY MAN" UPTOWN.

From the sale for the first half of the week, "The Guilty Man," which moved from the Astor to the Standard Monday, will reach \$9,000, which is double the business downtown.

The show closes this Saturday, although A. H. Woods attempted to procure a theatre for its continuance.

It may take to the road later, after the sets are cut down. The court room scene is solid and in its present form would require three cars.

Burlesque Gets Hawaiian Act.

Max Spiegel has signed "The Hawaiian Four" for his "Spigel Revue" on the Columbia wheel. This is the first Hawaiian act of its kind engaged by a burlesque show this season.

The act does not carry a dancer.

GUS HILL'S FACTS.

Asked concerning the numerous reports of the non-success of the new International Circuit of popular-priced theatres, Gus Hill said:

"Here are the facts. We had three bad shows, which have been dropped. On the other hand, there are six other shows which we think are very good, but somehow or other the audiences won't accept them. They have been given a couple of weeks more to replace them with other attractions. There are 26 shows doing business everywhere, north, south, east and west.

"As to the rumors that we won't last, I offer you the best kind of evidence to the contrary, namely, that Mr. Nicolai and myself have just taken a lease of the Orpheum, Newark, to add to the circuit and I am now rehearsing another show with 50 people in the cast, entitled 'Gus Hill's Follies of 1916.' Then again, E. D. Stair wrote us the other day saying he held options on several theatre leaseholds and asking our advice respecting their renewal. By 'us' I mean Mr. Nicolai and myself. We wired back 'Yes, and we'll take any part of them.' Up to the present time we have had comparatively poor show weather—only a few cool days and then it got warm again. No, we're not going out of business—not yet."

The Academy, Scranton, a Poli house, leaves the International this week. A statement from the Poli offices in New York says:

"Owing to the sudden closing of the Grand, Wilkes-Barre, that was to split the week with Scranton, we have deemed it wise not to play any more International shows this season, as Scranton is hardly large enough for week stands. The season in Scranton has been very satisfactory so far."

Nancy Boyer and "The Lady from Lonesome Town" do not close on the International Circuit. The name will simply be changed to "The Woman Who Paid."

The Vance & Sullivan dramatic piece, "That Other Woman," on the International, has taken up the route of "Funny Mr. Dooley," which preceded it by a week, but was forced to close. Through this the dramatic piece has eliminated one of the two lay-off weeks which the circuit had, owing to the dropping of the Park Sq., Newark, and Daly's, New York. Two weeks' notice has been posted for the members of "The Path of Folly" to take effect in Philadelphia. The show has been playing the International, but had its route shifted several times, which prompted the management to close. It is the old melodrama, "Why Girls Leave Home," under a new title.

The Grand opera house, which it was reported might house International shows, is to retain its policy of pop vaudeville, according to James H. Thorns, the house manager.

Hill & Liberman's "Texas" on the International Circuit, which was to have closed at the Grand Opera House, Brooklyn, last Saturday, will continue on the circuit at least another week. It is playing the Bronx theatre this week and efforts are being made to get it an additional route.

Richmond, Va., Oct. 4.

The situation here affecting the International Circuit is confused. Reports are unless business picks up at the Bijou (International's local stand), that house will announce a change of policy.

New Orleans, Oct. 4.

"The Cry of Her Children," characterized as a modern version of "East Lynne," came to a full stop Saturday. The show has been traversing the International Circuit.

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

SHOWS IN PHILLY.

Philadelphia, Oct. 4.

A change of bill at three of the legitimate theatres helped business this week. "Experience" at the Adelphi is still drawing in throngs. For Oct. 12 is an extra performance starting at 10.30 a. m. This is new here.

Clifton Crawford opened in the new Shubert musical show, "Her Soldier Boy" at the Lyric to fair business. The show made a fairly good impression and was liberally treated.

After being dark for five days, the Broad opened again Saturday with Marie Tempest in "A Lady's Name." The piece got over before a well filled house. W. Graham Brown divided honors with the star.

"Sybil" at the Forrest and "The House of Glass" at the Garrick, both in their second week, are doing well, the former playing to big business as predicted.

Business continues only fair in the three houses of the International Circuit attractions. The Walnut has "Little Peggy O'Moore" this week, with "The Natural Law" to follow. "The Path of Folly" is at the Orpheum with Eugenie Blair in "The Eternal Magdalene" next, and the Knickerbocker has Herbert Clifton in "Madam Spy," with "The Path of Folly" for Oct. 9.

SHOWS IN CHICAGO.

Chicago, Oct. 4.

"The Unchastened Woman," with Emily Stevens, had its Chicago premiere at the Princess Saturday. Verdict very much favor it having profitable engagement. Big first night audience enthusiastic and critics united in praising Miss Stevens and play.

"The Great Lover," with Leo Ditrachstein, had a ripping big first night audience Sunday at the Grand and it was accorded an enthusiastic reception. Reviews favorable.

"Princess Pat" also made its Chicago bow Sunday with the critics giving the Grand show the choice, the "Pat" reviews to come later in the week. Opening night reported big.

Two conventions in Chicago this week are helping show business.

STOCKS OPENING.

Grand Rapids, Mich., Oct. 4.

The Columbia is reported to have stock in contemplation. Last season it played burlesque, but is now dark.

Minneapolis, Oct. 4.

H. E. Bainbridge, Jr., is to install a musical stock at the Shubert Oct. 15 with "The Fire Fly." The company will include Florence Webber, J. Humbird Duffey, Raymond Crane, Mary Kilcoyne, Billy Lind, Peter McArthur, Ida Vantyne, Edward Smith, Jack Boyle, George Nathanson and a chorus of 34. Lew Morton will be the stage director and Ross Moberly, musical director.

The company was assembled in New York by Matt Grau.

Portland, Ore., Oct. 4.

The Alice Fleming Players are to make their debut here at the 11th Avenue theatre, a new house, Oct. 22. The company is to be organized in New York.

North Hampton, Mass., Oct. 4.

The Jessie Bonstelle Players will open at the Municipal theatre next week. The opening bill is "Daddy Long Legs." Howard Schoppe is in the company.

Lawrence, Mass., Oct. 4.

The stock to have been recruited for the Colonial by Tooney and Demara has been called off.

The Cecil Spooner Co. (in Hartford during the summer) comes here shortly.

AMONG THE WOMEN

By THE SKIRT

Clothes don't play an important role in this week's Palace program. Belle Story, with an affected foreign accent, wore a dress Monday matinee that saw service in last season's Hippodrome show. It was a tunic of silver sequins with an underskirt of silver lace. This same lace formed the sleeves, hanging in a long mantle. The girl of Page, Hack and Mack was sloppily gowned in a white skirt and rose silk sweater. Helena Phillips (with Charles E. Evans and Co.) accentuated her plumpness through a balloon skirt of orchid taffeta and a purple velvet bodice.

Marion Morgan skillfully dresses her girl dancers in the darker shades, forming many pretty combinations. Ethelyn Clark (with Joe Howard) for her opening wore a white taffeta dress trimmed in navy blue dots. A dress of peacock feathers was odd in design. A lace gown had a drapery forming a huge hat, with pink feathers for trimming.

Josephine Victor (in a poor sketch) wore a plain brown dress. The girl of the Charles Ahearn Co. was prettily dressed in blue velvet and chiffon, with bands of fur.

Emma Carus at the Orpheum, Brooklyn, has started the season with a good looking wardrobe. Her first dress was of white jet with a flounce of iridescent embroidery underneath. The bodice was heavily embroidered in crystal, reaching over the hips. Tassels of beads hung below the hem. A silver hooped dress had a plain silver bodice with loops of silver cord forming the waist line. Phina (and Picks) would do better if she and her girls wore high necked gowns. The dresses in this act were of the gold and silver lace so much worn at present. Mary Kelley and Beth Johnstone (with Thos. F. Swift) wore simple lingerie dresses. Carmela and Rosa Ponzillo are two good looking brunettes, both with voices out of the ordinary. One wore bright red net with draperies of velvet. This girl's voice in quality reminds one of Bessie Wynn. The other wore all black. Lillian Boardman (with Jack Wilson) wore clothes strangely familiar. An orange net was too awful. A hooped dress of crystal or an exact model of it was in a recent Winter Garden show. The hoop was in lattice work with long pendants of the stones hanging all around the skirt. A red velvet cape trimmed in white fox with lining of satin with large dots, or a copy of it, was worn in a feature picture by a well-known star. The cape became Miss Boardman.

Clara Mackin in "The Age of Reason" wore a good looking dress of dull brown chiffon trimmed in fur. Katherine Butterfield, in the same sketch, was well dressed in blue serge with embroideries of red. The Tobin children were dressed as kiddies should be, even if they didn't speak in child language.

Hush! it may be a hit. An old idea worked out in a new way. The Little theatre with its pretty women ushers dressed in grey, with lace caps and aprons serving coffee between the first and second acts makes one feel quite at home. And the new play there, "Hush," is so cleverly done one can't be offended by its frankness of speech. Cathleen Nesbitt was strikingly pretty in knickers of grey taffeta with a coat of similar color. Miss Nesbitt was equally pretty in a vivid blue taffeta with a white lace insert and wreath of tiny red roses in her hair. Winifred Fraser, as the Mother, is charming and a prettier picture than Miss Fraser in her silver brocade and Miss Nesbitt in her blue hasn't been seen around here in a long time. Estelle Winwood is lovely. Her first costume was a two-piece canary colored broadcloth. A filmy blue chiffon made very full was her second gown, while a pink flowered chiffon

over plain pink was made in coat-like fashion.

At the Colonial Mrs. Gene Hughes is playing a nice sketch. As a modiste Mrs. Hughes wears one of the new black satin dresses with over draperies lined in white. The sketch gives her an opportunity to wear an evening gown, and very sensible, too, for this lady is at her best in decollete. The gown is of that metallic material in shimmering green. It is close fitting, but has two distinct draperies, and a train. The bodice is of solid crystals. Jean Thomas (same sketch) appeared first in an ugly suit of bright red satin. A better looking costume was later worn. It was of black and blue net with heavy gold bands. Nell Paul (also with Mrs. Hughes) was pretty in a green net trimmed in embroideries of pink and a pink taffeta wrap. Mrs. Hughes wore a stunning wrap of green velvet and white fox. Emily Frances Hooper (with Hubert Marbury) wore a knee length dancing frock of white net and crystal. A gold lace made with two flounces had a rose colored bodice, followed by an orchid taffeta with underdressing of the same shade in net and gold lace. Alice Melville (with Tom Edwards) looked very pretty in nurse's garb, but nurses seldom wear diamond rings in this country. The same Gus Edwards in his immaculate white trousers and well fitting coats, but Mr. Edwards is getting on and beginning to show it. Cuddles sitting on the grand piano looked very pretty in an apricot baby dress trimmed in cherries. The six Edwards girls looked well in taffeta hooped dresses in the pastel shades. Irene Martin (with Skeet Gallagher) is a pretty girl. Her first costume of white satin made Empire with a tiny bolero was very classy. A change was to a tulle dress made in several shades. The skirt was very full with the several shadings of tulle hanging in squares from the bodice line. The girl of Wells, Norworth and Moore looked well tailored in a white skirt and green coat and vest, also a straw sailor. A lacy creation with green underdressing was also worn by her. Steffy Berko (with Tom Kerr) is in gypsy costume, changing to a hooped dress of silver and white net.

Fred Irwin's "Big Show" at the Columbia is deceiving in name. The comedy is nothing and the costuming less. The Sherlock Sisters were the one bright spot. Their gowns during the show weren't much to mention, but they looked well in the olio. Their dresses were of net, one in white over pink, with crystal trimming, white and gold braid. Jean Leonard's one good looking dress was worn in the second part. It was blue taffeta, shepardess in the style, with a flowered silk drapery. The chorus revealed no chickens. The costuming showed little thought and very little outlay.

Marie Doro is prettier than ever in her new picture, "The Lash." Several handsome dresses and a riding costume are worn by her. One dress of filmy lace had trimmings of white fox. A chiffon dress was tucked all the way up. It is noticeable Miss Doro is wearing her dresses well below the shoe tops, a style all well dressed women will welcome.

ALBERT TEITEL RESIGNS.

Albert Teitel, who promoted the Ideal Films Studios and Laboratory at Hudson Heights, N. J., has resigned as president and sold his interests to devote his time to other plans which he expects to promote in Chicago in a few weeks. The Ideal is now leased by Herbert Brenon at a yearly rental of \$22,000 per year. Mr. Brenon is now taking "War Brides."

NO MORE PROF. COPIES.

When the present stock of professional copies on hand in the storage rooms of the Leo Feist Music Publishing Co. is exhausted, the system of distributing printed professional copies will be permanently discontinued by that firm.

To replace the professional copy the Feist house has arranged to print the entire words and music of each song on a lead sheet which will measure seven and one-half inches in width by eleven inches in length, which will necessitate a considerable reduction in type size. There will be but a single sheet for each number with the printed matter on but one side.

This arrangement will represent an enormous saving and promises to do away with the reckless distribution of professional copies, an evil which the music publisher has found no way to eliminate without injuring business.

The move comes as an indirect result of the high price of paper, but seems practical regardless. The Feist firm was the first to introduce the single sheet professional copy, an idea now in use by about every publisher in the field. Feist also introduced the two-page regular copy, eliminating the insert sheet.

ORPHEUM INCREASES BOND ISSUE.

New Orleans, Oct. 4.

The Orpheum Theatre and Realty Company has increased its bond issue from \$2,000,000 to \$2,500,000 to encompass the building of the new Orpheum, this city. There are 2,500 30-year gold bonds of \$1,000 each, payable Sept. 1, 1946, bearing 6 per cent. interest. The original issue was to finance the building of Orpheums in Omaha, Los Angeles, Kansas City and several other towns along the circuit where the Orpheum Theatre and Realty Company owns its own buildings.

A copy of the deed of trust was filed in the local mortgage office Saturday. It has not been determined just when work will commence on the erection of the New Orleans theatre. The lease on the present Orpheum has four years more to run.

WILLIAMS GETS DECISION.

The Mutual Burlesque Association, whose members are the show managers of the American wheel, through its arbitration board, recently handed down a decision in favor of Sim Williams, who filed a complaint that two bits of business used in "The Americans" preceding his "Girls from Joyland" on the circuit belonged to him.

The matter was investigated by the board. It found the business had been used by the Williams show for two seasons, while it had been placed in "The Americans" the present season. Manager Bernard of the "Americans" immediately discarded both bits.

PICTURE HOUSE BOOKERS.

The Mutual Booking Offices with headquarters recently established in the Subway-Central Building, (formerly Heidelberg) are furnishing singing and musical acts for a circuit of 40 picture theatres through the south. The main office is in Atlanta, under the direction of Hugh L. Cardoza. It installs organs in picture houses and also supplies organists. The organists are sent over the circuit in the same manner as the acts.

The turns booked through the New York office will play each house from one to ten weeks, according to their popularity.

TWO DAYS FILLED.

Instead of laying off the first two days of the week after playing the Empire, Brooklyn, all of the Columbia Circuit attractions have been booked to play the Counihan & Shannon houses at Plainfield and Perth Amboy, N. J., Monday and Tuesday, respectively.

The shows are being purchased for those days at \$400 a day. The last half of the week is played by the attractions in Bridgeport.

IN AND OUT.

The Nelson Sisters were unable to open at the Princess, St. Paul, last half last week, and Chase and La Tour were substituted. One of the Nelson girls is in the hospital. A switch in Milt Collins' bookings sent him to Dayton, O., this week. His booking for the last half last week at Aurora, Ill., was filled by Olive Brisco.

Phyllis Neilson Terry was taken suddenly ill at the Majestic, Chicago, late last week. Savoy and Brennan were summoned hastily to double with their Palace engagement. Miss Terry recovered later sufficiently to go on, but the team remained in the show.

Vera Berliner was called upon this week to substitute for Donovan and Arnold at the Majestic.

Max Laube, a whistler, refused to open the program at the Greeley Square Monday. Frank Markley substituted.

Wanda was out of the bill, Kedzie, Chicago, the first half of this week with the Aerial LaFayettes substituting.

Delmore and Lee not in bill at McVicker's, Chicago, misunderstanding, but will play the house next week.

Kathryn and Horse played one show at McVicker's, Chicago, Monday, and then withdrew from the bill. No act substituted.

Jarvis and Harrison retired from the Fifth Ave. bill after Tuesday night, owing to the death of Jarvis' father. Mills and Moore secured the spot.

OBITUARY.

Arthur R. Evans, stage manager of Ziegfeld's "Follies," died late last week in Watkins Falls, N. Y., 44 years old. Players called him "the kindest stage manager in New York." His New York home was at 130 East 207th street. His mother survives. He suffered a nervous breakdown five years ago.

Mrs. Loren Wilder, professionally known as Camille D'Arcy, and prominent in stock circles, died in Chicago last week, having been infected while bathing in Lake Michigan. The deceased was a sister of Marie Nelson, who was appearing at McVicker's, Chicago, in her own sketch at the time.

Genevieve Rollo, actress and wife of Walter Clark Bellows, who was Charles Frohman's stage manager, died in Chicago.

The father of the Chartres Sisters (Chartres Sisters and Holliday) died Sept. 25 in Xenia, O., 64 years old.

Joseph Sullivan, electrician at the Princess, Montreal, was killed Monday in an automobile accident.



Bernard M. Walters, New York musician and entertainer, died Sunday, 50 years old.

Mrs. Clara Margaret Askin, wife of David Jerome Askin, manager Concord theatre, Cypress Hills, Brooklyn, died Sunday.

Kendall Fellowes, actor and Spanish-American veteran, died late last week in New York.

Joseph Schultz, a veteran aerialist, while doing some fancy feats from the top of a 100-foot observation tower used by engineers on the Field Museum site, Chicago, fell Sunday and crushed his skull.

James A. Vick, father of the stage manager of the Grand, Knoxville, was killed by a train at Knoxville, Sept. 26.

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

NEW ACTS

Claire Niles, from the Coast in classic dancing. An act built around oil paintings of Paul Philippoteaux, celebrated for large pictures of war scenes. Most of the canvases measure 18 by 26 feet. They are of European battles of the past. His "Battle of Gettysburg" brought him attention here. Several examples of his work were purchased by the Boston public library. The six paintings to be used in the vaudeville act are owned by Orin R. Griffin. Each picture will be mounted on a drop, "interpretative" dancing and singing accompanying each painting (Conrad & Marks).

For the present the road tour of "The Defective" has been abandoned. Instead the play in vaudeville version will be presented by John Thorn and members of the original cast for two weeks in the Chicago pop houses.

Amelia Bingham, returning to vaudeville her former vehicle, "Great Moments from Great Plays" (M. S. Bentham).

Edgar Atchison-Ely left the Anna Held show, "Follow Me," and is to open in vaudeville in a sketch with four people, staged by Ben Teal.

Chares Orr and Co. in "The Syncopated Honeymoon," by Jean Havez, staged by Jack Mason (M. S. Bentham).

De Noyer, Danie and Co., act in "one," by J. C. Nugent. (Jo Paige Smith).

Lou Hanvey (formerly Coakley, Hanvey and Dunlevy) and Nellie Henry (Mrs. Hanvey) two-act.

"Fireside Reveries," with Jack Princeton. "Dollie's Dolls," western girl act. (Sam Baerwitz).

French and Eis and 10 girls; Dave Kramer and Marion Kent (Harry Weber).

Grace Belmont and May Taylor, double act.

Josephine Victor and Co., Palace.

New Acts.

Jeff De Angelis in comedy sketch with three people.

Winona Shannon in comedy sketch with six people.

(Miss) Franklin Gale and Co. in "Mary Devlin—Housekeeper."

Willie Weston in "The Hunter," by Blanche Merrill.

Andy Lewis and Ed. Gallagher in sketch.

"The Auto Bandit," with six people (Henry Chesterfield).

Cecil Weston (formerly Weston & Leon) and Lillian Clark, "sister act."

Vincent Sullivan, with Charles Burton at the piano (Harry Fitzgerald).

Dorothy Rogers, in new comedy sketch, staged by T. Daniel Frawley.

Mike Coakley and Joe Dunleavy, double act.

Grace Breen, daughter of the Magistrate, songs (Alf. T. Wilton).

Harry Clarke, again single.

Dulcie Hall and two (Chicago).

Mat Ellis, with 12 people.

Dolly Bernard, single.

Johnson and Crane.

Brown and Kilgour.

Coe, Vesta and Roy, new trio.

Willard Simms in a new act.

Lola Wentworth, single.

LECTURES AT STRAND.

Dr. Raymond D. Ditmars, the well-known curator of the Bronx Zoological Park, is appearing at the Strand this week, lecturing in the introductory reel of an interesting series of animal pictures which he will show from week to week at that house. He calls his picture "A Living Book of Life," which exhibits in motion picture form animal life from the lowest to the highest type.

Next week the first chapter of the "book" will be shown, another lecturer appearing, as Dr. Ditmars talks at various universities precludes his lecturing only from time to time. The curator has not only framed his pictures to be interesting and instructive, but adds a comedy turn, if the introduc-

tory reel is a sample of that to follow. The idea of these pictures originated with Harold Edel, the Strand's managing director. These pictures are something new in the field and should develop into a good draw. They are to continue at the Strand for some months.

FLORIDA CINEMA CLUB.

Jacksonville, Fla., Oct. 4.

The camera men of the local moving picture colony have formed a Cinema Club. This is said to be the only organization of its kind south of New York and east of California. The club will be affiliated with other organizations of its kind at once. J. Melvin Andrews of the Eagle Film Co. was elected temporary secretary. He will serve until the next meeting, when a permanent organization will be perfected.

Among the present members of the club are A. Zangrelli and Fred Henderson of Kalem; Gary Hoteling, Leland Content, and Howard Green of Vim; A. A. Porchet and J. Melvin Andrews of the Eagle Co. and G. A. Walker of the Motion Picture Exchange.

RAISING ADMISSION PRICES.

Jacksonville, Fla., Oct. 4.

At a meeting of the picture exhibitors of this city held recently it was practically decided to raise the price of admission from 10 to 15-20. Hereafter features of the better class will be shown only at the advance price. The reason given for the advance is the high cost of the films, one exhibitor claiming it costs him \$200 a day for service.

In the past every effort to increase the price of admission in this city has met with defeat. The people refused to pay more, although they were being given double the program. In addition they were being entertained by a seven-piece orchestra and one musical act. This is the only city in the South where a ten-cent admission is charged for features, all others getting from 15 to 20 cents.

THANHOUSER TO RETIRE.

Edwin Thanhouser, in spite of his unusual activity at the present time, has declared to friends his intention to retire from business at the conclusion of his three years' contract with the corporation bearing his name. This will come to pass about 18 months hence, by which time the producer feels that he will have earned a permanent vacation.

It will be recalled that when Thanhouser sold out to the concern he agreed not to re-enter the film business for a period of three years. He kept to his bargain until asked by the purchasers to once more assume the reins of management.

CLEVELAND'S STILLMAN OPENS.

Cleveland, Oct. 4.

The new Stillman theatre, seating 1,250 on two floors, opened Monday. The house adjoins the Hotel Statler and is Cleveland's newest theatre.

Emanuel Mandelbaum is president of the operating corporation and also general manager. An orchestra of 25 is directed by H. L. Spitalney. A large organ and two organists are in addition.

The policy is a varied picture program. Prices 10-50, with performances continuous from 10.30 to 11.

"THE BUBBLE" REVIVED.

"The Bubble," the former Louis Mann piece played by the Corse Payton Stock at the Spooner, Bronx, has been secured for the road by Harry Huguenot with a company recruited through the Olly Logsdon office.

Huguenot played the Mann role with the stock last week and was seen by Mann, who made arrangements with Huguenot to take the piece on the road.

THEATRE FORFEITS LICENSE.

Boston, Oct. 4.

The license of the Majestic, a Shubert house, which has been leased so far this season by the Boston Photo Play Company, was suspended last night as the result of the exhibition of the film "Is Any Girl Safe?" The new censoring commission, which was formed during the local agitation over "The Birth of a Nation," is comprised of Mayor James M. Curley, Police Commissioner Stephen O'Meara and Chief Justice Winfred Bolster of the Municipal Courts. The vote is said to have been unanimous.

The suspension went into immediate effect just in time to prevent the evening performance. It aroused especial interest because of the recent "expose" by an afternoon newspaper of Mayor Curley's "interest" in the birth control film "Where Are My Children?" the mayor having admitted that he visited Senator Penrose at Washington to "speak a good word in behalf of a friend who was trying to get the film past the Pennsylvania Board of Censors." That film and the present one are both offered by the same company which also offered "The Little Girl Next Door" at the Globe theatre for a short and none too successful run.

Mayor Curley is at present pressing grand jury charges against the editor of the afternoon newspaper, charging criminal libel, and has announced his intention of following up his criminal suit with a civil suit asking \$100,000 damages.

No statement was issued by the Censorship Commission as to its objection to "Is Any Girl Safe?" as the new law does not permit any "cuts," merely permitting the approval of a performance or the suspension of the license.

"KATINKA" "No. 3."

The cast for the third company to present "Katinka" on tour was completed by Arthur Hammerstein this week. It has Howard Langford, John McDuff, J. C. Crawford, Alice Ryan, Bert Lenihan, Bud Nelson, Dixie Blair, Vera Stanley. Howard Cook will be musical director.

Strand, Chicago, Reopening.

Chicago, Oct. 4.

The Strand, dark for months, is announced to reopen Oct. 9 with the Russian Juvenile band. It formerly played pictures.



ZENA KEEFE.

Who is being starred in "The Perils of Our Girl Reporters," by the Niagara Film Company, is conceded to be one of the most talented and daring actresses appearing before the camera.

Her excellent rendition of the role allotted her in "La Boheme," was highly lauded by the movie reviewers.

Miss Keefe recently made a thrilling jump from a fast moving yacht into a row boat at Sheepshead Bay. The feat was witnessed by hundreds.

To prove that her versatility is never taxed, Miss Keefe with Frank A. Keeney as her dancing partner, won a gold prize at a dancing contest held recently at the Brighton Hotel, Long Beach. Miss Keefe's ability as a terpsichorean artist was a decided revelation to the many devotees of the dance in evidence at the affair.

NEW TRIANGLE SCHEME.

As a result of a conference which lasted for more than a week between the executive and producing heads of the Triangle Film Corp., a new means has been devised for the distribution of film. To encourage the independent distributor toward taking an interest in the Triangle output a plan has been put into effect which will allow the independent exchange men to buy an interest in the Triangle exchanges in the various districts.

The first of the exchange men allowed to buy an interest in an exchange is Alfred Weiss, Eastern District Superintendent of the Triangle Film Corp., who, with some of his associates, has purchased an interest in the New York exchange. The next exchange that this innovation will take effect in will be the New England exchange, whose headquarters are in Boston.

Within a short time this plan will become operative in all the exchanges.

AMERICAN'S BEST WEEK.

Two records were hung up last week on the American wheel when "The Monte Carlo Girls" at the Empire, Cleveland, eclipsed the house record, and "The Girls from the Folies" did the same at the Gayety, Brooklyn.

At the headquarters of the circuit the gross receipts could not be given, but it was stated that business last week was better at all points than it has been at any time so far this season.

GIRLS WALKING TO NEW YORK.

San Francisco, Oct. 4.

Claiming they are in the picture playing profession and that they will walk to New York City, working their way selling newspapers, Dorothy Morgan and Edna Small state they will shortly leave this city on their way.

VINIE DALY IS BACK.

Chicago, Oct. 4.

For the first time in several years Vinie Daly is in eastern vaudeville. She appears on the Orpheum, Memphis, bill next week as a single turn. Miss Daly played one week in New York about three years ago and last season toured a part of the Orpheum Circuit. Beyond that she has not appeared upon the vaudeville stage in several seasons.

RAYMOND-MOROSCO DEAL.

Melville B. Raymond has entered into an arrangement with Oliver Morosco whereby he takes over companies organized and rehearsed by Morosco and plays them in certain territory not visited by the Morosco No. 1 organizations.

The first of these will be a "Peg" company, which opens Oct. 10.

"BIRTH" WILL BE SHELVED.

A great many inquiries for booking "The Birth of a Nation" are constantly coming in from theatres of less than a thousand seating capacity, but it is doubtful if the Griffith feature will be booked into them because of their inability to provide the necessary facilities that go with the picture. The present plan is that after every available theatre has been played, to put it upon the shelf, reissuing it at a later date in the same elaborate manner it is now being shown.

Theatre Leased for One Week.

Chicago, Oct. 4.

The Orpheum, Milwaukee, has been leased for one week, starting Oct. 8, by Jones-Linick-Schaefer, to exhibit there for that period the Clara Kimball Young feature, "The Common Law." Ralph Kettering went to Milwaukee Wednesday to arrange all the preliminaries for the opening. Norman Field will personally manage the film exhibit for the J-L-S firm. Special prices will be made for the "first showing" of the picture in that city.

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

CABARETS

FOX TROTS—"Parisienne Waltz," "Same Sweet Baby," "And They Called It Dixieland," "Arizona," "Down Honolulu Way," "Pretty Baby" (Remick), "Blues for Home, Sweet Home," "Million Dollars' Worth of Love" (Kalmer-Puck & Abrahams); "The Kiddies" (Fischer); "Shadowland," "Good Little Girl," "Dangerous Girl," "Cradle Rock," "Some Girls Do," "Honolulu Blues" (Feist), "My Lady of the Nile," "My Castle in the Air," "Bachelor Days," "I Left Her at the Beach," "Pick 'Em Up," "Have a Heart," "Only One for Me" (Harms), "Made to Order for Me," "South Sea Isle," "Chase the Blues Away" (Harry von Tilzer), "Nashville," "American Jubilee," "Yacci Wacki Woo," "The Bee" (Broadway), "No Matter What You Do," "If You'll Come Back to Me," "Florida Blues," "Joe Turner Blues," "Hesitating Blues," "Snakey Blues," "St. Louis Blues," "Yellow Dog Rag," "Jogo Blues," "Shoeboot's Serenade" (Pace & Handy), "Introduce Me" (Sam Cox), "My Own Iona," "Under Rambling Roses," "Army Blues" (Stern), "Walking the Dog" (Schirmer), "Hilda," "Money Blues" (Ricordi), "Don't Know Where I'm At," "Chatanooqua Blues" (Syndicate), "Hawaiian Blues," "Bouncing Rubber Ball," "Blue Goose" (Forster), "Morning, Noon and Night," "Bunch of Blues," "Saxophone Rag," "Jelly Roll Blues" (Rossiter), "Those Blues" "Chicago Blues" (Root), "Indiana Blues" (Williams), "Hesitation Blues" (Billy Smith), "Lost My Heart in Honolulu" (Shapiro-Bernstein), "Romany," "Call of a Nation," "Florida Among the Palms," "Come on and Baby Me," "Homesickness Blues," "Twilight" (Waterson Berlin & Snyder).

ONE-STEP—"Go Get 'Em," "Sunshine of Virginia," "Mississippi Days" (S-B), "Whole World Loves You," "China Lady," "Midnight Frolic" (Remick), "After Dinner," "Shades of Night," "Out of the Cradle," "Sunset Valley" (Stern), "Love Sand," "Uncle Tom," "Polka Dot" (Ricordi), "Any Old Name" (Granville), "Make Hay While the Sun Shines in Virginia" (K-P & A.), "Brown Skin" (Rossiter), "Ole Virginny" (Sam Fox), "Big Ben" (Jacobs), "Ole Miss" (P. & H.), "Honkey Tonkey," "Do What Your Mother Did" (B'way), "Paprika Jansy," "The Harlequin," "Cavalry Wiggle," "Kahola Honolulu" (Fischer), "Take Me to My Alabam," "Dixey and Uncle Sam" (Witmark), "Just One Day," "Lovely Lola Lo" (Joe Morris), "Bachelor Girl and Boy," "Making of a Girl" (Schirmer), "Girls," "Throw Me a Rose," "I've Saved All My Loving," "My Skating Girl" (Harms).

WALTZES—"Kelly," "Never Nearer Heaven," "Yaaka Hula" (W. B. & S.), "My Rose Garden" (Remick), "Babes in the Woods," "Love Flies Everywhere," "Garden of Romance" (Harms), "Call of the Woods," "Youth and Beauty," "Song of the Night" (Ricordi), "Give Me All of You," "Erst-while Susan," "Ireland Is Heaven," "Love, Here's My Heart" (Feist), "In the Evening" (Rossiter), "Pierrot and Pierrette," "I Love You" (Stern).

of modesty than any desire by the young woman from the Coast to retard her movements by a nearly full-length evening gown of silver. A revue reported for Healy's is not to materialize.

Clifford C. Fischer started legal proceedings this week to prevent the Shuberts from interfering with his Montmartre restaurant in the Winter Garden building. Fischer claims to have secured a lease on the premises from the Shuberts, after first having been interested with them in it. He makes several allegations against the Shuberts. Fischer was formerly the vaudeville booking man for the brothers, but it was said when he discontinued that connection a difference between Fischer and the Shuberts had arisen through Fischer declining to give any attention to Castles-in-the-Air on the plea he would be playing opposition against his own Montmartre. Although Fischer holds the lease, the Shuberts have a 25 per cent. interest in the place, and they took forcible possession Tuesday, but vacated when the injunction was served upon them.

The Culinary Workers' strike which went into effect in San Francisco Aug. 1 is over. At any rate the first-class places catering to those not of the laboring class declare business is normal. The musicians, waiters, entertainers and so on, who out of sympathy either walked out or were locked out, have been replaced and to all appearances business is good. Of all the beach resorts below the Cliff House "Shorty" Roberts' place is enjoying the run of its history. Dancing is the magnet which draws to the beach, while the downtown places merge dancing and entertaining.

The Winter combination at the Alamo in Harlem includes Julia Gerrity (return engagement), Irving Gluck, Harry La Pearl, Anna Reagan, Ruth Elester, Anna Silcol. Al Davis, who supervised the amusement portion of Rockaway's Steeplechase Ballroom last summer, has returned to floor-manage the Alamo. An innovation in uniforms is also shown, the waiters dispensing with their Tuxedos and replacing them with white aprons, for no reason at all, the captains, Messrs. Dolan and Jacobs, being attired in a uniform effect.

Charging breach of contract, Ferd P. Noss, owner of the Six Musical Nosses, began action Monday in the City Court against the Hotel Shelburne, Inc., of Brighton Beach. Mr. Noss holds a contract which called for the appearance of the act for ten weeks beginning May 23, 1916, at a salary of \$350 weekly. The act played about four weeks, when Mr. Noss alleges that on June 19 the management refused to allow its further appearance. The plaintiff claims \$2,100. James A. Timony represents the

The Hawaiian fad, frenzy or fancy has divided opinion as to its longevity. Many opine it will not last throughout this season. Many claim it is good for this season anyway, referring mostly to the Hawaiian music. Those against it base their prediction upon the very limited range of the Hawaiian music, and tests proving that where there was not a dancer as a special draw, the music itself failed to encourage cabaret business.

The Chicago cabarets are going in for revues this winter. They did it but mildly last season. The Marigold Room of the Bismarck Gardens will have one with 16 girls and principals, staged by Carlos Sebastian. New Years the Boston Oyster House puts one on, 16 girls and eight principals. The Con-

gress and De Luxe cafes are each arranging for a revue of eight girls, to be shown shortly.

The roof of the Century, which has been converted into an aerial theatre to accommodate a midnight revue, will open about two weeks after the house proper. The roof show will be assembled and placed in rehearsal immediately after "The Century Girl" is under way. William Harrigan Jr. was added to the cast of the downstairs show this week.

Henderson's restaurant at Coney Island is closed for the winter, although the theatre adjoining is open and will play pictures through the cold spell. Up to a year ago the Henderson restaurant remained opened the year around. It was Henderson's best season the past summer, excepting in 1907 when the house had its record year.

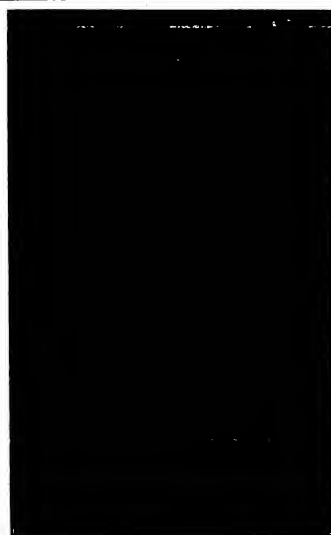
A meeting of the New York cabaret agents held at the offices of Frank Miller for the purpose of starting a cabaret agents' protective union, to blacklist proprietors and performers who fail to pay commissions. Among those present at the meeting were Frank Miller, William Sheridan, Max Rogers, Joe Mann, Chas. Jones. Block & Barrimore were represented.

A revue, entitled "Look Who's Here," by Lee Herrick, with six principals and six chorus girls, will open at the Doeck and Doris, Oct. 9. McGinnis Bros., Mable Jones, Dolly Mann, Estelle Griffin and Elsie Harvey are the principals. Mr. Herrick will present a revue of 16 girls and six principals at the St. Charles, New Orleans, Dec. 15.

Cabaret bookings this week by Billy Curtis: Fanchanette (Boulevard), Nellie Allen and Beth Young (Churchill's), Harry Gifford and Elsie Ward (Rector's revue), Delores Leon, Mlle. Rhea (Beaux Arts, Atlantic City), Leah Ray (Olmstead Hotel, Cleveland).

Grant and Wynn of "Flora Bella" (at the Casino) had been engaged for Rector's ball room, but owing to the show management refusing consent, the act was forced to cancel the restaurant engagement.

Through arrangements made between Billy Curtis and Grant and Wynn the dancing team appearing in "Flora Bella" at the Casino, were placed under contract to appear in Rector's ballroom in conjunction with the show.



Extensive alterations have begun at the Garden, entailing an expenditure of \$20,000. The Seventh avenue frontage will be doubled, extending from the street to the main portion of the cafe, the additional space accommodating 200 persons.

The Broadway restaurant men are said to have an association in which the restaurateurs fix a minimum charge for all foods and drinks listed on their menu cards. No member is permitted to drop below the set figures, but the maximum scale has no limit.

The popular dance music for the cabarets, as played from the latest output, by the Earle Fuller Orchestra at Rector's, covers about the full list for the season's opening, excepting a few of the older melodies retained. The numbers are:

Murray's presented a new show Monday, put on by Pat V. Kyne. It consists of Grecian dances in four different numbers. Billy Condon and Gertrude Chartralle, with five girls, do the "revue."

Big Tess Gardell, probably the largest cabaretist in New York, has deserted the cafe work for a vaudeville plunge. "A Ton of Syncopation" has been selected for her introductory billing.

The Sebastian Review will be the winter attraction at the Hotel Sinton, Cincinnati. Carlos Sebastian and a company of ten people are in the aggregation.

Walter S. Gladney, formerly manager of the Wiltshire Cafe, Atlantic City, now conducts "The Clifford," a hotel at South Norwalk with a rathskellar attached.

Bobby Gilbert, brother of L. Wolfe Gilbert, professional manager of Stern and Co., has been engaged to lead the orchestra at the Dance D'Hiver, above the Audubon theatre.

Kolb & McCaw, of Galgary, have opened a cabaret in the basement of the Grand theatre, with an entrance from the theatre lobby.

The Oneco cabaret, New Haven (management Dan Sullivan), has Arthur James, Leoni Somers, Lotta Harvey and Harry Coles.

The entire cabaret show from the Hotel Onondaga, Syracuse, returned to New York last week owing to a waiters' strike in that city.

Wallace MacDonald, film juvenile, is at the Strand (roof) indefinitely as baritone soloist.

Babette and Jack Carleton are out of Rector's revue. Tom Penfold and Helen Hearty are in their places.

Tom O'Connell has gone to San Francisco, where he will install ice floors and supply professional ice skaters.

The Hotel Onondaga Roof, Syracuse, has closed for the season. The grill room opens Oct. 16.

Rose White left "The Girls from Joyland" to appear in the Strand revue.

Al Leyton (brother of Fritz Leyton, Stern music firm) is leading the revue at the Kaiserhoff.

The Claredon (135th and Broadway) opened a show Sept. 30.

Lyman and Chaulsae, a dancing team, have joined the "No. 2" "Princess Pat."

The Reisenweber (Columbus Circle) revue was to have opened last night.

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BILLS NEXT WEEK (OCTOBER 9)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orph." without any 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)—"P." Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. M. A.)—"Sun," Sun Circuit—"N. N.," N. N. on Nirdlinger.
"Variety" bills next week are as reliable as possible to be at the time gathered. Most are taken of 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)
Jack Norworth
Emmett Corrigan Co
Natalie Alt
Morgan Dancers
Avon Comedy 4
Al Herman
Donlin & McHale
The Alaskans
(One to fill)
CONONIAL (ubo)
Carus & Comer
Tempest & Sunshine
Geo Kelly Co
Vincent & Buster
Francis Nordstrom Co
Arthur Deacon
Kurtis Roosters
Ethel Hopkins
Bradley & Ardine
ALHAMBRA (ubo)
World Dancers
Possello Sisters
Hussey & Lee
Camilla's Birds
Merian's dogs
Frank Le Boat
John Wade Co
Harry L. Mason
Ethel McDonough
ROYAL (ubo)
Frank & Toby
Gonne & Alberts
Monolu 6
Gibson & Guinan
L. L. Kingdon Co
Frank Westphal
Vanderbilt & Moore
Milo
Judge & Gale
5TH AVE (ubo)
King & King
Raymond O'Connor
Kitty Rome
Nina Payne
American Comedy 4
Ines McCauley
2d half
3 Alvarettes
Brown & Barrows
S. Muller Kent Co
Vadie & Gugi
Baker, Sheridan & B
H. O. M. (ubo)
3 Escardos
Lee Barth
Dolan & Leuharr
Ward & Schubert
Bonnie Sextet
2d half
Hill & Barbra
Lex McLeod
Maurice Freeman Co
Madam ?
Dan Burke Girls
PROCTOR'S 125TH
De Bourg Sisters
Boggs & Adams
Cliff Deane's Players
Loisla Wright Co
R. G. Dooley
Emalina 3
2d half
Zara Carmen 3
Fields & Bernie
Morris & Campbell
Frank Downes Co
Creighton Belmont Co
"Future Fantasies"
PROCTOR'S 58TH
John Le Clair
Lucky & Yost
Mr & Mrs G. Wilde
Creighton Belmont Co
Frank Downes Co
Maggie Cline
Steele Pattr & W
2d half
Kirby & Rome
Xylophonds
Cliff Deane's Players
Boggs & Adams
The Sultanas
Ingills & Redding
Emalina 3
AMERICAN (loew)
Mathis & Gird
Watson & Deiberg
Gaston Palmer
Kaufman & Lillian
Boys & Girls
Marie Russell
Mr & Mrs N. Phillips
Adams & Gubi
The Krensas
2d half
Sinker Rah Co
Snyder & May
Frank Gaby Co
Keene & Williams
"Day at Ocean Beach"
Ruth Volmer
"What Molly Knew"
DeLesso
(One to fill)
LINCOLN (loew)
Gardner's Maniacs
Three Dolce Sisters
Gray & Graham
Chisholm & Breen
American Comedy 4
Jack Barnett
2d half
Hearn & Rutter
Winchester & Clare
Stevens & Brunelle
Owen McNulty
Steiner Trio
(One to fill)
7TH AVE (loew)
Norton & Noble
Hawalian Revue
Bertie Fowler
E. E. Clive Co
Frosini
Steiner Trio
(Two to fill)
2d half
"Pirouette Review"
Kaufman & Lillian
Tracey & Vincent
Chisholm & Breen
John O'Malley
Chinese Entertainers
NATIONAL (loew)
Edgar Berger
Daniels & Walters
Visa Versa
Dave Thurbay
Sennett's Entertainers
2d half
Gaston Palmer
Walton & Deiberg
Arthur DeVoy Co
Geo Yeomans
Sennett's Entertainers
BOULEVARD (loew)
Dolly & Calame
Murphy & Klein
Abbott & White
"School Days"
(One to fill)
2d half
Mathis & Girdle
Forrester & Lloyd
Nora Allen
Mr & Mrs N. Phillips
Billy McDermott
GREENEY (loew)
Stevens & Brunelle
Archer & Belford
Nora Allen
"Honor the Mayor"
Al Wohlman Co
Theodore Trio
(One to fill)
2d half
Dale & Boyle
Daniels & Walters
Frosini
Ves Farrell Co
Wilson Bros
(Two to fill)
DELANEY (loew)
Snyder & May
Frank Gaby Co
Reed & John Trio
Billy McDermott
Robert O'Connor Co
Lillian Watson
Standard Bros
(One to fill)
2d half
The Halkings
Beatrice Diamond
The Reynolds
LeRoy & Seamon
Al Wohlman Co
"School Days"
Marie Russell
Theodore Trio
ORPHEUM (loew)
Hearn & Rutter
LeRoy & Seamon
Keene & Williams
John O'Malley
J. & B. Thornton
Francis Renault
Sinker Rah Co
(One to fill)
2d half
Roubie Sims
Archer & Belford
Burke & Harrie
Murphy & Klein
J. & B. Thornton
Josh Barnett
D. Banvard & Dunbar
(One to fill)
AVE B (loew)
Plotli
Little Coleen
Juliet Wood Co
(Two to fill)
2d half
Nieman & Kennedy
Robert O'Connor Co
Harry Sydel
(Two to fill)
Brooklyn
ORPHEUM (ubo)
Rock & White
H. Shone Co
Van & Schenck
Morton & Moore
James J. Morton
Watson & Deiberg
Leroy Lytton Co
Lorenberg Girls
Dong Fong Glue Co
Gusman 3
BUSHWICK (ubo)
Alex Bros
Ward & Van
"Prosperity"
Owen McNulty
"Age of Reason"
Phina & Plicks
Claremont Bros
Chlo Sale
Marie Lo
PROSPECT (ubo)
Cycling Brunettes
Lane Plant & T
11 Barber Arabes
(Others to fill)
2d half
Raymond & O'Connor
Jackson 3
Bernard & Janis
(Others to fill)
GREENPOINT (ubo)
Jackson 3
Ed & Minnie Foster
"The Hyphen"
Ed Gray
Moore & Haager
Herbert & Goldsmith
2d half
Lillian Barrington
Lane, Plant & Timm's
Haf & Frances
"To Save One Girl"
Mock & Oakley
A Day at M. P. Studio
BIJOU (loew)
Martyn & Florence
Dale & Boyle
Forrester & Lloyd
"Tradition"
"Day at Beach"
(One to fill)
2d half
Dolly & Calame
Curry & Graham
3 Dolce Sisters
Boys and Girls
Adams & Gubi
Piano Duo
DE KALB (loew)
Hewitt & Calame
Herbert & Dennis
Folsom & Brown
Ves Farrell
(Two to fill)
2d half
Gardner's Maniacs
Johnson & Wells
Dorothy Herman Co
"Visa Versa"
American Comedy 4
Ford & Leslie
PALACE (loew)
Rogers & Wood
Long & Ward
Billy Williams Co
Henry Frey
D. Banvard & Dunbar
2d half
Dr Cook
Reed St. John Trio
"Honor the Mayor"
Lillian Watson
Martyn & Florence
FULTON (loew)
Beatrice Diamond
Winchester & Clare
Arthur DeVoy Co
Wilson Bros
(One to fill)
2d half
Hewitt & Calame
Corcoran & Mack
Gray & Graham
E. E. Clive Co
Folsom & Brown
(One to fill)
WARWICK (loew)
Harry Sydel
(Four to fill)
2d half
Little Coleen
(Four to fill)
Aberdeen, N. D.
BIJOU (abc)
Elliott & McGreevy
Lyric Comedy 4
Gannon & Lenze
ALBANY, N. Y.
PROCTOR'S
Chas. Walters Co
Urad & Downs
Bernard & Janis
Earl Crane Co
Mr. Francis Co
"Barnum Bros"
2d half
Tossing Austins
McAvoy & Brooks
John J. Sparks Co
Gordon & Kimley
Johnson & Dean
"In Days of Old"

Mason & Murray
"Fun on a Farm"
Baby Helen
Mrs. Eva Fay
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Viola Duval
Sampson & Douglass
Cheyenne Minstrels
Stone & Hayes
Chas. Kellogg (full wk)
Bloomington, Ill.
MAJESTIC (wva)
Chas. Ledeger
L. & M. Hunting
"The Cop"
Caita Bros
"Fashion Shop"
2d half
Klass & Waiman
"Dog Watch"
Ray Snow
Royal Gascolines
(One to fill)
Boston
KEITH'S (ubo)
Nellie Nichols
Mr & Mrs J. Barry
Navassar Girls
Cap Anson & Daugh's
Louis Hart
Shattuck & Golden
Joe Cook
Shas L. Fletcher
Bolger Bros
ORPHEUM (loew)
Fred C. Thomas Co
Annie Keitt
Sicilian Serenaders
Patsy Doyle
Wolgarville Girls
(Two to fill)
2d half
Wilbur Sweetman
"Orange Packers"
Edah Deiridge 3
Sully Family
Burns & Klassen
(Two to fill)
ST. JAMES (loew)
Wilbur Sweetman
Ethel M. Hall Co
Burns & Klassen
Conroy's Models
(One to fill)
2d half
Fred C. Thomas Co
Patsy Doyle
Conroy's Models
(Two to fill)
Chicago
MAJESTIC (orph)
Mayhew & Taylor
R. T. Haines Co
Stan Stanley 3
Trovato
"Consul"
Lloyd & Britt
Leightners & Alex
Riggs & Ryan
Carl Rozial
PALACE (orph)
Ruth St. Denis Co
Mason-Keeler Co
The Volunteers
Leo Beers
Mary Gray
Mayo & Tally
Martin & Frabrin
Robbie Gordone
LINCOLN (wva)
Emily Darrell Co
Diving Nymphs
Pat Barrett
(Two to fill)
2d half
Redwood & Gordom
Hutchinson & Sadler
5 Castings Campbell
(Two to fill)
AMERICAN (wva)
Dawne June
S. Kennedy & Reeves
Arthur Angel Co
Mystic Bird
3 Bennett Sisters
2d half
Mile Olive
Emily Darrell Co
Geo. Fisher Co
Monarch Comedy 4
Diving Nymphs
South Chicago
GAYETY (wva)
McGilligan & Hamilton
Wing & Ah Hoy
Wartenburg Bros
2d half
Shirley Sisters
Otto Koerner Co
Howe & Howe
Cincinnati
KEITH'S (ubo)
(Sunday opening)
2 Blondys
Yates & Wheeler
Milton Pollock Co
Harry Lester
Adelaide & Hughes
Comfort & King
Tallman
EMPRESS (abc)
LaDell Sisters
Wilbur & Doll
Clipper Trio
Quigg & Nickerson
Nat Fields Co
Cleveland
HIP (ubo)
The Rosalires
Ellmore & Carlton
Roshanara
Geo. Damerel Co
Clara Morton Co
Howard's Animals
Bert Hanlon
"Vacuum Cleaners"
Andrew Mack
Adams & Murray
Columbia, Mo.
HALL (inter)
Lillian Sisters
(One to fill)
2d half
Kayner & Bosner
Bud & Nellie Helm
Hasten, Pa.
ABLA O H (ubo)
"Tank Shoes"
Kerr & Weston
Stuart Barnes
Winston's Seals
M. & J. Dunedin
Meredith & Snoozor
V. Bergers Co
GRAND (ubo)
Everett & White
Stone & Bennett
La Mont & Wright
Hay & Ray
Ralph Dayle Co
Dallas
MAJESTIC (inter)
Heras & Preston
F. & A. Astair
Eddie Carr Co
Lillian Horley Co
Victor Morley Co
W. Benney & Willing
Stewart Sisters
Danville, Ind.
PALACE (ubo)
Onetta
The Doherty
John R. Gordon Co
Bell & Fredo
8 White Hussars
2d half
Lawrence Crane Co
Knapp & Cornelia
"What Hap Ruth"
Morris Golden
Curzon Sisters
Davenport
COLUMBIA (wva)
"Six Little Wives"
2d half
Dawne June
Earl & Edwards
Musical McLarens
William Bros
"Fashion Shop"
Dayton, O.
KEITH'S (ubo)
3 Jordan Girls
Edwin George
Keane & Mortimer
Bob Albright
Marx Bros Co
Dooley & Rugel
Frank Wilson
Decatur, Ill.
EMPRESS (wva)
Polzin Bros
Friend & Downing
Wm O'Clair Girls
Erle & Erle
Geo. Legett Co
2d half
Francis Dyer
Grapewin & Chance
James Cullen
George Lovett Girls
(One to fill)
Denver
ORPHEUM
Arco Bros
Dan P. Casey
Fred & E. Mozart
Cooper & Smith
Brice & King
Cartmell & Harris
Oliver & Olip
Des Moines
ORPHEUM
(Open Sun Mat)
Carroll & Wheaton
Leo Zarrell Trio
Harry Holman Co
G. Aldo Randegger
Rockwell & Wood
Stone & Kalia
Six Water Lilies
Detroit
TEMPLE (ubo)
La Argentina
Joan Adair Co
Smith & Austin
Willie Solar
Schooner & Dickinson
Hamilton & Barnes
Merl & Delmar
Herbert's Dogs
MILES (abc)
Apollo Trio
Vincent & DeNoble
Penn City Trio
Gypsy Meredith Co
Gregory Troupe
Frigol
Devils Lake, N. D.
GRAND (abc)
Ogden & Benson
Elliott & McGreevy
McAuliffe & Pearson
Dickinson, N. D.
OPERA HOUSE (abc)
2d half
Kraft & Myrtle
Harms Trio
Goldie & Mack
Duluth
ORPHEUM
Sarah Padden Co
Raymond & Caverly
Werner Amoros Co
Leipzig
"Girl in Moon"
The Brightons
Claire Rochester
STARB (wva)
LaViva
Fields Keene & W
McGee & Kerry
Frank Stafford Co
2d half
Gedman Co
(Others to fill)
Galveston, Tex.
GRAND O H (inter)
(8-9)
(Same bill) playing
San Antonio 10-14
Tuscano Bros
E. Fay & Elkins
5 Antwerp Girls
Bensee & Balrd
Homer Miles Co
Whitting & Burt
Rice Sully & Scott
Gladstone, Mich.
GLADSTONE (ubo)
Zeitler & Zeitler

THE BIG SONG HIT

"Just One Day"
Joe Morris Music Co.
NEW YORK CITY

Atlantic City
KEITH'S (ubo)
(6-8)
Wm Abington Co
Edna Munssey
Hussey & Lee
Wellington Levering Co
3 Musical Misses
Gusman 3
(One to fill)
Austin, Tex.
MAJESTIC (inter)
(9-10)
The Larneds
B. & B. Wheeler
Hale Norcross Co
Kenny & Nobody
"New Producer"
Adler & Arline
LaGrasciosa
Baltimore
MARYLAND (ubo)
Ernette Asoria
Parish & Peru
Young & Brown
Loney Haskell
Welch Minstrels
"Married Ladies' C"
Hugh Herbert Co
3 Leighton
"Five of Clubs"
HIP (loew)
Johnson & Crane
Meehan & Pond
Three Lyres
Fennell & Tyson
Tom Mahoney
Evelyn & Dolly
(Two to fill)
Battle Creek, Mich.
BIJOU (ubo)
(Kalamazoo split)
1st half
Frawley & West
Carl & Le Claire
Morgan & Grey
Medlin Watts & T
Carmen's Minstrels
Bay City, Mich.
BIJOU (ubo)
(Saginaw split)
1st half
Marie Cenaro

HOTEL CECIL

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

- Grand Rapids, Mich.**
EMPERESS (ubo)
Blomson Seely Co
3 Bobs
Blum City 4
H Berensford Co
Harris & Manion
Rose & Ellis
(One to fill)
- Great Falls, Mont.**
PANTAGES (p)
(10-11)
(Same bill playing
Anasconda 12)
Harry Hines
Adonia & Dog
Poreira 6
O'Neil & Walmsley
Valerie Sisters
- Green Bay, Wis.**
ORPHEUM (wva)
The Puppets
Bevan & Flint
Imperial Troupe
Pat Barrett
- Hamilton, Ont.**
TEMPLE (ubo)
Schroder & Mulvey
Ketchum & Cheatem
The Grapes
Donald Roberts
Hibberd & Mitchell
Kane Bros
Dorothy Regal Co
- Hammond, Ind.**
ORPHEUM (wva)
2d half
McIllgar & Hamilton
B J Moore
Burke & Burke
Five Armentors
- Hancock, Mich.**
ORPHEUM (ubo)
Cortese Trio
The La Monte
- Harrisburg, Pa.**
MAJESTIC (ubo)
Weston & Clair
Whipple Huston Co
Tommy Ray
Crosman's B Phlend
(One to fill)
Camille Personi Co
Fisher Luckie & G
5 Idanias
(Two to fill)
- Hartford, Conn.**
PALACE (ubo)
Assaki Co
Gold Lawrence & H.
"My Flynn from L"
Andy Rice
"Whirl Song & Dance"
2d half
Vivian & Arsenian
Fisher & Rockaway
Julia Ring Co
Mumford & Thomson
Dora Dean Players
POLI'S (ubo)
Delmore & Moore
Hilton & Sheldon
"Pinks"
Valdy & Bras Nuts
Staine's Circus
2d half
White Bros
Hooper & Burkholder
Lewis Harrington Co
Sid Lewis
Welsh Minstrels
- Hoboken, N. J.**
LYRIC (wva)
Holmes & Reilly
"What Molly Knew"
George Yeomans
(Two to fill)
- Houston**
MAJESTIC (inter)
Swan & Swan
Jan Rubin
Helen Berensford Co
Diane D'Aubrey
Derkin's Dogs
Original Honey Boys
Rita Mario Orchestra
- Indianapolis**
KEITH'S (ubo)
(Sunday opening)
Togan & Geneva
Chuney Hwa 4
"40 Winks"
Clark & Verdi
Piloer & Douglas
Yvette
Jas Carson Co
LYRIC (ubo)
Nela's Dogs
Harris & Nolans
L Coates Crackerjacks
Walters & Walters
Clayton & Lennie
Arthur Levine Co
- ISHPEMING, Mich.**
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Lew Fitzgibbons
Miller & Mulford
"Style Show"
Frank Bush
Ergotti's Lilliputians
- Jacksonville, Fla.**
ORPHEUM (ubo)
(Sunday opening)
(Savannah split)
1st half
Emerson & Baldwin
- Smith & Farmer**
Homer Lind Co
Violins
Monkey Hip
- Jamestown, Wis.**
APOLLO (abo)
Ogden & Benson
Draper & Clayton
Musical Three
Pittorf
W Mullaly & White
Coratia
- Jefferson City, Mo.**
GEM (inter)
Kayner & Boener
2d half
Lillian Lister
Jersey City
KEITH'S (ubo)
Kramer & Kent
8 Miller Kent Co
Baker, Sherman & B
Mack & Oakley
2d half
Cycling Brunettes
Bonnie Sextet
Herbert & Goldsmith
- Johnstown, Pa.**
MAJESTIC (ubo)
(Sheridan Sq., Pitts-
burgh, split)
1st half
Hilli & Ackerman
Dave Roth
"At the Party"
The Berrens
Geo Sutton
- Joliet, Ill.**
ORPHEUM (wva)
2d half
Chas Ledeger
Silver & Duval
Mystic Bird
(Two to fill)
- Joplin, Mo.**
CLUB (inter)
Rio & Norman
Harris & Nagle
Evans Lloyd Co
Victoria Four
- Kalamazoo, Mich.**
ORPHEUM (ubo)
(Battle Creek split)
1st half
Henry Adelaide
Bruce Duffett Co
Hershel Handler
Amoros Sisters
- Kankakee, Ill.**
GAITY (ubo)
2d half
Alfred Farrell
Four Sultanas
Faber & Waters
Hanlon & Clifton
(One to fill)
- Kansas City, Mo.**
ORPHEUM
Bankoff Girl Ballet
"Might Have Beens"
Fay Coolers & Fay
McLellan & Carson
Albright & Rodolf
Robbie Gordone
Spencer & Williams
PANTAGES (p)
"The Elopers"
Dickinson & Deagon
Will Morris
Davett & Duval
Lazar & Dale
GLOBE (inter)
Dancing Mars
Permaline
Roth & Roberts
Prellie's Circus
(Two to fill)
2d half
Emile Willie Co
Flo & Ollie Walters
Hal Stephens Co
(Three to fill)
- Knoxville, Tenn.**
GRAND (ubo)
(Chattanooga split)
1st half
Hayden & Stewart
Fenton & Green
Marie Stoddard
"The Octopus"
(One to fill)
- Kokomo, Ind.**
SPE (ubo)
3 Weber Sisters
Fox & Ingraham
Caesar Rivoli Co
Chas Wilson
Gallerini Four
2d half
"Naughty Princess"
Bellemonte Sisters
- Lafayette, Ind.**
FAMILY (ubo)
Laurence Crane Co
De Leon & Davies
"What Hay Ruth"
Morris Golden
Electrical Venus
2d half
Pipifax & Panlo
Ethel Mae Barker
"Case for Sherlock"
Foster Ball Co
3 White Hussars
- Lansing, Mich.**
BIJOU (ubo)
(Flint split)
1st half
Maglen Eddy & Roy
Warren & Dietrich
Dunbar's Singers
L Belmont & Lewis
International Girl
- Laurium, Mich.**
LYRIC (ubo)
2d half
Carroll Sisters
- Lancaster, Pa.**
ORPHEUM
2d half
Rooney & Bent
Princess Kalamia Duo
Duffy & Lorens
McConnell & Simpson
Mme Sumiko Girls
3 Du For Boys
- Logansport, Ind.**
COLONIAL (ubo)
Payne Children
Ethel Mae Barker
Four Sisters
2d half
Onetta
Mack & Velmer
Electrical Venus
- Los Angeles**
ORPHEUM
J C Lewis Co
Willard
Old Time Darkies
Alan Brooks Co
Gordon & Rice
Al & Fan Stedman
Hans Linne & Girls
PANTAGES (p)
Karl Emmy's Pets
"Night in Park"
Melody 8
Harry Coleman
Kimberley & Arnold
Matsuyama
- Louisville**
KEITH'S (ubo)
(Sunday opening)
Aki Troupe
Baker & Janis
Eadie & Ramaden
Una Clayton Co
Clifford Walker
Mack & Walker
American Comedy 4
- Lowell, Mass.**
KEITH'S (ubo)
Black & McGone
Murphy & Lachmar
Thos Swift Co
Julia Curtis
Toots Paka Co
Lew Wilson
The Nagfys
- Macon, Ga.**
MACON (abo)
The Newmans
Clifford & Willie
Nicholas Sisters
Jack Gardner Co
(One to fill)
2d half
De Armo & Marguerite
Marie Dreams
Potts Bros Co
Milton & Herbert
Chief Elk Co
- Madison, Wis.**
ORPHEUM (wva)
Davie & Kitty
Wilston Sisters
Amata
Kenny & Hollis
"The Luck of Totem"
2d half
Nora & Kellogg
Lamont's Cowboys
Clark & McCullough
(Two to fill)
- Marquette, Mich.**
OPERA HOUSE (ubo)
Carroll Sisters
Davies & Romanelli
2d half
Alfred Farrell
DeWitt Young & Sis
2d half
3 Weber Girls
Leo Filler
- Marshalltown, Ia.**
CASINO (abo)
1st half
Olson & Johnson
Arconi Bros
(Two to fill)
- Mason City, Ia.**
CAIL (abo)
Joe Brennen
The Morrises
(Two to fill)
2d half
Variety Trio
(Three to fill)
- Memphis**
ORPHEUM
Eddie Leonard Co
Bonita & Hearn
Vine Daly
Ames & Winthrop
Mabel Russell Co
Bert Melrose
The Gladiators
- Milwaukee**
MAJESTIC (orph)
Beatie Clayton Co
Flynn Ardell Co
Moore Gardner & R
Conlin Parks 3
Lamb's Manikins
Lydia Holtz
Elsie Williams Co
Al Shayne
McShayne & Hathaway
Maxines & Bobby
New Rochelle, N. Y.
LOEW
Holden & Graham
- 2d half**
Two Georges
Cook & Stevens
Billy Hall Co
"Funny Sheet"
Rae & Wynn
- Minneapolis**
UNIQUE (abo)
Landry Bros
Challis & Lambert
Cameron Devitt Co
20th Century Mins
Olson & Johnson
2d half
Anderson Sisters
The Morrises
Ring & Friend
(Two to fill)
GRAND (wva)
Coghlan Avery & Otto
Van & Carrie Avery
Bert Howard
Orton Troupe
- Montreal, Can.**
DOMINION (ubo)
Dancing LaVare
Arthur Sullivan Co
Burley & Burley
Dunn & Beaumonts
Harry Ellis
Hunting & Francis
Act Beautiful
(One to fill)
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
Brown Vivian Girls
Brown & Barrow
Ad Hoyt's Minstrels
Dan Burke Girls
Regal & Bruder
2d half
Jewell's Mannikens
Kirby & Rome
Caulpaucian
French & Els
- Muskegon, Mich.**
DEPT (ubo)
Carroll Sisters
- Muskegon, Mich.**
REGENT (ubo)
Oxford Trio
Moriarty Sisters
Geo Fisher Co
Monarch Comedy 4
Hanlon & Clifton
2d half
Lau & Anna Leka
Lane & Harper
"The Cop"
D'O'Neil
"Luck of a Totem"
- Muskegon, Ohio**
BROADWAY (inter)
(8-9)
(Same bill playing
Wichita Falls, Tex.
10 and Majestic, Ft
Worth, 11-14)
La Mase Trio
Joyce West & Senna
H. Thompson Co
Helen Lackaye Co
Adair & Adelphi
Ruby Cavell Co
(One to fill)
- Nashville, Tenn.**
PRINCESS (ubo)
(Birmingham split)
1st half
Monroe Bros
Antrim & Vale
Chas Mack Co
Operatic Singers
"Jasper" (full week)
- Newark, N. J.**
MAJESTIC (low)
The Halkings
Reed & Wright
Broughton & Turner
Owen McGivney
Corcoran & Mack
Phillips Four
2d half
Edgar Berger Co
Herbert & Dennis
Long & Ward
Phunphinds
Henry Frey
(One to fill)
New Haven
POLI'S (ubo)
D Frisco & Hambo
Gallardo
Clem Bryan Co
Holden & Harren
Brice & Coyne
Sid Lewis
Welsh Minstrels
2d half
Claire & Atwood
Cole Russell & D
Mabel Barre Co
(Two to fill)
BIJOU (ubo)
Barnon's Horses
Hooper & Burkholder
Lewis Harrington Co
Arthur Lipson
2d half
Samaya
Armstrong & Strouse
"Flynn from Lynn"
Andy Rice
Pinkie
- New Orleans**
Kosloff Ballet
Lydia Bartz
Elsie Williams Co
Al Shayne
McShayne & Hathaway
Maxines & Bobby
New Rochelle, N. Y.
LOEW
Holden & Graham
- Curry & Graham**
Chinese Entertainers
2d half
Norton & Noble
Dave Thursby
Juliet Wood Co
- Norfolk, Va.**
ACADEMY (ubo)
(Richmond split)
1st half
Florette
Burton's Revue
Howard & White
Clara Howard
Cabaret De Luxe
- Oakland**
ORPHEUM
(Open Sun Mat)
Baiser Sisters
Allen & Howard
Jacques Pintel
Webb & Burns
Demarest & Collette
(Others to fill)
PANTAGES (p)
Garolnelli Bros
Holmes & Wells
Royal Hawaiians
Ludger Trio
Beaumonts & Arnold
Perkinoff R Ballet
- Ogden, Utah**
PANTAGES (p)
(12-14)
Green & Parker
Ed Blondell Co
Cameron & O'Connor
"Brides of Desert"
Models De Laze
La Mar & Dog
- Omaha**
ORPHEUM
(Open Sun Mat)
Lew Madden Co
"Petticoats"
Sylvia Loyal Co
O & A Paradotska
Gomes Trio
Mrs Leah Hers Co
Clark & Hamilton
- Peoria, Ill.**
ORPHEUM (wva)
Horton & LaTriska
Klass & Walman
"Dog Watch"
Ray Snow
Royal Gascolnes
2d half
"The Right Man"
Olga Mishka Co
(Three to fill)
- Philadelphia**
KEITH'S (ubo)
Salle & Moud
Maud Muller
Gread Howard
Isabell D'Armond Co
Bessie Remple Co
Colcolini
Dale Jean Co
Harry Cooper Co
Fanton Co
GRAND (ubo)
Fern & Davis
Lamberti Co
Adams & Miller
Wayne & Warren S's
Florent 8
Whistling Virtuosa
NIXON (n-n)
Manchura Troupe
Cocla & Verdi
Dorothy DeShelle Co
Cohen & Young
(One to fill)
COLONIAL (n-n)
Dorothy Herman
Dr Frisco & Hambo
"Dr Joy"
Greenlee & Dayton
Joe Browning
DuFries Troupe
(Others to fill)
- Pittsburgh**
DAVIS (ubo)
Samaroff & Sonia
Geo Lyons
Nordstrom & Potter
Dorothy Egan
C & F Usher
Jack Wilson Co
M Macomber Co
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Samder's Dogs
Mildred Hayward
McCarthy & Faye
Irvine & Ward
"Tennessee Ten"
- Portland, Me.**
KEITH'S (ubo)
Gertie Falls
Somers & Morse
Hooper & Marbury
Kittner Taylor & M
Will J Ward Co
Wood & Wyde
Rettler Bros
- Portland, Ore.**
ORPHEUM
Chip & Marble
Orth & Dooley
Claire Vincent Co
Alex MacFayden
Newfield's Minstrels
Sherman & Utchy
Piolet & Schofield
PANTAGES (p)
Phil La Tosca
B & H Mann
Slatko's Rollickers
Edna Hug
Mme H De Serris Co
- Providence, R. I.**
EMERY (low)
H & Turpin
Sully Family
Jack Symonds
(Two to fill)
2d half
Harold Selman Co
Annie Kent
Wolgas & Gille
(Two to fill)
Bainey, Ill.
ORPHEUM (wva)
"John Henry"
2d half
"Fraternity B & G"
(Two to fill)
- Reading, Pa.**
HIF (ubo)
G & D Muller
Wanser & Palmer
"Harvest Days"
International 4
Guerun & Newell
Eugene Le Bianco
Skipper & Kastrup
Joe Bernard Co
Hess & Hyde
"In Mexico"
- Richmond, Ind.**
MURRAY (ubo)
Chung Wha Four
Faber & Waters
Six Galvins
(Two to fill)
2d half
De Witt Young & Sis
Fox & Ingraham
Caesar Rivoli Co
(Two to fill)
- Richmond, Va.**
LYRIC (ubo)
(Norfolk split)
1st half
Josie O'Meara
Northland & Ward
O'Brien Havel Co
Saxon 6
5 Sweethearts
- Roanoke, Va.**
ROANOKE (ubo)
(Charlottesville split)
1st half
Nolan & Nolan
Johnson Bros & J
Sylvester & Vance
Steindel Bros
- Rocheater, N. Y.**
TEMPLE (ubo)
Grace & Egan
Jarvis & Dore
Harry Fern Co
Maisto Boneoni
Toney & Norman
Frank Crumitt
Olympio 3
3 Rianos
- Rockford, Ill.**
PALACE (wva)
Carletta & Howland
Tyler & Crollus
"The Funny Sheet"
Fiddler & Shelton
Imperial Troupe
2d half
Balancing Stevens
Wilton Sisters
Amata
Santos & Hayes
Le Roy & Harvey
- Saginaw, Mich.**
FRANKLIN (ubo)
(Bay City split)
1st half
"Around the Town"
- St. Louis**
COLUMBIA (orph)
Louise Dresser
Lew Dockstader
L Kingsbury Co
Primrose 4
Milton & De Longe
Hairy Clark
The Maykots
Howard's Ponies
- St. Paul**
ORPHEUM
(Open Sun Mat)
Ellis & Bordini
Geo Howell Co
Moon & Morris
Gautier's Toy Shop
Imperial Chinese 3
Bert Levy
Savoy & Brennan
HIPP (abo)
Anderson Sisters
DeVoy & Dayton
King & Friend
Wolf & Brady
Joe Whitehead
2d half
Landry Bros
Lyric Comedy 4
"Is It Right to Wrong"
Ferguson & Sunderd
La Petite Mercades
PRINCESS (wva)
Gedman Co
Connolly Sisters
Bob Hall
Chas Mason Co
- Salt Lake**
ORPHEUM
(Open Wed Night)
Mrs Langtry Co
The Sharrocks
Lydel & Higgins
Dancing Kennedys
Joseph Newman
Parkes & Conway
- PANTAGES (p)**
Black & White
Freeman & Dunham
"Direct Question"
Brooks & Bowen
Kirksmith Sisters
"Paris Green"
Sto Marie, Ont.
ORPHEUM (ubo)
Zeitlin & Zeitler
2d half
Medley & Meyse
- San Diego, Cal.**
PANTAGES (p)
Von Cello
Alice Hamilton
Maley & Woods
Leonard Anderson Co
Woolf's "My Horse"
- San Francisco**
ORPHEUM
(Open Sun Mat)
Lunette Sisters
Fred V Bowers Co
Walter Beaver
Helene Davis
"Honor Thy Children"
(Others to fill)
- PANTAGES (p)**
(Sunday opening)
Kartelli
"Society Buds"
Claudia Coleman
Welch Mealy & M
Creole Band
- Savannah, Ga.**
BIJOU (ubo)
(Jacksonville split)
1st half
Musical Johnsons
Ged Rouses
G Van Dyke Co
Eckert & Parker
Hong Kong Mysteries
Schmiedt, N. Y.
PROCTOR'S
Tooning Austins
McAvoy & Brooks
Gordon & Kimley
Alexander & Scott
"In Days of Old"
2d half
Kanasawa, Japs
Lewis & Norton
Luellie Laverne Co
Stelle Patty & W
Bob Mathews Co
May Francis Co
- Saverton, Pa.**
POLI'S (ubo)
(Wilkes Barre split)
1st half
Daly & Berlow
Dorothy Muecher
"Vice Versa"
Handers & Millas
"Hello Honolulu"
- Seattle**
ORPHEUM
Morton & Glass
Sketch Lads & Lassies
Wms & Wolfus
M Montgomery
Britt Wood
Laura T. Hall Co
Francis Kennedy
- PANTAGES (p)**
3 Mori Bros
Valentine & Vox
"Nut Sundae"
Sherman Van & H
Clifford & Mack
- St. Louis City**
ORPHEUM (wva)
Cavanna Duo
Adele Jason
Willie Bros
Ash & Shaw
8 Black Dots
2d half
Scamp & Scamp
Two Storrs
Neil McKinley
(Two to fill)
- South Bend, Ind.**
ORPHEUM (wva)
5 Casting Bells
Cook & Stevens
"Case for Sherlock"
Santos & Hayes
Galetta Monks
2d half
Brown Fletcher 3
Von Hampton & Shr
Society Circus
(One to fill)
- Spokane**
PANTAGES (p)
(Sunday opening)
O & J Evans
Neal Abel
Jue Quon Tai
James Grady Co
"Oh, The Women"
Warren & Templeton
- Springfield, Ill.**
MAJESTIC (wva)
Balancing Stevens
Von Hampton & Shr
Masie King Co
J & W Hennings
Kau-Hio Family
Godfrey & Henderson
2d half
Chas Wilson
Parillo & Frabito
"On the Veranda"
Friend & Downing
Vera Sabina Co
Marble Gems
- Springfield, Mass.**
PALACE (ubo)
Quinie Dunedin
Shorty Dewitt
Robinson & McBayne
Spencer Charter Co
Kennedy & Burt
"Heart of Thiel"
2d half
Mardo & Hunter
Ebe
Delmore & Moore
5 Harmonie Girls
Carson & Willard
"Going Up"
- Tacoma**
PANTAGES (p)
Keno & Green
Long Tack Sam Co
Eva Shirley
Willie Gilbert Co
Gaylord & Lanston
Dooley & Nelson
- Terre Haute, Ind.**
HIF (wva)
Jack
Benny & Woods
Grew Paltas Co
Patricia & Myers
Weber & Wilson
2d half
"All Girl Revue"
Kate Watson
- Teledo**
KEITH'S (ubo)
"Meadowbrook Lane"
Hoy & A
Palfrey H & B
Hager & Goodwin
Chuck Haas
Valmont & Reynon
Tower & Darrell
5 Girls
- Toronto**
SHEA'S (ubo)
Valentine & Ball
Wolfer & Ditch
Hopkins Astor Co
DePace Opera Co
Leigh & Jones
Crosby & Dayne
Nan Halperin
Mirano Bros
TONGUE ST (low)
Tollett & Bennett
"Gimme Girls"
Gray & Klinker
Fred C Hagan Co
Armstrong & Ford
H Dean & Hanlon
(One to fill)
- Troy, N. Y.**
PROCTOR'S
La Dora
Fields & Bernie
Morris & Campbell
Burke & Tully Co
Johnson & Dean
Bob Mathews Co
2d half
Chas Walters Co
Largay & Sues
Lord Roberts Co
Hal Crane Co
Maggie Cline
Vina Payne Co
- Ypsilanti, Mich.**
ORPHEUM
"Bride Show"
Dew Burns & Torrence
Maud Lambert
Ernest Ball
Raymond Bond Co
Bernard & Seath
Musical Gerald
PANTAGES (p)
Ramos Family
Ward & Faye
Herbert Lloyd Co
Chinko
Minnie Kaufman
- Victoria, B. C.**
PANTAGES (p)
3 Bartos
Crawford & Broderick
Nestor & Sweethearts
Grest Lester
James Gordon
Rigoletti Bros
Washington, D. C.
KEITH'S (ubo)
Edwin Arden Co
Belle Story
"4 Husbands"
Dugan & Raymond
Gerard Clark
Hans Hanks
Appale's Circus
Waterbury, Conn.
POLI'S (ubo)
Vivian & Arsenian
Armstrong & Strouse
Three Kelos
Sam Leebert Co
Mumford & Thomson
5 Harmonie Girls
2d half
Quinie Dunedin
Shorty Dewitt
Clem Bevan Co
Golding & Keating
Will Morrissey Co
"Heart of Thiel"
- Waterloo, Ia.**
MAJESTIC (wva)
Scamp & Scamp
Earl & Edwards
Musical McLarens
Neil McKinley
2d half
Morton Bros
Pisano & Bingham
Carmetta & Howland
Tyler & Crollus

NEW ACTS NEXT WEEK

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

Emmett Corrigan and Co. (New Act),
Palace.

Natalie Alt, Palace.
Lovenberg Girls, Orpheum.
Hussey and Lee, Alhambra.
Vanderbilt and Moore (New Act),
Royal.

W. L. Abigndon and Co., Royal.
Monolu Sextet, Royal.

Frank and Toby, Royal.
"A Bit of Scandal," American (1st
half).

"At the Ocean Beach," American
(2d half).
Sennett's Entertainers, National (full
week).

Dorothy Herman and Co. (New Act),
Boulevard (1st half).

Hawaiian Revue, 7th Ave. (1st half).
"Fireside Reverie," 7th Ave. (2d
half).

Arthur Devoy and Co., Fulton (1st
half).

Dr. Cook, Palace (Brooklyn), (2d
half).

John G. Sparks and Co. (3).

Irish Comedy Sketch.

16 Mins.; Full Stage.

58th Street.

John G. Sparks, the veteran, one of
the big men in support of Harrigan
and Hart "in the old days," has an
Irish sketch, that with a little sharpen-
ing up and a slight strengthening of
cast is good enough for the better
houses. The story is of the usual type.
Two former friends are on the outs and
their children marry in spite of the
protestations of the fathers. A recon-
ciliation effected by the marriage only
results in the prediction of another bat-
tle when the two fathers-in-law discuss
the naming of the first son of the new-
lyweds. Hogan's first name is Martin.
Kelly's first name is Luther. If the
first born should happen to be a son!
Hogan offers to fight Kelly for the
honor when the time arrives. This
brings down the curtain. The sketch
will pass nicely on the small time, but
with a change in the character woman
and a juvenile of a little more strength
in the role of the son the offering is
worthy of the big time on the strength
of the name of Sparks alone, for all the
old-timers will want to see him.

Fred.

Nina Valieri.

Spanish Danseuse.

16 Mins.; Full Stage.

Colonial.

Nina Valieri has an abundance of
beautiful costumes, a good accompanist
in Emile Coleman, and a rather attrac-
tive personality, but Nina will never
startle eastern vaudeville audiences with
her dances. She neither executes nor
attempts anything beyond the ordinary
dancing glides, and as her specialty
stands at present its single redeeming
feature lies in the wardrobe. She closed
the show at the Colonial to a continual
string of walk-outs, and when they walk
out on a Spanish dancer in New York
there is something wrong with the
dancer.

Wynn.

Van Liew Trio.

Musical.

16 Mins.; Full Stage.

Fifth Ave.

Two young women and a man with
songs. One girl does a bit of a piano-
log between the numbers, in this way
introducing what is to follow. The first
portion consists mainly of ballads after
which come comedy numbers and popular
pieces. The three possess the neces-
sary requirements in the vocal divi-
sion. Following two talking acts at the
Fifth Ave. the Van Liew Trio succeeded
in planting a substantial hit.

Mrs. Gene Hughes and Co. (4).

"Gowns" (Comedy).

20 Mins.; Full Stage.

Colonial.

"Gowns," a comedy by Edgar Allan
Woolf, is an ideal playlet for Mrs. Gene
Hughes, made to order to emphasize
the strongest features of her well mat-
ured talent. While the vehicle is suf-
ficiently strong in make-up to partially
carry itself, it looks doubly good as
handled by Mrs. Hughes. It is well
supplied with rich comedy lines, but
Woolf has wisely tempered his theme
with a fine touch of human interest.
Mrs. Hughes is cast for the role of
Mme. Kelly, an inventive modiste.
Her best customer is Paula Headley
(Jean Thomas), a picture star. Paula
is a vampire, on and off. Her employer,
Walter Westcott (Russell Randall), is
infatuated with his star and naturally
attends to her little bills, etc. His wife
(Nell Paul) visits Mme. Kelly and with
a brief explanation of her plight blames
"clothes" for her domestic troubles.
Mme. Kelly dresses the wife up in one
of her creations and with a surprise
meeting effects a reconciliation, much
to the chagrin of the vampire. It's a
light story, but Woolf overcomes the
weight with a fund of wonderful punch
lines, leading the dialog up to a smart
situation and dropping it easily with a
sound laugh. Mrs. Hughes is the typi-
cal Irish aristocrat, bearing all the man-
ners of a successful business woman,
but retaining a portion of the parent
"brogue" and dressing the character in
a motherly personality that commands
love and respect. It's by far one of the
best things she has ever attempted in
so far as the character proper is con-
cerned. The supporting cast is entirely

Josephine Victor and Co. (5).

"The Pink Ruby" (Melodramatic).

29 Mins.; Full Stage. (Special Set).

Palace.

"The Pink Ruby" is an exaggerated
melodramatic that threatened to become
a vaudeville habit a few years back.
Had "The Pink Ruby" happened along
at that particular time it would have
probably faced a welcome. But raw,
ridiculous melodrama is once more
weighed on its face value, and on this
basis "The Pink Ruby" is a paper-
weight. A turn at the finale resembles
a score or more skits constructed on
the same line. It has the surprise fin-
ish, i. e., the dual role. The scene is
laid in the apartments of what is com-
monly called a "snow-bird." This dis-
gusting looking creature inhales a trifle
less than a ton of "flake" during the
29 minutes consumed in the presenta-
tion of the playlet. He is one of a
gang of three thieves, the others being
Soapy Smith (A. Francis Lenz) and
Shifty Sadie (Miss Victor). A pigeon
blood ruby has been stolen. A slick
sleuth is known to be on the case.
Shifty Sadie has been caught while op-
erating on a man's vest pocket in a
car. While under arrest she is rescued
by a stranger who introduced himself
as Second Story Ike (John Webster).
Ike calls at the "coke joint." He is
well fixed with money. Soapy and the
"cookie" decide to rob him. Sadie ar-
ranges a little drink well supplied with
knock-out drops. Ike doesn't fall for
the dose, but Soapy and the "cookie" do.
Sadie loves Ike. With the others doped
she proposes and is rejected. She then
dopes Ike's drink, but it fails again. He
pretends sleep. Sadie proceeds to rob

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"Le Poilu, Garrick (Oct. 2).
Ballet Russe (Nijinsky, Lopokova and
others), Manhattan (Oct. 2).

Herman Lieb and Co. (5).

Sketch.

24 Mins., Full Stage.

Columbia (Oct. 1).

In selecting a successor to his "Dope"
sketch, Herman Lieb has been con-
fronted with a gigantic task, for re-
gardless of the merit of any vehicle
chosen, the general public and the busi-
ness branch of the profession will con-
trast the newcomer with the established
skit and the newcomer is bound to run
a distant second in choice. This pre-
diction is naturally based on preced-
ents, and while the exception bobs up
occasionally, the rule remains undis-
turbed in Lieb's instance for his current
selection is far below the expectations
of those who know Lieb to be a good
actor. His new skit is based on a ques-
tionable theme, and is very poorly con-
structed. The scene, an interior, is ap-
parently meant to be the living room
in a bagnio. The "Madam" is principal
support. There is also a political boss,
a stenographer and the other woman.
There is much superfluous talk at the
opening, apparently meant as an intro-
ductory section but it explains nothing.
One gleams from the dialog a plot is in
preparation to compromise the District
Attorney, who is also a promising can-
didate for gubernatorial honors. A
dictograph is planted and the plotters
retire. The "Madame" receives the D.
A. and explains that his brother-in-
law and the other woman shared honors
in a shooting scrape staged the night
previous in the house. That alone de-
fines the theme. More talk and the
D. A., after exchanging notes through
a window with his chauffeur, phones
police headquarters and orders the
arrest of all those implicated in the
affair. As the curtain descends the
trio of plotters woefully admit they
have been baffled, but just what they
were planning remains a mystery. The
story is not complete, nor is it prac-
tical. The politician suggests a "boss"
of the 1865 period. He is boisterous,
slangy and wears a light grey derby.
A good district attorney would have such
a "boss" shot at sunrise, on appearance.
Mr. Lieb gave his usual excellent por-
trayal and the women handled their
roles capably. As it stands the sketch
is merely a conglomeration of dialog
meaning nothing and leading nowhere.
For the average sketchist it would
hardly do. For Mr. Lieb's prominence
and ability the vehicle is impossible.

Wynn.

Jule Power and Co. (7).

"The Chameleon" (Dramatic).

25 Mins.; Full Stage (Special).

Alhambra.

"The Chameleon" is a rather heavy
meaningless playlet, presented by Jule
Power and six people. Miss Power as
"The Chameleon" is confronted often
with heart-breaking situations, brought
about through the downfall of her fam-
ily. With all the opportunities to help
the playlet score, the author repeatedly
allows valuable points to go astray, with
everything left to the imagination of
the audience, who are continually in
doubt as to the outcome. When that
finally arrives, it is poorly timed. The
skit carries nothing of vital interest,
other than a weakly constructed con-
glomeration of material delivered me-
chanically by part of the cast. A num-
ber of different bits throughout the
piece are crudely planned, and the ex-
pected results are not achieved. The
playlet can hardly continue over the
big time in its present shape. Miss
Power could handle something better
fitted for vaudeville.

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 detec-
tion, unless by permission of the owner of the letter.
It is suggested all letters be registered, addressed to Protected Material, Variety, New
York, and receipt requested. Variety will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in
Variety of Feb. 4, 1914.

The following circuits, managements and agencies have signified a willingness to adopt
such means as may be within their power to eliminate "lifted material" from their theatres,
when informed of the result of an investigation conducted by Variety:

MARCUS LOEW CIRCUIT (Jesse L. Loew)	BERT LEVEY CIRCUIT (Jesse L. Loew)	PANTAGES CIRCUIT (Walter F. Keeler)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILAN CIRCUIT (Walter F. Keeler)	FEIBER-SHEA CIRCUIT (Richard Feiber)	GUS SUN CIRCUIT (Lina Sun)
FINN-HEILMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Aloz)	MICH. VAUDEVILLE CIRCUIT (W. S. Sutherland)
RICKARDS CIRCUIT (Australia) (Carla C. Brown)		U. S. V. M. A. (Walter J. Plummer)

capable and the costuming comes in for
favorable comment. The piece has been
nicely directed, allowing plenty of action
to offstand the dialog.

Wynn.

Virginia Earl and Co. (2).

Musical Comedy.

16 Mins.; Five (Dining Room).

Royal.

The return of Virginia Earl to vaude-
ville brought along a singing sketch
taken by herself and two men. The
piece has been given before in the two-
day, but whether by Miss Earl cannot
be recalled. It is of a young married
couple celebrating their fifth anni-
versary, receiving the notice the same
day that the \$3,900 worth of furniture
bought on the installment plan will be
seized by the furniture people if not
immediately paid for. The table has
been set for several guests. Telegrams
of regret arrive one by one, and as each
is received the reserved plate and chair
for that guest are removed until there
remain but the two plates of the hosts.
Enter the furniture removers who take
away all the furnishings of the room
excepting the table and two wooden
chairs that the couple started house-
keeping with. Then the husband ex-
plains he never sent the invitations but
did send the wires, and urges economy
upon his wife in their fresh start. The
third character is a butler. Songs are
used during the action. The most in-
terest centres in Miss Earl's return.
The vehicle suffices.

Sime.

the trio when Ike declares himself and
shows his shield. He's the famous de-
tectivel! But does he arrest Shifty
Sadie? No, he takes her to his sister.
During the action a uniformed officer
comes in to help cover the identity of
Ike. A uniformed policeman working
on the biggest robbery in years, trail-
ing a flock of thieves to their headquar-
ters! John Willard wrote "The Pink
Ruby." He evidently selected his char-
acter titles from a dime novel. The
audience laughed in the wrong places,
to be expected. The acting of the en-
tire cast was as well as might be under
the circumstances, but if vaudeville
must have its melodrama, why not give
it along a reasonable basis? If melo-
drama cannot be built in a convincing
style it will never interest. "The Pink
Ruby" didn't.

Wynn.

Ethel Thayer Costello.

Songs.

11 Mins.; One.

American Roof.

This young woman with a name sug-
gesting a concert artist stepped into
the American show opening the second
half to one of the biggest hits of the night,
she possessing three essential assets,
looks, clothes and voice. Her first
"Good-bye, Summer," brings forth the
voice, with her second, "Don't Mind
Honey," a personality displayer. "Called
it Dixie Land" was nicely handled. The
girl has the requirements of a success-
ful single.

Nat O. Goodwin.
Stories.
21 Mins.; One.
Orpheum.

As a story teller in vaudeville Nat C. Goodwin is a glittering entertainer. The story scheme for Goodwin happened in the early spring, when he abruptly terminated a sketch of which he was the star at the Palace, New York, at a Monday matinee, continuing the remainder of the week as a lone attraction by himself. Mr. Goodwin is in the fourth position at the Orpheum this week. "The spot" will neither hurt nor help him, for with his present batch of yarns, mostly of and on himself, his finished manner and the extremely easy naturalness of his delivery, Mr. Goodwin, single, can hold a vaudeville audience in either hand at any time or in any place. He refers to his many marriages, credits Emma Carus for one of his stories, and makes the most of the English chiding him, also chiding them, prefacing these stories by, "During one of my annual failures in London." For an insistent encore Mr. Goodwin responded with Kipling's "Danny Deever." If the only Nat never does anything else for vaudeville, he will have at least likely cured the vaudeville recitationist who recites because he believes he can recite, after going over the circuits. Mr. Goodwin did 21 minutes alone on the stage without giving his audience an overdose or trying to beat the story telling record. That probably best tells of the Goodwin grace and the ease with which he holds an audience. As a vaudeville attraction just now Nat C. Goodwin is there in all ways, from the box office to the stage.

Time.

Madison and Winchester.

Talk and Dancing.
16 Mins.; One (Special Drop).
Royal.

Harry Madison, once of Bailey and Madison, and Gene Winchester, formerly of Redford and Winchester, are together as a two-act now in vaudeville. Their turn is nondescript. It covers a lot and means nothing. The routine, arrangement or construction is most ragged. Before the couple played the Royal, they should have taken a long term in the wilds. As an instance of the looseness there is a special drop of a bamboo but used solely for a senseless bit of comedy in connection with a travestied Hawaiian dance dress worn by Madison who did not, however, do a dance. He made the comedy, such as it was, by flirting a piece of straw over his partner's face as the latter played a ukelele, after first panning the instrument. The best bit was a piece of film in conjunction with a burlesque melodrama, when Winchester tied a dummy girl to the pictured track and Madison pushed back the train as it was about to run over the girl. (Morrisey and Hackett had something similar in their turn when last together in vaudeville.) The opening song starts off in Yiddish, it sounds, and then runs into other things. This was the second best. The rest was nil, even the ball bouncing by Winchester and the dancing by Madison, for they seemed to be dragged in for the spots occupied. A by-play on the word "Nobility" ran with the rest. As now framed Madison and Winchester's only chance is small time.

Time.

Howley and Young.
Dances.

13 Mins.; One.
American Roof.

Howley and Young are male dancers much after the general run of two-acts of this order. Until half way there is little to commend, with the best work by each man, eccentric stepping, securing the results. The hurdle business, while their own idea, is not worked to the best advantage, getting little. Only the small time can use this team in its present shape, with better dressing a thing to be looked after.

Van and Belle.
Boomerang Throwers.
11 Mins.; Full Stage.
Alhambra.

Closing the show at the Alhambra this week the returns seem to say a better novelty turn than this one can not be found. In boomerang throwing Van and Belle have an idea away from anything previously presented and work it in a manner bound to draw the required applause. Throwing boomerangs of all shapes and sizes is their business, with a touch of comedy as a side line. The act could be placed in an earlier position on the big bills where the full value would be brought out.

Brennan and Powell.
Piano-two-act.
17 Mins.; One.
Royal.

Brennan and Powell should get along on big time because they have class. That is a great deal in a mixed two-act such as this one is. Miss Powell is a pianist with a cultured soprano and Mr. Brennan is a tenor singer of pleasant appearance. There remain just what selections they may employ and how they will arrange them in running order. Most of their numbers Monday evening were ballads or straight songs, like the excerpt from "The Climax," done by Miss Powell as a piano solo. In the "Long Time Since I've Been Home" number (duet) the couple did it very much a la Brice and King, but without a dance accompaniment. They took their only other light number in the same style and it appealed to the Bronxites, for Mr. Brennan and Miss Powell can handle a song in this way. "They Wouldn't Believe Me" and "Ireland Must Be Heaven," also an opening medley, were used, the couple stopping short without taking an encore which was there, with the orchestra then playing the strains of a popular Hawaiian rag. They should have taken one after that song, or place a popular number or so in the earlier part of the turn, if they are able to put over a rag to approach the remainder of the act. It looks as though the couple will become a big time act. The Royal thought so well of the turn it was moved from "No. 2" at the Monday matinee to opening the second part at the night show. While all big time audiences may not be so enthusiastic just now, Mr. Brennan and Miss Powell stand an excellent chance of making it so in the future by carefully studying themselves and audiences. The act suggests refinement, which makes for class and with anything behind that will never fail to get over in vaudeville.

Time.

Piatov and Eaton.
Classical Dances.
12 Mins.; Full Stage.
Royal.

Sascha Piatov and Marie Eaton are in a classical dancing act, probably arranged by Piatov, who at least may be credited as a better arranger than anything else, for what there is to this turn Miss Eaton composes. She is a neat, pretty, little toe dancer, graceful, looks extremely well and at present only has the handicap of Piatov. If Piatov can do this style of work, no one in the Royal audience appeared to believe it for the applause to greet his individual efforts was absent. The girl, however, was liked all the time. For "class," printed cards were placed on an easel. The first was "Meditation from 'Thais,'" in which Piatov wore evening dress. He looked better later in Gypsy costume. The girl next did "Solo Classics" and then Piatov executed his Gypsy stuff. Another bit of knowledge displayed by Piatov was in the selection of the music. After Miss Eaton, the music was everything. The act won't go over for any important big time position. It may do for small time, but meanwhile it looks as though Miss Eaton, with possibly a rosy future, is being wasted.

Time.

THE BIG SHOW.

Two attractions in town this week bearing the title of "The Big Show" are the Hippodrome, the later arrival, at the Columbia, is the other. It is operated under a franchise held by Fred Irwin, and is pretty generally a poor example of what a good burlesque entertainment should be.

What "The Big Show" needs to whip it into shape is a new book, a new chorus, some numbers and a stage production. The principal fault enough, but the haphazard way in which they do their work is a different matter. They do not assume the characters they are programmed for and from the moment the curtain rises they address each other by their first names.

There seems an easy familiarity among the members that surely has bred contempt for their work and they should be jacked up. There have been some changes in the cast since the original program copy was laid out and many of the numbers have been discarded with others interpolated, but the program doesn't yet know it.

The first part is an easy going, happy-go-lucky affair without rhyme, reason or excuse. The scene is the roof garden of the Cafe Parisian. A couple of girls of wealth are out to see the town and the proprietor of the Parisian is going to show them a high time. It never arrives.

About eight numbers in the first part inclusive of the opening chorus. There is a novelty touch to the opening, with the curtain raised about three feet above the footlights and the faces of the girls appearing through a straw that runs the full width of the stage. The flash of the opening chorus showed that some money had been spent for gowns. But the girls that were in them! They were all shapes and sizes, and no attempt had evidently been made to grade them. They were off on looks and all seemed to possess prima donna feet for dancing. As singers they managed to pass, but the was about it. Twenty-one were on in one number, 19 in another, 17 in another and so on.

Frank Stanley is the principal comedian, doing a Hebrew. He didn't have much in the first part and it was Roy Gordon who ran away with that section. The boy is a bit of a cross between Ed. Wynn and several other comedians in work, but he gets over and delivers a few laughs. All of the laughs there are in the first section. The few bits are played by Nat Nasarro, R. James Nasarro and George Wong. George Gould plays the cafe manager, hardly more than a bit. The Nasarros are part of an acrobatic turn with the show.

Jean Leonard, the soubrette, stands out among the women and looks good in several chic costumes. She delivers a few numbers fairly well and offers some dancing. The Sherlocks doesn't get much. These sisters divide the numbers with the soubrette, working together throughout the show.

A real ripple of applause in the first part didn't happen until the final number, "Dixieland," which got over through the efforts of diminutive R. James Nasarro. The girls had the Sherlocks Sisters as the opening act, with an act from the Low time as an added starter. The comedians of the show, programmed to appear here, failed to show. The added act was the Reynolds, a good small time three-people combination, but as one of its mainstays is a sister act, they had little or no chance following the Sherlocks ahead of them, although the work of the Reynolds' girls was superior. The Nat Nasarro Troupe was the closing feature and the close up of the performance revealing the only genuine applause of the evening.

The afterpiece evolved about an Adamless Eden in a girls' seminary, where none of the girls had ever seen a man. The two comedians get into this holy of holies and complications arise. There was an opportunity here for something in the way of burlesque, but again no humor failed to materialize.

One of the features was an Amazon March with eight girls.

Fred.

THE RECORD BREAKERS.

American Wheel.

The Olympic, on East 14th street, has a fine, free-hand system of making friends for the picture houses in the neighborhood. "Nothing but box seats" drones the box office man while a dickensian squall of coils with one elbow on the box office ledge and offers orchestra seats down front at a premium. This system must have an appreciable effect on the attendance at the Academy of Music next door.

"The Record Breakers" there this week is notably clean for the Olympic. There is no offense in the lines of the comedians, but the girls occasionally become pretty loose about the hips. Two leaders of a number in the first part who were not to be identified from the hopelessly muddled program were conspicuous offenders in this direction.

All the effort to introduce "pep" has been confined to the dressing of the chorus. Near the end of the first act there were three rather daring costumes. One was a sort of feminine E. V. D. arrangement of alternate strips of pink ribbon and transparent lace and another was a much-less-than-knee-length tight combination that went with a number of girls.

Most of the girls are fairly young and slim so the reduced scale of dressing and utter absence of corsets passed without offense. Also they are the best looking of the kind of cheap organization. The women principals also do well, although the program, which needs revision, confuses their names. They do vastly

more than the comedians, because there practically ain't no such. Jack Reid plays a "dope fiend" in the first part and a nondescript comedy character in the second and practically unassisted gets after the laughs. To tell the truth he gets mighty few. The "dope fiend" stuff becomes monotonous. Reid's name in black type appears on the program only nine times.

Jack Reid and his own company, Introducing Mr. Reid's Latest Triumphant Success, Book by June McCree and Jack Reid. Music by Louis, Bill. Produced and staged by Jack Reid. This is the program introduction. Jack Reid also does a monolog, leads topical numbers, is principal comedian and offers a "soliloquy" in rhyme. The other comedians never get a look in.

Vincent Dusey was allowed to lead several numbers, one in which he wore evening clothes, was "Kelly," one of the hits of the evening. Also he is assistant funmaker to Reid in the second part, but he doesn't get much out of it. Nat Young played a Hebrew, but got little opportunity to put it over. A burlesque boxing bout with Babe LaBelle might have been developed into a bit, but there was no life to it.

La Grande Ballet which with one three-act made up the specialty section, was rather well done, although there seemed no good reason why it should be led by a female impersonator, Alvora, who did not disclose his real sex. Why a female impersonator in a burlesque troupe, anyhow?

The other specialty was that of Kemp, Wetherford and Kemp, two girls and a man. The taller of the girls is a personable soubrette with an attractive face and figure and a capital voice. The number "Dangerous Girl" was well done and brought them much applause. The man did imitations of the usual sort. The house liked him, although the specialty was interfered with by loud talking and laughing in the wings, which seemed to annoy him.

Altogether the Reid outfit is a good burlesque-show of the old sort. It has plenty of bright dressing, lively numbers and sped in the succession of chorus maneuvers and above all a first rate lot of girls. The comedy is weak.

TEXAS.

(International Circuit.)

This week's International Circuit attraction at the Bronx theatre is a third of that circuit's to show in New York. It comes nearer to having the melodramatic "punch" than its predecessors, but it is still a good deal short. The play is at fault rather than the actors.

Monday night the house held about half capacity in the orchestra; almost two-thirds in the balcony and a little better overhead. What paper was on display in the lobby was poor. Three coming shows are advertised in a bulletin display near the box office.

"Texas" is an amateurish work crude in its building. Fifteen characters are listed, a detail which does more credit to the producer's willingness to gamble than to the ingenuity of the dramatist, J. Maudlin Feigl.

When a melodrama has three fights to the death, an attempted assassination or two and an almost-dual in the end, which the heroine's concerned as a factor, something may safely be said to be lacking. When the story comes to an almost complete end at the close of act three and there is still a lap to go, and when nearly every character in the play has an independent story all to himself, the audience that comes to be thrilled has a just complaint against Mr. Feigl. The play has enough violence to furnish a thrill, but they are badly managed and miss fire.

As a sample: "Frischwater Jack" has been shot by the halfbreed Pasquale and is convalescent, but so weak he has to be fed by the soubrette. Pasquale is in jail awaiting trial. The only other information at hand is that it isn't much of a jail. Thus when Pasquale climbs in at the back window with a knife in his hand, the audience is puzzled and incredulous, and when the halfbreed Jack jauntily arises from his invalid's chair, takes the knife away from the capable Pasquale and kills him with it, the audience is inclined to scoff.

Perhaps the Bronx audiences don't analyze plays closely enough to see this as bad melodrama. Listen. The killing of Pasquale by the hero was the climax of the play. It came at the end of the third act. When the curtain fell, the footlights were left on for at least half a minute and the house remained dark. There was not a single handicap.

Some of the melodramas of ten years ago were pretty bad, but if the managers of those days had witnessed an incident like that described above, there would have been a change in the play. There was not one curtain call from beginning to end of the show.

Alvah D. Sims, the cowboy hero, does nicely. He has a capital appearance of youth and good looks and plays with some assurance, but sadly needs training in the reading of lines. Among the men honors went to Louis Thiel as "Oklahomy," a comedy character. His long speech in the second act, really a minor "bit," won more applause merely because it was well done in the robust "heroic" style of the melliers, than any climax of the evening. James Judge, the low comedian, worked effectively. William S. Wainwright, Pasquale the halfbreed, was successfully

The men were all unusually good with the notable exception of John J. Power, a very untidy looking English lord. There were five women in the cast, the only one with a real part being Jane Ware as "Texas" West, the ranchman's daughter. She did nicely. Hattie Foley had one good scene as her mother. For the rest the women were incidental.

SHOW REVIEWS

PALACE.

From a standpoint of real entertainment, this week's bill at the Palace doesn't begin to class with some of its predecessors, although it looks exceptional well with but one or two isolated exceptions there was little enthusiasm displayed, the various numbers running along listlessly in turn from beginning to end. In both sections something was on hand to temporarily slow things up, the first half carrying the Morgan Dancers (held over) and the Josephine Victor vehicle didn't increase the speed of the second portion. The Morgan aggregation, closing the intermission period, were fully appreciated by the artistically inclined.

Page, Hack and Mack opened the show, and those present at the early hour were fully rewarded for their promptness. The flash in itself holds the act up and earned them a sound hit. King and Harvey were delegated to the second spot and proved a genuine surprise. This combination is a perfect comedy fit and with their repertoire of comedy songs and ballads removed all the superstition of that particular position. They scored on each individual number and at their closing were sufficiently applauded to warrant a brace of encores. They might improve things with a different style of dress.

Charles E. Evans and Co. offered "The Forgotten Combustion," one of the best of the Evans farces, although very pretty. Followed in Evans came Belle Story with her operatic airs, ballads and familiar vocal exercises. Miss Story excels in tone clarity and, of course, her extremely high range found its usual mark.

Joseph Howard and Ethelyn Clark opened the second half. The Howard arrangement has been slightly reconstructed, much of the dialog being eliminated. The value naturally lies in the routine of songs and this portion has been built up to advantage. Miss Clark shows improvement in every department and monopolizes all attention with her changes of wardrobe. A Chisnuau has been added to the cast to give the "smoking" number a little atmosphere and in addition helps things along with the rendition of "Tipperary."

Following the Victor skit came Henry Lewis with his new introduction. Lewis has added a set to the specialty, prolonging in the character of Saint Peter. The prolog is in verse and reflects the genuine literary ability of Aaron Hoffman. Lewis has a new routine of numbers, but for his hit in "one" retains the same character as formerly, with practically the same outline in delivery. Here is an example of the perfect combination of talent and material. It has never failed and in Lewis' case it sticks to the rule. Lewis introduced a quartet at the finale, with one member soloing two numbers. This individual has a voice that could stand some exploitation, both his songs temporarily stopping the show. In fact it took some of the interest away from the principal, but Lewis willingly shared the rostrum with his assistant and seemed eager to insure his success. Mr. Lewis was quite the best thing on the bill and easily carried off all honors.

The Charles Ahearn Co. closed the show and held all but a few for the final curtain. *Wynn.*

COLONIAL.

The Colonial show ran rather late this week, the final pictures carrying it to the neighborhood of 11.30. The pictorial reel might have been utilized to open the performance with an earlier starting time.

The bill was of an entertaining brand despite several confusions and ran true to form from beginning to finale. One particular branch of the Colonial operating staff could stand improvement for the general betterment of things, i. e. the orchestra. Livezey's Harmonists missed five several times Tuesday night. Business seemed to be increasing at the mid-city stand, the attendance running perilously near to complete capacity, a rather noticeable point in itself.

The show opened with Emily Hooper and Herbert Marbury in their song and dance turn. With the exception of the opening number and the general appearance of the duo, there is little to recommend the offering. It has gone back rather than improved since its initial eastern showing. Miss Hooper might replace at least one of her songs with another dance, since the vocal department is the weakest of the schedule. One verse and chorus should be sufficient for any of the numbers.

Farish and Perry gave the bill a satisfying start in second spot with their routine of jumps and dances. The speed maintained during their stay carries them through and they execute some of the really hazardous stunts with an ease that deceives the house. They were roundly applauded.

Tom Edwards carried off a singular hit in third spot with his full stage ventriloquist offering. Edwards has a remarkable dummy and handles it well. One might suggest a different mode of dressing for the finale, since it seems irregular for a spurred sportsman to nurse an infant in a living room. A bathrobe would suffice. Edwards earned a laughing hit and well deserved to.

Kerr and Berko showed to advantage in a good spot, but this is essentially a "No. 2" act. Guy Edwards and Co. closed the first half with the usual numbers and imitations. While the customary atmosphere of pretentiousness is absent, Edwards gets everything possible from the present arrangement and the aggregation scored individually and collectively.

Wells, Norworth and Moore opened the second period and demonstrated the advantage of a good spot. They carried off one of the really big hits of the evening. This combina-

tion shows a decided improvement during their brief sojourn in the east and can qualify with the best of the modern comedy trios.

Gallagher and Martin were somewhat handicapped following the trio, but the male member soon cleared the way to a safe hit with his unique delivery. The encore, however, was superfluous, and might be eliminated unless demanded.

Following Mrs. Gene Hughes (New Acts) and preceding the closing act (Nina Valliari-New Acts), Santly and Norton gave their usual performance to their usual return. *Wynn.*

ORPHEUM.

Not the least of the attractions at the Orpheum, Brooklyn, just now is its temporary manager, Harry Daniels, who has returned to the United Book Offices after about 10 years in Cleveland as the Keith representative. Mr. Daniels is among the seniors on the Keith executive staff. His Cleveland sojourn was marked through the turning under his direction of the immense Hippodrome there from what looked to be about the biggest white elephant of the country into a winner with Keith vaudeville. Mr. Daniels knows vaudeville and show business, front, backwards, inside and out.

The bill Tuesday night played to quite a well filled house, better downstairs than up. Two or three feature turns were on there, with Nat Goodwin probably heading (New Acts). Mr. Goodwin was in the fourth position, likely because the management wanted to give Jack Wilson his usual travesty chance in the next closing spot.

The Wilson act and Carus and Comer, along with Goodwin, were the big moneys. Goodwin got his for solid entertainment. Carus and Comer (closing the first part), for singing, kidding and dancing, and Wilson for all-comedy. Mr. Wilson appears now to have entirely left behind any "blue" reference and the act goes all the better for it. His remarks and observations upon the preceding turns got their share and his own work brought howls in spot. Wilson's "Battle Cry" song that has a verse on "If husbands are as true to their country as they are to their wives, God help the U. S. A." was probably suggested by an English song with a similar idea, first sung over here by Daisy Harcourt. Wilson weakly tried to stand off through an announcement Frank Hurst singing "Sunshine of Virginia" in the second act following the Ponsillo Sisters, who also used the same number. It's peculiar how a thing of this sort can still be in a show on Tuesday night. But Mr. Hurst gave the number much better treatment than the Ponsillo girls, who opened their turn with it.

The Ponsillos go in for straight singing. But having soprano voices of good range, the pianist of the duo does the better one, and they blend harmoniously. But if vaudeville really is ready to accept the Ponsillo girls as a high grade turn, then the operatic duos, trios and quartets driven from the big time long ago have a chance to now return, for with the Ponsillos getting over, there is no reason why the others can not. The girls did the "Kiss Me" number, Tosti's "Good-Bye," an operatic song, and closed with the lyrical version of "Underneath the Stars." Bad girls and brats, neither extraordinarily light weighted, but they did well enough opening the second part even with the Grecian bands around their temples. The program bills them as "The Italian Girls."

The Carus-Comer turn received a larger reception upon their appearance than Mr. Goodwin. Miss Carus knew the house and never stopped. Her allusion to the Brooklyn and the pennant contained in her "Glasses" number broke up all the proceedings right there and then. In the verse on Wilson and Hughes the difference in the applause for each candidate, with Wilson so far beyond Hughes there was no comparison, might have made the House 2-2, better than think a bit before going through with those false odds. Mr. Comer did the "Poker Game" medley and it got over nicely. If Miss Carus is making any claims to her "Noah's Ark" bit, she may be informed the Emmett Welch Minstrels at the Royal this week are using the same thing.

"The Age of Reason" played just before the Wilson act. It was the Washington Square Players' sketch with the Tobin children featured. While the opening and much of the dialog saddled upon the two young girls sounds peculiar for their years, the piece improves as it proceeds, with a couple of the adult characters giving strength to it. They are Clara Mackin as Mrs. Graham and Daniel Hall as her husband. Miss Mackin has a clever quiet and effective manner of pling that keeps her in the picture all the time. Mr. Hall's role called for some bolstering and he held it up. The other two adult characters just filled in. It's a somewhat different play for vaudeville and will be mostly liked through that.

Opening the performance were Frank Le Dent, followed by Phina and Ficks, a turn of colored picks that flash big with dancing, their costumes for this siding the work. The costuming for the remainder of the turn could not be praised. One of the group does some good mugging while singing "In for the Night" and this is the comedy diversion. Thos. F. Swift and Co. (New Acts) were "No. 3," bulging up finely at that point, just ahead of Goodwin.

Some years ago the full five around one bar, to be caught by the same bearer was the objective of all casting turns. The Danube Quartet now do that without pretense, and for the finishing trick, have the flier go over the bar at one end to a hand catch by the bearer on the opposite end, the flier making a bit twister on the way. There are some foot holds for showy work. The Danube ac-

complish little new in casting though they work well and without comedy. The fliers are of average weight. The act closed the show and the audience appeared to like the acrobatics. *Wynn.*

ALHAMBRA.

Dancing and comedy were the predominating features of the Alhambra bill this week. Of the nine turns, at least eight had something to do with either kind of entertainment. On that account it was quite a task to arrange a proper running order in an endeavor to derive the best from the bill proper. According to the juggling of the original running order, Manager Harry Bailey did some figuring, although he struck it as right as he could expect with the running order Tuesday night.

A raft of well known turns formed the show, and the Harlemites were really fortunate in having the opportunity to witness an exceptional good program so early in the season. With the popular scale of prices, the house held a capacity attendance.

After a weekly pictorial, Kurtis' Roosters went through a routine of tricks without a flaw. It is a pleasing "sight" act, and besides holds its own as a novelty attraction. Lockett and Waldron held down "No. 3" position well enough, although the boys make no striking impression upon the audience with their early air of confidence. They are now attempting more singing, consequently the routine is changed to some extent. They have not profited, however, through poor judgment during the running. The present talk might be discarded, leaving the singing and dancing to uphold the act. They are a couple of excellent dancers, but it is unnecessary for one to walk back across the stage when he should have departed on the opposite side. They also attempted to steal a bow.

Julie Power and Co. in "The Chameleon" (New Acts) were moved from closing the first half to the "No. 3" spot, through the sketch being unable to hold down the first position assigned. Tempest and Sunshine were delegated to next-to-closing the first half, instead of opening after intermission, and easily walked away with the first big score of the evening. The girls were becoming more popular the longer they remained, and after going through 25 minutes the audience was still insistent. Their "Babes in the Woods" from "Very Good Eddie" was cleverly accomplished, besides a number of other good hits employed. The costumes worn by Miss Sunshine gave her a fetching appearance, and took the Harlemites by surprise. Whoever made the gowns showed exceptionally good taste. The Kitamura Japs closed the first half, given that position at a late hour, instead of closing the show. Some effective perch work is now being done with as much success as the remainder of their acrobatics.

Maud Muller was forced into a hard position, opening after intermission, consequently her opening talk was completely lost. Miss Muller did not take kindly to the existing circumstances and passed a number of sarcastic remarks entirely uncalled for, to the orchestra leader. A good deal of Miss Muller's material could stand a little touchup, for some of it has been heard, even in the smaller houses. Not until she began to sing did the audience fully appreciate her ability, and that alone should be sufficient cause for her to change her material.

Avelland and Lloyd held the original position carded them, and easily demonstrated what good talk will accomplish. These boys with their southern accent and well arranged patter placed their "gags" effectively and put over one of the best scores. The talk woven around the \$10 bill is a fine idea, with any number of other cleverly constructed lines used throughout their routine.

White and Caranach came next with their series of dances. George White still persists in retelling the material pirated from Joe Whithead, who was the originator of the "Invitation Dance" which White is now using. Van and Belle (New Acts) nicely closed the show.

AMERICAN ROOF.

Although a rather oddly constructed affair the Roof show Monday night held up well with several entertaining features. The biggest oddity of the evening was due to two single women opening the first and second half. This was probably brought about by the act working down stairs necessitating Nina Esphery opening at 8.30. The house was cold but this little banjoist, who stayed but a short while, left a pleasing impression. Rowley and Young (New Acts) went along mildly. Torcat's Roosters, "No. 3," brought forth the first real laughs. The program matter states this is the only trained troupe of game roosters. From appearances only a small portion of the feathered flock are of the game specie, the majority being of the barnyard variety. The boxing between the roosters for a finish is productive but is carried too long.

The Irish patrons of the Roof were handed a treat by Broughton and Turner, who have a conglomeration of Irish talk and songs at their disposal, both catching on with ease. The act with other people was once on the big time. Owen McGilginey closed the first half with his "Bill Sykes" brogue offering. The audience was as attentive, although this is a return date.

Ethel Thayer Costello (New Acts) opened the second half, displaying the most attractive wardrobe seen on the small time in many a day. Farrell, Stanley and Co. in "Going Home" provided interesting entertainment, the sketch of the girl who goes wrong type

having considerable human interest. Stanley James in an old man role easily takes first honors, although his partner, Vesale Farrell, does some capable work.

Laughs aplenty were accorded Patsy Doyle next to closing with a bright monolog enhanced by gags sounding decidedly original. After sketch containing much pathos at the finish Doyle found the audience ripe for comedy and secured the proper return. The Standard Brothers, equilibrists, closed the bill in capable style with the new Chaplin making up the picture portion.

COLUMBIA.

The Sunday concert at the Columbia, in addition to running one act short at the matinee of the customary schedule, ran below the established average, but two of the eight acts present carrying any semblance of comedy, and without its regulation share of that essential ingredient the Columbia shows assume a woeful aspect. Avelland and Lloyd found it impossible to double between the Colonial and Columbia and did not appear at the matinee. This team would have touched off the program with just the proper speed.

Two new acts were listed, but neither contributed any great aid. Herman Lieb and Co. (New Acts) presented Lieb's new vehicle and the Club Trio (New Acts) cooked through a repertoire of popular songs, but spelled whatever favorable impression they created with a contribution of fifth that would have justified immediate cancellation.

The show opened with the entrance of Miss Cahill, a single tramp act that was partially handicapped by the style of apparatus utilized. Cahill is a girl (formerly billed under another name). She talks and sings in addition to her aerial efforts. Her best work is on the rope. This section was marred by the up-rights which prohibited any fancy work because of their position. Miss Cahill managed well enough, but would do well to eliminate some of the useless dialog.

Burns and Forum sing and dance. They also wear evening dress clothes covered with capes. They alternate their solo steps and while the dancing comes near the average, there is no attempt toward novelty. Like several thousand other doubles, Burns and Forum simply sing and dance, and as long as small time vaudeville exists the double song and dance acts will drift along.

Kay, Bush and Robinson gave the program its first glimpse of comedy, and they were fully appreciated and amply rewarded. The slender comic has a singular style of his own and carries the skit along by his individual efforts. Dan Sherman and Co. held the other comedy spot with a rearranged edition of his familiar specialty. The trapeze has been eliminated, but is not missed since Sherman has interspersed sufficient comedy to offend its absence. Sherman reaped in a solid hit.

Cervo, an accordionist, appeared, the Four Victors closed the show, with acrobatics on the style of the Bards. *Wynn.*

ROYAL.

What was an all-new program to the Bronx is at the Royal this week. Monday night the attendance was large enough to satisfy any management. The bill is carrying seven acts besides pictures. Five of the turns were in the first half, with the other two and a feature film making up the end of the performance, after the intermission. Next week the Royal goes to its usual policy of all acts without the feature.

The Elvera Sisters opened the performance, doing a lively dance act that called for changes of costumes and much activity on the girls' part. They could fill in nicely on the small time programs, for they are lively enough to ginker up an audience, and look well, besides having changed their routine. After them came Billy Beard (New Acts), who talked to the audience in a storied way, leaving a good impression. Mr. Beard had enough excuse to come forward with an encore if he had cared to, but he seems prepared to have his turn compact which may be as well.

Following were the Emmett J. Welch Minstrels, nine, with Mr. Welch in whiteface seated on a high plush dias as the interlocutor. The Harmony Quartet were announced to sing verses of popular songs for the opening, then a couple of dancers showed, after which the euds, Russ Kelly and Joe Hamilton, took the seats. Outside of a fresher looking mounting and current song numbers, there is no decided difference to the Welch Minstrels than when it gave a performance at the Columbia some months ago. There were also solo ballads, ensemble singing and the ends' jokes, with Mr. Kelly making the hit of the turn in his singing number. A couple of the members of the quartet might be measured for new suits. The Minstrels were on for 23 minutes. They will do for certain houses, but not the biggest ones.

In "No. 4" were Madison and Winchester (New Acts) with a misfamed turn that at least gave enough diversion to make the Royal people look upon it as a regular act, which it is not at present. Then came Virginia Bari and Co., the feature of the program through Miss Bari's "come back" act. It's a question of how many of the Cambridge remembered Miss Bari from her Casino days or even from the time when she last played vaudeville. Opening the second part were Brennan and Powell (New Acts), and they got over as well as anything else on the program. (Closing were Plator and Etatou (New Acts) in a dancing number wholly held up by the young woman in it. *Wynn.*)

(Continued on page 28.)

SAYS PROGRAM MAN SOUGHT TO CRUSH STAR-MADE FILMS

Selznick Threatens Sherman Law Suit Against Mastbaum of Philadelphia, on Charge He Tried to Prevent Exhibitors from Booking Clara Kimball Young Features.

Lewis J. Selznick has instructed his attorney to prepare papers in an action against Stanley Mastbaum, of Philadelphia, for triple damages under the Sherman law in restraint of trade.

He bases his proposed suit on allegations backed by affidavits that Mastbaum notified exhibitors in the Philadelphia territory that if they played the Selznick pictures they would be barred from access to the Paramount, Triangle, Metro and other releases. In addition to the action for damages Selznick's attorney says he will lay the matter before the federal authorities asking indictment for criminal conspiracy.

The Selznick cohorts have already gotten in touch with the exhibitors direct, with the result that the Exhibitors' League of Philadelphia has invited Selznick, Herbert Brenon, Clara Kimball Young, etc., to come over to the Quaker City next week and address them.

A business controversy has existed between Selznick and Mastbaum almost from the inception of the Clara Kimball Young Co. Mastbaum was keen to enter into business relations with Selznick at one time, but suddenly withdrew owing, it is alleged, to strong pressure brought to bear upon him by manufacturers of regular program features.

On Tuesday Lee Ochs, president of the National Exhibitors' League, held an extended conference at a luncheon at the Astor Hotel, at which were present William Fox, Felix Feist of the World Film and Mr. Selznick. It is understood that Selznick will be assisted in his fight on the Mastbaum Philadelphia fortifications by the Fox and World Film interests.

METRO FACES A LOSS.

A new risk incurred in picture production was brought up two weeks ago upon the death of Arthur Hoops, who was a featured player in the Metro's "The Orchid Lady," then in making.

Luckily for the producers, the director was on the last reel when the untimely death occurred. It is not certain yet whether the feature can be completed and released, but as the deceased player had been with Metro for about a year, it is hoped that the picture can be pieced and marketed. Features cost from \$20,000 to \$35,000 to produce, and if "The Orchid Lady" cannot be successfully completed, Metro will face a loss of \$20,000, the amount that has already been spent upon it.

FOX HAS TWO BIG ONES.

William Fox has set aside a suite of offices on the sixth floor of the Leavitt Building for the exploitation of two big features. The principal one, "A Daughter of the Gods," with Annette Kellermann, will be handled by General Manager Winfield R. Sheehan and the publicity will be directed by Henry MacMahon. This "million-dollar picture" opens simultaneously Oct. 17 at the Lyric, New York; Chestnut Street Opera House, Philadelphia, and Pitt theatre, Pittsburgh. It is said that \$10,000 has been appropriated to John Zant to improve and decorate the Lyric for the run of this picture, which will include the covering of the entire front of the building with an electric sign showing Miss Kellermann making one of her famous dives.

The other feature is called "The

Honor System," a ten-reeler on the subject of prison reform, directed by R. A. Walsh, with Milton Sills in the stellar role. It is to be first shown privately next Sunday before the American Society of Prison Reform in Buffalo. The exploitation of this picture will be in the hands of W. A. Northrup.

VITA BUYS LUBIN NAME.

According to report, the Greater Vitagraph has not only bought out the Lubin interests in V-L-S-E, but has taken over all the smaller productions of Lubin that are being released through the General Film. Whether this carries with it the General Film franchise, owned by Lubin, is not known and inquiry at both the offices of V-L-S-E and G. F. failed to elicit any definite information on that subject.

Lubin, it is understood, still retains his plant in Philadelphia, but is barred from releasing any new pictures under his own name.

FILMING "PRICE SHE PAID."

Lewis J. Selznick has secured the film rights to David Graham Phillips' "The Price She Paid," which will be the vehicle for the first stellar picture for Norma Talmadge.

He is also at work on a feature in which Evelyn Nesbit will be starred, the name of which will be determined when the picture is completed. He states that Miss Nesbit has been engaged for but one picture, and not a series of them, as reported. Allan Dwan will direct it.

CHILDREN'S FILM PROGRAM.

Urbana, Ohio, Oct. 4. Miss Bertha May Thompson, of Springfield, Ohio, will inaugurate a child's moving picture program here at the Clifford (legitimate) theatre, Saturday afternoon, October 14. She will have a circuit of theatres in the leading cities of the state, devoting the morning hours, afternoons and, where possible, the evenings to programs particularly for children and women. Fairy stories (some of them directed by Miss Thompson), travel pictures, clean cartoon comedies and the most suitable of regular dramas or plays will be shown once a week. Special plans in creating interest outside and in the manner of presentation are expected to put the idea "across."

TWO PICTURES BARRED.

San Francisco, Oct. 4. The "Purity" film (now at the Empress) and "The Traffickers," also playing here, may not be permitted to show in Sacramento. Sacramento's objection against "The Traffickers" is said to have arisen through the publicity received when the police confiscated the lobby display while the film was running recently at a Market street picture house.

What the censors have against "Purity" is not known.

Louisville Strand Reopens.

Louisville, Oct. 4. Adrian Humphreys has leased the Strand theatre and will open it next Monday with film attractions under its original name, the Masonic. The house will play Kleine, Edison, Selig, Essanay and Universal features, the opening attractions will be "The Fall of a Nation."

MUTUAL TO BE THE GOAT.

Mutual has been selected as the goat in the fight of the local exhibitors' organizations against the Film Managers' Association. At a meeting last week the exhibitors empowered their presidents to use the cancellation club upon any exchange that insisted upon the prepayment of return express charges and after visiting many exchanges it was decided to force the issue by using the cancellations upon Mutual.

The exchanges regard the matter as one of daily routine and are inclined to regard the whole procedure as a farce in view of the fact the exhibitors have only been able to muster 57 houses, many of which will not be bound by the act of the organization in spite of the fact that they signed powers of attorneys to abide by the action of the committee selected to handle the matter. The cancellation is slated for Oct. 16, and it is freely predicted that when that date arrives the entire matter will have been forgotten.

The exchanges point out that each contract contains a 30-day cancellation clause and it would be necessary to give the exchange that notice before a cancellation became effective.

KEENEY GETS PICKFORDS.

The Artcraft has booked Keeney's, Brooklyn and Newark theatres for the new Mary Pickford specials, exclusive first run in those cities, Keeney paying \$1,000 weekly for that privilege. Artcraft turned down an offer from Loew for a considerable number of days, preferring to book the pictures into the largest theatre possible in each town for a minimum run of one week, believing that the resultant advertising a big theatre will give the picture will accrue to the benefit of all the other Artcraft subscribers in that city.

TAUBER SUES BARNEY BERNARD.

Sam Tauber has brought suit against Barney Bernard for \$300, alleged to be due on a 10 per cent. commission for having negotiated for Bernard a contract with the Vitagraph Co. for \$16,000 for six and one-half weeks work as a screen star.

Tauber not only secured the engagement, according to the complaint, but wrote the scenario for the first Bernard picture, "Phantom Fortunes." Bernard paid commissions on the first picture and then felt that was sufficient.

The author and actor had been friends for many years.

UNIQUE BOOMING OF FILM.

H. A. Sherman, of Sherman-Tillot, Inc., has worked out a unique scheme for booming the Srig ten-reel film production of Winston Churchill's "The Crisis," the rights for which he controls.

The moment he disposes of any territorial rights for the picture he notifies the publishers of the book, who dispatch a salesman to that town to sell to the local bookstores, circulating libraries etc., a fifty-cent edition of the book and a large quantity of pictorial work. This, it is figured, will create renewed interest in the novel, which is naturally followed by a healthy desire to witness the picturized version.

INNOVATION IN MANAGEMENT.

The latest innovation in theatre management was reported to Paramount last week by its Cincinnati office in which they stated that Messrs. Judy & Gay, of the Tabb theatre, Mt. Sterling, Ky., had inaugurated a "pay-as-you-leave" system.

The managers of the Tabb contend that the theatrical business is one of the few that collect its revenue before the people know whether they like it or not, and they decided to only collect admissions after patrons had witnessed their shows. They report that the plan has increased their business wonderfully.

SELIG ON SET SCHEDULES.

Chicago, Oct. 4.

William N. Selig is out with a positive statement that hereafter the Selig Co. will observe no further set schedules for its feature films. He says that formerly he was obliged to release a five-reel feature once every month, whether or no, and sometimes twice monthly, and that the haste to get them on the market naturally caused waste in the production. Hereafter the Red Seal plays will be released only when they are logically completed. If it takes two months to make a picture Selig will not kick as long as the production is a good one.

FIRST PICKFORD MADE FILM.

The first Mary Pickford starring film to be released under the Aircraft banner has been completed and will probably be released the end of the current month or the first week in November. That there is a large demand for it may be gleaned from the fact that practically the entire eighty prints have been booked up in advance.

CHARLOTTE WALKER SIGNED.

Charlotte Walker's next appearance in the silent drama will be in a feature that is to be produced by the Than-houser Company. The contract was closed last week. Edward Stanley will be her leading man.

REPORT OF NEW FILM HOUSE.

Cincinnati, Ohio, Oct. 4.

A St. Louis motion picture syndicate is said to be trying to purchase the former Indiana house on West Fifth street, and contemplates erecting a \$200,000 theatre on the site. According to the report, which sounds like plain dope, the Arcade would be extended from Race to Elm streets. The Indiana House is on the south side of Fifth street. The only film theatre on that side of the street had to quit business some years ago, because of poor patronage.

Isis, Grand Rapids, Opens.

Grand Rapids, Mich., Oct. 4.

The Isis theatre will be reopened Oct. 8, with a motion picture policy. The Isis opened early in the present year with C. & S. vaudeville and pictures, but fizzled. Harry Garson of the Broadway-Strand theatre of Detroit has taken over the Isis and will run features, on which he has the State rights and the regular run of the World program.

Harry Watson, Jr.

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WORLD TO BUILD OWN STUDIO.

The World Film Corporation has secured a cancellation of its contract with the Paragon studio, which called for the releasing company to take a certain number of pictures a year at a guarantee of \$25,000 each on delivery of negative and a percentage of profits.

The World has secured an option upon 800 acres of land near Poughkeepsie, and will erect its own studio

and general production plant. The property is said to be desirable for its accessibility by boat and rail, and for the variety and beauty of its scenic advantages.

William A. Brady has announced the completed pictures for release until May 20 of next year, and this start, together with the facilities of the Peerless studio, and an arrangement whereby the printing will be done at the Paragon laboratories, as heretofore, will give ample time for the erection of the new film "factory."

KERRIGAN ON HIS OWN.

Chicago, Oct. 4.

Reported here that J. Warren Kerrigan, who was planning a vaudeville plunge, has decided to head his own company and open up a studio upon the expiration of his contract within a few weeks with the Universal. Backing Kerrigan financially will be Frederick Robertson, a New York capitalist, and an old friend of the Kerrigan family.

PRESIDENT SHIES AT DEAL.

A special committee of the National Association of the Motion Picture Industry waited upon President Wilson Tuesday afternoon at Shadow Lawn to request an expression of opinion from the country's chief executive regarding federal censorship.

Walter W. Irwin, Chairman of the Executive Committee, presented the case for the motion picture industry.

At the conclusion of Mr. Irwin's speech the president said he regretted but one sentence uttered by Mr. Irwin as it might be construed as a suggestion that he (Dr. Wilson) was open to a bargain for the vote of the motion picture industry.

The motion picture delegation felt from the president's manner and his informal observation on the subject in the event of future legislative action in relation to motion pictures, that he would extend a guiding hand. The president appeared to fully recognize the danger of serious abuses consequent upon the arbitrary exercise of private judgment.

HELEN ARNOLD.

A product of Louisville is Helen Arnold, whose picture adorns the front cover of this week's *VARIETY*. She is the winner of the nation-wide Beauty and Brains contest, having been declared by William A. Brady to be one of the most beautiful photographic types he had ever seen. "A natural born actress," was the characterization of Miss Arnold, following an exhaustive test made by George Irving, director general of the Frohman Amusement Corporation, which has engaged her to make her screen debut in that concern's production of "The Witching Hour."

RANKIN DREW FOR METRO.

S. Rankin Drew has resigned from Vitagraph and accepted a proposition by Rolfe Photoplays, Inc., to direct pictures for the Metro program.

His first feature will be "The Belle of the Season," with Emmy Wehlen, work on which will commence Oct. 21.

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NEWS OF THE FILM WORLD.

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, was in New York the past few days after a sojourn of two weeks in the Chicago office of the company. Mr. Cobe brought with him a bunch of new contracts covering bookings on the new Tweedledum comedies, which guarantee that these new releases will be off to a flying start from the beginning.

The Strand Film Service, a new entry into the ranks of the film exchanges, has been organized by Al Rosen and Bob Millstein. The new company will embark on a policy of acquiring only pictures of proved merit, and facilities have been arranged providing for a thorough system of distribution to local exhibitors.

Walter Hiers, having completed his labors in Booth Tarkington's "Conquest of Canaan" for the Frohman Amusement Corp., in support of Edith Tallaferro and Jack Sherrill, is now supporting Jack Pickford and Louise Huff in another Tarkington story, "Seven-teen," for the Famous Players, under the direction of Robert Vignola.

The motion picture version of "The Whip" in eight reels, will be acted by Irving Cummings, Dion Titheradge, Paul McAllister, Warren Cooke, Alfred Henning, Alma Hansen, June Elvidge and about 20,000 miscellaneous persons divided between the Saratoga race track and the annual horse show at Long Branch.

Max M. Dill, of Kolb and Dill, was married to Josephine Clark in Los Angeles last week. The bride has been working in with the comedians in their screen features. The couple will spend their honeymoon making pictures in Santa Barbara.

Dr. S. William Schapira will deliver a lecture next Monday at Fordham Hospital on the subject of delicate surgical operations, illustrating them with motion pictures of the operations. Thirteen operations will be thus depicted.

"The Common Law" (Clara Kimball Young), which has been doing phenomenal business at the Studebaker, Chicago, will be withdrawn from the house next Monday when "20,000 Leagues Under the Sea" has its initial Chicago showing.

President Albert B. Smith of Greater Vitagraph has appointed Harold Bolster as business manager, to relieve him of much of the detail involved in the increased responsibility falling upon the president's office.

Grace Valentine, co-star with Lionel Barrymore in the forthcoming Metro-Rolfe production, "The Brand of Cowardice," has taken to wearing smoked glasses in the studio, when not actually working before the camera.

H. J. Shedd, formerly secretary to Carl Laemmle of the Universal, is now doing special work for the Universal concern. George Kahn is again secretary to the head of the concern.

William Szarka, proprietor of a circuit of motion picture theatres in Australia, was a New York visitor last week, making a brief stay in the metropolis before sailing for London.

Variety Films has acquired the rights for New York and New Jersey, of the new Tom Terriss film, "My Country First." Mr. Terriss enacts the star role in this photoplay, which is in six parts.

The Screen Club is moving from its old quarters on 47th street. The premises at 117 West 45th street will be the new home of the picture folk, who will move over next week.

"The Fall of a Nation" didn't stay long at the Fine Arts, Chicago, and withdrew from that house last Saturday night. The house returns to the legitimate this month.

Wallace Thompson has resigned as director of publications and advertising of Paramount. He will remain in the motion picture business, he says.

With Wedgwood Nowell as her chief support and Rex Ingram directing, Cleo Madison has begun her third Bluebird feature. It is a Russian story.

Harry Benham has been selected by William Fox to play opposite June Caprice in the latter's fourth feature, on which work was begun last week.

Mary Miles Minter's activities, under the direction of James Kirkwood, are concentrated on "Faith," a multi-reel American-Mutual feature written by Director Kirkwood.

Franklyn Ritchie and Helene Rosson have just finished work in "Mother of the People," a five-part sociological drama, which will be announced for release later.

Frank Dowler, Jr., of Chattanooga, Tenn., vice president of the Signal Amusement Company, returned to his home after a short visit in New York.

Winar Linden, the Danish actor who played Don Jose in William Fox's pictorialization of "Carmen," has been re-engaged for a prominent part in a photoplay soon to be released.

Stanley Lawwill, manager of the Paramount theatre, at London, Ohio, named the Majestic theatre, is the proud possessor of a nine-pound boy.

In the new picture "The Scarlet Oath," Gail Kane plays twins, and it is a hard matter for the spectator to decide which one of Miss Kane to pick.

"The Voice of Love," a five-act drama featuring Winifred Greenwood, will shortly be announced in the list of Mutual attractions.

Herbert Brenon is producing "War Brides" in picture form. William Fox's next week's release is entitled "The War Bride's Secret."

"Billy" Garwood will make an excursion from the screen to the stage in a Morosco production of "On Trial" in Los Angeles.

Raymond McKee has been engaged as Mabel Tallaferro's leading man for her next two Metro-Rolfe five-act feature photoplays.

Mack Bennett and Mr. and Mrs. Thomas Ince were in Chicago last Sunday en route to their Coast studios from a stay in the East.

George D. Baker, of the Metro-Rolfe staff of directors, has gone to Havana for a brief vacation.

Orchestra Hall, Chicago, is playing no pictures at present.

Richard Bennett is diligently nearing the close of production of "The Lawmakers," an American-Mutual feature in five acts. This photodrama carries a strong preachment against capital punishment.



TRIANGLE

RELEASES FOR WEEK OF OCTOBER 8TH

Wilfred Lucas in
"RUMMY"

Triangle - Fine Arts

"Rummy" is a sweeping, sensational story of a "star reporter" on a big city newspaper. You need have no fear that your patron will yawn over "Rummy," for it has all the elements that give it an irresistible human appeal. With all his brilliant prospects this brilliant newspaper man lost faith in his wife and sank down into the depths. The story of his regeneration and restoration is something to remember. Wilfred Lucas' work in "Rummy" is convincing, and the able support given him by the Fine Arts cast makes the play something that is tangibly alive and compelling.

Bessie Barriscale in
"PLAIN JANE"

Triangle - Kay-Bee

If there is a single community anywhere that will not love the simple romantic tale in which Bessie Barriscale appears this week, that community ought to be ostracized by the rest of the country. In "Plain Jane" Bessie Barriscale does some of the best work of her career, and she has been given a vehicle that sets forth her talents superbly. Here we have a sweet, old-fashioned love story that contains all the elements that make it a sure-fire popular success. When you have finished with "Plain Jane," if you do not get requests for a repeat it will be because your audiences are both dumb and blind.

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Lola Weber and
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I'VE EVER LOOKED AT"FELIX F. FEIST
WORLD FILM CORPORATION
"YOU'VE GOT A GREAT
BOX-OFFICE PICTURE"WID NOTED CRITIC
AND EDITOR OF
"WID'S REVIEW"
"IT IS INDEED A
GREAT PICTURE"C.A. KRACHT
EDITOR OF THE
MOVING PICTURE MAIL
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NOTED FILM MAN AND HEAD OF
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THE CRISIS.

Judge Silas Wright.....George W. Fawcett
Col. Comyn Carvel.....Matt B. Snyder
Virginia Carvel.....Bessie Epton
Stephen Brice.....Thomas Santuchi
His Mother.....Eugenia Bessner
Clarence Colfax.....Marshall Neilan
Eliphalet Hopper.....Frank Weed
Capt. Leige Breat.....Will Naolin
Abraham Lincoln.....Sam D. Drane
Gen. W. T. Sherman.....Cecil Holland

The ten-reel Selig production of "The Crisis" is a good picture, although a little long, and would be improved with editing. In eight reels "The Crisis" would be a much better picture. The titles could also be improved upon, and this to an extent would help the continuity of the story. Winston Churchill's book had its plot laid in the Civil War period and the story in the hands of D. W. Griffith would have been a second "Birth of a Nation." As it is there are a number of really stirring scenes, the accompanying musical score bringing the audience to its feet several times with the national anthem. From a box office standpoint the picture should prove to "be there," for the book is well known and the story is one that should attract. At present the opening two reels prove a drawback to the feature; they seem unusually draggy. As the story continues there seems to be a general tendency to let the plot run off at a tangent to the principal theme. Retitling and careful editing would reduce this fault considerably. The battle scenes which are used toward the end of the picture would have been more effective if there had been a few close up flashes of the principals of the story in action. As they are at present the battle shots are all at long range and are simply battle scenes and that's all. The historical interest in the picture is well maintained and the atmosphere as a general thing is good. The feature was directed by Colin Campbell under the direct supervision of William N. Selig. Fred.

A PRINCE IN A PAWNSHOP.

David Solomon.....Barney Bernard
Maurice.....Garry McGarry
Bobby.....Bobby Connelly
Ethel.....Charlotte Ives
Mary Brown.....Edna Hunter
Thomas W. Stevens.....Brisley Shaw
Abe Goldstein.....Lester Bernard

"A Prince in a Pawnshop" is a five-part Vitaphone Blue Ribbon feature written by Marie de Garabous and Andre de Segurole, directed by Paul Scardon, picturized by Garfield Thompson and starring Barney Bernard. It gives many indications that the authors

had floundered about in the middle of the scenario, stopped to breathe and started off once more, but at another angle. Bernard plays a wealthy Hebrew banker who exacts ten per cent interest from his wealthy clients, then slips away for a part of each day to preside over a pawnshop in the slums, where he loans money to the poor on what he knows to be worthless collateral. His son, secretly married to a girl and when a villain for whom she once worked tells the young man she was his mistress the youthful husband abandons her. A child is born unknown to the husband until six years later, when the woman and child are discovered living in poverty by the old banker, who is visiting a tenement to do charity. Although the titles reveal that they were secretly married, the action indicates that the original scenario was planned to have the story show there had been no marriage ceremony between the two, which would have made a much stronger tale and a much truer picture of life. Then again there is altogether too much detail that contributes nothing to the progression of the narrative. This includes the visualization of the characters at breakfast, dinner, etc., the riding to and from various places in autos, and so on. It is very capably produced and acted and probably few picture patrons will mind the weakness of the photoplay as a whole or its sagging in the center. Much of the faults might be obviated by careful cutting of say 500 feet, thereby quickening the denouement. In Jewish communities, by judicious booming of the star as one of the principals of "Potash & Perlmutter," the picture should be a big draw. Jolo.

THROUGH THE WALL.

Vitaphone has made of Cleveland Moffett's well known detective story "Through the Wall" an Americanized screen version and placed it among their Blue Ribbon releases. The picturizing was directed by Rollin S. Sturgeon and he has made a good job of it. The machinations of the master criminal and his undoing by that clever deduction detective, Coqueni, are utilized to the full for the visualizing of an intensely absorbing melodrama. The producer is to be commended for an unusually careful adherence to detail, each scenic environment being worked out to the minutest item. Among the "big scenes" are the torpedoing of an ocean liner and showing what appears to be hundreds of the passengers in the water struggling for their lives. If Greater Vitaphone offers "Through the Wall" as a sample of the Blue Ribbon features they will turn out in the future they will be able to hold their own with the best program pictures on the market. Jolo.

"THE DAWN OF LOVE."

Jacqueline Allen.....Mabel Tallaferra
John Lang.....Robert W. Fraser
Miles Allen.....Leslie M. Stowe
Capt. Ben Durling.....Peter Lang
Ward Jennings.....Martin J. Faust

Five-act Metro, produced by Rolfe Photoplays, Inc., story by Channing Pollock and Renold Wolf, scenario by June Mathis and direction by Edwin Carewe. Released Sept. 26. The New England fishing village locale does not particularly lend itself to romantic settings, and humdrum fisher folk lack the glamor that goes with "high life" on the screen, but the producers of "The Dawn of Love" have substituted for the splendor of setting and personages, a good bit of strong melodrama and have played up the picturesque qualities of the rocky Maine Coast marine scenery. The "punch" of the feature comes about this way: Jacqueline Allen is left in charge of the lighthouse on the night her lover is to cross "the shoals." Ward Jennings, a fisherman who loves her madly but hopelessly, locks her in the tender's house, close by the light tower, in the hope that her accepted lover will be sent to his death in his lightless trip. Jacqueline, a prisoner, sets the tender's house afire just in time to guide her sailor-lover to safety; Jennings rushes into the flames and carries her from the burning house. It is at this point that an excellent bit is used. Jennings holds the girl in his arms and despite her struggles forces his kisses upon her. In the struggle the forms of the two are silhouetted at the top of a cliff against the leaping flames of the house and all is visible to the brave lover struggling through the sea. He rushes to the rescue just in time and the struggle between Jennings and the true lover is likewise shown before the wild background of fire. The earlier parts of the picture are rather dull, but the climax compensates. The marine scenes are very interesting. An acceptable feature.

DIANA OF THE FOLLIES.

Diana.....Lillian Gish
Phillips Christy.....Sam de Grasse
Don Livingston, his chum.....Howard Gray
Marcia Christy, his sister.....Lillian Langdon
Jimmie Darcy.....A. D. Sears
Theatrical manager.....Wilbur Higby

Fine Arts has selected one of the Gish sisters, Lillian this time, as the feature of the five-part Triangle release, "Diana of the Follies." The story done by Granville Warwick tells of the attempt by Phillips Christy (Sam de Grasse), a wealthy politician whose tastes run to theories and study, to lift Diana (Miss

Gish) from the artificial life of girls of the Follies to his own level. He is persuaded one evening to abandon his evening of study to attend the Follies show and he falls captive to the wiles of Diana. They are married, Christy believing that a change of environment will cause Diana to forget the old life. But even when a child arrives in the home, Diana's change of living "didn't take" and she pines for the footlights, the grease paint and the applause of the audiences. And so when one day she meets some show girl friends, she brings them home for a little gaiety and old time companionship. This disturbs the tranquility of her husband's house, which leads to a final break. Diana returns to the Follies and becomes the star of the show. The fatal illness of the child brings her rushing back, but too late and she departs for the old life. The picture has not been particularly well cast and in direction many details have escaped attention. For instance the library of Christy is frequently in view showing him at work. These scenes are supposed to cover a period of about three years. Yet a dictionary always at the student's elbow appears to be open at the same page. The picture is not quite up to the Triangle standard.

THE LASH.

This latest Lasky feature is based on the ancient custom of punishment, the lash, surrounded with a human interest tale revolving around the eternal human triangle. It deals with the experiences of Sidonia DuVal (Marie Doro), whose parent decreed that she should marry a native of the little fisher village wherein the action of the play is staged. She rebels at the order, preferring as her choice the inevitable handsome juvenile who happens along at the psychological moment to captivate her heart. Her indifference results in the sentence of the lash, which is generally applied to flirtatious women, but the juvenile, who had previously been exiled from the island, returns in sufficient time to rescue the maiden, carrying her off to the city where the marriage ceremony is performed. Then comes the time when the young wife's suspicions are justified and the husband is found in a rather compromising position with the "other woman," whereupon she applies the lash to the interloper with disastrous results. Apparently disgusted with her domestic relations, she discards the finery acquired with her city relations and returns to the island to begin life anew. The sentence formerly pronounced is renewed and just as she is mounting the platform to receive her punishment, husband rushes on and dramatically announces the proceeding as illegal. The exteriors are excellent.

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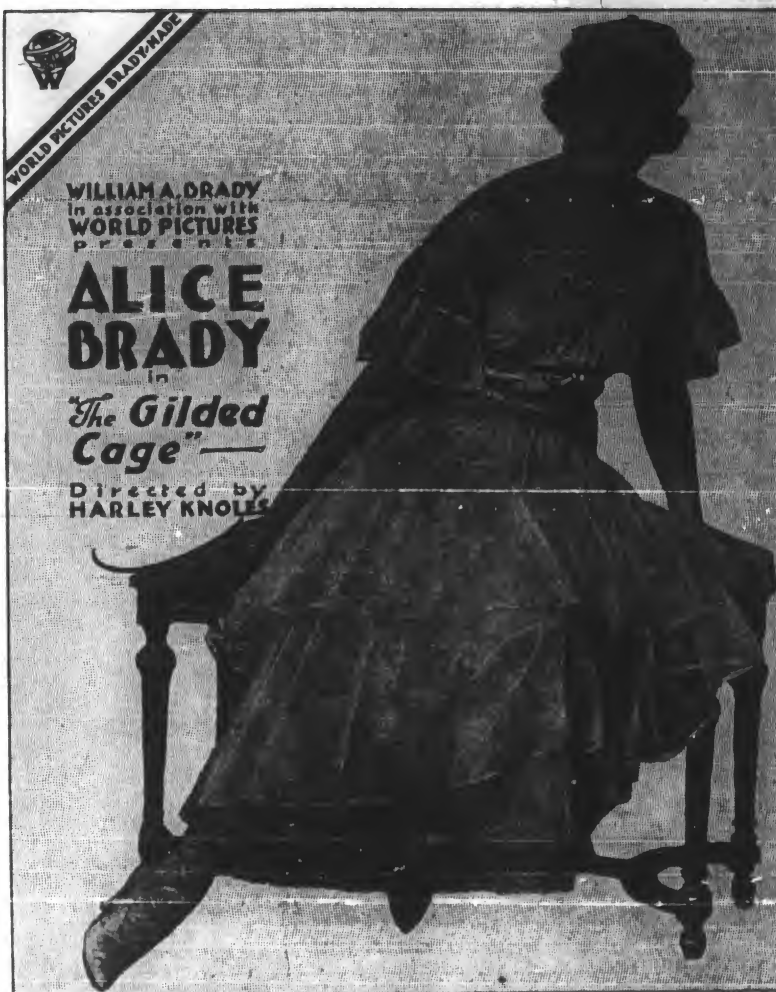
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THE PAWNSHOP.

Mutual released a new Chaplin comedy this week entitled "The Pawnshop." This new production is termed by many as the turning point of the comedian's career. From appearances the Mutual had this idea in mind and have let the picture come back to his old style of work which with the average audience means "sure laughs." "The Pawnshop" in its two reels has but practically one set, the interior of a loan office. Chaplin as a sub-clerk waits upon customers, cleans out the place bringing forth the business which secured for him his reputation. The Chaplin walk or the familiar rounding of corners is not brought into play frequently, but his other work of throwing things around and the mauling of his players is carried on to a large extent. The cast surrounding the comedian is made up mostly of big men in comedy makeups of merit, with Edna Purviance the only woman of any account, her share of the work being decidedly small. "The Pawnshop" is better than the last lot of Chaplin and the comedian should reestablish himself with it.

SOMEWHERE IN FRANCE.

Marie Chaumontal.....Louise Glaum
Lieutenant Charles Ravignac.....

Howard Hickman
General Andree.....Joseph J. Dowling
Madame Benet.....Fanny Midgley
Captain Henry Ravignac.....Jerome Storm
Herr Vogel.....George Fisher
Captain Pierre Thierry.....Carl Ullman

This Ince (Triangle) feature is based on the last story written by Richard Harding Davis, published in one of the monthly magazines but a short time ago. It is a melodramatic tale of the intrigue of the German War Intelligence Office, and while it is essentially a war picture there isn't a battle scene in it. Nor can it offend the partisans of either the Allies or the Germans. It shows the inner workings of the mighty army that labors in advance of the great grey hosts of the Kaiser, and likewise the counter-intrigue practiced by the opposing forces. At the opening of the story Marie Chaumontal (Louise Glaum) is living in Paris as the mistress of Capt. Henri Ravignac of the French Aviation Corps. He is detailed to make a drawing of the outer fortifications of Paris which Marie steals and sells to the Germans. Marie then escapes to Berlin and becomes known as No. 172 in the German Intelligence Department. The young captain is charged with treason and after a trial is found guilty of gross neglect and not the original charge. He is sentenced to the military prison where he commits suicide. His

brother swears to avenge his death by running down the woman. The girl is used as an operative in advance of the German Army. Provided with the passport of a French Countess she is in a chateau which is made the French field headquarters. She is attended by a bogus aunt and a chauffeur who also acts as a wireless operator. The French suspect the Countess when she is unable to recognize her own husband among the staff officers and take her off to prison. The chauffeur-wireless operator turns out to be Ravignac's brother and is welcomed back to the ranks of his comrades. The feature is effectively produced, the photography standing out and the direction being worth while. The story is timely and the exhibitor should make the most of the fact that it is the last one written by the author. Louise Glaum is an ideal vampire for the role. Fred.

THE HIDDEN SCAR.

Janet Hall.....Ethel Clayton
Stuart Doane.....Holbrook Blinn
Dale Overton.....Irving Cummings
Henry Dalton.....Montagu Love
Dot.....Madge Evans
Rev. James Overton.....Edward M. Kimball
Mrs. Overton.....Mrs. Woodward

A recital of the plot of "The Hidden Scar," a Peepless (World) feature story by Mrs. Owen Broeson, scenario by Frances Marion, director Barry O'Neill, photographer Max Schneider, reveals absolutely nothing new. It is the familiar tale of a woman who had gone wrong and marries a good man without revealing her past. This man is a minister and after preaching charity and forgiveness, he is loath to put into practice the doctrines of his sermons when his wife's past is discovered. In the end, prodded by a friend who shows him the error of his way, the husband forgives and takes his wife to his heart once more. But in the screening and with the practically all-star cast, aided by a good production and proper direction, it is a very good program feature. Jolo.

THE STRAIGHT WAY.

Mary Madison.....Valeska Suratt
John Madison.....Herbert Hayes
Dena Walters.....Glen White
Neil Madison.....Claire Whitney
Marion Madison.....Elsie Balfour
Sullivan.....Richard Turner
Carey.....Richard Rendell
Burton.....Fred Jones
Violet.....T. Tamamoto

For more than three reels out of five Valeska Suratt's role in the William Fox photoplay, "The Straight Way," is that of a decent woman who suffers. And for the re-

mainder of the film she isn't really bad, only tries to become an adventuress to wreak revenge upon her husband who had wrongfully accused her of misconduct with another man. All wrong for Valeska. She shines most lustreously as a vampire luminary. The piece opens with Val as a decently married woman gazing fondly upon baby clothes in anticipation of an addition to the household. Hubby's sister is mixed up with a married man and Val goes to the man to persuade him to lay off. Husband thinks it is his wife and leaves her flat on the lot. She goes to her aunt, where baby is born, loses her memory in a railroad accident, hubby steals infant, hubby becomes a judge and sentences an innocent man to seven years on circumstantial evidence, Val doesn't know her child lives, hubby marries another woman and Val thinks it is the other woman's child. She frames with the convicted man to wrong the girl, the wrongfully convicted man falls in love with the girl and marries her, Val thinks she has wreaked vengeance and goes to confront hubby, now governor, and everything is straightened out. The whole thing very well acted and nicely produced, but not the style of a scenario suited to Miss Suratt's brand of artistry. It is altogether too domestic. Jolo.

DULCIE'S ADVENTURE.

Mary Miles Minter is the star in this Mutual (American) five-reeler. Other than the exploitation of the juvenile star the picture amounts to little. The theme deals with southern aristocracy whose main trouble is being able to secure sufficient funds to live up to the names they inherited. The explicit example is the Randolph family, consisting of two old maids and a young niece. Money is scarce and the family attorney suggests that the niece be married off to a rich man. A trip to California with this idea in mind is planned with the girl upon her arrival immediately gaining the attentions of a man reported as wealthy. A wedding is hurriedly arranged by the aunt and the man. The ceremony is in progress when a fire starts in the church, delaying the affair with the bride-to-be carried out in a faint by a former sweetheart who had followed her there. More trouble arises upon the appearance of a detective, who arrests the bridegroom as a bank robber. The girl and the aunt return home and it is a foregone conclusion she marries the boy who followed her to the coast as in addition to loving him his father holds a mortgage on the Randolph home. The pro-

duction consists of several interiors of merit with the exterior having sufficient atmosphere to appear realistic. The cast other than the star holds no great weight with the boy playing the sweetheart role overacting most of the time.

THE OLD FOLKS AT HOME.

John Coburn.....Sir Herbert Beerbohm Tree
Mrs. Coburn.....Josephine Crowell
Steve Coburn.....Elmer Clifton
Marjorie.....Mildred Harris
Lucia Medina.....Lucille Youngs
Stanley.....W. E. Lawrence
The Judge.....Spottiswoode Aitken

The first of the regular Triangle-Fine Arts releases with Sir Herbert Tree as the star. Incidentally it will in all likelihood be the last, for Sir Herbert left the company flat on the lot after the picture was completed. From an exhibitor's standpoint the picture is a good feature, for it has a name that is in the first rank of the theatre's realm of stardom, and in this particular case there is a mighty good story by an author as well known in this country as the star himself. The writer of "The Old Folks at Home" is Rupert Hughes, the story having been directed by Chester Withey. Sir Herbert enacts the role of a state senator from one of the rural districts of an interior state. As the story unfolds it shows the downfall of the son of the senator through the evil companions he associates with in the city and his eventual killing of his mistress's lover after the latter has struck him. The real plot hinges on the efforts of the senator to shield his boy and save him from the chair for the mother's sake. The trial scene is the big punch of the yarn and the case seems to be going against the boy when the aged mother rises from the stand and before the court officers can stop her makes a simple plea to the jury, crying again and again, "I Want My Boy." The natural verdict is "Not Guilty," and as the author explains in a subtitle it was all very illegal, but who is there among us that wishes men's hearts to become so hardened that they would not respond to the tears and plea of an aged mother? The picture is one that the women will rave over, especially the mothers, who will have a chance to shed a few tears at the big scene and will leave the theatre perfectly happy. To the men the story will also appeal, through the strength of the characterization with which Sir Herbert embodies the role of the stern father. Fred.

Albert E. Smith and J. Stuart Blackton
present

Barney Bernard

Creator of "Abe Potash" in Montague Glass' play
"Potash and Perlmutter"

in

"A Prince in a Pawnshop"

A Five part Blue Ribbon
Drama of a man who
loved his neighbor
as himself.

By
Andreas de
Segurola
and
Marie
Sarlabous

Directed by
Paul Scardon

VITAGRAPH
-V-L-S-E-



AMERICAN FILM COMPANY
The Famous Players-Lasker
Richard Bennett
in
PHILIP HOLDEN
-MASTER-

A Modern Drama In Which
This Noted Star Even Surpasses
His Wonderful Success In
"DAMAGED GOODS"

A CORNER IN COLLEENS.

Shamrock.....Bessie Barriscale
Richard Taylor.....Charles Ray
Dan Allen.....Roy Neill
Annie Fahy.....Aggie Herring
Manus McCoy.....Walter Perry
Daly.....Alice Taffe
Hysmith.....Alice Lawrence
English Commander.....Charles French

This latest Fine Arts-Triangle, starring Bessie Barriscale, proves to be a delightful comedy-drama with romance rampant throughout. The story, by C. Gardner Sullivan, has its locale in Ireland during the time of the Dublin riots, although the latter play but a minor part in the plot. On a large estate in one of the counties distant from Dublin there lives an old nurse who has charge of the four orphaned daughters of the former owners of the place. They are occupying a small cottage at one end of the land and not paying any "rent." The estate has been bequeathed to a young American, played by Charles Ray, who with his chum takes a trip to the old sod to visit the newly acquired property. His introduction to the corner in colleens takes place under an apple tree where three of them are gathering fruit that the fourth shakes from the limb. The fourth member of the quartet is Shamrock (Bessie Barriscale), who in escaping from the tree loses both of her slippers, which are picked up by the boys. A romance which seems to be working out at cross purposes follows, but it finishes with the young land owner wedding the tomboyish Shamrock. There is a corking good fight between the American and a number of British soldiers who are searching his house, to which Shamrock has escaped after she had been lingering on the outskirts of a "patriots' meeting" at which the uprising has been discussed and which has been raided by the troops. He is arrested for his part in the affair, and when Shamrock appeals to the British commander and confesses her part in the scramble he is released. Then the girl realizes her love for him and all pretense at scorn for the "furriner" is dropped. The sub-titles and the action of the story both bring laughs, although there are several serious moments which altogether make "A Corner in Colleens" a delightful feature that is well worth playing. It would be an ideal St. Patrick's Day offering at any house. Fred.

THE WHEEL OF THE LAW.

A five-part Metro feature in which Emily Stevens carries the principal role, supported by Frank Mills, Edwin Holt and a rather strong additional cast and dealing directly with the question of capital punishment when applied through the result of circumstantial

evidence in cases of homicide. The story suggests very strongly the vaudeville act popularized by Valerie Borge, but the application is somewhat away from Miss Borge's action, the only remaining likeness lying in the theme proper. But in this picture, the story runs second to the sterling direction and the manner in which the feature is produced. Apparently little or no expense has been spared to keep the views strictly natural and a fine list of interiors is reeled off in each succeeding section. The tale deals with the political rise of an aspiring young attorney who eventually succeeds the district attorney in office because of his ability to convict on the slightest clue, his specialty being circumstantial evidence. He marries a prominent actress whose views of capital punishment are directly opposite those of her husband. Later her own brother is accused of murder, and in a desperate effort to save him, the wife stages a "prop" murder in which the district attorney plays the leading role. Before a selected audience and unknown to husband, she becomes "weak" and requests a sedative. The husband gives her medicine from a bottle and when his back is turned the patient empties its contents and substitutes a deadly poison. She then shrieks that her husband had tried to poison her in order that he might wed his stenographer, who at that moment was in the house assisting in the construction of the briefs and arguments to be used in the accused brother's trial. Circumstances are dead against him, but the wife quickly recovers and explains the ruse. Just at that moment the district attorney is notified of the suicide and confession of the real murderer, a political boss who had promised him the nomination for the Governor's office provided he convicted the boy. The idea is instructive and entertaining as well with a nice dramatic balance throughout. Miss Stevens who enacts the role of the wife and Mills as the district attorney were strictly up to expectations. Holt as the political leader had little to do, but played with convincing naturalness. The length of the picture has been cleverly gauged with the climax coming at the proper moment, but aside from the story one remembers principally the manner in which the piece has been dressed, directed and played. It was originally announced under the title of "The Wheel of Justice," but the present title is more appropriate. It's a genuinely good feature. Wynne.

THE BATTLE OF THE SOMME.

Charles Urban, in the capacity of Official Photographer for the British Government, has completed a five-part picture entitled "The Battle of the Somme," which, judging from the standpoint of action, is the best of

the war pictures that have been brought to this country to date. The five parts consume about an hour and twenty minutes in the running. The third and fourth reels are by far the best, but as the first two reels lead up to the action itself and show the preparation leading up to the "big push" on the part of the Allies they are exceedingly interesting. What the picture needs most is retitling, and some slight reassembling of the last three reels. The titles should be in diary form, which would lend a slight personal touch to the films and would tell the story of the advance from day to day. The English titles now carry three or four separate items on one sub-title and this is in a measure confusing. There is also one small cut to be made, where one of the English "Tommies" gives a German prisoner a dig in the ribs. Up to this time the pictures have dwelt particularly on the kindness with which the English handle their captives, but in this one small scene the actual feeling crops out. In the reassembling, reels 3, 4 and 5 should be switched around with the majority of the latter reel placed up in the centre of the picture and the showing of the dead on the battle field and their burial and the transportation of prisoners left to the close of the picture. There is one scene that is a hair raiser. It shows the British advancing from their trenches, two of the men dropping in the foreground as they arise and others dropping as they continue on their way. In the distance a thin line of moving figures, which might or might not be a German counter attack, is seen. It finally crumples up and recedes. It is great war stuff and should be made the most of. With the proper newspaper exploitation the pictures will make a mint of money right here in New York and Canada, while whoever gets the rights will have a gold mine. Fred.

THE SOCIAL BUCCANEER.

Chatfield Bruce.....J. Warren Kerrigan
Marjorie Woods.....Louise Lovely
Miss Goldberg.....Maud George
Cagliani.....Harry Carter
Nathan Goldberg.....Harry Robbins
Sir Archibald Bamford.....Hayward Mack

The initial Bluebird feature in which J. Warren Kerrigan and Louise Lovely are starred is founded on a story by Frederick S. Isham, which was adapted for the screen by Fred Myton and directed by Jack Conway. The scenes are laid in China and presumably San Francisco, although there is a rather confusing attempt by the means of sub-titles to confuse by switching the action to New York. The early scenes in China are full of atmosphere and the story itself is one of those melodramatic "Raffles" things that

is sure to interest. Chatfield Bruce (J. Warren Kerrigan) is the representative of an American importer in China. There is famine in the land and a pirate loots a rice-laden junk of a wealthy merchant and distributes the proceeds among the starving poor. Bruce performs a service for this same pirate and as a reward is made an honorary member of the Nine Times Nine. Cagliani, a Chinese trader, tried to have the pirate killed and after Bruce had rescued him Cagliani knowing that China would be an unhealthy climate for him, goes to America. Bruce on his return begins to distribute charity to the extent his means will permit and when they are exhausted, he suddenly thinks of the manner in which the Chinese pirate managed his philanthropic deeds, and decides to follow the same tactics, except that he will plunder the homes of the wealthy and then distribute the proceeds among the needy. This leads him to try to steal a wonderful pearl necklace from the home of his employer. It is the action that revolves about this theft that makes up the greater part of the story. Finally Bruce makes his escape from the police who are on his trail, and through the love of Marjorie Woods (Louise Lovely) he is reformed. It is a good feature of the thrill type. Fred.

BRITISH NORTH SEA FLEET.

Charles Urban showed a little more than a thousand feet of color photography of the Henry Joy process depicting the British North Sea Fleet in action. The pictures are extraordinary examples of color work, but it seems to the casual observer not versed in the technicalities of the difference between the process of Mr. Joy and that which was originally known as the Kinemacolor process that these pictures are projected by the latter named. They are, nevertheless, very effective and from a picturesque standpoint should be an attractive addition to any program that can project color work. Fred.

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SHOW REVIEWS.

(Continued from page 20.)

FIFTH AVENUE.

The Fifth Ave. had them hanging on the rafters Tuesday night with a show billed as a jubilee or something on that order. It called for ten acts. An ill. song started at 8 p.m. with The Kemps, colored, opening the show proper and going along at a good clip with their Hawaiian finish bringing the right results. Cleo Cascoigne, "No. 2," furnished songs worked out with a bit of a theme. Her vocalizing was worth while, but her appearance could be improved. The quick changes may be the reason for some of the costumes. Edward Farrell and Co. in "Suspecting Hubby" (New Acts) scored with a sketch abounding in bright dialog and situations. Jarvis and Harrison, talking two-act, followed and got attention. Their idea is rather odd and good for light comedy. The audience, ripe for some singing, tendered the Van Liew Trio (New Acts) a pleasing reception.

The show was divided by several slides instead of a picture, probably due to the length of the program. Mr. and Mrs. Kelse opened after this interruption and planted their comedy from the start. This act was the second in succession to use a piano. Helen and Hunter furnished an oddity that was enjoyed. The comedy songs employed by the male member had the audience laughing steadily with his partner when given an opportunity, showing to advantage with her violin work.

Dan Burke in a dance offering assisted by three attractive girls was accorded the biggest reception of the evening. Mr. Burke is a past master at the old school dancing and with his three able assistants doing some attractive stepping brought the house to their feet. Harry Cooper was sent in line with his familiar comedy. The audience appeared to enjoy his work. The three Encorades closed the show.

JEFFERSON.

The Jefferson show the first half was rather well put together and of the calibre that ought to bring business. Archi Onari and Dolly gave the show a good start. Beatrice Lambert followed and though slow in getting them warmed up, captured a good measure of applause at the finish. She gave four numbers, the best being "Chin Chin" and "Sunshine of Your Smile," the latter the closing song and the applause getter. The Seven Corkers, a minstrel first part and formerly a five-act known as Russell's Minstrels, presented a capital routine for small time houses. One of the men does a bit with the "bones" that is exceptional.

The White Sisters, two neat girls, captured the hit honors in fourth position. One has a vein of humor with possibilities if she will try to develop it. They earned an encore giving "Walkin' the Dog." Andrew Kelly went very easy, but Maurice Samuels with his sketch, "The Miracle," seemed to fit the audience, which enjoyed "Toni's" tale and his wop comedy character.

Cole, Russell and Davis, with a new girl in the act, registered goodly laughs with their job-seeking jail-bird comedy. Barlow's Circus closed.

LEXINGTON AVE. O. H.

The Lexington Ave. opera house opened this week with a pop. vaudeville policy of eight acts, feature film and a Keystone comedy. Out of the beaten paths of traffic and enjoying not even a measure of transient draw, the immense theatre stands about as poor a chance of any in the city.

Tuesday night there were several hundred persons scattered over the ground floor, which has a capacity of 1,200; there were fewer in the balcony and the top was closed. While a small time bill is offered, but two shows a day are given. The feature opens, but must

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have started late. It was 8.50 when the vaudeville section began and 11.30 at the final curtain.

Maestro, a comedy juggler and acrobat, opened rather slowly, but his unusually clever finish trick was out. Re-vamping his routine should help him. Wilbur Sweetman did well enough with ragtime clarinet playing. Bertha Creighton and Co. in "The Husband" didn't start anything and never will with that vehicle. B. Kelly Forrest, a tramp comedian, long on voice but short on monologic material, follows. There are bits of other acts, which he doesn't handle over well. New talk and more peroxide like his one on "America" might send him upward, for he has the voice.

Waters, Ring and Co. (New Acts) opened the second section. Then came Belle Oliver, who looked good, but Miss Oliver still suffers from lack of good numbers. With her voice she should not delay obtaining better material. The hit of the bill went to Tom Waters and Eddie Morris, who were hiding with their original Irish routine. A musical comedy production closed the show. It was in the break in stage.

NEW INCORPORATIONS.

The following companies were chartered in New York State:

Argonaut Films, Inc. \$250,000; H. E. Crosby, W. H. and G. W. Martyn, O. A. C. Lund, 587 Riverside Drive.

The Forty-fifth Street Theatre Construction Co., Inc. theatrical \$100,000; A. Werner, E. M. Klein, H. White, 175 Fordham Street, City Island.

Far Rockaway Midgets Association, Inc. \$5,000; G. N. Winkler, C. D. Starks, H. B. Heyson, Far Rockaway.

Fine Arts Music Co., Inc. \$20,000; E. P. Johnson, G. W. Brown, H. T. Maublitry, 4706 Sixth Avenue, Brooklyn.

NEW JERSEY.

Palmada Film Sales Company, Inc. Fort Lee \$100,000; N. B. Walden, Hackensack; Frank H. Hall, Englewood; O. P. Watson, Jersey City.

DELAWARE.

Cameo Cinema Products Co. \$300,000; James W. Decker, Fitzh C. Spear, Joseph L. Mayers, all of New York; Sidney W. Wallace, Jersey City; N. J. William A. Condon, Chatham, N. Y.

The following corporations have been chartered in New York State:

Yorkville German Theatre, Inc. \$5,000. A. A. Deutsch, G. Rachman, L. J. Cohen, 138 Broadway.

Cohan & Harris Theatre Corporation, \$10,000. D. F. O'Brien, E. H. Harris, G. M. Cohan, 326 W. 43d St.

Triangle Film Sales Co. of New York, Inc. Eddyville, \$500,000. R. Lipnick, W. E. Clayton, C. E. Starratt, 1457 Broadway.

A. H. Jacobs Photo Plays, Inc. \$25,000. L. H. Axman, A. H. Jacobs, F. G. Braun, 111 Broadway.

IN NEW JERSEY.

Ray Amusement Co., Passaic, operate theatres and amusement enterprises, \$10,000. L. Bakwith, R. Finkelstein, New York; B. Goldberg, Union Hill.

BILLS NEXT WEEK.

(Continued from page 17.)

Wilkes-Barre, Pa. Olive Briscoe
Dunham's Bell Ringers
Smith & Kaufman
Sigbee's Dogs

1st half
Wilson & Larson
Zeno & Mandel
Barry McCormick Co
Ed Dewling
Low Vaseh Co

WILLIAMSPORT, Pa.
FAMILY (ubo)
Eugene Le Blanc
Fish & Fallon
"Fashion Girls"
Fisher Luckie & O
(One to fill)

2d half
Tommy Ray
"Fashion Girls"
Cooper & Ricardo
Redington & Grand
(One to fill)

Winnipeg
PANTAGES (P)
"Betting Betty"

STAND (wva)
WILSON & Sherwood
Myrtle Hanson Trio
Stickney's Circus

HUGHES (wva)
Great Westin
Chase & La Tour
Dana Good & Funny
S Roberts & Stuart
Worcester, Mass.

POLIS (ubo)
Merle's Cockoo
Savannah & Georgia
Julia Ring Co
Golding & Keating
"Going Up"

2d half
The Payne
Gold Lawrence & H
Spencer Charter Co

Arthur Lipson
FLAXA (ubo)
Mardo & Hunter
Arthur Barrett
Cole Russell & D
Fisher & Rockaway
Ebbe & Dutton
2d half
Amaki Co
Sidney & Townley
Valdy & Bras Nuts
"Board School Girls"

Yonkers, N. Y.
PROCTOR'S
Zara Carmen S
Stone & McAvoy
Henry Borden Co
Xylophonds
Ingial & Redding
"Lava Party"

2d half
De Bourg Sisters
O'Donnell & Mack
Cecilia Wright Co

Conrad & Conrad
Herbert Clifton
Mang & Snyder
York, Pa.
O H (ubo)
Albert White Co
Wells Norworth & M
5 Idanas
(Two to fill)

2d half
Patton & Payne
Langdons
R O Faulkner
(Two to fill)

Youngstown, O.
HIP (ubo)
Ella Ryan Co
Harry Giffoll
Ben Deoley Co
Hull & Durkin
Hallen & Fuller
Valland Gamble
The Demosco
(One to fill)

BURLESQUE ROUTES

Oct. 9 and Oct. 10.
"A New York Girl" 9 Gayety St. Louis 16
"Star & Garter" 9 Gayety Chicago
"Americans" 9 Gayety Philadelphia.
"Auto Girls" 9 Standard St. Louis.
"Beauty Youth & Folly" 9 Buckingham Louisville.
"Bushman Show" 9 Jacques Waterbury 16-18
Cohen's Newburg 19-21 Cohen's Poughkeepsie.
"Bon Ton" 9 Lyceum Dayton 16 Olympic
Cincinnati.
"Boonies" 9 N O 16 Gayety Kansas City
Mo.
"Bovary Burlesquers" 9 Casino Philadelphia
10 Miners' Bronx New York.
"Broadway Belle" 9-10 Erie 11 Ashtabula
13-14 Park Youngstown.
"Burlesque Revue" 9 Miners' Bronx New
York 16 Empire Hoboken.
"Cabaret Girls" 9 Newark 10 Kansasville 11
Canton 12-14 Akron O.
"Charming Widows" 9 Gayety Chicago.
"Cherry Blossoms" 9 Star St. Paul.
"Darlings of Paris" 9 Howard Boston.
"Follies of Day" 9-11 Bestable Syracuse 12-
14 Lumbury Union 16 Gayety Montreal.
"Follies of 1917" 9-11 Holyoke Holyoke 12-
14 Gilmore Springfield.
"French Follies" 9 Empire Cleveland.
"Follies of Pleasure" 9 Lyceum Columbus O.
"Ginger Girls" 9 Englewood Chicago.
"Girls From Follies" 9 So. Bethlehem 10
Boston Pa.
"Girls From Joyland" 9 Academy Jersey City.
"Globe Trotters" 9-11 Cohen's Newburg 12-
14 Cohen's Poughkeepsie 16 Hurtig & Seamon
New York.
"Golden Crook" 9 Columbus Chicago 16 Berchel
Des Moines Ia.
"Grown Up Babies" 9-10 Binghamton 11
Norwich 12 Onada 13 Niagara Falls N. Y.
"Hastings' Big Show" 9 Empire Albany 16
Casino Boston.
"Hello Girls" 9 Majestic Ft. Wayne Ind.
"Hello New York" 9 Empire Hoboken 16
People's Philadelphia.
"Hello Paris" 9 Cadillac Detroit.
"High Life Girls" 9 Duluth 9. Mangate 10
Waukegan 11 Cedar Rapids 12 Marshalltown 14 Oklahoma 14 Ottumwa Ia.
"Hip Hip Hooray Girls" 9 Gayety Kansas
City Mo Gayety St. Louis Mo.
"How's Sam Show" 9 Gayety Buffalo 16
Corinthian Rochester.
"Irwin's Big Show" 9 Casino Brooklyn 16
Empire Newark.
"Lady Buccaneers" 9 L O.
"Liberty Girls" 9 Berchel Des Moines 16
Gayety Omaha.
"Lid Lifters" 9 Gardner 10 Greenfield 11 Amster-
dam 12-14 O H Schenectady.
"Majestic" 9 Columbia New York 16 Casino
Brooklyn.
"Maid of America" 9 Colonial Providence 16
Gayety Boston.
"Marion Dave Own Show" 9 Gayety Detroit
16 Gayety Toronto.
"Merry Rounders" 9 Grand Hartford 16
Jacques Waterbury.
"Midnight Maidens" 9 Gayety Washington 16
Gayety Pittsburgh.
"Military Maids" 9 Savoy Hamilton Ont.

"Million Dollar Dolls" 9 Hurtig & Seamon
New York 16 Orpheum Paterson.
"Mischievous Makers" 9 Gayety Baltimore.
"Monte Carlo Girls" 9 New Castle 10 Johns-
town 11 Altoona 12 Harrisburg 13 York 14
Reading Pa.
"Pace Makers" 9-10 O H Terre Haute Ind.
"Parisian Follies" 9 Gayety Minneapolis.
"Puss Puss" 9 Star Cleveland 16 Empire
Toledo.
"Record Breakers" 9 Majestic Scranton.
"Reveries" 9 Palaces Baltimore 16 Gayety
Washington.
"Review of 1917" 9 Century Kansas City
Mo.
"Roeland Girls" 9 Gayety Montreal 16 Em-
pire Albany.
"September Morning Glories" 9-11 Broadway
Camden 12-14 Grand Trenton.
"Sidman Sam Show" 9 People's Philadelphia
16 Palaces Baltimore.
"Sightseers" 9 Gayety Pittsburgh 16 Star
Cleveland.
"Social Follies" 9 Olympic New York.
"Some Show" 9 Gayety Toronto 16 Gayety
Buffalo.
"Spiegel Review" 12-14 Park Bridgeport 16
Colonial Providence.
"Sporting Widows" 9 Empire Newark 16 Ca-
sino Philadelphia.
"Star & Garter" 9 Corinthian Rochester 10-
18 Bestable Syracuse 19-21 Lumbury Union.
"Step Lively Girls" 9 Star & Garter Chicago
16 Gayety Detroit.
"Stone & Pillard" 9 Gayety Boston 16 Grand
Hartford.
"Sybil Rose Show" 9 Olympic Cincinnati 16
Columbia Chicago.
"Tampers" 9-11 Orpheum New Bedford 12-
14 Worcester Worcester.
"Tango Queens" 9 Gayety Brooklyn.
"Thoroughbreds" 9 Treosero Philadelphia.
"Tourists" 9 Gayety Milwaukee.
"20th Century Maids" 9 Orpheum Paterson
16 Empire Hoboken.
"... 5 Beauties" 9 Star Brooklyn.
"Watson Billy Show" 9 Gayety Omaha 16
L O.
"Watson Wrote Show" 9 Empire Hoboken
19-21 Park Bridgeport.
"Weich Ben Show" 9 Empire Toledo 16 Ly-
ceum Dayton.
"White Pat Show" 9 Star Toronto.
"Williams Mellic" 9 Casino Boston 16 Co-
lumbia New York.

INTERNATIONAL CIRCUIT.

Week of Oct. 9.
"Bringing Up Father in Politics" Auditorium
Baltimore.
"Broadway After Dark" Crescent New Or-
leans.
"For the Man She Loved" 12-14 Broadway
Camden.
"In Walked Jimmy" Bronx New York.
"Moving" Bijou Birmingham Ala.
"Little Girl God Forgot" Orpheum Nashvile.
"Little Girl in a Big City" Lyceum Detroit.
"Little Lost Sister" Gayety Louisville.
"Little Pegg O'Moore" 9-11 Nixon Atlantic
City 12-14 Trent Trenton.
"Millionaire's Son and the Shop Girl" Park
Indianapolis.
"Mutt & Jeff's Wedding" Lyceum Pittsburgh.
"My Aunt From Utah" National Chicago.
"My Mother's Romance" Lyric Memphis.
"Pag O' My Heart" Majestic Jersey City
"Rolling Stones" Modern Providence.
"Texas" Lyric Bridgeport.
"The Daughter of Mother Machree" O H
Brooklyn.
"The Devil's Harvest" Grand Worcester.
"The Eternal Magdalene" Orpheum Phila-
delphia.
"The Girl He Couldn't Buy" Lyceum Paterson.
"The Girl Without a Chance" Poli's Wash-
ington D. C.
"The Heart of Dixie" Majestic Buffalo.
"The Hour of Temptation" Castle Sq Boston.
"The Natural Law" Walnut Philadelphia.
"The Old Homestead" Garden Kansas City
Mo.
"The Other Wife" Boyd's Omaha.
"The Path of Folly" Knickerbocker Phila-
delphia.
"The Peddler" 9-11 O H Syracuse 12-14 Colo-
nial Utica.
"The Penalty of Sin" Prospect Cleveland.
"The Woman He Married" Imperial Chicago.
"The Woman Who Paid" O H Atlanta.
"Thurston" Palace Toledo.
"White the City Sleeps" Bijou Richmond.
"Which One Shall I Marry?" American St.
Louis.

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Aldana Lewis
Allman Jack
Allthorpe Lilly
Anderson Fred
Anson Joe
Armet's A & Odell (C)
Armstrong Lucille
Armstrong Paul
Arnold Geo (C)
Astaire Adele (C)
Astaire Fred (C)
Atkinson John

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B
Bally Bill
Baker Mildred
Bald Wesley
Bates Ol J
Batchelor Billy
Bazin Jacques
Baumeister Joseph
Bell Addie
Bell Norma
Belmont Belle
Belmont Dorothy (C)
Belmont & Shannon
Benning W
Beresford Harry (C)
Bergerson & King
Bernard Dean (C)
Bernard Sam
Berry W H
Bert Billy He
Bertish Jack
Bestey Harry
Beyer Billy
Billabury Ada
Bimbe Chas (C)
Bissett & Scott
Blendsohn S
Bluchee The (C)
Bottomley Chas
Bourquardes A P Jr
Boyle Bill
Bradley Helen (C)
Breen Harry
Brooks Geo W
Brooks Ralph W
Brown Ada
Browning Fred
Burky J R
Burke Marie (C)
Bushell May
C
Cadwell May
Canner Ed
Can Alexander
Carr Alexander
Carvin James
Cavanough Mrs B (P)
Cerr-Amere-Cerr (C)
Chester Mrs M
Chestley Mae
Chief Long Feathers
Choy Heng Wa
Claire Dorris
Clare Frances
Clark Bert (C)
Clausius & Beartlett
Clifford T H (C)
Clifton Gladys
Coste Henry G
Gollins Courtney (C)
Comer Genevieve
Conrad O J
Cook Harold (C)
Cook & Rother
Cooper & Riecardo
Cornell Francis
Cowan L F
Cripps Herman
Crystal Clover
Cullen Ruth (C)
Cummings Roy
Curtin Dick (C)
Curtis J M (C)
D
Dally Bob (C)
Darcy Harry
Davidson H L
Dawson Sidney (C)
Dean Leta (C)
Dodge Billy (C)
DeGray Sisters (C)
Dee Loretta
De Laine Muriel
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Franklyn Wilson
Freis Sam
Frothingham Theresa
Fuller Nora

G
Gale Genevieve G
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Gates Mrs Mary
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Geedale Eva (C)
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Germaine Florrie (C)
Gibbons Agnes
Gibson Hardy
Gloss Augusta
Golden Maria
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Gordon Eleanor
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Gray Mary (C)
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Grey Joe
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Grimini Madam
Grossman Al
Gumm F A (C)
Guthrie Josephine

H
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Halliday Stuart
Hanna M Mrs (C)
Harmont Nellie (C)
Harris Eleanor (C)
Harris Geo
Hart Helen

Harvey Kitty
Hawath James A
Hawley & Hawley
Hawley Vida M
Hearson E
Henderson Clarrie (C)
Henry Arthur
Hess Rhea
Hillyer
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Hogan Geneva (P)
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Holt Victoria
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Hume Harry (C)
Hutchinson J F (C)

I
Iowa Y
Irving & Ward

J
Jackson Annie
Joanette Sisters
Jeffries Florence
Jessen Chauncey

Jinks G W
Jones Edith (C)
Jurkins Rose

K
Kahl Frank
Kane Mrs Francis
Kaymore Hazel (P)
Kays & Kaating (C)
Keefe Chas
Keles Grace
King Mrs S J
King & Millard (C)
Krugers S G
Kubanoff

L
La Croese Leo
Landy Henry
La Junt Iva
La Mont Francis E
La Mont Francis E
La Mont Lloyd L (P)
Langton Hal
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La Vier Jack (C)
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Le Roy Marie
Lester Harry
Levillth L
Lewin Eva
Lewis Blanche
Lindsey Roy (C)
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Lorraine Lillian
Love & Wilbur (C)
Lyons

M
Macgregor Harman
Mack Col O C
Mack & Vincent
MacLain R
Magen
Manu Virginia (P)
Maria Pazerat (C)
Martin Mrs B
Marshall Edward
Marshall Len
Marshall Lew (C)
Martell Alvares
Massey John W (C)
Matthews Den Mrs
Matthews Juanita (C)
Matthews Jack
Mayo Louise (C)
McNair M V
McDonald Marie
McNelle W J (C)
Miller E D (C)
Miller Chas
Miller L (C)
Mitchell B A (C)
Monroe Beanie
Montague Marceline
Mooney Jack (C)
Moore Blanche
Moore Oliver
Mor & McCarthy Sis
Moran Hazel (C)
Morris John
Morton Mrs Jane
Moulton Gerlie
Mullaly John (C)
Murnhy Seantor F (C)
Murray Laura
Myers Edward (C)
Myers George

N
Nelson Maura
Nelson Walter
Nichols Sisters (C)
Norton & Earle

O
Oakland Dagmar
O'Neil Charles
O'Neil Margaret
O'Neil & Wamsley (C)
Osborn Teddy
Osborn Teddy (C)

P
Paine Raymond
Paulette Louise
Paul Frances

Paques Geraldine
Pero Fred
Pierce Irene
Pittman Keith (C)
Plemmons Mrs M
Popilhole John
Postini Zion
Preston B
Price, Jack & M (C)
Price Law
Prince & Deerie (C)
Purdleton P

R
Ralston Gertrude
Ramona Nutacha (C)
Ramsey & Kline (C)
Randy Willard
Ratch Ed
Rawson Guy
Raymond John M
Reklaw Jack
Renault Francis (P)
Rent Annie (C)
Reynolds Mrs H
Ricard Amy
Richardson Billie
Rivers Dolly
Roberts C J (C)
Robertson Wm (C)
Robery H C
Rogge Edward
Rose Henry (C)
Royal Jack
Rubby Annie
Ryan Geo

S
Santell Rudolph (C)
Schlotterbeck Emil
Schoeder E
Schwartz Phil
Seldon & Bradford
Shannon Mrs W
Shean Wm
Sheehan V (C)
Sheehan G K
Sheldon Bettina
Simmons Danny (C)
Simpson Georgie (C)
Simpson M (C)
Sinclair Franklin
Singer John
Skipper Geo
Smith Art (C)
Smith & McGary
Smith Valda
Snow Blossom
Spellman Jeanette
Stadium Trio
Stele Maud (C)
Sterling Kathryn
Steward Fred (C)
Storm Ernest (C)
Strong Joan
Strong Wm
Stuart Austin
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T
Tanner Sanyer Co
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By Gustav Kahn and Egbert Van Alstyne

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"WHEN THEY GO THROUGH A TUNNEL"

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Wade John
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Walsh Ed R (C)
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Ward Geo
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Ward Will

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Wedder Jack (P)
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RATES, \$3, \$4 and \$5 Weekly

Directly Opposite the New York Hippodrome.

Tel. Bryant 7228

Dorothy LaVern, Chicago actress, is heading a tour of western Canada in "Peg o' My Heart."

The new Blende theatre, Benton, Wis., expects to be ready for business about Oct. 15. It may mix vaudeville with legit.

The Schaefer Brothers have the active management of the Victoria and not Jones-Linick & Schaefer, as formerly reported.

Jones, Linick & Schaefer plan to move their offices to the new Rialto theatre building after Dec. 1.

Billy Clifford has taken to the one nighters again with his new show, "Linger Longer Letty."

Reports have vaudeville business in Winnipeg picking up as a result of the return from the harvest fields of the Canadian soldiers.

The Lyric, Vincennes, Ind., has been added to Glen C. Burt's books in the United and it opens Oct. 15 with three acts, playing split weeks.

MINERS MAKE-UP

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3120 Broadway, N. Y. C., N. E. Co. 124th St.

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Dolly and Clame have been forced to cancel their booked route over the Allardt Circuit, owing to the critical illness of the father of the man in the act.

The Deutsches theatre season opened at the Bush Temple (north side) Saturday with "Bruder Straubinger," an operetta by Edward Eysler. Max Hanisch is stage director.

The A-B-C offices report that several new houses have been obtained in the south, but final arrangements have not been made for their booking start.

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Jessie Willett is back at her job after a vacation.

The Alhambra is playing musical tabloid stock and reports good business so far.

The burlesque houses report unusually heavy business on their week end boxoffice sales.

The Merry Shannon tent show wound up its season Sept. 30 in Eaton, O.

"The Movie Kid" will open sometime in November.

The Lincoln has resumed its Friday night "song contests."

Tom Carmody played 36 holes of golf with James McKowen last Friday.

Zyslske, the wrestler, as an added attraction at the Crown this week.

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The Majestic, Kalamazoo, Mich., booked by
Charles C. Crowl, U. B. O. here, resumed opera-
tions Sunday with "Around the Town." The
Majestic stage was recently damaged by fire
and a new one had to be built.

Frank Hunt turned over his new leasehold
on the New Jackson hotel last week and then
took it back on a nine-year lease at a re-
ported rental of \$20,000. The selling of the
leasehold brought a figure over \$100,000.

Bobby Roberts, who has been doing review
work in Chicago all summer, has rejoined the



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Will meet you at Station with Automobile.

Roberts, Stuart and Roberts act. Mrs. Joseph
Roberts has also resumed work after a long
illness.

The New Palace, Gary, Ind., direction Finn
& Helman, will start playing acts via the
Fam. Dept. Association, Walter Downie, book-
er, Oct. 6. The house will use four acts, three
splits, with a five-act show Sundays.

The Columbia, just opposite the Windsor,
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cents admission, has been offering the Empire
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FIVE MINUTES WALK TO ALL THEATERS
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Dad's Theatrical Hotel PHILADELPHIA

The Victoria continues to turn in profit in
its pop vaudeville policy. Last week was un-
usually good with Patricola as the feature for
the entire week. Patricola is a North Side
favorite.

Business has fluctuated so far at the Im-
perial. Among the shows reporting good re-
turns there this season are "The Little Girl
That God Forgot," "On Trial" and "Seven
Keys to Baldpate."

The legits bound to cop the matinee money
according to the ticket brokers are "The Un-
chastened Woman" (Princess) and "The Great
Lover" (Cohan's Grand). Both new and with
titles and stories that catch the women.

The Hodges-Tyne Company will finish its
engagement at the Liberty, Oklahoma City,
Oct. 7, and will be followed by the Milton
Schuster Company, which, in turn, will be
replaced by a musical comedy company from
the East.

Jimmy Henshell, for four years musical di-
rector at the Great Northern cafe, who re-
cently resigned and was succeeded by Paul
Biese, plans to open a booking office and
studio in Chicago, where he will look after
musicians, concert artists, etc.

John de Loris, now in Commodore Fugh's
employ, is in charge of the show that may be
given in the near future at the Auditorium
for the benefit of one of the big Greek so-
cieties here. De Loris will be on the bill with
his shooting act.

Sittner's, famed for its "You're Shut"
slogan, which played pop vaudeville in other
years and then turned to straight pictures,
is using one act of vaudeville Friday nights.
Of late Sittner's has been using a miniature
musical comedy company.

The Boston National Grand Opera Co. last
Thursday filed suit for \$50,000 damage against
Albert D. Gould, a Chicago booking agent,
charging the latter with circulating tales
highly injurious to the company. The Boston
also claims Gould is attempting to turn the
Boston's bookings over to a rival organization.

John Bernero is managing his own show,
"The Little Girl That God Forgot," on the
International Circuit, and is one week ahead
of "The Little Lost Sister," in which he is
also financially interested with Frank Gassiole.
He is handling the advance for the latter
show while managing his own.

Indications point to a cessation of horse race
betting in Chicago for the present, as Judge
Landis has the whole Mont Tennes book-

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In the Shadow of the Pines — Why Don't We Sing Some Sonnets to Our Dad — You Can't Stop Me from Loving You — Mother, Dear Mother — What Would You Do — Let Me Be on a Big Battleship at Sea — On a Submarine Voyage with You — Don't, Johnnie, Don't — Sweet Sarah Ann — Dew Drop March — The False Lover — On the Lake, Inst. — Good-Bye Nellie, Good-Bye Jane — The Bonnie Brier Bush — For His Sake — My Susie Sue — The Great Pilot of the Sea — Dreamy Eyes — Selfish Jim — Where the Forget-Me-Not's Grow — Where De Watermelons Grow — The Trick That the Echoes Played — Sweetheart Mother — Take and Cut My Heart Out and That Will Do — A Song of the Road — Lullabye — O, How I Wish I Had a Friend — Only a Tress of My Baby's Hair — I'm Keeping My Love for You — The Old Flag — Alone — Babe, I Just Can't Help from Loving You — Prepared — We're Friendly, Mexico — Keep a Little Warm Spot in Your Heart for Me — My Italy — You're the Sunshine of a Broken Heart — My Little Jersey Maiden — Summer Song — After the War — The Parcel Post Bag.

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making capodue up before him for a general airing. It has been pretty easy for the boys to place small bets within the Monroe-Dearborn street neighborhood.

The grand opera season at the Auditorium starts Nov. 13. Cleofonte Campini, managing director, is in Chicago. Charles Hodgkins is back from his southern trip. The name of the Palace, Gary, Ind., has been changed to Broadway. It opened Friday with bookings from Walter Downie's Association list.

Delmore and Lee got mixed up some way in their office bookings. They signed contracts to play McVicker's here this week and came in to report for work when they learned that they were billed for Cleveland. Monday afternoon efforts were being made to have the team fulfill the Cleveland date.

American Hospital bulletin: Harry Latoy, making daily progress; Flossie Gaylor, recently operated upon and doing nicely; Margie Major, left institution noticeably improved; Frank Collier, getting along nicely; Janet Allyn, who attempted suicide by poison following reported jilting by fiancé, being treated at the hospital.

Underlined legitimate changes in Chicago: Oct. 15, "Alone at Last" will replace "Pom Pom" at the Illinois; Oct. 16, "Justice," with John Barrymore and Bertha Mann, follows the Ann Murdock show at Powers'; the "Justice" show in turn will be followed Nov. 13 by Belasco's "The Boomerang"; Oct. 17, "Mary Broome" will be produced at the Little Theatre.

Nat Fields and L. J. Allardt exchanged grakings last week. Both men have suits against each other on an alleged breach of contract, which came up when Fields once went to play for Allardt some place up in the North. Allardt has sued Fields for several thousand dollars and Fields has filed a counter-suit for over twice the amount of Allardt's claim.

Ray Merwin has gone in for producing, ac-

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Seats six weeks ahead. Five box offices.

According to the statement of Ralph Ketterling, Merwin is to produce four acts of Ketterling's, with Willie Hall handling their stage direction. The acts include "Is It Right to Do Wrong" with William Rodges, Gertrude Mudge, Ada Eannon, Adele Flournoy; "The Poison Needle," with Nell McLeod, Lottie Emmons, Jane Hathaway and Walter Clark Belows, Jr.; "Booze," with Willis Hall, Elma Cornell, John Gouldin, Armand Kohl and Edmund Carroll, and "Like Father, Like Son," with Bennett Finn, Lew Streeter and Margaret Ingram.

The Ruben & Finkelstein and Allardt Circuit now give six and one-half weeks instead



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of four and a half as heretofore. New time in the Northwest and Canada have been tacked onto the book handled by Thomas Burchill on the Association floor. A road show framed by Mr. Burchill will start at St. Paul and finish in Minneapolis. As per present plans the road show opens at the Princess, St. Paul (four days), goes to the Grand (three days), Duluth, and then to the Lyric, Virginia (three days), Fort Arthur (three days), Orpheum, Fort William (three days); Grand, International Falls, Sunday only; Strand, Winnipeg, full week; Saskatoon (three days), Regina (three days), Moose Jaw (three days), Virden (one day), Brandon (two days), Grand, Crookston (one day), and Grand, Minneapolis, full week. The Winnipeg house (Orpheum) closes Oct. 16 to 23 to enable the management to make some improvements. The house will resume its former policy and acts booked for the house during the closing will not lose any time.

WINDSOR (D. L. Swartz, mgr.; agent, W. V. M. A.)—Business pretty good, especially the week ends. Weather not conducive to theatregoing in this section of late, but house management has no kick so far. The show the last half for some reason displayed no speed and there were waits between several acts that did not help the bill as lined up. Paul and Pauline opened with their ring acrobatics and pleased. Johnny Small and Small Sisters made a favorable impression, their dancing in particular being applauded. Billy Swede Hall and his "Bud Veiser" sketch held at-

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tention, but the skit runs too long. Hall's two characters seemed to please immensely. Pisano and Bingham copped the applause honors and their act was very well received. "The encore bit" with the ukulele was surefire. The pair got away slowly, but once under way scored easily. The Rose Brothers had an appreciative audience and the boxing at the close proved diverting. The house has some new scenery and in the lobby is playing up that smoking is permitted on the mezzanine floor only.

Paul Goudron's new circuit is growing and additions are being made weekly. Goudron, booking from the Association floor, received word Monday that at least three more new theatres would be added to his books this week. Goudron is booking a road show that will play four acts, showing at the Dodge O. H., Keokuk, Ia., Sundays and Mondays, starting later in the month; the Grand O. H., Fort Madison, Ia., Tuesdays and Wednesdays, opening next Monday; the Patten O. H., Monmouth, Ill., Thursdays and Fridays, opening Thursday of this week. Goudron also furnishes a four-act show for the Garrick, Burlington, Ia.; one act for the Gem, Kirksville, Mo.; two big acts first half of each week at the Nicholas, Council Bluffs, Ia.; three big acts last half only at the Casino, Marshalltown, Ia., starting next Monday; five acts for the Orpheum, Clinton, Ia., starting Oct. 8; three acts, Park, Hannibal, Mo.; two acts, Colonial, Grinnell, Ia.; one act, Opera House, Farmer City, Ill.; one act, Palm theater, Clear Lake, Ia.; and one act the Orpheum Oelwein, Ia.

Olive Briscoe, when in New York, accepted a contract for McVicker's, so she says, that provided for three shows a day. In Cleveland

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just simply can't make his songs behave. They will insist upon being HITS. Gee, that VON TILZER guy is lucky. Look at the hits he has. I never had any real luck in my life. It's hard work and giving the public what they want. My best pal wouldn't sing a song for me if it didn't make good, and I wouldn't expect him to. I always try to give you new ideas. I've never imitated another writer. Right now I've got the greatest bunch of songs I've ever had at one time. Look them over. They're just a year ahead of the rest. NOTE: I was the first publisher to use this white on black "ad"—now they're all—

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"There's Someone More Lonesome Than You"

Lyric by LOU KLEIN

The greatest punch poem with this ballad you've ever heard.

Music by HARRY VON TILZER

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"THROUGH THESE WONDERFUL GLASSES OF MINE"

This song looks like one of the biggest hits we've ever had. Any amount of comedy, topical and local choruses ready now.
Lyric by JACK MAHONEY

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THE MOST NOVEL SONG ON THE MARKET

"BABETTE (SHE ALWAYS DID THE MINUET)"

Lyric by STERLING and MORAN

One of those different songs that only come from the house of HARRY VON TILZER

Music by HARRY VON TILZER

A melody song like "SOMEBODY KNOWS" that you'll just love to sing.

"YOU WERE JUST MADE TO ORDER FOR ME"

Lyric by JACK MAHONEY

A great double for boy and girl with beautiful obligato.

Music by HARRY VON TILZER

ARE YOU LOOKING FOR A GREAT COMEDY SONG?

"SOMETIMES YOU GET A GOOD ONE AND SOMETIMES YOU DON'T"

Lyric by ANDREW B. STERLING

Lots of extra verses. Great for either male or female.

Music by HARRY VON TILZER

A better song than "THE GREEN GRASS GREW ALL AROUND"

"WITH HIS HANDS IN HIS POCKETS AND HIS POCKETS IN HIS PANTS"

Lots of comedy verses that will make your audience laugh out loud

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NEW YORK "REVIEW," Sept. 30, 1916

Savoy and Brennan Hit of Palace Bill

Bert Savoy and Jay Brennan on the one hand, and Bonita and Lew Hearn on the other, present the two sides of vaudeville this week at the Palace Theatre. Brennan and Savoy have the new ideas, the other pair have the old.

Savoy and Brennan have the best act on the bill. They have new material. Chicago, with acts repeating time and again in both big vaudeville houses, hears the same act, as a rule, three times in a season. Savoy and Brennan evidently realize this and they come forward with an entire new line of patter well delivered, with every possible laugh brought out.

Bonita and Lew Hearn are talented, and Bonita wears some wonderful gowns. But for years they have been using, as the basis of their act, a "bit" from a burlesque show in which both appeared ten years ago. Their singing received hearty applause last night.

Ivan Bankoff and Girlie—the latter now Lola—well known to Chicago, have an elaborate dancing act. They have improved wonderfully and fully earn their honors. D'Amore and Douglass open with equilibrium work; the Primrose Four form an excellent male quartet; the Meyakos have a clean, interesting act; Ralph Dunbar's White Hussars produce real music. Milt Collins, successor to the late lamented Cliff Gordon, delivers his monologue in fine shape, and the International Girl makes women of our cold climates jealous. Altogether it is an interesting bill, and well worth seeing.

The Optimist Chicago "American"

Scoring the same hit in the West as we did in the East

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Orpheum, St. Paul, this week (Oct. 2)

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Models and Fabrics right and at the right prices.

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she played on the bill with an act that informed her that she would have to do four every day and five Sunday. Miss Briscoe got in touch with Walter Keefe, with whom she claims she had a verbal understanding not to do more than three a day here and he told her upon her arrival in Chicago last week to see Manager Jack Burch and have the matter straightened. Miss Briscoe wired Burch if she played three a day, but receiving no reply and not caring to play four shows at McVicker's she communicated with the Association for dates to break her jump into Chicago. She received contracts for the Wilson Avenue and Kedzie. After playing a half week at the Avenue last week her salary was attached by Attorney Adolph Marks, representing Jones-Linck-Schaefer. Monday she conferred with Aaron Jones. She explained Jones was lenient and assured her there had been a misunderstanding and withdrew his attachment.

Miss Briscoe has promised to play McVicker's at some future date. She starts a tour of the Pantages Circuit Monday at Winnipeg.

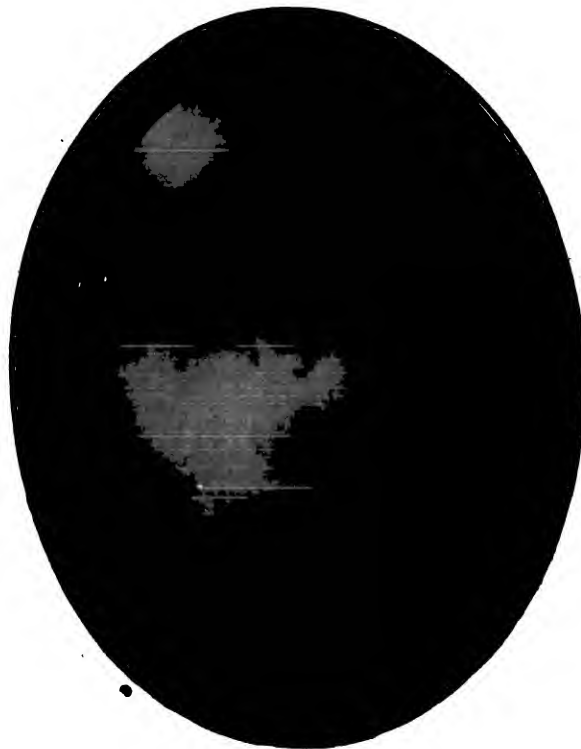
AUDITORIUM (Cleofonte Campanini, gen. mgr.).—Police men's benefit Oct. 8, with Hyams and McIntyre special attraction for several weeks; grand opera Nov. 13.

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About twenty-five years ago cultured Boston boasted of a crack organization styled the Players' Club. The ladies and gentlemen comprising this organization all gave their services for sweet charity, and represented the first Boston families of that period. In case of sickness or death in any of the professional companies visiting Boston at that time the Players' Club were always ready in a practical and sympathetic way to render any possible service. And many times its members were called upon at an hour's notice by some visiting manager to step in and play a part to have a performance that sickness had at the last moment unfitted some member of cast for.

A particular instance of this was when Gilbert Clayton, then and now one of our foremost artists, was taken ill during an all-star cast run in Boston of "The Chimes of Normandy," Mr. Clayton playing Gaspard. The miser was ill at almost curtain time, and a hurried call was sent to the Players' Club for a substitute, companies at that time not carrying understudies, as now.

To that emergency call a mere boy, eighteen years of age, responded, who was already the talk of Boston in old-man character parts. He went on, played the part, and his reward was a staging of the greatest production of "Dr. Jekyll and Mr. Hyde," the world has ever known. And this boy was not yet out of his teens! Brabson, in "Sowing the Wind," followed; Mathias, in "The Bells"; Josiah Scraggs, in "My Partner"; Bob Brierly, in "Ticket of Leave Man"; Wanhotee, in "The Indian"; "The Octoroon," "Myles Aroon" and "Tom Moore," just to show the versatility of the boy that was not yet twenty years old. And then along came

the Klondike craze, and a career that was leading to international fame was shattered; for the boy went there in that quest for gold, undermined his health in the Klondike hardships, and returned after years of same. He tried to go back to his first love, but cold after cold had weakened his voice to the extent that it would stand no strain.

And this boy, who is he? A boy no longer, but a quiet, shrewd fellow, who read the handwriting on the wall and entered a mercantile life that would still keep him in touch with the business he loved. To Will J. O'Hearn, the well-known Broadway theatrical cleansers, this tribute is paid. May your head lie in death where your heart is in life.

And now a standing "Faille De Mailte,"—the Gaelic for "a hundred thousand welcomes"—to Broadway this man's daughter, little Patsie O'Hearn, who opened under the Shubert management in "The Bull Ring," atop the Forty-fourth Street Theatre, last Monday night with no blare of trumpets. This little, unknown girl walked in before New York's most critical audience, and won, won, won, with a personality that predominated the whole place.

And hid away in a corner of "The Bull Ring" all alone, with no misgivings about his little daughter's success, was Will J. O'Hearn. And why should he have any misgivings? Had he not done it at her age—eighteen—the same? He felt sure of her. He knew that blood would tell. The old quotation, "Backward, turn backward, O Time, in your flight, and let me be young again just for tonight," did not come into his mind, for he felt that the house of O'Hearn was nobly represented by his little daughter, Patsie O'Hearn.

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Proportional 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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BLACKSTONE (Harry Powers, gen. mgr.).—"What Is Your Husband Doing?" net drawing as well as expected (second week).

COHAN'S GRAND (Harry Ridgway, mgr.).—"The Great Love" (Leo Ditrichstein) opened Sunday to big business.

CHICAGO (Frank O. Miller, mgr.).—"Management claiming big profit with 'The Blue Paradise' (Cecil Lean) (third week).

CORT (U. J. Hermann, mgr.).—"Fair and Warmer," still holding up (ninth week).

COLUMBIA (M. A. Wood, mgr.).—"World of Frolics."

ENGLEWOOD (J. W. Whitehead, mgr.).—"The Tourists."

GARRICK (J. J. Garrity, mgr.).—"Princess Pat" started nicely Sunday.

GAYETY (Robt. Schonecker, mgr.).—"Hello Girls" (Harry Stepp).

HAYMARKET (Art. H. Moeller, mgr.).—"Jersey Lillies" (burlesque).

IMPERIAL (Wm. Spink, mgr.).—"The Millionaire Son and the Shop Girl."

ILLINOIS (Rolie Timponi, mgr.).—"Last two weeks of 'Pom Pom' with returns off past fortnight (fifth week).

LASALLE (Harry Earl, mgr.).—"Where Are My Children?" continues to profit (tenth week).

NATIONAL (John Barrett, mgr.).—"Which One Shall I Marry?"

OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason-Clara Joel), doing well (sixth week).

POWERS (Harry Powers, mgr.).—"Please Help Emily" (Ann Murdock), getting along nicely, but business disappointing (third week).

PLAYHOUSE (Maurence Brown, dir.).—"Where the Rooster Crows," opens Oct. 9.

PRINCESS (Sam Gerson, mgr.).—"The Unchastened Woman" (Emily Stevens), pronounced h.o. hit on opening Saturday.

STAR & GARTER (Charles Walters, mgr.).—"Liberty Girls."

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"But for the individual work of Bessie Clayton and her speed bunch of musicians this week's show would bounce around. Too much singing and little novelty. Love and Wilbur opened with aerial feats on the Roman rings. Man and woman. Applauded.

Irwin and Henry had a tough spot. Got under way slowly but finished nicely. J. K. Emmet is in a new sketch in which he plays the devil and yodels to excellent advantage. Idea of skit is not new, yet rather neatly presented. Has a nice little ending. P. Barrett, a veteran actor, does some capital work as the political boss. Mary E. Ryan made a pleasing wife while Edward Roney made himself heard as the husband who put one over on the devil. Lou Holts was fourth. Not much known locally about this young chap, but he seemed to make his songs land a mile ahead of his talk. One of his stories had a brand new ring. Boy is a sort of Al Jolson warbler and scored the most with a comedy song. Ann Chandler was well received. Her newest number seemed to be "Rollin' Stones," which Miss Chandler introduced impressively. The Bison City Four registered strongly, with their roughhouse and harmony. Lew Dockstader didn't land much with the early portion of his political monolog, but after he had hit the middle the audience fell for him hard. The Breen Family closed and held attention.

PALACE (Harry Singer, mgr.; agent, Orpheum).—"Three names—Orville Harold, James J. Corbett and Ray Samuels—were given the same sized type in the billing. Business was splendid Monday night, but could have been better. Donovan and Lee were unable to go on, Jim B. being ill, and in their place was Vera Berliner, violinist. The Three Bobs gave the bill a dandy start. The Bobs worked up their juggling nicely and took several bows in "No. 2" was Miss Berliner, who seemed at ease and scored substantially. The Conlin and Parks Trio, programmed "No. 4," appeared "No. 3" and their familiar combination of talk, music, singing, dancing and comedy fol de rol was enjoyed. Smith and Austin were laughing hit in the fourth position. In the fifth spot was Orville Harold, assisted at the piano by Hector McCarthy. Harold

is a local favorite and he reeled off some of the classy stuff, also numbers of a lighter vein to big applause. Jim Corbett is still there with his monologic proclivities, still looks the Gentleman Jim of other days and put over the narratives in a humorous manner that was applauded. Good storyteller is J. J. and it has been some time since he has spied his monolog in this section. Harry Berensford and Co. made a splendid impression with

"Twenty Odd Years" and the comedy mingled with a touch of pathos that reached right across the footlights. Ray Samuels in a town where she is a big favorite and with her characteristic style was able to ring up a corking big hit in the next to closing position. Ray banged over her numbers nicely, scoring big with her "Rube number" and eclipsing everything with her Hebrew song, "For That a Thousand." The last was surefire. The

Royal Balalaika Band held the closing spot and did finely during the first part. Samuel Raskin directed, but appeared to exhaust himself with too much Russian legmanla while directing. Act somewhat of a novelty with the music of a pleasing quality and quantity. McVICKER'S (J. G. Burch, mgr.; agent, Loew).—"Shy comedy through the earlier sections and with one singing act following another. McVicker's bill suffers. Business up to the top notch. Kathryn Black and her horse opened, but for some reason the act was not permitted to finish its routine and was omitted from the bill during the remainder of the week. As the show proved long enough without it, no other turn was substituted later in the day. The Whott Four, all girls, rendering a song routine, with a noticeable sameness of numbers and the rendition in dark lights, did fairly well. The turn could stand a change of routine and would be greatly enhanced by different lighting. The present idea is all wrong. The London Bell Ringers were not placed right, although the act made a pleasing impression. The London thing is new, as it is the former Dunbar turn minus the specially initiated drop, which is sidetracked now that the act is booked for the Fantages Circuit. The boys didn't look right in a bare stage setting but endeavored to make the best of it. Alfred Grant got away slowly, but pulled up nicely with his dialect characterizations. Eckhoff and Gordon offered more music, some comedy and a ballad or two that helped with the deluge of such numbers that had gone before. The comedy efforts of the man seemed to strike a happy medium, but one could not blame the audience for relishing his "bits" when there had been no comedy from the opening. Act fared nicely. The Manhattan Trio provided some more singing and notwithstanding that a raft of it had been heard the three men received much applause for their numbers. Moss and Frye, colored, cleaned up in every sense and their act was a departure from the "Twentyfour line of jesse heard at this house week after week. They sang, but being good singers, made a bully impression. The patter scored a laughing hit. The "All Aboard" offering had more scenery than a dozen previous big acts have carried to McVicker's this year. Act could stand some comedy placement, as the material at hand doesn't give the two male principals much to

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is a local favorite and he reeled off some of the classy stuff, also numbers of a lighter vein to big applause. Jim Corbett is still there with his monologic proclivities, still looks the Gentleman Jim of other days and put over the narratives in a humorous manner that was applauded. Good storyteller is J. J. and it has been some time since he has spied his monolog in this section. Harry Berensford and Co. made a splendid impression with

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do aside from singing and dancing, the latter making the best impression. The MacDonald Trio also appeared.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Nora Bayes, although now in

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her last week could stay longer and please. Evans-Burrows Fontaine, assisted by Kenneth Harlan and company in interpretative dances, did exceedingly well. Jacques Pintel, pianist, good. Balser Sisters, first rate number for the closing position. Kajiyama, "writing marvel," marvel indeed. Webb and Burns, hold over good. Demarest and Collette, another act holding over, did well opening the show. Violet Dale, excellent.

EMPRESS.—"Purity," the feature film, draws well in its second and last week. Spisel Brothers and Mack opened the show, go-

ing well. Lloyd Sabine Co., in "The Third Floor Front," very good and got over nicely. The Singing Four, very good.

PANTAGES.—"The Strikers," sketch, registered only fair. Revision of the cast would probably better the playlet. Garoinette Brothers made a highly satisfactory opening number. Holmes and Wells, satisfactory. Verinoff Ballet, a truly beautiful dancing display. Lucy Lucier and Co., came through nicely. Beaumont and Arnold won all the applause and laughter they got. A bully good turn. Royal Hawaiians closed the show.

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Dark.
ALCAZAR Belasco & Mayers, mgrs.).—Dra-
matic Stock.
SAVOY (Homer F. Curran, mgr.).—Dark.
WIGWAM (Jos. F. Bauer, mgr.).—Del. S.
Lawrence Dramatic Players (75th week).
PRINCESS (Bert Levey, lessee and mgr.;
agent, Levey).—Vaudeville.
HIPPODROME (Edwin A. Morris, mgr.;
agent, W. S. V. A.).—Vaudeville.

Sells-Floto Circus plays here for three days,
opening Oct. 8.

Irvine Ackerman, of the Ackerman-Harris
combination, has written a sketch.

Fred Snook has joined the local Pantages
house staff.

Oct. 25 the local theatrical managers will
stage a benefit for the Dolores Mission.

Ralph Pincus May put out a one-night-stand
"Girl from Rector's."

"The Strikers" is a new sketch to be spon-
sored by J. J. Cluxton.

Charlie Newman is back at the Cort instead
of becoming a member of Alexander Pantages'
staff. When Homer Curran, manager of the
Cort went east, Charlie returned to the Cort
to manage the house during Homer's absence.

All reports credit the Al Hallett Stock
playing at the Alhambra, Ogden, Utah, with
doing a very good business. The organization
was booked in there by Bert Levey and is
offering royalty plays at "pop" prices. Prior

to Hallett's Ogden appearance there had been
no drama in that section for some time.

Bob Brady, who, for the past three years,
has handled the press work at the local Pan-
tages house, has assumed the management of
the Oakland Pan house. Harry Cornell of the
Oakland Pantages has been transferred to
Minneapolis for the new Pantages theatre
there.

Sept. 24 Edward F. Unger, balloonist, nearly
lost his life while making an ascension and
parachute drop. At a height of 2,000 feet he
made the leap, and until within 500 feet of the
earth the parachute did not open. Unger
landed in a tree-top and sustained minor in-
juries.

BALTIMORE

By FRANCIS B. OTOOLE.

MARYLAND (Fred. C. Schanberger, mgr.).
—"Holiday's Dream," one of the most elabo-
rate and artistic productions seen here for
several seasons, presented by Mildred Ma-
comber and her company. Joe Cook's one-
man vaudeville show, not greatly changed,
scores again. Clarke and Gerard in foot-
ness, bit of evening. May Naudain in ex-
clusive songs composed by Anatol Friedland
by whom she is accompanied. Bessie Remple
and her players do well. Clarence Nordstrom
and Maude Potter have a clever skit they do
not handle as well as it might be. Quigley
and Fitzgerald, comedians; Helen Nord-
strom, girl baritone; and the Cyding Bru-
nettes are also on the bill.

FORD'S (Chas. E. Ford, mgr.).—David

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HUGH HERBERT

in **"THE PREDICTION"**

By Hugh Herbert, Author of "DISCONTENT," "PROSPERITY" "SONS OF ABRAHAM."

THIS WEEK (Oct. 2), BUSHWICK, Brooklyn.

NEXT WEEK (Oct. 9), MARYLAND, Baltimore.

Warfield and seven others of the original company in "The Music Master," the first time here. The house is sold out for the remainder of the week and Warfield is forced to make curtain speeches every performance. Jane Cooper as Helen Stanton brings to the role winsome loveliness of person and exceptionally appreciative acting. Miss Bates was also warmly welcomed.

AUDITORIUM (International Circuit, L. McLoughlin, mgr.).—Wm. Balfour and Caroline Waite in "The Natural Law" this week. The play has no real appeal and will not prove much of a drawing card. Balfour overacts some of the scenes, but Caroline Waite interprets her role with more restraint and presents the heroine as a forceful character.

NIXON-VICTORIA (Charles Throop, mgr.).—This is to be another one of the Nixon interests in this city and opens with a good pop vaudeville bill. "The Bachelor's Dinner," a musical comedy with about 15 people, carries off the first honors. Cohan and Young keep the people laughing through their stay on the boards. Dorothy Herman sung well. Also on the bill were Drawee, Frisco and Hambo, jugglers; a sketch, "Don't Loose Your Head," and a feature film.

ACADEMY (H. Henkel, mgr.).—"Robinson Crusoe, Jr." with Al Jolson, for week. The audience was a bit shy on Jolson at first because of his behavior the last time he was in this city and his leaving of the show in the middle of the week (to see the races), but he soon had them going and scored stronger than ever. Kitty Doner is with the show again and is again donning men's clothing.

LOEW'S HIP.—Eight acts and a Chaplin are the bill, and the crowds are packing this house every performance. Gordon and Marx headline and walk off with the bit. Selman and Arden present "The Bank Messenger." The Harvey de Vora Trio have a dance review. Virginia Ogden is a dimpled little lady with a pleasing variety of songs. Graham and Gray have ordinary musical act. Snyder and May sing. Margaret Rogers and May Wood dance; and Wolgas and Grlie show acrobatic skill.

GARDEN (Geo. Schneider, mgr.).—"Twen-

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tieth Century Girls" headline and have a rather elaborate musical act. Ferry, the Frog Man, opens the show and dresses as a frog he does contortions on a trapeze. Van Ward and Grlis, funny; "Bank's Half Million," new sort of sketch; Dwyer and Martin sing and dance; Ward and Raymond, sing well; the Camille Trio, acrobats.

COLONIAL (H. G. Kippis, mgr.).—A colored company of players present "Madame X" in a clever fashion. Good crowds are following this house.

HOLLIDAY ST.—Burlesque. "Beauties of the Mardi Gras."

GAYETY.—"Sightseers."
PALACE.—"Midnight Maidens."

BOSTON.

By LEO KIDNEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Jack Norworth, after three years' local absence, carried first honors easily; Toots Paka, poor second; Alexander Brothers, opened unusually acceptably; Schoon and Mayne, fair; Lovensberg Sisters and Neary Brothers, excellent; Dugan and Raymond, very good; Jim and Marion Harkins, good nut act; George Kelly in "Finders-Keepers," good; Staine's Circus, fair.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Cecort vaudeville and long picture show. Good.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop with big time advertising. Excellent.

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

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

GLOBE (Frank Meagher, mgr.).—Leased by Loew for pictures. Clara Kimball Young appeared Monday to launch "The Common Law" film. Capacity.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

SCOLLAY OLYMPIA (A. M. Malley, mgr.).—Pop. Good.

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

PARK (Thomas Sorole, mgr.).—Pictures. Hurt slightly by change in policy of Globe.

MAJESTIC (E. D. Smith, mgr.).—"Is Any Girl Safe?" opened Monday night to a good

house but with none too enthusiastic notices. Will not be able to remain for a run.

TREMONT (John B. Schoeffel, mgr.).—Last week of "Civilization," which is closing far earlier than was originally anticipated. "Potash and Perlmutter in Society" opens Monday.

SHUBERT (E. D. Smith, mgr.).—Last week of "Katinka," which has had a corking engagement here, hurt by the Follies. "So Long Letty" opens Monday for run.

PARK SQUARE (Fred E. Wright, mgr.).—Last week of "Hit-the-Trail Holiday," which is closing strong. Opens Monday with premiere of "Goodness Gracious, Annabelle."

PLYMOUTH (Fred Wright, mgr.).—"The Silent Witness," which opened last Wednesday night, picking up steadily.

COPLLEY SQUARE (Henry Jewett, mgr.).—Opened Saturday night with "You Never Can Tell" to a good house and good notices. Stock company with decidedly English mannerisms, and comprised almost exclusively of English players.

HOLLIS STREET (Charles B. Rich, mgr.).—"Rio Grande" well received Monday night, although characterized in press as crude melodrama with a dearth of comedy.

COLONIAL (Charles J. Rich, mgr.).—"Follies" still playing to capacity.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie" still plugging along on its third month to excellent business.

HOWARD (George E. Lothrop, mgr.).—"Follies of 1917." Excellent. Season's business has far exceeded expectations, according to Lothrop.

CASINO (Charles Waldron, mgr.).—"The Merry Rounders." Good.

GAIETY (George R. Batcheller, mgr.).—"The Majestics." Fair.

CASTLE SQUARE (John Craig, mgr.).—"The Devil's Harvest." Fair. "Hour of Temptation" next week.

Inez Hall, a local dancer in the cafes, replaced Josephine Harriman in "Very Good Eddie" Monday night at the Wilbur. Two other new members in minor roles who went on Monday night were Olive Reeves Smith, youngest daughter of H. Reeves Smith, a professional, and Jean Troupman, a niece of Charles Dillingham.

The infantile paralysis ban was not lifted on Monday from every local theatre, as was expected. Mayor Curley announced that children under 16 would still be barred despite the opening of public schools. Unless the schools have to be closed again by next Monday, however, the ban will be lifted. It hit the movie houses hard.

BUFFALO.

By W. B. STEPHAN.

GARDEN (Wm. Graham, mgr.).—"Columbia Girls," fairly well.

GAYETY (Chas. Taylor, mgr.).—"Star and Garter Show," very good.

ACADEMY (Jules Michael, mgr.).—"Musical comedy stock in 'Helmitz in Town.'"

MAJESTIC (Chas. Lawrence, mgr.).—"Mutt and Jeff's Wedding," phenomenal business.

TECK (John Oishe, mgr.).—"Go To It," playing three-day return engagement, very good houses.

STAR (Dr. P. C. Cornell, mgr.).—"May Robson in 'The Making Over of Mrs. Matt,' first half, well received. Cyril Maude in 'Jeff' remainder week.

SHEA'S (Henry Carr, mgr.).—"Very good bill cleverly headlined by Nan Halperin and followed by Will Cressy and Blanche Dayne in 'A City Case'; Valentine and Bell, cyclists, clever; Weber and Diehl, fair; De Pace Sextette, good; Leigh and Jones, pleasing; Hopkins and Axtell, very good; Mirano Brothers, close successfully.

OLYMPIC (Bruce Fowler, mgr.).—"Fine bill headed by 'The Bachelor's Club,' and Dick Maddox, The Mandos, entertaining; Newport and Stirk, clever; Four Romans, good; Edwards and Louise, good.

LYRIC (H. B. Franklin, mgr.).—"The Flirting Maids," hit; Vanfield and Rena, good; Dick Green, "nut"; Fonti Boni Bros., clever; W. A. Burnell and Co., very good; Wolfe, Evans and Holiday, well received.

The Bell Hawaiian Sextet have been engaged by the Old Teck Cafe.

The International of Niagara Falls opens this week with eight acts of pop vaudeville. Bill for the first week as follows: Frank Gardner, Four Windermers, Osborne's Pets, Marjorie Mack, Lord and Fuller, Geo. Yeomans, John Mangels, Bingham and Thornton. Howard Carl is managing this house.

HONOLULU.

By E. C. VAUGHAN.

Honolulu, Sept. 18.
BIJOU (J. H. Magoon, mgr.).—Week, Sept. 18, Ching Sung Loo, Myra Errington, Mitty

Clare, Madam Carroll.
LIBERTY, HAWAII, EMPIRE—Pictures.

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In
"The Old Master"

Representative
FRANK EVANS

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.).—A clever combination of class and comedy acts rounded t an excellent entertainment this week. The bold musical comedy, "The Four Huns," had the headline position, and scored, though the honors of the bill were equally rided between this offering and the dancing t of Muriel Worth. The "tab" is a most ententions production for the two-a-day, ough material being crowded into three-arters of an hour to equal that we have en in some of the productions in the legiti-te houses. The dance offering of Muriel orth caused a lot of talk. After all the ncng acts here, the hit this girl put over ore than creditable and is one that will ate comment anywhere. The way the act is staged and lighted made it especially at-ctive and Miss Worth has something that ery manager will want. "A Breath of Old

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LOUIS PINCUS

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Virginia," the southern playlet which Mabel Talliaferro used as a vehicle last season, was repeated with Genevieve Cliff in the principal role, supported by a capable company. It is a clever sketch, filled with good lines and plenty of business and got over in excellent shape. Marion Weeks, an attractive girl with a pleasing of light texture, did very nicely with some high class selections. Apdale's Animals furnished a feature especially in-

teresting to the youngsters. Whitfield, Ireland & Co. won plenty of laughs with "The Belle of Bingville," and Loney Haskell mixed some new gags in with some old ones and passed with them. The Selig-Tribune pictures were only fair.

COLONIAL (H. A. Smith, mgr.).—The Fox serial, "The Shielding Shadow," is strongly featured this week with the following vaudeville acts; Chas. J. Harris & Co. in "The

Mayor and the Manicure"; The Langdons, Jones & Johnson, Nancy Fair, Joe Browning.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Great Lambert, Cabaret Girls, Billy "Swede" Sunday, June Mills, Du-Fries Troupe. William Farnum in "Fires of Conscience," the film, feature.

GRAND OPERA HOUSE (W. G. Fegearth, mgr.).—"Woodrow, the Man of the Hour," "September Morn," Hill and Ecker, Jenks and Allen, McCormick, Wallace and Co., the Novelles, Pictures.

BROADWAY (J. Cohen, mgr.).—The Valeska Suratt picture, "The Straight Way," featured this week, with the following vaudeville acts: Hanlon Bros., "It Happened in Mexico," a musical tabloid, Bradley and Ardine, Wamsen and Palmer, Adams and Miller.

WILLIAM PENN (W. W. Miller, mgr.).—The musical comedy, "Marcelle," is given the headline feature for the first half of the week. Others are Tommy Ray, Billy Tuite's Comedians in "College Days," Val and Ernie Stantons; film feature, Frank Keenan in "The Thoroughbred." Another musical comedy called "The Boarding School Girls," heads the

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Also a large variety of lower priced Suits,

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PAGE, HACK AND MACK

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Booked Solid Until June, 1917

FRED WEBER and CO.

ORIGINAL VENTRILOQUIAL SKIT "AT THE STAGE DOOR"

Declared by Press, Managers and Agents to be the

Biggest Novelty of Its Kind and Deserving of a Spot on Any Bill
Playing U. B. O. Direction, **MARK MONROE**

RE-UNITED BY THE UNITED FOR THE UNITED

JIMMIE

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HUSSEY AND LEE

IN THE VAUDEVILLE CLASSIC

"THE FOX HUNTERS"

Next week (Oct. 9), Keith's Alhambra, New York
Week Oct. 16, Keith's Colonial, New York

DIRECTION

HARRY WEBER

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 never 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).

list of the second half, supported by the following bill: Ingile and Reading, McIntosh and Malda, Brown and McCormick and the photo-play, Dorothy Gish in "Gretchen the Greenhorn."

CROSS KEYS.—The Modenna Opera Company, headlined. Goldsmith and Pinard, Lan-

ning and Foster, Willard and Bond in "Detectiveism," Thornton and Corlew and Bob and Tip. Second half: Paul Armstrong's "A Romance of the Underworld," Carlisle's Equine Circus, others.

KEYSTONE (M. W. Taylor, mgr.).—Barney Williams and Co. in "Hello, Honolulu," Jim

McWilliams, J. Edward Leisig and Co., Simpson and Dean, Marie Sparrow, William Missen and Co. Film feature, "The Shielding Shadow."

BIJOU (Joseph Dougherty, mgr.).—Bonnie Sextette, Winston Duo, Fred Denelli, Arthur Havel and Co., Bert Murphy and the film feature, "The Grip of Evil." Split with the Allegro on this show.

ALLEGRO (James Harkins, mgr.).—"Cowboy Minstrels," Donald Kane, Blacknell and Gibney, Jimmie Dunne, Daily Bros. and the film feature, "The Yellow Menace."

"The Burlesque Review" at the Casino; "Hello Broadway" at the Trocadero; Reeves "Beauty Show" at the People's.

ST. LOUIS.

by JACK.

COLUMBIA (Harry Buckley, mgr.; Orph.).—Phyllis N. Neilson-Terry, big; Eddie Leonard Co., very good; Bonita and Lew Hearn, very well; Mable Russell Co. good; Martin and Frabini, pleased; Bert Melrose, usual; The Gladiators, applause.

SHUBERT - GARRICK (Melville Stoltz, mgr.).—"Experience," to capacity. Society unanimous in approval.

JEFFERSON (Melville Stoltz, mgr.).—"Cohan Revue," did exceptionally well. With

GREETINGS!

Back Page Comedians

We will be with you for a few weeks. Is this funny? It's a short route that hasn't four shows a day.

GEORGE SKIPPER
AND
MYRTLE KASTRUP

some few minor changes attraction should be big road success. Next, Neil O'Brien.

STANDARD (Leo. Reichenbach, mgr.).—"Pacemakers," featuring "Chooceeta" and "Le'Bergere." Next, "Auto Girls."

GAYETY (Ben Parry, mgr.).—"Step Lively Girls," fair. Next, "New York Girls," EMPRESS (C. F. Helb, mgr.; wva.)

UNUSUAL
COMEDIENNE

OLIVE BRISCOE

EXCLUSIVE SONGS
AND PATTERN

OPENING PANTAGES CIRCUIT OCT. 9, WINNIPEG.

A \$10,000 SONG FOR \$10

New York "Times" says, "Mr. Terry's song, 'Mr. Boose,' is an act in itself." Owing to the fact that I am retiring from the vaudeville stage, I will sell to a limited number of acts the singing rights of my greatest success, "Mr. Boose," for \$10 — a sure fire finish for any act — male or female version. Can be worked in character or evening dress. Write immediately, enclosing \$10, and I will forward assignment and manuscript and picture showing my character make-up.

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AMERICA'S POPULAR SONG WRITERS IN "15 MINUTES OF SONG AND COMEDY."

Billy TRACEY and VINCENT Nat

This week writing exclusive songs for Marie Russell, Coy De Tricky, Logan and Geneva. Next week (Oct. 9)—Loew's Lyric, Hoboken, and 7th Ave., New York. Direction—MARK LEVY.

JACK

THE EVERLASTING FAVORITE

EDNA

KAMMERER and HOWLAND

A POSITIVE HIT ON EVERY BILL THEY PLAY

THE ORIGINAL IDEA

We caught Billy Schoen's act this week. We didn't know it was in you. Go to it bill. Since Jack Hoffman has joined a girl act, he has forgotten all about his old friends. What's the matter, Jack, why don't you write? Don't forget that you were a Hebrew comedian once.



Harry A. Meyer gave the boys a party in celebration of —th birthday, and believe me it was some blow-out. Regards to Brown and M. O. O. Don't forget to mail us some snapshots you took last Sunday. Joe, Jim and Marian Harkins are in town this week. You sure are putting on weight Jim. Best regards from the five Philadelphia Jewish Boys.

Mr. Interlocutor. I must congratulate you.

Always working

FRANK GABBY

PRESENTING A NEW VENTRILOQUAL COMEDY

"GET A DOCTOR"

By JOHN G. COLLINS

CROSSMAN'S SIX ENTERTAINERS

This Week (Oct. 2), Orpheum, Altoona, Pa.

Personal direction, HARRY FITZGERALD

DIXIE'S HONEY BOY OF THE PIANO

JIM MacWILLIAMS

Booked Solid U. B. O.

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

After order, dispenser at the Winter Garden informed me lemonade was 25c. a glass. I asked him to sweeten mine with

4 NICKELS

Halting proceedings now at DeKalb, B'klyn.

HARRY SYDELL

"The Jovial Nut"

Loew Circuit.

Dir., MARK LEVY.

Leslie and Sol Berns, good; Darto and Rialton, applause. Good business.

PLAYERS (Roy Jones, mgr.)—Stock, big success. Mitchell Harris and Thais Magrane, with an excellent cast, are scoring heavy in "Never Say Die" this week. BRO every performance.

AMERICAN (Harry Wallace, mgr.)—"The Old Homestead," popular prices, fair business. Next, "Which One Shall I Marry?"

PARK (Hagerman, Fitzsimmons, mgmt.)—"The Girl in the Taxi," pleased. Policy big success.

CHIPS OF THE OLD BLOCK

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In "PLAYMATES," by Will M. Cressy

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McKAY'S SCOTCH REVUE

"For Scotch humor, music, songs and dances, McKay's Scotch Revue is complete, clean, classy and clever."—"NEWS," Newark, N. J.

TORCAT and FLOR D'ALIZA ROOSTERS

A LAUGHING HIT ON EVERY BILL



Pictures have replaced vaudeville at the Shenandoah, in South St. Louis.

Edith Storey, film actress, visited with friends here, en route to the coast.

Hans Loebel reopened his German theatre, Victoria, Sunday, with "The Violet Fiend."

The St. Louis County Fair staged at Maxwellton track drew good crowds throughout the week. No night attractions this year.

"Vellied Prophet" week brought thousands to the city, and somewhat altered the program

of the various theatres, whose performances were delayed Tuesday evening because of the gigantic street parade which was one of the most gorgeous and costly ever presented in St. Louis.

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

"Weber Wilson Revue" hit first half; with Gray and Klumker, Charlita and Howard, Rita Gould, completing good bill. Last half, Four Kings, Wing and Ah Hoy and Chief Caupolican. Capacity business.

GRAND (Harry Wallace, mgr.; wva.)—"Fraternity Boys and Girls," headlined; Grant Gardner, funny; Ellis Otto, entertained;

RITA MARIO

And Her

Inimitable Orchestra

Headlining U. B. O. and W. V. M. A.

ENTERTAINING THE FIRST REGIMENT BOYS "AYALA"



TRIXIE FRICANZA

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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

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"BRIDES OF THE DESERT"

COMING EAST IN NEAR FUTURE

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

NANA SULLIVAN and CO.

Presenting

"NEVER AGAIN"

EVELYN BLANCHARD Presents

FLO IRWIN

IN VAUDEVILLE

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"
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"THE DANGER LINE" A Genuine Novelty

This Week (Oct. 2)—Crystal, St. Joe, Mo., and Novelty, Topeka, Kan.

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New York

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ORIGINAL LONG SHOE DANCERS

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Direction MARK LEVY

THE LAUGHING AND APPLAUSE HIT OF THE TWENTIETH CENTURY

RUCKER and WINFRED

WORLD'S GREATEST EBONY-HUED ENTERTAINERS

Now playing return engagement Pantages Circuit. Direction TOM JONES

JACK E. GARDNER

IN "OLD STUFF"

Direction, HARRY WEBER

REVIEW OF N. Y. STAR AT 5TH AVE. THEATRE SAYS RICHARD BOLKE'S

"CREO"
IS A BIG TIME FEATURE

Direction—ALF. T. WILTON

Some act—Catch us

VALYDA

and her BRAZILIAN NUTS.

Always working

Direction, ROSE and CURTIS

POLI TIME—NOW

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
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Direction, HARRY WEBER

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In a "Mixture of Vaudeville" by Ned Dandy

This Week (Oct. 2)—Keith's Cleveland.

Next Week (Oct. 9)—Majestic, Chicago.

Direction, HARRY FITZGERALD

BEATRICE LAMBERT

American
Nightingale

In an Artistic Song Repertoire

Booked Solid

Granlund and Moe to Childs' did go;
After eating, discovered they had no dough.
Both looked at the collin', imagine the feelin'.
(Like Meccas found in a Fall Mall box.)

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Direction,

MARK LEVY

Richard's Tour.
Australia

Harry

Katie

Keen & Williams

A real comedy act in "one."
(Special Scenery)

LOEW TIME.

Direction TOM JONES

SAM DODY

Playing Monsieur Duval in Low Fields

"STEP THIS WAY" CO.

ENROUTE

4 MARX BROS. and CO.

In "HOME AGAIN"

BACK IN VAUDEVILLE

TRANSFIELD



SISTERS

It's a Great Life

The world is so large and we are so small,
To think it is picking on us is just pure gall.
Brinkam and Tatum please write.

McINTOSH
AND HIS
MUSICAL MAIDS

"We feed the cat only when we work.
The cat didn't eat last week."
Fred (Hank)

FENTON
and
Harry (Zeko)
GREEN
(and Cat)
In "Magic Pills"



BREAKING RECORDS
EVERYWHERE

**Catherine
Crawford**
AND HER
Fashion
Girls

BOOKED SOLID

Direction, **Arthur Pearson**



This week (Oct. 2) Colonial, New York.
Next week (Oct. 9) Maryland, Baltimore.

MESSRS. HUGHES AND SMITH
Present

JOE LAURIE
AND
ALEEN BRONSON
in
"LOST AND FOUND"

Garry McGarry has some act in the "Garden
of Aloha." Yes, he gave me two "Silk-
Shirts." Who's next? Size 14 or 14½.



THE RISING PRICE
OF SHOES IS OUR
SOLE GRIEVANCE.

**BILLY
BEARD**

"The Party from
the South"
Direction
PETE MACK

This Week (Oct. 2)—Lyric Theatre, Bir-
mingham, and Princess Theatre, Nash-
ville, Tenn.

Why should Nolan and Nolan put How-
ard and White's name in their space? Be-
cause 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



Merry-making in the maso-
donic musical melange (or is it
"meringue").

"Mr. Manhattan" for those
nagvanimous-mile-a-minute
mirth purveyors Grossmith and
Laurillard.

(This is English; free transla-
tion into United States on re-
quest.)

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

VAUDEVILLE'S

BEST OPENING ACT

MARTYN and FLORENCE

A big hit in "No. 3" spot at Loew's
American, right now.
Next week (Oct. 9), Bijou and Palace, B'klyn.
Direction, **MARK LEVY**

NOTICE

To the Profession at Large
If you have not had the pleasure of meeting
MeINTOSH and his Musical Blackbirds, then you
are in for a treat. For when you do meet them
you'll agree they are four of the nicest people in
show business. If you don't believe me, ask
MeINTOSH.

P. S.—You ought to see Tommy Dupan doing
things to this refined Boston audience this week
with his new act. WOW!

B. S.—Would like to squeeze more in here this
week, but am in a hurry; besides, I owe a letter
to Frank Halliday.

**JIM AND MARIAN
HARKINS**

Direction, **NORMAN JEFFERIES**

To Nite - Town Haul
"TEMPTATION"

KAST.

Martin 2 E.....Persuasion
Mrs. Martin 2 E.....Pastry-let
Mr. Al Emery.....Diet-ness
Moe Schenck.....Week-ness
Cake.....By Himself
Now playing Boston. With help of Providence—we get Last Half.

NEIMAN AND KENNEDY.

Direction, **MARK LEVY**

An acrobat has no more trouble
getting regular money
THAN

An Italian has of disguising a
GARLIC breath in a crowded
subway car.

KANT B. DUNN

YOURS,

JIMMY FLETCHER

KING OF BENEFITS

Direction, **MARK LEVY** NOW PLAYING
IN FRISCO.

Wright and Davis
"The Love Insurance Agent"

The people whose names appear below please
write at once in regards to LISTEN:

Flois Roland.....Celia Broc
Cavanna Duo.....Roth and Roberts
Olla Oliver.....Matt Moore
Dot Jewel.....Harry Mack
Norine Coffey.....Jack Haller
Ordon and Benson.....Knapp and Cornelia
Burns and Kissen.....Jules Levy Family
Henry Kelly.....Montrose and Sardell

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BLACKFACE

EDDIE ROSS

Neil O'Brien Minstrels

Permanent Address, **VARIETY**, New York

HERE IS



**PAULINE
SAXON'S**

FUNNY ROUND PHIZ
BET YOU CAN'T GUESS
WHERE THE REST OF
HER IS.

HURRAH



Just heard from
"Pop" Shields the
folks were the
"Guests of Honor"
at the "Pala Club,"
"Frisco, recently."
"No wonder they
don't come home."



Dr. Pollard recently
honored Australia
with a short visit.

The members of the fair
sex were charmed with
his "etiquette," and the sterner
sex with his vocabulary.

Walter Weems.

Touring New Zealand.

WALLACE

BRADLEY

and GRETE

ARDINE

In their dancing and
singing surprise

Direction, **HARRY WEBER**



ENTERTAINING THE 7th REGT.
MENT BOYS
"VALA"

TOURING

**Pantages Circuit
MODELS DE LUXE**

Presented by Margaret Stewart and
William Downing

BABE COOK **FLO AND NELL WALSH**

THE REYNOLD'S

Watch for us in
SONG, RHYME AND MAGIC
Now Featured on Loew Time

ELECTRICAL VENUS CO.

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Meaning BOOKED SOLID

TIME A LAUGHING SENSATION
LEW GOLDBERG, Representative

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IN THE ACT WHICH
THE

Misses Campbell

are offering this season, all of their numbers are new
with the exception of one song, their own composition

**“Your’e As Dear To Me
As Dixie Was To Lee”**

They intend to publish this wonderful number
in the near future and share the profits with

The Actors’ Fund of America

TEN CENTS

VARIETY

VOL. XLIV, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 13, 1916

PRICE TEN CENTS



THE SUPREME BALLAD OF THE DAY

THE SUNSHINE OF YOUR SMILE

HEADLINERS EVERYWHERE
REGARD THIS AS THEIR
BIGGEST FEATURE

THE SONG HIT OF THE
FOLLIES OF 1916
**HAVE A
HEART**

LYRIC BY
GENE BUCK
MUSIC BY
JEROME KERN

AN EXCEPTIONAL NUMBER
AND A GREAT HELP TO YOUR ACT

T. B. HARMS & FRANCIS, DAY & HUNTER
62 WEST 45TH STREET, NEW YORK

VARIETY

VOL. XLIV, No. 7

NEW YORK CITY, FRIDAY, OCTOBER 13, 1916

PRICE TEN CENTS

WHITE RATS' UNION TRIES TO STOP POLI'S "SUNDAYS"

President FitzPatrick, of the Rats, Interviews Mayor of Waterbury, Conn. Chief of Police Says No Show Next Sunday. Rats Claim Abuse in Poli Bringing Acts to Waterbury for One Day Only Without Payment.

Waterbury, Conn., Oct. 11. Following a conference between S. Z. Poli and the Mayor and Chief of Police yesterday, Poli would make no statement concerning the action of James W. FitzPatrick, president of the White Rats Actors' Union, in filing a protest with the Mayor against Sunday vaudeville at Poli's theatre here.

Superintendent of Police Beach said after the conference: "There will be no vaudeville at Poli's Sunday, if I have to close the house."

Mr. Poli conferred with the Mayor for over an hour, without result.

FitzPatrick is a resident of this city. He filed a protest with Mayor Scully late last week, charging a violation at Poli's through the Sunday performances.

The White Rats executive board inserted a notice in VARIETY S. Z. Poli was paying acts \$1.60 each for Sunday at his theatres. Notice was given the New England manager a sum equal to one-sixth of the act's weekly salary should be paid for the Sunday shows. Poli paid no attention to the Rats notice. When asked for a statement concerning his action, Mr. FitzPatrick replied: "The White Rats act; they do not talk."

James W. FitzPatrick and Harry Mountford of the White Rats when asked what the action of the Rats' president in Waterbury meant, said they intended obliging Poli to pay acts pro rata for the Waterbury performances.

"These Sunday shows in Poli's, Waterbury," said Mr. FitzPatrick, "have from 18 to 20 acts, brought in from other Poli theatres out of town that do not play Sunday performances. The acts are given only their transportation, and often must miss other engagements through not being able to get out of Waterbury late Sunday night. The Poli theatre advertises '20 big acts—perhaps 40' for Sunday and makes a feature out of the long program on that day. It is an injustice to the actor."

"I was asked by the Mayor of Water-

bury how about the picture shows on Sunday, but I replied we had not reached that point yet."

S. Z. Poli has three picture houses in Waterbury. These all give Sunday performances. The Poli vaudeville theatre plays a regular weekly vaudeville bill.

Poli has been trying a practice of playing "six-day acts" on the seventh day at Waterbury that was given up by one or two big time managers some years ago when their notice was attracted to the unreasonableness of it. The difference in the one-sixth salary for the Sunday Poli performance might amount to \$75 or \$100 in all for Poli.

Messrs. FitzPatrick and Mountford were asked how they thought the vaudeville artists at large would look upon their efforts to prevent a Sunday performance, the one day a week many vaudeville theatres depend upon for real business, and which in time might cause the regrading of vaudeville salaries from a seven-day basis where they are now to a six-day basis.

Mr. FitzPatrick said he believed the actors would be with him. It meant at least one day's rest a week if accomplished and the managers would be the greatest sufferers.

Vaudeville acts are now paid in some cities allowing shows for but six days weekly the same amount they receive in the larger towns like Chicago, where performances for seven days are given. The "Sunday night" problem when brought up previously has always involved the attitude of the managers on the salary proposition, if all theatres played but six days instead of seven.

BERNHARDT AS SHYLOCK.

Mme. Sarah Bernhardt, not only "the divine" but also the indomitable, is understood to have another surprise in store for the New York public when she appears here shortly. It is said in the inner circle Bernhardt will produce a version of Shakespeare's "Merchant of Venice" and she will take the role of Shylock. She arrived Tuesday.

AGENTS NOTIFYING ACTS.

It spread rapidly around Wednesday agents booking through the United Booking Offices were instructing acts they represented the acts would not be booked if they were White Rats.

It was reported that day several cancellations had occurred during the week of acts known to be White Rats, but the only single instance that could be learned was the cancellation of an act Wednesday morning for the Poli time.

This latter case was known of at the White Rats' headquarters where information regarding the name of the turn was refused. It was stated there the reason given to the act for its cancellation was because it belonged to the White Rats.

Among the big time vaudeville agents the belief seemed to be prevalent the instructions received by them to inform their acts of the White Rat ruling was a positive one, and they were acted in accordance with it.

Mr. Mountford said he would like to know how the theatres could give a show the next week if all White Rats were prevented from playing and asked that it be admitted the present vaudeville theatres will need as many acts next week as they are playing this week.

RATS REFUSE RESIGNATIONS.

At the meeting of the White Rats held Tuesday night, it was resolved the organization should refuse to accept resignations from any of its members from that day until May 2, next.

ANTICIPATES TROUBLE.

Chicago, Oct. 11. Opinion prevailing in local vaudeville circles is that the White Rats has some intention of making a strength display at certain middle-western and southern points around Oct. 19.

The visit of Mort H. Singer to New York this week is believed to be for the purpose of conferring with the Vaudeville Managers' Protective Association regarding these rumors.

PICKETS BARRED.

Oklahoma City, Oct. 11. The City Commissioners this afternoon passed an ordinance prohibiting picketing of theatres by union strikers. The measure goes into effect at once. Heavy penalties are provided for violations.

The theatre strikers are reported intending to make a test case. The opportunity will probably be taken tonight.

Reviving "The Girl Who Smiles." Bert Leish has secured to road rights for "The Girl who Smiles" and will send a company on tour with Hazel Burgess in the lead.

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

FOY OUT OF CENTURY SHOW.

"The Century Girl" at the Century will have to open without Eddie Foy. The Society for the Prevention of Cruelty to Children intervened between Foy's family of kids and the Century engagement.

The Century Roof is expected to open with its midnight performance two weeks after the production downstairs gets started. The Roof show will have 25 principals and 36 chorus girls. The Roof seats 1,400. An admission of about \$2 will be charged for upstairs. Repairs there have been made at an outlay of \$75,000.

GRACE LARUE'S PLAY.

Grace LaRue is to co-star with two others in a new play to be produced before the holidays and tentatively called "A Castle in Poland."

The piece is taken from the German play "Sturndyll" by Fritz Gruenbaum and Wilhelm Sterk, which was done at the Irving Place theatre last season.

LOEW TAKES ATLANTA.

Atlanta, Oct. 11. The Marcus Loew vaudeville will commence playing at the Grand here Oct. 30. It is a Shubert theatre.

The Shubert house at Macon, Ga., may shortly be taken over by Loew, who may locate also in other southern cities.

MAGAZINE CONFISCATED.

A monthly pamphlet, "Jim Jams Jams," noticeable because of its recurrent attacks on the theatrical profession, was confiscated by the anti-vice authorities and removed from all of the newsstands in New York this week.

OLCOTT COMING IN.

Chauncey Olcott is to be the next attraction at the Cohan & Harris theatre, Oct. 23. "The Intruder" may be shelved and not sent on tour.

Before the Olcott piece comes to New York Olive Tell will replace Willette Kershaw in the cast.

BIDDING FOR PARK.

There are several shows bidding for the Park theatre, which discontinues with "Civilization" Sunday next. Among those mentioned is "Mr. Lazarus." This show canceled a route last week on the chance of obtaining a New York theatre.

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

STOLL'S DARING EXPERIMENT INTERESTS LONDON SHOWMEN

Exchanges London Opera House Revue with Variety Program at Coliseum in Effort to Put Opera House on Paying Basis. Worked Long and Hard to Make Coliseum London's Best Vaudeville. Taking Extreme Risk.

London, Oct. 11. Oswald Stoll is making a daring experiment this week, the result of which is being watched with keen interest by the entire theatrical fraternity. In spite of strenuous efforts he has, up to date, been unable to whip his big spectacular revue, "Look Who's Here," at the London opera house, into anything bordering on a success.

On Monday the Revue was transferred to the Coliseum and the regular Coliseum vaudeville bill appeared at the opera house. The hazard of such a switch may be gleaned from the fact that the Coliseum is the most successful vaudeville house in London, crowded twice daily at all times.

Stoll's management of the Coliseum is one of the greatest achievements of modern theatricaldom. As in many successful vaudeville ventures, it failed to attract paying patronage at first, Londoners not taking kindly to the innovation of presenting a daily matinee and one show at night. But Stoll pounded at it persistently, offering bills that cost over \$10,000 a week and with a quota of acts requiring over four hours to run off, carefully avoiding anything not appealing to women and children, with the result it was the first straight variety entertainment in the English metropolis to be consistently patronized by family audiences.

Nothing unusual to see half a dozen of the biggest headliners on one program at the Coliseum. Since it has been permanently established on a paying basis the smallest dividend it has paid shareholders has been 25 per cent.

The experiment, therefore, of altering the Coliseum's policy, even temporarily, is looked upon as venturesome.

IN LONDON.

London, Oct. 1. Matheson Lang will produce a new play by Rudolf Besier at the Strand Oct. 12. It is entitled "A Run for His Money." The cast includes Matheson Lang, Ben Webster, Herbert Bunston, Spencer Trevor, Louie Pounds and Alice Kelham. The play starts at a trial trip at Nottingham, Nov. 6.

Sir George Alexander proposes to allow smoking at the St. James when he comes back after his variety tour about Christmas. Sir George will put on a triple bill consisting of "Aristocrats," by Hastings Turner; "A Traveller Returns," by Miss Meyers and H. A. Vachell; and a dialog. It is indeed a sign of the times, when the leading high class comedy house takes advantage of "smoking allowed" to attract audiences, while at the musical comedy houses the recent concession is vigorously barred.

"A Little Bit of Fluff," which only ran a week in New York, is still booming at the Criterion, and three companies are touring in it.

Grossmith & Laurillard, having successfully produced "The Misleading Lady" at the Playhouse, "Potash and Perlmutter in Society" at Queens and "Theodore and Co." at the Gaiety, are turning their attention to other productions. They propose, before Christmas, to produce "Under Cover"; a Yorkshire

comedy entitled "Ruts," a Chinese play by Letty Lind and Major Gibson, and should "Mr. Manhattan" require a successor, "Our Wedding."

Oscar Asche, in consequence of the beauty and artistic merits of his productions, has been asked to produce the next musical play for Daly's theater, which as usual will be produced in the provinces for a short run before appearing in London.

Daisy James has left the nursing home after a serious illness and is recuperating at Brighton.

General Sir Horace Smith-Dorrien recently through the press appealed to theatrical revue and variety managers to give a higher standard of entertainment in the interest of the "Tommies," who at present form a considerable part of all audiences. This was followed by a chorus of managers all declaring the wholesomeness of their wares. The officer returns to the charge, and in an article published in the Weekly Dispatch says: "As theater and music hall managers continue to protest with loud voice the innocuous character of entertainments which anyone with the smallest claim to intelligence can see are full of moral blemishes. I am driven to ask whether the people who control our places of amusement really know what is questionable taste and what is undesirable from the point of view of decency."

"If managers do know, then I can only conclude that they wilfully tolerated the degraded atmosphere of which I have had such good reason to complain. If they do not know, then it is time their places were taken by people who have the necessary ability to discriminate between what is suitable to a healthy-minded audience and what is not." General Smith-Dorrien has received strong support from the Bishop of London, who addressed a large crowd from the open-air pulpit in the churchyard of St. James, Piccadilly, a few days since, against the vampires who thrive on the shame of women and remarked: "I put alongside that man the man or woman who writes lecherous."



Little did I think when this picture was taken that I would be at B. F. Keith's Palace next week (Oct. 16). I dare you to find me.
CHAS. CHIC SALE.

NEW ST. MARTIN'S READY.

London, Oct. 11. B. A. Meyer, the owner, has turned over to Charles B. Cochran the now completed St. Martin's theatre, completely equipped. In a few weeks Mr. Cochran will open it with "Houpla," a comedy with music, by Paul A. Rubens and Hugh E. Wright, music by Rubens and Nat D. Ayer.

SIR GEORGE'S EXPERIMENT.

London, Oct. 11. When Sir George Alexander returns to his St. James's theatre about holiday time he will produce a bill made up of three one-act plays and in addition to this innovation will try the experiment of permitting smoking in all parts of the house.

It is the first time such a thing has been permitted in a legitimate playhouse and the outcome is awaited with considerable interest.

"TEMPORAL POWERS" STIRRING.

London, Oct. 11. Marie Corelli's novel, "Temporal Powers," filmed by an Italian company was given a private view at the Alhambra Oct. 3. It is full of incidents and stirring scenes and was produced under the direction of Percy Nash.

REVUE AT SHAFTESBURY.

London, Oct. 11. Andre Charlot has arranged to present the new revue in which Harry Lauder is to be starred, at the Shaftesbury about the end of November.

"Mr. Wu" Again.

London, Oct. 11. "The Rotters" was withdrawn from the Strand Saturday and Matheson Lang revived Monday his perennial "Mr. Wu."

"Eyes Front" at New Cross Empire.

London, Oct. 11. The successful revue "Eyes Front" is filling the bill at the New Cross Empire this week. It features Hetty King and Ernie Mayne.

"Happy Days" Second Edition.

London, Oct. 11. A second edition of "The Happy Day" was presented at Daly's Oct. 5. Jose Collins remains and Isobel Elsom has joined the cast.

400th "Romance" Performance.

London, Oct. 11. Doris Keane has celebrated the 400th performance of "Romance" at the Lyric and is still going strong.

Uses Rope Tricks.

London, Oct. 11. Carl Hertz, magician, successfully introduced the famous Indian rope trick at the Clapham Grand, Oct. 9.

IN PARIS.

Paris, Oct. 1. Felix Lagrange, director of the Trion Theatre, Paris, died at La Rochelle, France, Aug. 15, at the age of 47, after a long illness. José Echegaray, Spanish dramatic poet, died at Madrid last week, at the age of 83.

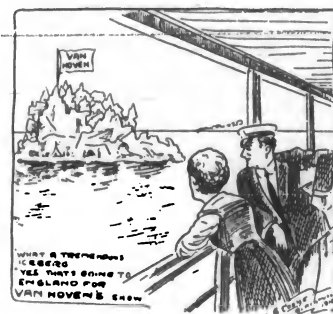
Chung Long Soo is at the Alhambra for October.

A new piece, "L'Attaque," will follow the Great Raymond at the Theatre du Gymnase early this month.

The revue L. Rigaux intended to present at the Marigny has been mounted at the Theatre des Variétés, with Marguerite Deval, Vilbert and the Belgian chansonnier Enthoven.

The theatrical season in Paris has commenced, but it cannot be said with any novelties. Revivals still hold the stages of most legitimate theatres, and business is only moderate. Pictures maintain the first position in the amusement world here, although many of the films shown are extremely poor work. There is a crisis in the local production which may have a serious outlook for the future.

Paris Theatres—"Madame et son Filleul" (Palais Royal); "L'Attaque" (Gymnase); "Crime et Châtiment" (Odeon); "Sphinx" (Porte St-Martin); Fregoli at Theatre Sarah Bernhardt; "Le Maître de Forges" (Ambigu); "Un Fil à la Patte" (Athenée); "Leçon de danse," etc. (Imperial); "Monsieur la Pudeur" (Cluny); "Gillette de Narbonne" (Moncey); pictures at Theatres du Vaudeville, Antoine, Folies Dramatique, Gaumont Palace (Hippodrome); revues et Variétés, Gaité Rochecouart, Cigale, Folies Bergère, Ba-Ta-Clan, Michel, Scala; varieties at Alhambra, Nouveau Cirque, Empire (Etoile Palace), Olympia, Medrano, Petit Casino, Casino de Paris, Mayol, Eldorado, European; repertoire at Comedie Française and Opera Comique.



VAN HOVEN GOES BACK.

Frank Van Hoven sailed for London on the Finland last week, taking with him an Autoped with which to go singing about Leicester square.

Farcical Dairy Play.

London, Oct. 11. At the Globe, Harold Brighouse's "The Clock Goes Round" was produced Oct. 4. It is a farcical dairy play that shows little stagecraft and is probably an early effort of the author, not comparing with "Hobson's Choice." Joe Coyne, Iris Hoey and Mary Glynne scored personal successes.

Marie Loftus Reappears.

London, Oct. 11. Marie Loftus reappeared at the Palladium this week after four years' absence and was greeted with great enthusiasm.

SAILINGS.

(For Australia) Nov. 7, Lady Sen Mei (Ventura).

VARIETY'S ANTI-COPY PACT ELIMINATES ORANGE PACKERS!

**Loew Circuit Cancels Turn "Lifted" From Act in Which
Plagiariet Worked. N. V. A. Puts Screws on
Jimmy Lyons.**

Two "copy acts" were stamped as such in vaudeville within the past week. One was known as Jimmy Lyons, who was charged with doing a "single turn" that was a copy of Lou Anger. This case came before the National Vaudeville Artists, of which Mr. Anger is a member. In a hearing in the offices of the club last Friday at which Harry Chesterfield, the club's secretary, presided, it was adjudged Lyons has been doing a "copy" of Anger's "soldier" monolog. Lyons agreed to pay Anger \$100 as royalty for past use of the monolog, and to secure a new act by Frank Terry, which would be given an opportunity to show upon the big time. Lyons claimed Terry wrote the turn Anger charged was a "copy." Mr. Terry admitted it, saying he had written the act under instructions and material furnished by Lyons, and without ever having seen Mr. Anger upon the stage.

The other "copy" is the act calling itself "The California Orange Packers," playing on the Loew time. VARIETY'S Protected Material Department received a complaint against this turn some months ago, filed by the original California Orange Packers (O. R. Rogers) now in England. The "copy act" headed by Ray Adams claimed "orange packing" could not be "copied," that he was a partner in the original act and that the idea originated with him. Investigation proved Adams while with the original act on the big time had married a young woman also with it, that later they left the Rogers act, without asking or receiving anything for the alleged partnership interest Adams claimed, and that Adams and his wife then formed the present turn, first known as the Four Orange Packers and subsequently as the California Orange Packers. The act has played only on the small time, using the exact routine, manner of working title, and dialog as in the original act. Adams was informed that "orange packing" could not be "copied" for stage use and it was suggested to him he change his title, routine and dialog to take his turn out of the "copy" class. The time between his appearance at the American Roof (Aug. 2) and Boulevard theatre, 6 New York, was given him to do this. At the Boulevard the last half of last week when it was seen no change whatsoever had occurred in the copied act, Joseph M. Schenck of the Loew Circuit was notified of the "copy" and all other circuits subscribing to VARIETY'S Protected Material Department were, similarly notified, with the suggestion that the Protected Material Department understanding should be invoked.

Mr. Schenck upon receipt of the letter Monday morning immediately ordered the Orange Packers act be taken off the Loew books, and the turn will stop playing that circuit after closing at Loew's Orpheum, Boston, this week. The first half it played at the Emery, Boston.

The orange packers together with all the members of their acts had never appeared professionally until adapting this commercialized business for stage use.

Wednesday Edgar Allen, booking

manager for the Fox Circuit, who had the copy "Orange Packers" act booked on his time, stated he intended taking the turn off the Fox books.

COOKE SUMMONS DISMISSED.

The summons secured by Leola Kenny against Will J. Cooke and returnable in the Union Hill, N. J., police court Friday morning last was dismissed after a hearing.

Cooke stated Miss Kenny had called at the U. S. theatre, Union Hill, where he was conducting an amateur picture contest and started a disturbance over her failure to see James McDonald. Cooke advised her to see her husband outside the theatre and leave the house. Mrs. McDonald thereupon procured a summons, alleging Cooke had called her name. This Cooke denied.

McDonald and Kenny were formerly an act in vaudeville.

James McDonald has written VARIETY saving he is not married and that the connection of Miss Kenny's name as his wife in VARIETY's account of the Cooke affair last week was incorrect.

TRUNK LOST.

"The" trunk of Mabel Window's baggage she most depended upon to open in New York Monday at the Palace became lost in transit from Montreal, where Miss Window landed last Friday.

It necessitated her canceling the Palace engagement, also securing new orchestrations for all of her music, to permit the young woman to open yesterday at Keith's Atlantic City.

Miss Window returns to take up a previously booked route of eighteen months on the big time.

Suing Valeska for Portrait.

Morris Molarsky, the artist, has begun action against Valeska Surrat, through his attorneys, Deiches & Goldwater, because the actress refuses to pay for a portrait completed some time ago.

Molarsky has done a number of poses of Miss Surrat and all have been paid for except one.

COMER SINGS THE SONG.

"The Poker Medley" with "The Ace of Hearts" as the joke line of the lyric, was sung at the Colonial this week by Larry Comer (Carus and Comer), although Arthur Deagon, on the same bill, claims to own the number. Mr. Deagon did not use the song. Comer and Carus appeared first on the program.

It is said Messrs. Comer and Deagon were at the Colonial last Monday morning at nine or before, awaiting rehearsal, and that Comer got the "No. 1" rehearsal check, giving him the privilege of placing the "Poker" orchestration with the leader as his property for that house.

The two acts are said to have been placed on the same bill by Eddie Darling for the purpose of allowing them to settle the ownership of the number.

Deagon claims to have secured it from Joe McCarthy. It is known Deagon has used the song as far back as three or four years ago.

Comer says the number was given to him by Howard Johnson, also one of the writers of it, and when first using it, he (Comer) thought Deagon had dispensed with the number, since Deagon had not sung it for a year or more previously. Comer asserts he has the number copyrighted in his name.

Application for a temporary injunction was filed before Judge Martin T. Manton in the Federal court Wednesday by James A. Timony, representing Arthur Deagon. Deagon claims it is his copyrighted property.

"TERPSICHORE" AND 26 PEOPLE.

Plans are under way for the putting in vaudeville shape of "Terpsichore," which was presented some time ago for a single performance for the benefit of St. Mark's Hospital with several Broadway stars in the cast.

The piece is based on the evolution of the dance with John Murray Anderson, the director.

In act form the piece will run 30 minutes and have a cast of 26 people.

71ST MEN BEEFSTEAKED.

A beefsteak dinner was given Monday night in honor of the return of the 71st Regiment members connected with the United Booking Offices at the Palace cafe. The guests were Capt. Ray Hodgdon, Sergeant Will Wolfenden, Corp. Harold Kemp, Corp. Arthur Farley and privates Dan Flynn, Leo Robinson, Allan Ryan, L. Quinn, Jack O'Brien. The committee in charge of the affair was James J. Morton, Frank O'Brien and Mark Aron.

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



TYLER AND CROLIUS AND MORRIS GOLDEN
Paid a visit to the city.

ENGLISH GIRL ALLOWED TO LAND.

One of the most remarkable cases in the history of immigration at this port was brought to a semi-climax Monday when Hilda Rose Cavanaugh, an English girl detained at Ellis Island for over three months on the grounds she might become a public charge, was ordered discharged by Judge Manton in the U. S. District Court, as the result of habeas corpus proceedings instituted by Attorneys Goldstein & Goldstein. Miss Cavanaugh was brought up from the Island Tuesday and pending an appeal to the U. S. Circuit Court of Appeals by U. S. Assistant District Attorney Edwin M. Stanton, was allowed to enter the country if she could get \$2,000 bond. She was still detained late Wednesday. Judge Manton held she had been illegally detained.

The girl endured what was practically imprisonment at Ellis Island since June 23, on which day she arrived on the "Carpathia." Time after time she was ordered deported, but with certain influences behind her finally succeeded in bringing her case into the courts and winning temporary freedom. On Judge Manton's decision, she has an excellent chance of winning in the Circuit Court. A slip of the tongue on Miss Cavanaugh's part caused her all-summer detention. When the immigration officer asked her whether she had paid for her passage she testified Clarence D. Levy, ex-tax commissioner of the City of New York, whom she had met here on a previous trip, had bought her ticket. That statement led to her being held for the special board of inquiry, who ordered her deported June 27. A re-hearing by the board a few days later affirmed the decision, and July 3 she appealed to the Secretary of Labor at Washington, who ordered a third hearing. Aug. 4 still another hearing was held, but the decision was not reversed. Finally on Aug. 22, the Secretary of Labor informed the immigration commissioner he concurred with the board's decision. This brought the habeas corpus proceedings.

In her testimony before the board at various times Miss Cavanaugh averred she appeared in an English vaudeville "show" called "The Honeymoon Express," having previously spent time been with the "Some Glee" company. When last in this country she testified she had been with "Cordova's Porcelains," a posing act, and at that time was offered an engagement with Zeigfeld's "Follies." Asked whether she would marry Levy if allowed to enter, she said she would, but later changed her mind, saying he was too old. When asked where she would go if given permission to enter, she replied she would go to the Murray Hill hotel, where Levy had engaged rooms for her. The records also show Levy agreed to marry the girl.

The English act, "The Honeymoon Express," was produced by Con and Arthur Conrad, who are now in New York. When asked about Miss Cavanaugh, neither could recall the girl. She testified earning eight pounds (\$40) weekly when with the turn. The records of the Conrad brothers do not contain her name. The only girl receiving such a sum was a Rosie Pink.

KONORAH ILL.

Max Konorah, president of the International Artists' Lodge of Europe, is seriously ill in a sanitarium in Germany following a stay of more than a month in a Berlin hospital, according to letters received this week by William Berol, his brother, now residing in New York.

ACROBAT INJURED

Chicago, Oct. 11.

Charles Silber, of the Landry Brothers, while with the aerialists at Erbers, East St. Louis, last Thursday, fell and broke his collar bone.

Silber was removed to the Beacon Hospital there for surgical treatment.

OKLAHOMA STRIKERS ABANDON METROPOLITAN; DENY DEFEAT

Continue to Run Three Other Houses and Maintain Picket Patrol. Arbitration Board Bows Out.

Oklahoma City, Oct. 11.

While the theatre managers here declare the strike of White Rats and union stage hands, musicians and operators, which has been in progress here for 15 weeks now is practically at an end, the strikers say their real activity has only started and it is the intention from now on to give the managers an example of their true strength. The managers, in support of their contention, point to the turning back of the Metropolitan theatre by the strikers to Tucker Bros., Oct. 8. They say this action was necessary because the theatre as conducted by the strikers for the strikers was not a success. The managers also say a few members of the musicians union have returned to their employ voluntarily and that it now is only a question of a few days until the stage hands and operators do likewise.

The strikers claim the Metropolitan was released back to the original lessees to enable the strikers to use the many men regularly employed there for picket duty in front of "unfair" theatres. They declare the house as conducted by them made money and that at no time since the second week of the strike of the quadruple alliance has money been asked or accepted from any other union in the city. The strikers have failed thus far to augment their picket forces, this work progressing quite as heretofore.

Attention now is being given by the strikers exclusively to the Empress, Lyric and Liberty, the Strand recently having been leased by Lewis Bros., who made it a union house.

The picketing progresses quietly. There has been no semblance of trouble since the clash between Manager T. H. Bolend of the Empress and R. F. Shoemaker, chief picket in front of that house some two weeks ago, when Shoemaker was knocked down.

Prior to Oct. 1 those in charge of the strike declared that date would inaugurate a campaign against the managers designed to bring them rapidly to terms. It was argued the regular vaudeville season did not open until Oct. 1, and it would be impossible for the alliance to show its true strength until after that date.

The fact that both the Lyric and Liberty theatres are now playing to large matinee audiences and capacity at night would indicate that the strikers either have not put their threat into execution or their plans have not yet materialized.

Judging from the large audiences which nightly attend the Liberty, the change from vaudeville to musical tab was quite welcome in Oklahoma City and it is the intention of the management to continue it as long as good tab companies are to be had. The Milton Shuster Musical Comedy is presenting "A Prince for a Day" this week and business is unusually good. The Lyric is sticking to vaudeville. The acts now playing there are of good quality. All the Lyric acts are booked by the Interstate Circuit.

Considerable spice was given to the strike situation here last week when K. F. Shoemaker, chief picket for the strikers and who has been prominently identified with the quadruple alliance since the strike was called, was arrested on a charge of using a room for an immoral purpose. Prior to this arrest

Shoemaker had been arraigned in police court on charges growing out of the alleged carrying of firearms. In each instance he was fined, but appealed to a higher court. Shoemaker says he is representative of a string of socialistic newspapers and is identified with the strike only for the purpose of securing news. He was arrested on the complaint of the proprietor of a house where he was said to have been found in a compromising position with a young woman. In police court next morning he made no defense, although through Attorney Giddings, of counsel for the strikers, he afterwards made known his intention to appeal. Shoemaker was fined \$50, the woman in the case failing to appear. Attorney Giddings before consenting to represent Shoemaker at the hearing, explained to the court he wanted it thoroughly understood the case had nothing whatsoever to do with the strike.

The Metropolitan theatre now is being conducted by Tucker Bros. as a straight ten-cent house. The policy is pictures and three acts of vaudeville.

The state board of arbitration, now that the strikers have refused to be governed by its recommendations, has practically washed its hands of the matter. The power of the board ends with whatever recommendations it may make following a hearing such as that of a few weeks ago. The strikers refused to accept the board's recommendations because they dealt only with the stage hands, musicians and operators and practically excluded the White Rats.

Francis J. Gilmore, chief traveling deputy organizer of the Rats, who has been in charge of the strike here from the beginning, speaking yesterday of the rumored return of musicians, stage hands and operators to their work, said the report was "somewhat premature." The evasiveness of the reply is accepted as indicative of a possibility that such a move is in contemplation, although all strikers spoken to this afternoon on the subject emphatically denied any had returned to their former employment.

It is said that before the quadruple alliance returned the Metropolitan theatre to the Tucker Brothers they called upon the White Rats in New York for further financial assistance. The local unions are reported to have been advised before the Rats would furnish them money, the Rats must know the stage union's order. I. A. T. S. E., would also supply necessary money, dollar for dollar, with the Rats.

Australian Circusman Due in N. Y.

San Francisco, Oct. 11. Frank Wurth, the Australian circusman, is now on his way to New York. Mr. Wurth's object is to see anything in the novelty line over here for Australia.

Mav Wurth, the noted rider of the family, has been engaged for the Ringling Bros.' circus in Chicago next spring, sailing from Australia in February.

Pantages', Minneapolis, Postponed.

Minneapolis, Oct. 11. The opening of the new Pantages theatre had to be postponed from this week to Oct. 29. Harry Cornell is the manager. The house seats 2,600 and will play Pantages vaudeville.

SCHENCK CUTTING DOWN AGENTS.

That the agency matter has gotten beyond even reported complex limits in the big time as well as the small time vaudeville agencies seemed to be confirmed this week, when Jos. M. Schenck of the Loew Circuit stated his intention to remove the privilege of the Loew booking offices from any number of agents now frequenting it.

From accounts it appears there are many "agents" who "represent" one or two acts, always running in and out of the offices where booking is done, offering their wares, clogging up the work of the inside men and interfering with the larger agents who make a regular business of placing turns. It is said the larger agents have felt this infantile inroad into their bookings and lodged a complaint.

Other booking offices are reported on the verge of adopting what they say "must be a remedy" for the avalanche of agents now in vaudeville, the condition having been brought about through "agents" finding they can evade the agency law through posing as "representatives." Before the present agency law went into effect, outside vaudeville bookers were required to operate under a license that called only for a nominal fee to the city without the restrictions in the present evaded statute. Under the old way an applicant for an agent's license had to be endorsed by some well known people in the show business and through this objectionable persons were not licensed. In those times also no agent thought of doing business without a license, and there was no attempt made to dodge around the statute then governing them. It is estimated the increase of "agents" since that time has been around five thousand per cent. Vaudeville men say if the ratio of increase in "representatives" continues there will soon be more agents than acts.

One small time booking agency in New York is reported as seldom being frequented by the small time agent, through that agency doing most of its business over the telephone with big time agents.

STRICT IN MASSACHUSETTS.

Boston, Oct. 11. The stringent laws in Massachusetts prohibiting children under 16 years of age appearing on the professional stage are being strictly enforced this season with several managers forced to make changes to play the Bay State.

"Good Gracious Annabelle" was informed by the authorities that Mac Macomber could not appear with the company during its Boston engagement owing to the boy's age. An understudy was hurriedly rehearsed in New York to open with the piece. Macomber will play the role in New York.

The stock company in Lynn, Mass., is playing "On Trial" this week with a girl over 16 playing the child role.

Cincinnati's Colored Agency Threatened.

Mrs. Dempsey, who operates the Pekin here, is having a squabble with the M. Klein Consolidated Vaudeville (colored) agency over bookings for her house. Mrs. Dempsey agreed to use Klein acts exclusively. Klein notified her of cancellation of contract. Mrs. Dempsey threatened injunction proceedings and plans stoppage of any Klein acts playing any other Cincy house.

New Ten Percenter in Winona.

Chicago, Oct. 11. A new ten percenter is on the Association floor. He is Charles R. Nelson, some years ago with the old Sullivan-Considine offices.

Loew's Baltimore Has Pictures.

Baltimore, Oct. 11. Commencing next week the Hippodrome, playing Loew vaudeville, will have a feature film tacked onto its regular program.

JAKE WELLS REPORT.

Norfolk, Va., Oct. 11.

An unexpected split in the ranks of the Jake Wells' financial backers has apparently just occurred, according to advices received from Richmond this week which credits W. Graynor Neal, for years one of Wells' staunchest associates, with withdrawing from the Wells organization.

Neal was named as an administrator of the Thos. G. Leath Estate, whose interests largely merged with the Wells-Neal enterprises. It is thought the breach developed as a result of the settlement of affairs in which the Leath estate and the Wells-Neal interests were affiliated.

Together with the above it is stated in Richmond Neal has also instituted a suit against Robert Wiatt, an employee of the Wells circuit, for \$1,500 claimed on a note alleged to be held by the Leath estate and it is further stated a similar suit will be filed against still another employee of the circuit.

BOHM CASE READY.

The suit of Frank Bohm (deceased) against the U. B. O. is listed for trial today but the chances are that it will not be reached until next week although both sides are ready. The suit attacks the legality of the Vaudeville Collection Agency.

In the brief held by Arthur F. Driscoll of O'Brien, Malvinsky & Driscoll, it is contended Bohm, with others, entered into a contract calling for the agency to collect commissions due from acts, the agency to subtract 50 per cent, for such work. During 1912-13-14 the agency collected \$14,000 for Bohm and retained half. Then Bohm became an independent agent and before his death started suit for \$7,000, making both the U. B. O. and the agency defendants.

Mrs. Bohm has been substituted as the plaintiff.

HATHAWAY TAKES GILLEN.

Middletown, N. Y., Oct. 11. O. S. Hathaway who recently took over the Show Shop here, this week announced that he had appointed as his general manager Fred Gillen, former manager of the Stone opera house, Binghamton, N. Y.

Gillen will have general charge of Hathaway's New York State houses, and will make his headquarters in New York and Middletown.

Local managers will be retained for the Hathaway houses in Binghamton, Oneonta, Kingston, Amsterdam and Middletown.

PICKETING MOSS HOUSES.

A union boycott of the B. S. Moss vaudeville houses in Greater New York is now in progress through the Moss officials refusing to install a union stage crew and musicians at the Flatbush, Brooklyn.

Picketing in front of the Flatbush has now gotten over to New York with sandwich men appearing in front of the Jefferson and Prospect, both under the Moss management. The only local Moss house not effected is the Hamilton.

At the headquarters of the stage hands union it was said they knew nothing about a boycott being placed on any of the New York houses.

Indiana, Chicago, New Management.
Chicago, Oct. 11.

Trouble from an unexpected source closed up the Indiana Oct. 5 with the place resuming under new management. The story is Charlie White, the pugilist, was booked there and upon experiencing some embarrassment in getting his money, called upon the courts to straighten it out. The Indiana is now running under Walter Meakin's personal direction. Meakin representing the Associated Booking Offices. Five acts and two reels make up the show.

AMONG THE WOMEN

By THE SKIRT

The Washington Square Players at the Comedy are badly in need of one-act plays. The four now there total very little. In "The Sugar House" Marjorie Vounegat's acting helps. Gladys Wynne as a flirt wore a coral colored skirt and white waist. In "Lovers' Luck" Miss Wynne wore a soft blue chiffon over pink. Helen Westley was dreadfully dressed in green cloth. As Columbine in "A Merry Death," Florence Enright was pretty in a frock of gold made in tiny ruffles.

The "1916 Revue" at Reisenweber's is very ordinarily dressed. In fact the clothes of the six chorus girls looked as though they had seen long service. Lucie Carter (a principal) wore a good looking dress of pale blue velvet banded in white fox. A very pretty white net and crystal dress was worn by Miss Carter in the second part. Catharine Andrews (dancing in the Hawaiian Room, Reisenweber's) wore a costume most daring in design. Long lace trousers were worn under a short square cut skirt of old blue velvet. The effect which sold was undoubtedly pretty. Artilla in aesthetic dancing is using as little drapery as possible.

"Flora Bella" at the Casino is quite an ordinary musical concoction. Lina Abarbanell does some clever singing and dancing and not a little acting, but for looks she must hand it to Muriel Hudson with her flaming red hair. Miss Abarbanell was quite sedate in a dress of gray and blue chiffon over lace petticoats. Her dancing frock had a long bodice of gold with petticoats of orange chiffon. The close fitting silver cap with a fan-like ornament was most unbecoming. This lady requires some good modiste's advice. Is Miss Hudson becoming economical? A pair of pink satin shoes worn by her did service for the three acts. A dress of pink chiffon worn in the first act was made with a full skirt and simply tucked bodice outlined with black velvet ribbon and trimmed at the hem and cuffs with a soft gray fur. Miss Hudson's evening frock of black lace and silver was quite simple. Juliette Lippe, she of the tall gorgeous figure, was indeed stately in a blue and silver brocade draped over lace petticoats. The chorus in one act wore modern evening clothes, but there weren't more than two sets of costumes that had style.

As "The Jungle Child" Dorothy Dalton in savage costume appeared on the screen as a statuesque blonde. The change to modern clothes was a transformation, for Miss Dalton was then quite brunette. The picture not only tells a well connected story, but shows some beautiful jungle scenes. Miss Dalton's clothes were all good looking.

Natalie Alt at the Palace this week has been badly advised. Why surround this little miss with all those men? Leo Edwards is a multitude in himself. If Miss Alt had appeared in "one" with the Palace red plush behind her, she would have done just as well. A blue velvet coat made with a full skirt and a dolman—like top edged in squirrel chin-chilla would have been perfect, but for the gold bands at the bottom. Underneath was a beautiful evening frock, made of a robe of crystal in long lines and filled in with net. A Geisha costume was rather overdone. A heavily embroidered kimono was worn under a grey net coat banded in gold. The sleeves were edged in apple green ribbon. The girl of Moore and Haager had a blue velvet coat cut knee length and trimmed in white fur. Her lace dress seemed over trimmed. There were many skirts and a lace apron with hip draperies of blue and orchid net. A

change by her was to a net draped skirt and bodice of slack and gold squares. The girl of the dials wore a two-flounce dress of gold lace over white net. The bodice was of silver, with an ungraceful pom-pom of blue tulle on one shoulder. Her knee length frock of deep blue satin was very good looking. The skirt had a transparent hem, edged in crystal trimming. (Miss) Billie Long (with the Emmett Corrigan sketch) was extremely well dressed in a white lace evening gown. The bodice followed the new long waisted effect and was of handsome crystal design. A cloak of cerise velvet had figures of black and gold embossed in the material.

It looked like old times at the Colonial Monday evening with its almost capacity house. Brady and Ardine opened the show with Grette Ardine wearing a short dancing frock of pink satin. The skirt was cut in scallops. A pink and orchid net made ankle length was second choice. Ethel Hopkins, a good looking brunette, was badly dressed in a metallic cloth of rose shade. Frances Nordstrom wore a neat house dress of white taffeta draped in Juliet fashion with brown velvet ribbons. The skirt was banded in grapes and autumn leaves in their natural colors. Emma Carus in the same wardrobe as last week at the Orpheum made chums of her Colonial audience and won their hearty approval. The women of the George Kelly sketch were dressed in tailored suits. The sketch will be commendable when the players speak like human beings. Marion Sunshine and her sister, Florenz Tempest, are doing a nice act. Miss Sunshine in a lingerie dress made in three flounces and a green sash was girlishly pretty. As Gaby she wore a very short pink frock banded in beads of rose color. Huge feathers adorned her hair. An old fashioned frock was in blue satin ruffled from hem to hip. Miss Tempest looked like Carter De Haven in a white flannel suit.

On the American Roof Tuesday night Marie Russell was the hit of the show. Appearing first in a purple chiffon skirt and gold waist made long over the hips and trimmed in white cone fur, Miss Russell changed to an elaborate evening frock of crystal, made close fitting over coral satin. Miss Russell also wears the best looking Hawaiian costume seen in these parts. And she sure does sing "Yaaka Hula" well. The girl of Kauffman and Lillian after an eccentric costume wears the old fashioned dress of pink flowered satin. A well put together act is "A Bit of Scandal." The girls, including Lea Leture, who is featured, wear mauve dresses with berthas and aprons of lace. Mrs. Norman Phillips masqueraded in a black and white concoction.

The Orpheum, Brooklyn, Tuesday matinee, was well filled despite the Series was going on close by. Why worry about baseball when two such good entertainers as the Watson Sisters can keep one amused? Burlesque will see these ladies no more. Always good dressers, the Misses Watson have started their season with a more gorgeous outfit than ever. Fanny wears an orange colored velvet suit, made oddly with seal skin sleeves, while Kitty wears a white satin dress trimmed with white feathers. Changes are made to cloaks of mauve velvet and white brocade. A very good looking black jet evening frock is worn by Fannie, while Kitty wears white lace. Frances White (with) William Rock is a dainty miss brimming over with personality. Even as a Bowery girl Miss White was charming. In dress she has a real Broadway swagger. A cerise chiffon dancing frock was knee length and

trimmed to give long lines. A white satin costume was made with full draped skirt and a short coat trimmed with feather edging. A sort of clown costume was of green satin with ribbons blue and pink. Hermione Shone has an act quite out of the ordinary. It is the seven ages idea and gives Miss Shone plenty of opportunity for changes of costume. As a debutante, an orchid taffeta was made very full, the skirt being cut in scallops and trimmed in lace and ribbons. A wedding dress was perfect in detail and included the veil and head dress.

The Majestica at the Columbia this week is so good one wonders how Fred Irwin had the heart to hand the public anything like "The Big Show." The show is made up of many incidents, all more or less amusing. Some are a little risqué and the Columbia audience passes over a suggestive line in utter silence. Florence Bennett is featured and does her work well, although Louise Alexander has the voice of the organization. Miss Bennett wears clothes in good taste. A wedding dress was of white taffeta brocaded in silver. Her yellow chiffon dress had ruchings of narrow ribbons in the same shade. A pancake hat had a huge maline bow at the back. Miss Alexander wore orchid taffeta and silver lace. May Penman was pretty in a sou-bret costume of orange and blue satin studded in brilliants. The chorus weren't expensively dressed, but a couple of numbers of modern clothes showed good taste. A short white costume trimmed in red was rather striking. The chorus was composed mostly of really young girls.

MARRIAGES.

Florence Sutter, actress, to Frederick T. O'Neill, picture producer, last week in New York.

J. Wesley Rosenquest, son of the owner of the 14th Street theatre, New York, to Florence K. Fallon, known on the stage as Florence Darling, in Baltimore, Oct. 6. The bride is with "Robinson Crusoe, Jr."

Geo. S. Oby to Heloise Amoros (Amoros Sisters) at Salt Lake City, Sept. 14.

Ray Hurtig, eldest daughter of Mr. and Mrs. Samuel Hurtig, Tuesday evening to Harry M. Strouse at the Hotel McAlpin. The couple will live at 622 West 141st street, New York.

Louis Paul Hutchinson, property man at Keith's, Portland, Me., to Mrs. Marie Foss Hardmon (daughter of a Portland merchant) in Westbrook, Me., Oct. 8, by Rev. Harry E. Townsend.

Alexandra Wasilewska to Waslov Kegler, of the Diaghileff Ballet Russe, in New York, Oct. 10.

Ethel Harris, daughter of Charles K. Harris, to Richard Weil, Oct. 12, in New York.

Oakland, Cal., Oct. 11.

John L. Blake to Justina Wayne, at Oakland, Cal., last week. Both were members of the Orpheum Players of that city. Blake had been married six times before. His latest courtship lasted three weeks.

RECORD DIVORCE.

San Francisco, Oct. 11. A record divorce for the Coast was made the other day when the wife of Henry Gill (Gill Show Print) applied to the local courts for a divorce, alleging as the cause her husband often remaining away from home.

The interlocutory decree was given Mrs. Gill the same day she filed her application.

Loew Booking Plaza, Springfield.

The Loew office will place vaudeville in the Plaza, Springfield, Mass. The house will play six acts, split week, and a feature picture. The acts will be booked by Jake Lubin, the opening date is Oct. 16.

IN AND OUT.

Morton and Moore did not open at the Orpheum, Brooklyn, Monday, something displeasing the turn. No act was called in to fill the vacancy.

Blossom Seeley, canceling her engagement at the Grand Empress, Grand Rapids, for this week caused a rearrangement of that program. The United Booking Offices late last week was reported contemplating removing Miss Seeley's name from future bookings through her abrupt decision not to appear at Grand Rapids, in order to watch the world series. Miss Seeley is booked for Keith's, Toledo, next week.

Donlin and McHale, both former ballplayers of much repute, were engaged for this week at the Palace, New York, where Mike Donlin was to have announced the world series games from the stage. At a late moment last week they were canceled, without reason announced, although the merit of their turn did not figure in the matter. It was reported their agent had committed a blunder which obliged the act to lose the big time week. Weston and Clark were booked instead, but could not secure promised new wardrobe in time. Muriel Window would have been there if her trunk had not been lost. Moore and Haager were then placed in.

James and Bonnie Thornton did not open at Loew's Orpheum, New York, Monday. Mrs. Thornton was reported ill. "The Yellow Streak" substituted.

Nan Halperin was headlined over Cressy and Dayne at Shea's, Buffalo, Tuesday, last week, the day after the both acts had opened on the current bill with Cressy and Dayn on top. This week for Shea's, Toronto, where the Buffalo bill would have the same order of featuring was maintained. Cressy and Dayne notice, the management they would not appear. Langdons were booked in their place. Muriel Window, booked in to fill the Donlin and McHale vacancy at the Palace this week, lost one of her trunks en route to New York from Montreal (where she landed Saturday from London) and could not open. Moore and Haager substituted.

Howard and Boyle out of McVicker's, Chicago, last week, owing to illness of Jack Howard.

Billy Gibson and Texas Guinan could not make the Royal this week in their new act "Honk Honk" because of the auto prop. Hussey and Lee playing the Alhambra doubled at both houses.

Bobbie Gordone did not appear at the Palace, Chicago, Monday. No act was substituted as the show ran unusually long. Cecil Jefferson's voice failed her at McVicker's, Chicago, Monday. Brant and Audrey replaced her.

NEW ACTS.

"A Glance Ahead," sketch with four people, first shown at Little theatre, New York (M. S. Bentham).

Jackson Trio, girl skaters, formerly part of the Roy Hurrah act (Harry Weber).

James Europe's orchestra of ten players as an act.

"Wild Women" with 15 people (Conrad & Marks).

Ruth Randall and Saranoff (Harry FitzGerald).

Dorothy Rogers, in a sketch, staged by T. Daniel Frawley.

Joe Armstrong and Muriel Morgan (Bart McHugh).

Dixie and Hattie Norton, reunited. Halsey X. Mohr and Lillian Floyd. May McDermott, single with songs.

ANIMAL ACTS CONFLICT.

Chicago, Oct. 11.

Next week's bill at the Palace has "Jasper," the dog, listed for the "No. 4" position, and Howard's Ponies for the "No. 9" spot.

The theatre is reported having received a complaint from one of the acts there would be a "conflict" on the bill through the presence of two different animal turns.

ON WHICH SIDE IS YOUR BREAD BUTTERED?

Who Gives You Employment— The White Rats—or—The Managers?

If the White Rats are providing work for you by which you earn your living, then it is your duty to stick to them the same as the paid delegates and agitators are doing.

The managers have repeatedly stated where they stand in reference to the White Rats Actors' Union. Every artist must do likewise. There can be no sitting on the fence. **You are either on one side or the other.**

THE MEMBERS OF THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION WILL NOT ENGAGE ACTS, ACTORS OR ACTRESSES AND PAY THEM SALARY IN ORDER THAT THEY MAY USE THE MONEY THUS EARNED IN VAUDEVILLE THEATRES TO HELP SUPPORT AND MAINTAIN AN ORGANIZATION ANTAGONISTIC TO THE BEST INTERESTS OF VAUDEVILLE, SUCH AS THE WHITE RATS HAS PROVEN ITSELF TO BE.

Apologies or explanations as to why you have been bluffed into paying dues will not be accepted.

WATCH THE BILLS. You will see White Rats' names from them disappear shortly.

DON'T DECEIVE YOURSELF INTO THINKING WE DON'T KNOW WHO ARE AND WHO ARE NOT WHITE RATS, AND WE WILL KNOW WHO PAYS THEIR DUES.

We advise you not to forget that we have a friendly working agreement and understanding with the National Vaudeville Artists, which has enough members at present to keep every known vaudeville house in America open, and we propose to give the members of that organization the preference in booking. **WHEN YOU CAN SHOW A N. V. A. CARD, IT WILL MEAN SOMETHING.**

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

P. S.—Of course, the few "Hangers On" who are **never working** are not interested in the above.

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Thomas Conkey denies he has been engaged for "A Regular Girl."

The Robert Edson show, "His Brother's Keeper," opens Saturday matinee at Long Branch.

William Harria, Jr., opens a new show called "The 13th Chair" at Poughkeepsie on Monday night.

Sophie Burman, for the past two years in Roland West's office, is now with Conrad & Marks.

Josie Flynn's Minstrels and Cronin's Merry Men open on the Loew time next week.

De Biere, the magician, who has not appeared over here for some years, opens next week at the Royal, Bronx, giving a show of an hour or longer.

Grace Ritter and Ruth Kranz have started business in the Strand theatre building, selling lingerie and doing manicuring.

"The Simp" by Zellah Covington, who is in the title role, opens at Atlantic City Monday, with Clarence W. Willetts producing.

Lillian Shaw has been booked for Australia for 12 weeks with an option of extension by Hugh D. McIntosh, opening in December.

Local merchants will build a new theater in Bethlehem, Pa., to hold 2,000. Kurtz Brothers have taken title to the plot 60x190 on East Broad street.

Evelyn Blanchard was awarded her final decree of divorce and custody of her baby daughter, together with alimony of \$25 a week.

Rose Stahl will open her tour in "Our Mrs. McChesney" at Allentown, Oct. 19. George Stacey will be ahead of the show.

Edward P. McNamee, formerly a stock actor, is engaged to marry E. Katherine Dalrymple, a non-professional.

Daisy James, former Winter Garden showgirl, received a \$20,000 verdict in her suit against the Lackawanna railroad. She lost both legs in an accident.

Lew Cooper left this week for Los Angeles to joint "Canary Cottage," opening with the show Oct. 16. He will take the role vacated by Eddie Cantor.

Murray Livingston was granted a divorce this week from Virginia Bates, to whom he has been married eight years. The action was started last year.

Ralph Long, manager of the Shubert theatre and one of the best liked men in the Shubert office, has been confined to his home for the last two weeks with an attack of laryngitis.

Ernest Truex and Oscar Shaw are due to leave the Boston "Very Good Eddie," joining the Princess company which will be known as the "No. 1" show which goes out Monday, due for Chicago around the holidays.

Bob Sherman, Chicago producer and president of the Strollers Club, accompanied by Halton Powell, also a Chicago producer, spent a few days on Broadway this week, looking over current attractions and getting a line on conditions around the International circuit in which they are both interested.

Jack Haskell, who went to London to stage the dance numbers for Albert de Courville's productions, returned to New York last Sunday for a three weeks' visit, after which he sails immediately to put on some new terpsichorean novelties for the English producer.

A Baron Von Ogler fell afoul of a right uppercut delivered by Joe Wilson (Wilson Bros.) last week at Fall River, Mass., when he approached and openly insulted the mother of Frankie Fay in the lobby of a Fall River hotel. The Baron was supervising the presentation of a feature film in the town while the acts were playing the vaudeville house there. No arrests were made.

The Estate of Byron Ongley, a former stage director for A. H. Woods, has started action against that manager to secure an accounting of the royalties on "Cheating Cheaters." Ongley and Max Marcin worked upon the idea until the former's death, by which time the first act had been written. Marcin continued with the two other acts. Ongley's widow contends she is entitled to a certain portion of the royalty.

The Rialta Mfg. Co. was incorporated this week with Carrie Eilers, Josie Webb and Mme. Rialta listed as proprietors. The three enterprising women discovered a facial paste capable of removing wrinkles and other skin defects caused through the constant application of make-up and retired from active professional work to devote their entire time to the exploitation of the product.

Mrs. Arline Bolling Brennan, widow of Louis Kelso Brennan, killed by a New York subway train last week, denies her husband committed suicide, declaring his death was accidental. Mrs. Kelso says her husband's prospects were never brighter and she had a letter from him of the most hopeful sort, posted to their Chicago home, 5489 Oakland avenue, Chicago 15 minutes before he was killed.

The suit of Kitty Gordon against Oliver Morosco for \$24,000 for alleged breach of contract has been settled out of court, through the efforts of the Morosco attorneys House, Grossman & Vorhaus who succeeded in getting Miss Gordon to accept a settlement, reported as considerably less than the amount named in the suit. The action was the outcome of Miss Gordon being placed under contract by Morosco to star in "Pretty Mrs. Smith." She appeared with the piece while it played in Chicago, but when brought to New York it was rewritten and given to Fritz Scheff as a starring piece. Miss Gordon contended that her contract had been broken by the management.

An American single act, returning to New York via Montreal wirelessly her agent from the boat she would be in New York Sunday morning and to leave word at her hotel where she would open Monday.

Jack Lorimer lost one of his children a few weeks ago in Camberwell, England, through a Zeppelin raid. Mr. and Mrs. Lorimer are in South Africa. They left their three children behind, with Mr. and Mrs. Billy Hobbs, to give as much attention as they could to them. Mrs. Hobbs called one day to visit the Lorimer children and while there a c/zp bomb crashed through the roof, killing her and a little one. The others were removed to a hospital. A couple of houses Lorimer purchased shortly before sailing were destroyed in the raid.

Dan F. Hennessy has returned to the charge of the Split Time Department in the United Booking Offices after a successful search for restored health. Mr. Hennessy was returned to his desk marked cured by the specialists, and his future state of health he was informed depends upon himself. For 10 or 12 years Dan Hennessy believed he had rheumatism. When finally learning it was not, he thought it was neuritis. But the doctors told him he had not that either, except in a very mild form. While under the impression rheumatism was his steady companion, Mr. Hennessy tried everything advertised or suggested for it. Now he is taking fresh air and care of himself as the best preventives for all diseases.

On hand, one Oriental dancer with "full control of the chest and neck muscles" and a "bear" with the castanets. That is the problem which confronts Gertrude Hoffmann, who is supposed to be in retirement before her annual vaudeville plunge. She now has La Guarany, an Arabian woman on her hands and Gertrude don't know what to do with her. La Guarany was in "Sumurun" the Hoffmann act last season. She knows little of English and having less of money, appealed to Miss Hoffmann for assistance. The latter decided to put the girl out in an Hawaiian act which didn't take. Previously Max Hoffmann had advised placing the Arabian under contract and the result of the Hoffmann managerial venture is that La Guarany holds a 30-week play or pay contract. La Guarany isn't worrying. When Miss Hoffmann tried to place La with the "Bull Ring" she objected, saying that oriental dancing "tees bad for ze heart."

Benny Leonard, who is about as close to the lightweight championship as a boy could be without holding it, is also a bear with his voice besides his mitts. Benny is about 20 years of age and of remarkably conversative habits for a youth in his profession. His chief pleasure is to knock around with Leo Lewin, singing songs. Wednesday night at the National young Leonard was there as a part of the entertainment, singing "Yaaka Hula." No matter where Lewin (who is connected with the professional department of Waterson, Berlin & Snyder) may go in his line of duty, Benny is willing to go along and graciously sing whenever called upon, which is continually. Promptly at midnight, no matter under what circumstances, the great little fighter leaves the party, to return to his home and mother. Oct. 19 at Kansas City Leonard fights Ever Hammer, 15 rounds, his first match of over 10 rounds and at the farthest point Leonard has been from New York. Sunday afternoon Mr. Lewin ran off the musical program for the free baseball game at the Polo Grounds between the Police and Fire Department. Patrolman Goldstein was the solo singer with the Police Band, and Billy Hall likewise warbled in his uniform with the Firemen.

Dorothea D. S. Pardoe, known professionally as Dorothea Sadler, is suing for divorce from James Scott Pardoe, on statutory grounds. The action was started two years ago in the Supreme court of Kings County, but every time her attorney, Herman L. Roth, was ready, Mrs. Pardoe was absent from the state. The couple were married at Atlantic City in June, 1912. The case will reach a hearing during the present term of court.

TOMMY'S TATTLES.

By Thomas J. Gray.

We haven't decided who to vote for yet—waiting to hear what the various candidates intend to do about actors who always say they were a "riot."

David Warfield's revival of "The Music Master" is great news to the people who do that "If you don't want her—I want her" imitation.

That Irish songs are popular again is good news to the Hebrew song writers and singers.

Isn't it about time for them to show the "Official Roumanian War Pictures?"

The Civil War must have been an awful dull affair without a picture camera.

See "Doc" Cook is still in show business. "Doc" would be a great man for some newspaper to put in charge of the Lost and Found Department.

The boys from show business who have returned from the Mexican Border have lost all faith in the film. They claim they did not see one cowboy rescue a "pretty school teacher" from "a greaser" or a "drunken Indian."

Would Pollyanna find anything to be glad about if she—

Did five shows a day?
Played a week in Waterbury?
Was a vaudeville agent?
Had a top floor dressing room?
Layed off in Sioux City?
Lost her baggage?
Was a song plucker?
Loved a chorus man?
Always had the "No. 2" spot?
Wrote vaudeville acts?

The fellows who say "Show business isn't what it used to be twenty years ago" are absolutely right; there weren't half as many acrobats doing talking acts then as there are now.

"Gunga Din" is now on the phonograph records. Even your own home isn't safe any more.

Things Most People Know.

Dog acts very seldom use "Gunga Din."

The American Flag usually makes a good finish.

Most soubrettes are to be seen and not heard.

It is not good to finish dramatic acts with a buck dance.

Moving picture comedians are very fond of pie.

Because you live "American Plan" does not mean you're patriotic.

There have been some smooth-faced magicians.

Stage hands do not like heavy trunks.

No matter how much vaudeville improves the boys will still take their bows in the good, old-fashioned way.

The Hawaiian Islands are going to be awful lonely.

Do you think this season will be as good as last season for benefits.

WITH THE PRESS AGENTS

"Die Polle Dolly," a musical farce in three acts, will be put on at the Yorkville German theatre, Oct. 21. The house will be dark until that date. The new piece is adapted from the German original of Ferdinando Mito and Herman Frey by Arthur Schoenstadt and Max Simon, under the supervision of S. Rachmann. The music is by Walter Kollo, with interpolations for the American presentation by Paul Lincke, Arthur Stelke and Max Steiner. Andre Sherri is staging the production.

Anna Pavlova declared in a court statement that her vaudeville venture last year caused her a loss of \$25,000. She filed answer to a suit on a note, brought by the estate of Charles Dickinson Stickney, a New York lawyer. Her answer set forth that she received \$5,000 from the lawyer with the understanding that if her enterprise was a success, she would return it.

Many interesting possessions of the late "Tody" Hamilton were sold at auction in New York a few days ago by the former press agent's widow. They comprised gifts made to Hamilton by friends in this country and abroad. Among them were art objects and a watchman's "coon creek" or rattle, used in Birmingham, England, 200 years ago.

The Neighborhood Playhouse, Grand street, has announced its plans. Gertrude Kington, actress and manager of the Little theatre, London, will be the visiting star again. The season opens Nov. 11 with a new program of short plays.

Florence McManus, wife of George McManus, creator of "The Newlyweds" cartoon series, will make her stage debut with the Aborne English Grand Opera Co. at the Brooklyn Academy of Music Friday night in "La Boheme."

More than 800 women visited the Monastery Monday, which was Ladies' Day at the Friars. Raymond Hitchcock, William Collier and others entertained them in the club's theatre, and Louis Mann delivered an address of welcome.

Eight hundred men and women of the stage heard political addresses by Dudley Field Malone, Oscar Straus, James Lees Laidlaw and Francis Wilson at a meeting of the Actors' Equity League in the Hotel Astor a few days ago.

Sunday's Hippodrome advertisement was printed only in eight languages. Mark Lucashier couldn't find any one who knew Icelandic for "Greatest Show on Earth."

Mrs. Frank Vanderlip, wife of the New York banker, has endowed a scholarship in the Washington Square Players' School in connection with the Comedy theatre, New York.

The Ballet Russe, scheduled to open last Monday at the Manhattan, was postponed a week.

Oliver Morosco will produce "Upstairs and Down" in London in January unless his present plans are changed.

Henry E. Dixey will play Long John Silver in Arthur Hopkins' production of "Treasure Island," due Oct. 21 at the Punch and Judy.

The Boston National Grand Opera Co. opens its season in New York at the Lexington Avenue Opera House, Nov. 6.

"Le Poilu" will be done in English in London next Spring.

The fourth act of "Backfire" at the 39th Street has been rewritten.

The new Anna Held show opens in Philadelphia Oct. 25.

George Arliss will put on several revivals to follow "Paganini" at the Criterion.

The film "Civilization" will leave the Park theatre Nov. 22.

PRESS OPINIONS.

FIXING SISTER.

(Four-act comedy by Lawrence Whitman with William Hodge. Produced at the Maxine Elliott Oct. 4 by Geo. Tyler.)

But it is not certain that "Fixing Sister" will "fix" Mr. Hodge in New York for any long time.—Herald.

Without the dry, genial humor of the lanky actor with the nasal twang and drawing voice, it is terrible to contemplate what might have become of the play.—World.

RICH MAN, POOR MAN.

(Drama in four acts by George Broadhurst, based on a story of the same title by Maximilian Foster. Produced at the Forty-eighth Street theatre by George Broadhurst.)

An interesting play, more interesting, as it happens, than any other in town.—Times.

Thoroughly interesting, workmanlike and fairly consistent though not especially novel piece of theatrical fiction in the vein of sentimental drama.—World.

LE POILU.

(French operetta in two acts, by Pierre Vabre and Maurice Hennequin; music by H. Maurice Jaquet. Produced at the new Garrick.)

This gay, stirring, and melodious entertainment gradually deteriorated and ended in a cheap outburst of American vaudeville.—Times.

Sentimental adventures on the French front ran aground toward the middle of the second act (and) Miss Belle Ashlyn, of the Winter Garden, saved the night with the aid of her rapid-fire imitations and impersonations.—World.

JAP OPERA SUITS.

The sudden closing of "No-To," the Jap opera by Mary Lee Wertheimer may bring law suits. Five are threatened by George Blumenthal, who managed the company. He had a 30-week contract at \$150 weekly. When the company closed at Hartford on a Saturday night there were no funds to move to the next stand, Rochester. Mr. Blumenthal borrowed \$250 from Manager Parsons of Hartford, leaving the show's effects as security, to bring the people back to New York.

Mrs. Wertheimer is said to have invested \$11,000 in the production of the opera. Blumenthal alleges her husband, Leo Wertheimer, persuaded his wife not to put in any more money. One of Blumenthal's actions is said by the managers to be aimed against the husband because of that. Another is to be started against Mrs. Wertheimer, Blumenthal says, for breach of contract with still another against a musical director who refused to direct at rehearsals, and another against a composer.

Members of the company are talking of bringing actions to recover two weeks' salary.

ACTORS' FUND DISBURSEMENTS.

The Actors' Fund disbursed over \$21,000 in sick relief, death benefits and the like to needy players during the five months just ended, according to a report covering that period.

General relief to the destitute was \$9,989; hospital and other cases of illness, \$10,264; doctors and medicines, \$249, and burials, \$1,003. These items do not include care of guests at the Fund home.

The first of the monthly meetings for the season was held Oct. 5. The committee in charge of the Million Dollar fair to be held in May were discussed. Mr. Frohman reported on plans for the annual fairs to be held in Chicago and Boston.

CHORISTER STRICKEN BLIND.

Baltimore, Oct. 11.

Dolly Lorraine, a chorus girl in "Robinson Crusoe, Jr.," was suddenly struck blind during the performance late last week. She is in a hospital here.

The doctors believe the girl will recover her sight.

BUYING OLD SHOWS FOR ROAD.

The Mittenenthal Brothers and B. F. Forrester place a second company of "Watch Your Step" in rehearsal Monday. The company will have a cast of 56 people, the same number as the "No. 1" show, now on the road. "Stop, Look and Listen," another Dillingham musical production of last season is being negotiated for, to go on the road, by Marty Sampter.

ELLIOTT'S FARCE.

William Elliott has placed a farce by Frederick Jackson in rehearsal. The title and the cast are kept dark.

INTERNATIONAL CHANGES.

Atlanta, Oct. 11.

The International Circuit shows will move from the Grand opera house to the Lyric commencing next week and a vaudeville policy is expected to replace them at the former house, probably booked by the Loew circuit.

The Grand has not been a profitable stand for the road shows, this house being classed as one of the few bad ones on the circuit. It is expected the change will stimulate business for the International.

The Herbert Clifton Show, "Madam Spy" on the International closed last week in Philadelphia.

Leffler & Bratton start rehearsals next week for "The Newlyweds' Grown-Up Baby," which is to be sent over the International shortly.

"The Final Settlement," a new Vance & Sullivan attraction, opens its season on the International Circuit at the Grand Opera House, Brooklyn, next week. Rexford Burnett has been engaged for a principal role.

Camden, N. J., Oct. 11.

The "September Morning Glories" opened the Broadway as a burlesque house Monday with American wheel shows playing three days a week with International shows the latter part.

The Broadway opened this season playing International attractions for a full week but business did not warrant keeping the attractions there six days. The business done by the opening burlesque show is reported as entirely satisfactory.

Chicago, Oct. 11.

International Circuit affiliations here have heard Utica and Syracuse have been dropped from the circuit, but only a week is lost as the shows "split" with these towns. "The Devil's Heart," renamed "Hearts and Homes Are Broken," is reported laying off this week as a result of the Utica-Syracuse withdrawal.

PENN. STANDS ONLY FAIR.

In remarking on the business conditions in the one-night stands of neighboring states one of the bookers for a large producing manager stated the returns from Pennsylvania were only fair as compared to the big business being done in the New York State towns.

"TREASURE ISLAND" RETURNS.

The season of the Punch and Judy theatre is to open Oct. 21 with "Treasure Island." This is the Jules Eckert Goodman show at the house last season.

THE RIALS.

(FRED and DAISY)

Didn't work much last season.



THE REASON.

This Week (Oct. 9)—Palace Theatre, New York Direction, EDW. S. KELLER.

SHOWS IN CHICAGO.

Chicago, Oct. 11.

Three legitimate attractions quit the old town this week, with only two immediate incoming shows announced.

Poor box office returns are closing the brief engagement of "What Is Your Husband Doing?" at the Blackstone with nothing underlined. Business also forces out "Please Help Emily (Ann Murdock) at Powers," with John Barrymore in "Justice" announced next Monday. "Pom Pom" closes Saturday and replacing it Sunday at the Illinois is "Alone At Last."

The Policemen's Benevolent Association in its yearly benefit brought Hyams and McIntyre to the Auditorium Sunday night for a three weeks' stay. It is going to do a smashing biz with the police selling tickets, yet none of the reviewers raves over the show.

The Playhouse (formerly Fine Arts) swung into the legit column with a goodly crowd taking in the Chicago first performance Monday night of "Where the Rooster Crows." The critics "kidded" the play.

Of the shows still on view here the biggest moneymakers are "The Great Lover" (Cohan's Grand) and "Fair and Warmer" (Cort). Shows picking up are "The Unchastened Woman" (Princess) and "The Blue Paradise" (Chicago). "Common Clay" (Olympic) is still doing splendidly.

SHOWS IN FRISCO.

San Francisco, Oct. 11.

"A World of Pleasure" opened Monday at the Cort to about \$2,000 and all the signs point to a big week.

The Griffith film "Intolerance" started well at the Columbia.

Dramatic stock at the Alcazar is doing well.

The Sells-Floto Circus here Friday, Saturday and Sunday played to big business, scoring several turnarounds.

SHOWS IN NEW ORLEANS.

New Orleans, Oct. 11.

"The Lilac Domino" at the Tulane discloses an adequate company, a tuneful score and mediocre book. It is drawing fairly well.

"Broadway After Dark" with an ordinary cast, is attracting average business at the Crescent.

Stock burlesque at the Lyric holding up.

SPECIAL SHOW IN GERMAN.

A special performance of "Wie Einst Im Mai" ("One Time in May") was given at the Irving Place Theatre Tuesday afternoon. This is the play which Chas. B. Dillingham intends starring Joseph Santley in next month.

The hit was a specialty dance by Heinz Lingon and Eduard Kepler, the number said to be remarkably clever. The musical hit was "Das War in Shoneberg Im Monat Mai," sung by Fraulein Dolossy and Herr Lingon.

The play is in four acts, the action covering a period from 1838 to 1914. The first act is described as comedy, the second as farce, the third melodrama and the last as musical comedy.

The authors are Rudolf Berman and Rudolf Schanzer, while the music is by Walter Kallo and Willy Bredschneider.

ENGAGEMENTS.

Earl Simmons, Lewis Hollinger, Lois Blair, via Harry Sheldon, Chicago ("The Millionaire's Son" and "The Shop Girl").

Dollie Burnham, George Burton ("Four Husbands").

Schuyler Ladd ("The Yellow Jacket"). John Harwood and Arleen Hackett ("Getting Married").

Low Cooper ("Canarie Cottage"). George A. Natanson ("Right Little Girl") (not for Minneapolis stock, as reported).

Frederick Poland (Maud Adams company). Edna Payne, picture player ("Dora Deane," stage play).

Venita Fitzhugh, title role, "Princess Pat" (now in Chicago).

W. L. Romaine ("Good Gracious, Anna-belle"). Replaces Edwin Holland. Anne Eggleston ("Broadway and Butter-milk") (replacing Helen Lowell).

AMONG OTHER THINGS---

Simple, ingenuous movie star, of the colossal salary, and the pellucid mind! It must have been she who wrote this, which I clip from an evening paper: "(1) Is an itching nose a sign of intestinal trouble, and what can I do to get rid of it? (2) My nose is swollen especially at the tip. I am a movie actress, and as a good nose is the chief requirement, I hope you will be able to help me out." Who is this movie actress—Mary Pickford, Clara Kimball Young, Norma Talmadge, Theda Bara, or Bessie Barriscale? Guess.

I think that a classic—"a good nose is the chief requirement of a movie actress." As for movie audiences, I think that a good nose, in many of the movie theatres, is distinctly to be deplored.

There is to be a \$25,000 ballet in the new Anna Held show. It will contain two scenes, one of which is to be laid in Hades, and the other in an East Indian palace. Possibly the East Indian palace will cost a couple of dollars or so, and Hades the rest, as there is no use wasting money on anything that New York doesn't care about.

"The three-months-old baby who plays the role of the Allison's little son in 'Hush' is a girl."—Sunday paper.

There was absolutely no indication of that proud fact at the Little Theatre, yet the Sunday paper in question has the reputation of printing nothing that has not been verified. So the baby must be a girl. I call that clever newspaper work.

"Wanted—Golden haired boys, 16-17 years old, as ushers in high-class New York theatre; applicants must be clean-cut, neat, well-mannered and of good height; salary \$10 per week, with rapid advancement."—From Sunday paper advertisement. Why blonde boys? Is the dark-haired youth unable to "ush" satisfactorily? Are good manners better emanating from a peroxide youth? Who cares about an usher's hair? Why not specialize on blonde finger-nails?

Charles Dillingham's ushers at the Globe Theatre are the seemliest in the city. As they deposit you in your seat, they touch their foreheads and look absolutely pleasant. And they do not say, as new arrivals occur: "Please let this party pass." Nothing makes me feel so utterly abject and lost as to be called a "party." In most theatres everybody is a "party" to the usher.

New York is to have a Grand Guignol in an old stable in Thirty-fourth Street. Possibly the ushers will be taught to neigh their applause and the audience will be expected to whinny.

"I've got to take some ladies to the theatre," said a friend the other day, "and I wish you'd help me out. What is the best shown in town? Be candid with me—nothing but the truth, please."

"Well, you've guessed it the very first time," I replied. "The Willie Collier show has 'em all beaten."

Oh, I wonder why I am So Witty!

A musical play in three acts has just been published. It is called "Layla-Majnu," by Dhan Gopal Mukerji. If it were acted instead of published, it would probably be by Harry B. Smith and Jerome Kern. The price of the published work is merely one dollar. If they would only publish more musical plays.

"The Hidden Scar" is the name of a new picture, and oddly enough, it does not display the amiable Mr. Chaplin sitting down on a tack.

Raymond Hitchcock's stories of his trip to England are amusing enough in

a stereotyped way, with the eternal assumption that the American language is unintelligible in London. This idea has done duty for a long time, and is a trifle exhausted. As a matter of fact, London undoubtedly understood Hitchcock far better than Hitchcock understood London.

Miss Zelda Sears, commending "Pierrot the Prodigal"—and Zelda is a sensible person with no nonsense about her—says that Americans, as a nation, express little with their hands, and that little badly. I don't know about that. Has Miss Sears ever seen a first night claque at work? Has she ever suffered from the plethora of encore brought about—well, certainly not by American feet? Go to, oh merry little Zelda.

Miss Emily Stevens, also commending "Pierrot the Prodigal," says that M. Clerget's "triumph over silence" makes one feel that words would be an intrusion. Like all self-respecting actresses who appear in the daily papers when they can, Miss Stevens evidently doesn't feel the same way about her own words. Girls will be girls.

The first Bernhardt story deals pathetically with the idea of a chap appealing to the Divine One on account of his amputation, alleged to be the result of a shell fragment. The Divine One heaps gifts upon him, and it is then discovered that his feet had merely been frozen in an ascent of Mont Blanc. Intense consternation. This ingenious and dainty little legend should appeal to Sarah's sense of humor.

"Almost every moving picture theatre of any pretensions has a good-sized orchestra nowadays."—Yes, the size may be very good, but the sound, in many instances—oh, ye gods and little fishes!

HAMMERSTEIN'S NEW PIECE.

Arthur Hammerstein has a new musical comedy which he is going to produce late in November, is as yet unnamed. The author's names are also being kept a secret for the present. There has been but one engagement made for the piece, although it is stated that Emma Trentini is to return to New York from abroad to appear in the production.

"ANNABELLE" CLEVER FARCE.

Boston, Oct. 11. "Good Gracious, Annabelle," had its premiere here Monday at the Park Square. It is a clever farce, smartly played. It is by Clare Kummer.

The principal roles are in the hands of May Vokes, Edwin Nicander, Lois Fisher and Walter Hampden.

NEW "MARKET VALUE" LEAD.

Emily Ann Wellman has been signed by A. H. Woods for the principal role in "Her Market Value" the Willard Mack play, in which Jane Grey was to have appeared. Miss Grey walked out of rehearsals on Wednesday of this week.

"LETTY" HERE OCT. 30.

It was settled last week Oliver Morosco's musical comedy "So Long Letty," is to open at the Shubert Oct. 30, replacing "The Girl From Brazil."

A second company of the "Letty" show will be placed into rehearsal immediately and sent on tour.

WOODS'S "KNIFE."

A. H. Woods has a play by Eugene Walters, the tentative title of which is "The Knife," which the producer will stage immediately after election.

CORSE STOPS ONCE MORE.

A switch in the Bronx stock field will occur at the end of this week with the closing of the Corse Payton Stock at the Spooner, and the stepping in the house Monday of the Broadway Players with "It Pays to Advertise" for a run.

The Payton company has had many difficulties during the last weeks of its run there with half salaries predominating often, owing to poor business. The original setback sustained by the company was a boycott placed by the musicians and stage hands unions, which was finally given into but of no avail as far as business was concerned.

The new company will have John Meehan and Florence Carpenter as its leads. Others are Sam A. Meharry, Elenore Brent, Betty Brown, Arthur Ritchie, Doan Borup, Anthony Schaeffer and Frank Peck, booked through the Paul Scott Agency.

HONOR MACKAY, OLDEST ACTOR.

As a tribute to him for long services to the stage profession, Daniel Frohman, Marc Klaw and Joseph Brooks are organizing a monster benefit for F. F. Mackay, the oldest actor in America, now in his 85th year.

He was for 30 years chairman of the Actors' Fund executive committee, which disburses benefits to needy player folk. During that time the committee expended more than two million dollars, all of it under the veteran actor's supervision.

The benefit will take place Friday afternoon (Nov. 24) in the Amsterdam theatre. The managers of the event have asked many notable stage people to assist in the entertainment, which will be under the auspices of the Fund.

MUSICAL STARS TO WED.

The engagement of Sophie Braslau, the grand opera prima donna, to Mischa Elman, the violinist, is momentarily expected. The musical stars may do a joint concert tour later.

ANGLIN'S NEW PLAY.

Margaret Anglin, at present appearing in "Caroline" (Empire) is to do a new play in the spring. It is a modern American drama.

HAUERBACH-HOFFMAN COMEDY.

A comedy without music is to be turned out by Aaron Hoffman and Otto Hauerbach, for Charles Dillingham who has commissioned the two writers to complete the work.

NIJINSKI HURT.

Diaghileff's Russian Ballet Russe was compelled to cancel this week at the Manhattan opera house because of the injury to Nijinski's ankle. This cuts the engagement to two instead of the three weeks originally booked, the entire troupe taking to the road Oct. 29.

The mishap to Nijinski has caused a change in the program and he may be unable to appear until Thursday, when "Til Eulenspiegel" will have its premiere.

The other new ballet "Sadko" which features Adolph Bolm, will be shown for the first time Monday.

DREW SHOW OPENS.

"Pendennis" with John Drew as the star, opened at Atlantic City last night. The piece will be brought into New York after a brief tour.

Polini Out of "Silent Witness."

Boston, Oct. 11. Emile Polini is out of "The Silent Witness," now playing at the Plymouth, and has been succeeded by Marie Young.

The management is understood to be still seeking another house in New York in which to play a return engagement for an indefinite run.

BROOKS NOT RETIRING.

Joseph Brooks is not to retire from the show business as was rumored early this week. The producer will, however, remain inactive as far as the balance of the current season is concerned, and after he has recovered from his present illness sufficiently to be about again he will leave the city for a prolonged rest.

In the meantime his production of "His Majesty Bunker Bean" will continue at the Astor under the business direction of George Kingsbury, acting for Mr. Brooks. The production of the revival of "Ben Hur" will be directed through the Klaw & Erlanger offices, Mr. Brooks's partners in the production.

The revival of "Father and the Boys," with William Crane as the star, which Mr. Brooks was to have done in conjunction with the Frohman office, will be looked after by the latter.

The present offices which Mr. Brooks has in the Times' Building will be retained by him. It is possible that Wallace Ham, general publicity director for Mr. Brooks, will be associated with the advance staff of "Ben Hur" for the balance of this season and will return to the Brooks office for next season.

BALLET TO GARDEN.

The \$25,000 ballet that was intended to be one of the features of the Anna Held revue has been switched to the next Winter Garden production. The ballet will be led by Doralina and Alexis Kosloff.

"Follow Me" the Anna Held show is not the revue originally intended for that star, but a musical comedy.

The show is to open in New Haven, Oct. 23 and remain there for the week, coming into New York immediately following that date.

ACTRESS' SON WOUNDED.

London, Oct. 11. Word has been received here that the son of Annie Hughes has been severely wounded in the fighting on the Somme front. The mother is now in America.

SHOWS IN NEW YORK.

(Legitimate Attractions Now Playing.)
 "Arms and the Girl" Fulton (4th week).
 "Backfire," 39th St. (3d week).
 "Ballet Russe," Manhattan O. H. (1st week).
 "Betty" (Raymond Hitchcock), Globe (3d week).
 "Big Show," Hippodrome (8th week).
 "Boomerang," Belasco (64th week).
 "Bunker Bean" (Taylor Holmes), The Astor (3d week).
 "Caroline" (Margaret Anglin), Empire (5th week).
 "Cheating Cheaters," Eldorado (10th week).
 "Fixing Sisters" (Wm. Hodge), Maxine Elliott (3d week).
 "The Flame," 44th St. (7th week).
 "Flora Bella," (Lina Abaranell), Casino (8th week).
 "Girl from Brazil," Shubert (7th week).
 "His Bridal Night" (Dolly Sisters), Republic (9th week).
 "Hush," Little (3d week).
 "The Intruder," C. & H. (4th week).
 "Intolerance" (Griffith film), Liberty (7th week).
 Maud Allen, symphonic dances, 44th St. (Oct. 16, 17, 19, 20 matinees).
 "Miss Springtime," New Amsterdam (4th week).
 "The Man Who Came Back," Playhouse (8th week).
 "Mister Antonio" (Otis Skinner), Lyceum (5th week).
 "Midnight Frolic," New Amsterdam Roof (3d week).
 "Nothing But the Truth" (William Collier), Longacre (6th week).
 "Pagani" (Geo. Arliss), Criterion (6th week).
 "Passing Show," Winter Garden (18th week).
 "Pierrot the Prodigal," Booth (7th week).
 "Pollyanna," Hudson (5th week).
 "Le Polla," Garrick (3d week).
 "Rich Man, Poor Man," 48th St. (3d week).
 "Seven Chances," Cohan (11th week).
 "Turn to the Right," Gaitey (10th week).
 "Under Sentence," Harris (3d week).
 "Upstairs and Down," Cort (4th week).
 "Very Good Eddie," Princess (43d week).
 Washington Sq., Players (Comedy) (8th week).

LEGITIMATE CABARETS

The Hotel Martinique is back again in the regular lane of Broadway night places through the new free revue in its Pierrot Room, opening Saturday night and called "Maid O' the Martinique." It's easily the best show of that sort the Martinique has ever held. The Pierrot Room should quickly feel the effect, for the revue, staged by Gus Edwards, has a commercial side to it that is of decided value to any restaurateur. A "College Days" number will help along the commercialism, with its 11 young women representing as many colleges in their colors and yells. That happened just before the finish. A party of elderly Harvard grads sitting down front couldn't resist the temptation and followed the Harvard yell upon the stage with their own version. Another number and musical hit is "Maid of the Martinique" led by Louise Broody. It sounded so well, musically and lyrically, that many encores had to be taken. Another surprising thing in encores happened after the finale when the company was recalled to the stage several times. Applause of this sort when it's genuine seldom happens in a cabaret. The Martinique workers confine most of their efforts to the stage at the end of the room. A stage in a restaurant always handicaps applause, in direct contrast to a floor performance which often secures more than it is worth because so near the tables. Mr. Edwards wrote the music for this show, with Will D. Cobb doing the lyrics. Nearly all the numbers are especially written ones. The opening of the performance is a lyrical song, telling of how the restaurant had to send all over the city for prize chorus girls from the different shows to act as waitresses, as the Martinique waiters had gone on strike. The waiters made this known by a concerted yelling of "Strike!" as they disappeared into the kitchen at the opening of the performance, leaving the room without a single waiter in sight. Like all lyrics Bill Cobb can turn out when he wants to, this one is a pippin for a restaurant, and the girls got it over. Bobby Watson led it. Mr. Watson is handling himself nicely throughout the show, better even than he did at Henderson's last summer, when he and also Miss Broody were among the principals of that production. Several of the former Henderson chorus girls are in the Martinique show. When it comes to the selection of chorus girls, Gus Edwards is among the leaders. Whether it is because he pays them more or understands the public's taste in this respect doesn't enter since he certainly does present a chorus liked by both men and women. The show is well dressed with a couple of costuming ideas drawing particular attention. Other principals are Rose Haney (sister of Marguerite) and Maudie Drury. Andre Sherri dressed most of the numbers, the Johns firm doing two of the sets. The show runs in two parts, with the finale of the first, headed by Miss Groody, being a song entitled "I'm Looking For a Live One." Several fellows around the room professed to be that, according to their remarks. Miss Haney, with red hair badly coiffed, sort of loomed up in what was given her. She used the head waiter of the restaurant for a "straight man" when entering as a newsboy to sing "It Must Be Tough to Be a Rich Man's Kid." The second part is far superior to the first section that has a couple of slow songs in succession, without much to either one. "Good Little Girl" is about the only published number in the list. It was substituted for an incomplete lyric of "Why Don't You Marry the Girl." Miss Haney sang it. Mr. Watson and Miss Broody are doing their "Drip" song. Of the eight chorus girls Marie Hall gets some notice for her diminutiveness and looks. The other girls are Hazel and Alice Furness, Josephine Jacobs, Peggy Carter, Bertha Mann, Ona Hamilton. The free revue should remain quite a while and greatly

please the Hotel Martinique clientele, a classy one that seems to gather there from all over the city.

"C. O. D." ("Come on Down"), the newest restaurant revue at Maxim's on 38th street, which is the home of the free floor show, will be singled out for its tasty dressing, the same as the other similar shows produced there by Percy Elkeles has been. Mr. Elkeles put on this new show, staged by Julian Alfred. It runs in three parts, has plenty of speed and life, with one principal, Evelyn Cunningham (from vaudeville) who seems threatened with future popularity of a decided nature at Maxim's. It is Miss Cunningham who leads what is the best staged number, "There's a Quaker Girl in Quakertown." The costuming for the "Quakertown" song is of the customary grey, but of a flimsy material that with the aid of the lighting effect employed becomes transparent, the eight young and comely chorus girls and their leader being accordingly underdressed for that purpose. The other two principals are the vaudeville act, O'Brien and Darnell, with the couple using a misfit Chinese number as their double bit early in the show. Mr. O'Brien does fairly well on the average, handling the lead of "The Moving Picture Man" in a showmanlike way, but Miss Darnell's voice is against her for get-over qualities, although she looks well. The Misses Cunningham and Darnell are prettily dressed all the time, the latter leading "The Parisian Doll" number opening the third part. It is a ballet skirt and pantalette costuming scheme, delicate and dainty, besides as an appealing fetching dress idea as might be wished for on any stage, let alone a cabaret. Even the opening costume of the show is striking, a sort of Futurist dress combining blue, yellow and gold in intermingled combinations. The finale of the second part is "Coal Black Rose" with the old fashioned hoop skirts of pretty material. This is led by Miss Darnell and in it her vocal weakness asserts itself. The second part has a complete chorus change from the Quaker dress to the hoop skirts occurring in three minutes, including the running upstairs to the dressing room by the girls and back again. To fill in the wait, the trio of principals do "Through the Tunnel" in an unfinished manner. Miss Cunningham has a delivery and voice that a cabaret needs. In "He May Be Old But He Has Young Ideas," a lyric song which the girl does as a single, she gets it over unmistakably and it's a laugh with all the A. K.'s in the house. For this Miss Cunningham wore a handsome silver cloak. She has very good appearance upon the floor. Another number she did alone was "Toway." O'Brien and Darnell next to closing the third part used "ukeleles" for an Hawaiian medley. It seemed to be liked. The show's finale, staged by Mr. Elkeles himself (who has never danced a step), showed plenty of ginger in its movements and made a lively closing bit. The long experience of Mr. Elkeles in producing cabaret revues tells in this "C. O. D." as it has in others. He seems to be able to turn out real successes with less effort and more results than would be suspected possible on a floor limited in every way for those things.

Reisenweber's on Columbus circle season started last Thursday, with the "1916 Revue" opening in the ballroom. It is the same Lee Herrick show, very much condensed, that ran through the summer at the Hotel Shelburne, Brighton Beach. At Reisenweber's in town it has six chorus girls, three principals and the four Xela Sisters in their spe-

cialty, one of the Xelas also leading a number. The principals are Raymond Wylie, Lucie Carter and Dave Mallen. Mr. Wylie held up the show. He has a double voice, tenor and soprano, both more thoroughly true in tone than has previously been heard around here, and Mr. Wylie's "Carmen" selection near the end of the performance brought out nothing less than a demonstration, something remarkable for cabaret approval, even granting this young man appears able to draw business judging from the applause upon his first appearance. Else he has brought to himself a popularity cabaret work seldom does. He was in the Hotel Shelburne show this summer. Mr. Wylie has a pleasant stage appearance and bearing. To this perhaps is due as much the surprise of his double voice as the voice itself. Most double-voiced singers of the male species have had their foreheads running into their eyebrows. It looks as though Wylie will chase them all to the woods through his thoroughly manly bearing and really extraordinary double voice. Miss Carter is an English girl, blonde, and looks nice, singing solos and a duet or two with Mr. Wylie. Mr. Mallen is a former George M. Cohan imitator who can't overcome it. He's as good as the rest. The Xela girls did very well in their two dancing numbers, parts of the act they did in vaudeville. The "1916 Revue" merely fills in a gap at Reisenweber's until the new addition to the restaurant is completed. That will be about Nov. 15. Mr. Herrick brought the revue up from the Beach and about the only thing he seems to have done with it was to cut down the number of people. Not even the opening number "Prepare for the Summer" was changed. That title at least might have been altered into "Prepare for the Winter." The show in its condensed form doesn't mean much for Broadway, not nearly as much in fact as Mr. Wylie does. His work will no doubt attract attention to the revue. But in the Reisenweber Hawaiian Room (just above the ballroom) they are putting over something everyone will want to see if it remains there long enough. That's a draped dancer called Ortilia. She isn't draped too heavily nor does the drape of veiling fall too low. Besides that Ortilia is only encumbered with a pink ribbon underneath. Otherwise she looks as though just out of the bath tub. For a cabaret it is daring, away beyond anything yet tried, and Reisenweber's Hawaiian Room was the initial home in New York for the Hawaiian dancer. There is one up there now of that description, Mabeleta, nothing unusual about her, and there are also Catherine Andrews and her brother, who dress oddly for one dance, then sing a number.

The so-called "wise eggs" around Broadway, who have been missed from their occasional haunts during the past few months have finally been trailed down to their hiding place, a rendezvous on west 58th street known as "The Wigwag" and presided over by one Paquita, who lays claim to a half-breed birthright, but who is known to the old frequenters of Tin Pan Alley as an accomplished "high yaller" dancer. Paquita is one of the first Hula dancers who ever introduced the entrancing wiggle around Broadway, and when not assuming the role of hostess at "The Wigwag" is busily engaged entertaining at clubs, private smokers, etc. Paquita is a romantic individual and resembles in every form the Bohemian character of the dreamer. Her choice luxury is a strong black cigar, and she claims a pure Havana arouses all the

ambition of her "Dance God." "The Wigwag" generally plays to capacity between midnight and the late morning hours, everyone bringing his own liquid refreshment and fruit and practically every type imaginable is represented at the nightly session. The color line is unknown and Paquita draws no distinction between types, the sole essential for qualification being Bohemianism. If the circle enlarges Paquita will have to take larger quarters.

Cabaret Engagements: Agnes Truesdale and Margie Clark, Fairfield Hotel, Bridgeport, Conn.; Al Stern, Lexington Hotel, Baltimore (Sheridan Agency); Mildred Burns and Quinnie Thompson, Electric Cafe; Brownine Jennings, Trenton Cafe; Carroll Sisters, Rathskellar Cafe, White Plains, N. Y.; Arline Ashley, Tuccis Cafe, Troy, N. Y.; Henrietta Gordon, Hasenflug Cafe; Grace Delmore, Nonon's House; Jackson and McLean, De Faust's; Dorothy Kingale, Ruppell's Cafe; Amie Johnson, Goetz Cafe; Sinclair and Wagner, Selig's Rathskellar, Brooklyn, N. Y.; Nina Bell and Florence Mead, Reisenweber's, College Point, L. I.; Fletcher and Thompson, Pabst's, New York; Eva Goodale and Lima Brown, Atwood Hotel, Troy, N. Y.; Viola Weigend and Miss Oling, Iroquois Hotel, Newark, N. J.; Billy Stone and Ray Strand, Clifton (N. J.) Inn; Kathryn Barker and Ethel Kled, Boulevard Hotel, Freeport, L. I.; Elane Gould and Sylvia Hoffman, St. Charles Hotel, Gloversville, N. Y.; Evelyn Payton, Keller's Cafe, Paterson, N. J.; Elsie Fayne and Edward Wynn, Park Hotel, Bayonne, N. J. (Henry Miller).

Blossom Heath Inn at Lynbrook, L. I., has captured what seems to be the road house record of the metropolitan area. Remodeled from an ordinary residence that long stood as a French restaurant on the Long Beach road and without having an established patronage of any worth, Billy Kurth, who took over the place in the spring, has brought it to the front rank of profitable road resorts in its first summer. Three years would not have been too long to have put a new road house over as successfully as Mr. Kurth has done with Blossom Heath. It winds up its regular season Oct. 31 with a Halloween Ball, but will remain open throughout the winter, having installed a steam heating plant, also a huge fireplace. There is a report Mr. Kurth, now he has put the place on a solid basis, may dispose of his interest before next summer and by that time have another new road house under his sole control.

The New York police are close to the cabarets harboring Hawaiian dancers. Two places this week were notified to remove the "Hawaiian" dancers from the floors. The other evening a deputy police commissioner made the rounds of the cabaret. It was noted he left each place after the "Hawaiian" danced. The complaint is reported to have been made by a dismissed Hawaiian wiggler, who wanted revenge, but she seems to have waited too long, for the entire Hawaiian thing is dangerously near its ending around New York.

Cabaret bookings this week by Billy Curtis include Gladys Horton, Bernice Le Grande (Churchill's); Carmin and Bryant, Mazetti and Lewis, Hall and Kinney (Rector's); Vivian Holt (Shanley's); Vanity and Mykoff (Parisienne); 5 Raggadores (Garden); Nellie Allen, Hazel Shelly, Aubrey Gittleman (Boulevard), Marcel Newton (Schultz), Helen Hofer (Lorber's).

The Ice Skating Palace at 181st street and St. Nicholas Avenue, opened Tuesday; Iceland opened Monday. St. Nicholas rink is slated to start tomorrow (Sat.).

MUSIC COPYRIGHT POINT.

Billy Jerome, publishing the Cohan & Harris production numbers, unearthed a rather important legal discovery last week while arranging to copyright his initial release, "Sometime," from the Hitchcock show, "Betty." Like the majority of music publishers, Jerome believed that an English copyright covered all the English colonies, Canada included, but an investigation led by Dennis F. O'Brien, the C. & H. legal adviser, developed that an English copyright has practically no legal standing in the province of Canada and it would be necessary for complete protection to have a separate copyright issued from the Canadian authorities.

Few of the eastern publishers apply for Canadian copyrights on their numbers, hence it would be safe for a Canadian company to "lift" every popular song with a selling quality, copyright it in Canada and ship it to America at reduced prices as an English product.

Some of the publishers had been copyrighting their songs in Canada prior to the present European war, but a majority discontinued the Canadian protection after the opening of hostilities abroad. While to date no one has attempted a wholesale theft on the music market, such practices have been recorded in instances where a commercial product has been involved.

IRISH FAIR SHOW.

The Irish Fair opening to-morrow (Saturday) night at the Madison Square Garden has had the entertainment program laid out by Charles Bornhaupt, who engaged the people under instructions from Sam MacCracken, manager of the fair.

Two performances will be given daily, on three nine-foot high platforms. Acts engaged are "The Ballet De Luxe" (nine people), Marceline Miaco (and other clowns), Fraser's Scotch Band (15 people), Four Roeders and Three Antonias (who will appear together in similar turns), Torcat's "Irish Roosters" (the prize fight between the roosters to be featured with the band meanwhile playing "Kelly"), Sig. Franz Troupe and Welling Levering Troupe (joint comedy bicycle display), Manoula Sextet, Nine Eugenes, Six Dammans.

BRONX INCREASES.

A statement issued by the Henry C. Miner Estate says burlesque attractions playing Miner's, Bronx, are drawing from \$400 to \$1,000 weekly over business of preceding years.

It is also stated when wrestling contests are held (Friday evening) it becomes necessary to stop the selling of tickets, with hundreds turned away.

GIRLS INDUCED TO QUIT.

Sam Sidman's show while playing Miner's Bronx (burlesque) lost five chorus girls, who left without notice.

Mr. Sidman claims it is due to other managers sending out scouts who witness the show and then interview the girls at the stage exit, offering an increase in pay.

UP STATE CREW QUILTS.

Poughkeepsie, Oct. 11.

The 10 stagehands at Cohen's here playing Columbia burlesque two days a week, quit when the management refused to raise their pay from 50 cents to \$1 a performance. Larry Ryan, property man, also went out.

The men based their demand upon the declaration Cohen's Newburgh house paid the men \$1 a show. The strike interfered with the running of the performances somewhat. Negro substitutes were hired.

Mrs. Reeves and Diamonds at Century.

Almeda Fowler (Mrs. Al. Reeves), accompanied by \$10,000 worth of diamonds, is rehearsing with the new Century show.

ALBEE AND KEITH DONORS.

Chicago, Oct. 11.

E. F. Albee and A. Paul Keith have contributed \$2,000 toward the funds of the American Theatrical Hospital here, of which Dr. Max Thorex is surgeon-in-chief. A letter which accompanied the check said:

"We have made inquiry in reference to the hospital and are pleased to note the interest you have taken in theatrical people, especially the vaudeville branch. Those with whom we have talked have been unstinted in their praise of the efficient work that you have done for a large number of theatrical people. By the erection of this hospital you are fulfilling a long felt want in the theatrical profession, the numbers of which are always generous in giving their talent for raising money for wants other than their own. We would be pleased to be called upon at any time to exert our influence to assist you in any way toward the accomplishment of your purpose."

CO-STARS CLOSING.

Chicago, Oct. 11.

"What's Your Husband Doing?" the Joseph Brooks production in which Thos. W. Ross and Macklyn Arbuckle are starring at the Blackstone is to close Saturday. The production will be sent to the store house.

GUILD IS "AT HOME."

The Catholic Actors Guild of America, of which Jere H. Cohen is president, opened offices in the Longacre Building this week. James A. Timony is in charge.

It was announced special prayer books will be published for theatrical worshipers and a solemn requiem mass will be celebrated this month for deceased members of the Guild.

The members have decided to organize a branch of the Society of St. Vincent de Paul.

BIRTHS.

Mr. and Mrs. Robert Marks, daughter. Mrs. Marks was professionally known as Florence Schrock.

Mr. and Mrs. Montgomery (Anna Healy) (Montgomery and the Healy Sisters), Sept. 29, daughter.

Mr. and Mrs. Richard Walton Tully, daughter.

HERBERT-BLOSSOM THEATRE.

Plans are under way for the securing of a Broadway theatre which will permanently house the musical productions written by Victor Herbert and Henry Blossom. The plan, in its infancy, calls for a house to be named the Herbert-Blossom theatre and will be in the Times square district.

The theatre is to be operated on a style similar to that of Weber and Fields at their old Music Hall.

DAISY JEAN.

The pictures on the front cover are those of Daisy Jean, who is making her New York debut at the Palace, New York, next week. Prior to the war Miss Jean was a prominent European court entertainer and her final appearance before royalty was at an entertainment especially arranged by the Queen of Belgium.

Miss Jean, who has been in this country but six weeks, is a talented musician and offers a combination of music and vocal selections. Her success seems assured by the unqualified hit scored this week at Keith's, Philadelphia.

Miss Jean will tour the country in the Keith theatres under the personal direction of (Miss) Frances Wilson St. Clair.

IN LONDON.

(Continued from page 4).

ous and slimy plays. I agree with that grand soldier, Sir Horace Smith-Dorrien, when he said that our soldiers and sailors do not want these beastly, filthy plays. I want to put alongside the male hawk the men or women who write these plays, because they have the insolence to think that our boys want them. If we men and women of London really played our right part, we should have these plays out, and the management who put them on should stand punishment alongside those who write them." The Bishop went on to say that "he was glad to hear that the grand fleet had had some effect, as some of the promenades in the great music halls would cease. The London County Council had passed a resolution that no license would be granted to any place where prostitutes habitually used for the purpose of prostitution."

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



ED. VINTON AND BUSTER

The Dog with the College Education

Returned to Broadway after two years' absence—same clever act, same clever dog, same clever performance. This week (Oct. 9)—Colonial Theatre, New York. Next week (Oct. 16)—Alhambra Theatre, New York. Direction, MORRIS & FEIL.

OBITUARY.

Henry Woodruff died Oct. 6 at the Hotel Algonquin, New York, after a short illness. Only a few days previous he was about town apparently in good health. Deceased was 46 years old and unmarried. He has appeared upon the legitimate stage since 1887. His most successful theatrical achievement was as the star of "Brown of Harvard."

Capt. Henry Lang, of the New York police department, a father of Lang of the Tempe Quartet, died Oct. 9 at his home from an acute attack of heart disease. Lang was a member of the force 33 years at the time of his death and was largely instrumental in the formation of the Junior Police Force on the east side.

George Dunbar, of the Casting Dunbars, and one of the earlier members of the White Rats, died Oct. 10 in Bellevue Hospital, New York City. Funeral services were arranged to be held at the White Rat club rooms Thursday morning.

William Smithy, former minstrel man, well known in the days of Emerson and Dockstader, dropped dead at his home in San Jose, Cal., Oct. 4. He was 58.

Arthur Waldstein, aged 25, died in San Francisco Oct. 5. The deceased was a professional skater and vaudeville. Blood poisoning caused his death. A widow survives.

Charles W. Allison, whose last appearance was in "Excuse Me," was buried from the Edwin Forrest Home, Holmesburg, Pa., Oct. 9. He had been a guest of the home for two years.

Minnie Ford, well known in the circus field, and wife of Paul Ford, Southern film impresario, died suddenly in New Orleans, 35 years old.

Theo. Rook, member of Joseph R. Ketter's act, and formerly of "Time, Place and The Girl," died recently in Perth Amboy, N. J.

The father of Zee Parenteau, author of "The Amber Empress," was buried in Springfield, Mass., late last week.

In Affectionate Memory of
Louis W. Hawley
W. R. A. U. No. 1483
Died October 1, 1916
Our sincere sympathy is extended to his family and relatives.

In Affectionate Memory of
Frank Rehan
W. R. A. U. No. 338
Died September 24, 1916
Our sincere sympathy is extended to his family and relatives.

In Affectionate Memory of
GEO. W. DUNBAR
W. R. A. U. No. 364
Died October 10, 1916
Our sincere sympathy is extended to his family and relatives.

STOCK CLOSING.

Chicago, Oct. 11.

The Robert Sherman Players, who have been playing a six weeks' stock engagement at the Hippodrome, Dallas, closed their stay Saturday.

Edwin Weaver has closed his Franklin Stock Co., a traveling organization. Weaver has joined the stock at the Empire, Salem.

Seyern De Deyen, who for several years conducted a stock company in Hoboken and who, three years ago, suffered a stroke of paralysis, is around again and negotiating for another stand in that city.

ABUSE *versus* ARGUMENT

The statements on the opposite page marked "A," "B" and "C" are published at the request of the International Board for the purpose of exposing some of the mis-statements which are being circulated by the Vaudeville Managers' Protective Association.

The suggestion was made that I contradict them, as each of them had been used as a club to hit me. I, however, declined, as I believe that the Actor of this country at last has sufficient sense to know that these attacks are being made on me not because of any personal feeling towards me, but because of a desire to split this Organization, and are a repetition of the tactics of 1911; the abuse, the vituperation, libel and slander, with the underlying motive: "GET RID OF MOUNTFORD."

In the issue of "Variety" of March 10, 1916, I wrote, referring to a meeting of the V. M. P. A. and what occurred at that meeting:

"But this I do know: That the policy laid down by these was that the actors should be promised all they wanted, and that the attack should be centered on Mountford personally. . . . The wise, intelligent actor who can read between the lines and see underneath the surface, will soon perceive the real phase of the campaign (these attacks on me personally) developing.

There will be lies, probably not direct and outspoken, but by innuendo and insinuation, circulated about me.

My personal character, creed, race and habits undoubtedly will be exaggerated, libeled and misrepresented.

Willing tools will either be found, hired or frightened into this dirty work.

Men, women, agents, managers, and even some actors will be encouraged, suborned and terrified into engaging in this miserable piece of business.

Each man or woman will have his particular weakness pandered to.

The ambitious playwright will be told that the U. B. O. will consider and produce his plays or sketches.

Some actors with bad acts will be promised routes on the United.

Agents will be told they will lose their booking connections unless they join in these vile attacks.

Managers will be informed that their business will be ruined unless they come to the rescue of the Vaudeville Managers' Protective Association.

One or more women (more is the pity) will be sent out to attempt to blackmail and intimidate me.

I shall be called 'autocratic,' 'domineering,' 'caesar-like,' 'selfish,' 'grafter,' 'thief'; told that I am only working to get a salary; that I am ruining the profession; that I am ruining the Rats; and that the only salvation for the theatrical profession will be to get rid of me."

I had intended never to refer to these attacks again, but to let them go for what they are worth; to let the Actor use his common sense to judge from where they came, by whom they were issued, and the real motive underlying them.

But they have started now not only to attack me, but to attack Mr. James William FitzPatrick, the International President, and from the letters I have received from members of this Organization I think it well once more to issue this warning.

THESE ATTACKS ON MR. FITZPATRICK ARE NOT MADE ON MR. FITZPATRICK PERSONALLY. They are simply made to disgust, if possible, the Actor with the International President.

They have one object now—to make the Actor distrust Mr. FitzPatrick, and their attacks would be aimed at any other person who occupied his position, and carried out his duties in the way the Big Chief has fulfilled his.

The real crime the Big Chief has committed is in fighting for this Organization and for the Actor. **THAT IS THE REAL REASON.**

And for that reason he must be pictured in the blackest colors that the imagination of the Vaudeville Managers' Protective Association can conceive.

He is pictured as a dupe, as a fool, as being led about by the nose; his personal affairs are being used as arguments against him, and the Actor should stop and consider why being the Big Chief of this Organization should have suddenly changed Mr. FitzPatrick from the man he was before his election to the poor, deceived fool that he is now accused of being.

As for myself, I am used to it.

I thought in 1911 the limit of abuse had been reached, but evidently four years of quiet have stimulated the imaginations of the press agents of the V. M. P. A. to such an extent that they can imagine, that they can conceive of things more gross, more vile than I thought any human being was capable of.

I have in my possession a copy of a telegram which was sent to Oklahoma City, consisting of instructions to the attorneys for the Managers as to the conduct of their case against the White Rats Actors' Union.

There are over 450 words in this telegram, and the entire telegram consists of a vile, personal attack on me, full of vicious inventions, lies, filth, scandal and the lowest form of muck-raking.

(I have in my possession also a copy of another telegram sent to Oklahoma City instructing certain persons what to do to me, but that telegram will probably appear in a different place, and is another story.)

I am also accused publicly of being interested in a murder; in other words, a murderer.

I am also accused publicly of being a thief, a crook, a traitor, a grafter, a lunatic, a madman, a drunkard, a liar, a man of no intelligence, of no education—

And, strangest of all, that I do not write these articles myself—

AND, FUNNIEST OF ALL, THAT I AM RESPONSIBLE FOR THE RUIN OF THE RATS DURING MY ABSENCE.

My own position in this matter, in previous articles and speeches, I have made clear.

Even supposing all of this were true, what has it got to do with the question?

What has it got to do with the finish of Mr. FitzPatrick's article of September 22d, where he says:

"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 10 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."

These are the real questions, and the whole situation turns on the point as to how these evil conditions are to be remedied.

So that the next time the Actor hears or reads of anyone personally attacking any Officer of this Organization, the best way to answer it is to say:

"Well, that may be true, but what about a good contract?"

"What about having to pay the agent 10% and \$25 a week?"

"What about four shows a day?"

"What about going from one town to another to play a Sunday performance for nothing?" etc., etc.

"THAT'S WHAT THE WHITE RATS MEAN TO REMEDY, MEAN TO END, AND THAT'S WHAT I AM A MEMBER OF THE WHITE RATS FOR."

There is an old story, and with that I finish the personal discussion:

During the Civil War, certain enemies of General Grant came to Abraham Lincoln and told Abraham Lincoln that General Grant was a drunkard; was very fond of whiskey and drank too much of it.

And Lincoln turned around to them and said:

"Find out what brand of whiskey he prefers, and I will send a barrel of it to my other Generals."

HARRY MOUNTFORD.

The Late Billy Fogarty

The late Billy Fogarty was not a member of the White Rats Actors' Union.

In order to be a member of the White Rats, or any similar Organization, it is necessary for the applicant to complete his initiation, and pay his dues.

Mr. Fogarty never even completed his initiation.

He was never a member.

He never paid any dues to this Organization.

Therefore, it was impossible for this Organization to help him or his family in any way, and if any officer of this Organization had used the funds or allowed the funds to be disbursed on his behalf, such officer would have been guilty of an infringement of the By-Laws and Constitution of this Organization and his oath of office.

(Signed)

JAMES WILLIAM FITZPATRICK,
International President.

The Lancaster Amusement Company

Though the proceedings of the Lancaster Amusement Company are of no concern to anyone except the stockholders, we think it wise to make this statement.

When this Company was first formed under the direction of Mr. Mountford, the first year it paid dividends at the rate of 52½%, the second year 26% and the third year 16%.

The management then passed into other hands and when Mr. Mountford returned in October, 1915, he was asked by the shareholders to look into the proposition, which he did, freely and voluntarily, though he was in no way obligated to do so.

He placed a report before the shareholders and they thought it best that the property should be sold.

The Farmers Trust Company of Lancaster, which held the largest mortgage on the theatre, was appointed as agent to sell the property.

A Committee of Trustees from amongst the shareholders was appointed to supervise the transaction and the distribution of the money. That Committee consisted of Messrs. Fred Niblo, Frank Herbert and Chas. McPhee.

The property was sold for \$20,000, which sum the Farmers Trust Company of Lancaster received, and after payment of the mortgages and debts on the theatre, which had accumulated during Mr. Mountford's absence, the balance was placed into the hands of the Trustees and divided amongst the stockholders, who have each received his check for the amount.

The Elmira theatre was not sold some months ago. It was sold nearly three years ago.

Mr. Frank Herbert has not received \$50, secretly or quietly, weekly or at any other time. The \$50 weekly Mr. Herbert received was in consequence of an arrangement entered into with the organization long before Mr. Mountford returned. Every payment to Mr. Herbert has been read out on the floor to the members each week.

The entire securities of this Company are in the hands of the Trustees in a safe deposit vault and are open for the inspection of any stockholder.

No person who invested in this theatre will lose a cent in the long run.

It is only fair to say that we believe if it had not been for Mr. Mountford that the shareholders would never have received one penny.

(Signed)

FRED NIBLO,
CHAS. MCPHEE,
FRANK HERBERT,
(Trustees for the stockholders.)

THE TRUTH ABOUT ARBITRATION BOARD'S FINDINGS IN OKLAHOMA CITY AS FAR AS ACTORS ARE CONCERNED

They found that the present contract in use had caused great injury to actors and managers.

They recommended that an equitable contract should be instituted, a contract exactly similar to that which is known as the "White Rats Contract."

They found that it was proved that a Trust or Combination existed, governing and running the Vaudeville business in the United States and Canada.

They recommended that the State of Oklahoma should pass legislation on this matter.

They also recommended a Federal investigation of the Booking Trust and that Federal Legislation should be passed to regulate the said Booking Trust.

They recommended that the Union Shop should be given a trial to see whether it was feasible or not.

They decided in the White Rats Actors' Union's favor on every point.

They found that the White Rats conclusively proved their case.

They made no statement of any kind about Mr. Mountford.

(Signed) FRANCIS J. GILMORE,

Hotel Skirvin, Oklahoma City, Okla.

Chief Traveling Deputy Organizer.

SILENCE IS GOLDEN

There are some persons who have what may be called the moving-picture brain—that is, they cannot understand reason or argument, and have to have things shown clearly to them by means of the eye.

There are some persons who only learn from a severe shock, and it was to those persons that we really appealed last week in the issue of this paper.

Three weeks ago the Big Chief of this Organization, after writing letters to the Vaudeville Managers' Protection Association, which was not answered, chose to address them publicly in a cool, logical, courteous and well-reasoned five-page article. The conclusion of the article was a polite request for a conference with the V. M. P. A.

The week after he was answered by two pages of scornful, scurrilous slang, refusing his request. He spoke on behalf of this Organization and signed his name as the President. He was answered by an Association, though no individual had the pluck to sign his name to such farrago of nonsense and such a rude rebuff. But the main point is that he asked and was denied; so what more was there to say? NOTHING. So we said it.

In last week's issue we took the only position that we could take with reference to the present controversy and by our absence from these columns showed that there was nothing more to say and nothing more to discuss between the V. M. P. A. and ourselves, and we hope that the lesson has sunk home in the minds of actors and managers alike.

They did not get their answer in the columns of "Variety." They got it in a town in Connecticut.

H. M.

BLUFF

The Vaudeville Managers' Protective Association does not seem able to think of any new stuff. They are flooding the papers and posting up notices on the walls of theatres that after October 31st no White Rats will be engaged in the United States and Canada.

This is the old, old bluff. They did the same thing in March of this year, publishing in "Variety" that after April no White Rats would be engaged or allowed to work in this country.

In the "New York Herald" they went further and stated that hundreds of actors had been cancelled in one week because they were members of these Organizations.

They told the actor, through the press, that they knew who were White Rats and then immediately sent out orders to the manager to find out from the actors who were White Rats.

They stated that after April 30th there would not be a White Rat working in the United States and Canada. The members of these Organizations know how true that was.

In one paper it was solemnly published that any actor who was seen even entering the Club House would not be booked.

The actor was told that they knew who was paying his dues and who was not.

The actor was told that we were dying—that we were dead. We have been dead now, according to the V. M. P. A., for five months, and yet at this time they are spending thousands of dollars in all the papers and in reprinting extracts from the papers, to tell the actor again that after October 31st no White Rats will be engaged in this country.

That is just as true now as it was true in April.

Let the actor cast his memory back to March and April of this year, and he will remember that then the actor was threatened, if he paid dues, what would happen.

The only object in all this is to frighten the actor away from this Organization so that this Organization will not be able to fight the actor's battles.

They want to stop the actor from paying his dues so that we will not have enough money for the fight which they are trying to force on us.

All the strike talk has come from them. All the threats of disturbance have come from them, and all the bluffing has been done by them.

They are vainly hoping they may frighten the actor.

They are telling the actor that his future depends upon his leaving this Organization and not paying his dues, while every intelligent actor knows that his future depends on this Organization and upon carrying a paid up card in these Organizations.

Last week we had sixty-eight new applications for membership. This week we had seventy-nine new applications for membership. So it is clear that their bluff is not working.

Let the actor think for himself one moment. If we were really dead, if we were really of no good to the actor and could not achieve any of the results which we have set ourselves to accomplish, would the V. M. P. A. be attacking us night and day in every possible way?

They are using their old methods—intimidation of the actor.

They say that they know who pays their dues. This is an absolute misstatement and wilful falsehood.

They say we have only two thousand members. This is another gross misrepresentation and they only wish it were true.

They say that after October 31st, no White Rats will be engaged in the theatrical business in this country—that all will be cancelled and discharged. Well, let us wait till November 1st, and see.

This will be another object lesson to the actors as to who tells the truth, as to who is bluffing and as to who is frightened.

H. N.

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

Nan Nannery

Katherine Challoner

Sally Fields

Oxford Trio

Rice Bros.

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.

OPEN MEETING

On October 19, 1915

Mr. Harry Mountford made his first public re-appearance in the White Rats Actors' Union and Associated Actresses of America.

Therefore, on

THURSDAY

OCTOBER 19, 1916

at 11:30 P. M.

there will be an

OPEN MEETING

of the W. R. A. U. and A. A. A. at 227-229-231 West 4th Street, New York City, when the year's work will be reviewed. Among the speakers will be JAMES WILLIAM FITZPATRICK, Esq., International President; EDWARD CLARK, Esq., International Vice-President, and HARRY MOUNTFORD, International Executive, etc., etc.

The Chair will be taken by Past Big Chief

JUNIE MCCREE.

THURSDAY, OCTOBER 19, 1916

AT 11:30 P. M.

BILLS NEXT WEEK (OCTOBER 16)

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-Consignee-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)—"P." Pantheas Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.)—"Sun." Sun Circuit—"N. N." N. N. on-Nirdlinger.
VARIETY's Bills Next Week are as reliable as it is possible to be at the time gathered. Most are taken from 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)
Fritz Schaff
Rosa & White
Chile Sale
C. Gillinwater Co
Morgan Dancers
Daisy Jean
Haydn & Haydn
Moseoni Bros
(One to fill)
COLONIAL (ubo)
World Dancers
Husey & Lee
Maria Lo Co
Misses Campbell
Macart & Bradford
Oscar Lorraine
Joe Cook
Briere & King
Valentine & Bell
Sam Lane
ALHAMBRA (ubo)
(Carnival Week)
Morton & Moore
Watson Sisters
Vinton & Buster
"Breath Old Va"
Arthur Deagon
Ward & Van
Halligan & Sykes
Schoon & Marne
Abbott & White
Guzman 3
Claremont Bros
ROYAL (ubo)
Al Fields Co
De Biers
Alexander Bros
J. & E. Stanton
Johnson & Hardy
Naudain & Friedland

Adams & Guhl
Capt. Sorcho
(One to fill)
7th AVE (loew)
P. George
Hawthorne & Lester
Morati Opera Co.
Alice Hanson
Dunbar Banvard & D
(One to fill)
2d half
Ioleen Sisters
Walton & Delberg
Owen McGivney
Burke & Harris
"School Days"
(One to fill)
GREILEY (loew)
Jack Barnard
Musical Hunters
Mann's Minstrels
Burke & Harris
Stetner 3
(Two to fill)
2d half
Philippi 4
Tracey & McBride
Mr. & Mrs. N. Phillips
Bly & McDermott
Booth & Leander
(Two to fill)
DELANCEY (loew)
Kenne & Wms
Delce Sisters
Wilson Bros
Mr. & Mrs. Phillips
Lillian Watson
Kelso Bros
(Two to fill)
2d half
Heara & Rutter
Norton & Nobles

Brooklyn
ORPHEUM (ubo)
Nan Halperin
"Four Husbands"
Tempest & Sunshine
Al Herman
"Prosperity"
Kitamura Japs
Mullen & Rogers
Louis Stone
Jas. J. Morton
EUHWICK (ubo)
Cecil Cunningham
Peggy Hopkins
Geo. Kelly Co
Cook & Lorenz
Lorenberg Girls
Dugan & Raymond
Stetzel Bros
Frank Ledent
Louis Hardt
PROSPECT (ubo)
Dorothy Granville
11 Barber Arabie
(Others to fill)
2d half
Weston & Clark
Baker Sherman & B
Dramer & Kent
John T. Ray Co
(Others to fill)
BIJOU (loew)
The Halkings
Francis Remault
Gray & Klunker
Chisholm & Breen
Harry Brown
Flynn's Minstrels
(Two to fill)
2d half
Gardner's Maniacs
Daniels & Walters
Frankie Fay

Maggie Gline
Kanasuma Japs
Alton, Ill.
HIPP (wva)
Wm O'Clare Girls
2d half
Shirley Sisters
Gorman Bros
Altoona, Pa.
ORPHEUM (ubo)
Alton & Allen
Tommy Ray
"Playhouse"
Fisher Lookie & G
5 Idanias
2d half
Eugene Le Blanc
Wanyer & Palmer
W. B. Harvey Co
(One to fill)
Ames, Ia.
PRINCESS (wva)
2d half
Smith & McGarry
Ann Arbor, Mich.
MAJESTIC (ubo)
(Jackson split)
1st half
Maglen Eddy & Roy
Warren & Dietrich
Dunbar's Salon Girls
L. Belmont & Lewis
International Girl
Atlanta
FORSYTHE (ubo)
Musical Johnsons
O. Van Dyke Co
H. Green Co
Eckert & Parker

Bay City, Mich.
ORPHEUM (ubo)
(Saginaw split)
1st half
Frawley & West
Carl & LeClaire
Morgan & Gray
M. Watts & Towns
Carmen's Minstrels
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Lorraine & Cameron
Delisle & Vernon
Elsie Williams
Donovan & Lee
Monkey Hip
Bloomington, Ill.
MAJESTIC (wva)
Win & Ah Eloy
Silver & Duval
"The Right Man"
Brady & Mahoney
Four Kings
2d half
Walters & Walters
"On the Veranda"
Bell & Frode
McLellan & Carson
(One to fill)
Bozeman
KEITH'S (ubo)
Grace La Rue
Ponsillo Sisters
Chas. Ahern Co
B. Remple Co
Claudius & Scarlet
Act Beautiful
McCormick & Wallace
King & Harvey
5 Clubs
ORPHEUM (loew)
Reed & Wright
Ethel M. Hall Co
Tom Mahony
Cronin's Men
(Three to fill)
2d half
Mabel McKinley
McGowan & Gordon
"Office Girls"
Patsy Doyle
Aerial Belmonts
(Two to fill)
ST. JAMES (loew)
Aerial Belmonts
Sally Brandy
E. Van Dyke 2
Empire Comedy 4
(One to fill)

Calumet, Mich.
GROWN (ubo)
Medley & Moyse
2d half
Rome & Wagner
Cedar Rapids, Ia.
MAJESTIC (wva)
Wanda
Small & Sisters
Lavigne & Dagmar
LeRoy & Harvey
Fiddler & Shelton
"Fashion Shop"
2d half
Billy Hall Co
Lightner & Alexander
Mile Luxanne & Dance
(Three to fill)
Charlottesville, N. C.
PIEDMONT (ubo)
(Roanoke split)
1st half
Smith & Farmer
Jerome & Carson
Hickman Bros Co
Frank Morrell
Charleston, S. C.
ORPHEUM (ubo)
Billy Lingard
Willie Smith
Hong Kong Mysteries
Sampeon & Douglas
Monroe Bros
2d half
Fenton & Green
Homer Lind Co
Benton's Review
Nolan & Nolan
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville split)
1st half
Delisle
Walter James
Oakland Sisters
Stone & Hayes
The Larneds
Chicago
MAJESTIC (orph)
Ellis & Borden
Creasy & Dayne
Mack & Walker
Harry Cooper Co
Fay 2 Coleys & Fay
Odiva
Grace De Mar
Clifford Walker
The Larkys
PALACE (orph)
Beattie Clayton Co

2d half
Moriarty Sisters
Harry Gilbert
Five Armentes
(Two to fill)
Chippewa Falls, Wis.
MYERS (wva)
2d half
Carroll Sisters
Cincinnati
EMPERESS (ado)
"Cheyenne Days"
DeArno & Marguerite
Clifford & Willis
Fitzsimmons & Groves
Nicholas Sisters
Marah & DeFoggie
Cleveland
HIP (ubo)
The Demarcos
Clark & Verdi
V. Berger Co
Hallen & Fuller
Harry Gilfoil
Howard & Clark
Ben Deely Co
Adelaide & Hughes
MILES (P)
Lucille & Cockie
Link & Robinson
La Scala Sextet
"Telephone Tangle"
Alf Grant
Delmore & Lee
Columbus
KEITH'S (ubo)
Aki Japs
Hager & Goodwin
5 Girls
Henry Keane Co
Bob Albright
Deeley & Rugei
Geo. Demerol Co
Columbus, Ga.
GRAND (ubo)
Eastman & Moore
Jean McElroy
"Sorority Girls"
Van Der Koors
(One to fill)
Dallas
MAJESTIC (inter)
Lamase Trio
Joyce West & Senna
James Thompson Co
Maurice Burkhardt
Helen Lockyer Co
Adair & Adelphi
Ruby Cavell Co

Polly Prim
"The Red Heads"
Duluth
ORPHEUM
Imperial Chinese 3
Bert Levy
Geo. Howell Co
Moon & Morris
Anna Chandler
Mullen & Coogan
Gautier's Toy Shop
ORPHEUM (wva)
Transfield Sisters
Spiegel 2 Dana
Arthur Angel Co
Melvin Bros
2d half
Sperry & Rae
Norton & Earl
Bert & Harry Gordon
Five Florinords
Dubuque, Ia.
MAJESTIC (wva)
Princess Whitecloud
Tyler & Crogus
Merian 2d half
Small & Sisters
LeRoy & Harvey
Riggs & Ryan
Easton, Pa.
ABLE O H (ubo)
1st half
The Hennings
Devine & Wms
"Save One Girl"
Ed Morton
Guernon & Newell
E. St. Louis, Ill.
ERBEN'S (wva)
Lillian Sisters
Gorman Bros
Adler & Arline
Hubert Dyer Co
2d half
Tilford Co
Monarch Comedy 4
DeReno & Flores
Edmonton, Can.
PANTAGES (P)
"Betting Betty"
Olive Briscoe
Dunbar's Bell Ringers
Smith & Kaufman
Sigbee's Dogs
Elkhart, Ind.
ORPHEUM (ubo)
"Four Husbands"
2d half
"Naughty Princess"

FRED HAYDN and TOMMY

NEXT WEEK (Oct 16) B. F. Kell's Palace, New York

"ARTISTIC ODDITIES"

Direction, PAT CASEY

PROCTOR'S 125TH
Rondas 3
Florence Gladiola
"School Playground"
Alexander & Scott
Ingills & Redding
Daring Sisters
2d half
Lorch & Florence
Seymour & Seymour
Gordon & Kinley
"Her Last Rehearsal"
Henshaw & Avery
"Girl in Gownshop"
Zara Carmen 3
Morris & Campbell
Hickman Shaw & C
"Her Last Rehearsal"
Fields & Bernie
"Girl in Gownshop"
Regal & Bender
2d half
Rondas 3
Brown & Jackson
"Finder's Keepers"
Joe Towle
Monarch & Maids
Alexander & Scott
Daring Sisters
AMERICAN (loew)
Alvarez & Martell
Amber & White
H. & A. Turpin
6 Stylish Steppers
"Fireside Reverie"
Bertie Fowler
"Her Honor Mayor"
Scuplion
Kerases
2d half
P. Guiza
Scanlon & Press
Hawthorne & Leslie
J. Flynn's Minstrels
Ware & Barr
Merceda Clark Co.
Harry Brown
Kelso Bros
(One to fill)
LINCOLN (loew)
Maths & Grille
Walton & Delberg
Frank Gaby
Captain Sorcho
Folsom & Brown
Chinese Mus. Enter.
2d half
Raymond
Gray & Klunker
Morati Opera Co

Arnold & White
Folsom & Brown
Francis Renault
E. B. Clive Co
Ella LaVelle
(One to fill)
NATIONAL (loew)
Ella LaVelle
Warner & Corbett
Harvey DeVora 3
E. B. Clive Co
Philippi 4
2d half
Reed St. John 3
Tabor & Green
Brown & Jackson
Wilson Bros
"Cheaters"
Dunbar Banvard & D
ORPHEUM (loew)
Martyn & Florence
Scanlon & Press
Adams & Guhl
Brown & Jackson
"Cheaters"
Low Walls
Leander & Booth
(One to fill)
2d half
Alvarez & Martell
Margaret Calvert
H. & A. Turpin
Burns & Kleson
Marie Fenton
Sully Family
Sully 3
(One to fill)
BOULEVARD (loew)
Heara & Rutter
Daniels & Walters
Low Welch Co
Marie Fenton
Tracey & Vincent
2d half
Murphy & Barry
Archer & Belford
Low Walls
"Bit of Scandal"
(One to fill)
AVE B (loew)
Weston & Parker
Nora Allen
Ricknell & Glibney
Gordon & Marx
(One to fill)
2d half
DeForests
Broughton & Turner
"Yellow Peril"
Henry Frey
Holiday & Deland

"Fireside Reverie"
6 Stylish Steppers
Chinese Mus. Enter
DEKALE (loew)
Eras Litt Co
Tracey & McBride
Owen McGivney
Marie Russell
Sinfar Rah Co
(One to fill)
2d half
Martyn & Florence
Doce Sisters
Fennell & Tyson
Low Welch Co
3 LYR
PALACE (loew)
Tabor & Green
Billy McDermott
(Three to fill)
2d half
Weston & Parker
Lillian Watson
Frank Gaby
Cunningham & Marion
FULTON (loew)
Gardner's Maniacs
Forrester & Lloyd
Archer & Belford
El Cleve
(One to fill)
2d half
Halkings
Evans-Smith & D
Harvey DeVora 3
Chisholm & Breen
Old Soldier Fiddlers
WARWICK (loew)
L. & B. Drober
Robt O'Connor Co
Dave Thurbay
(One to fill)
2d half
Frankie Kelsey
Miss Hamlet
Gordon & Marx
3 LYR
Albany, N. Y.
PROCTOR'S
Gallardo
Lucille Lavigne Co
O'Donnell & Mack
"Where Fantasy"
Conrad & Conrad
Willard Simms Co
2d half
Steel Patty & W
Largay & Snee
Clayton & Lennie
Herbert & Goldsmith

Chas Kellogg
Vaurie & Bronson
Dainty Marie
PIEDMONT (ado)
The Lyons & Grille
Knapp & Murray
Chris Gruber Co
Haley & Haly
Sunset Six
2d half
Smilletta Sisters
Walrod & Zell
Musical Three
Variety Trio
(One to fill)
Aurora, Ill.
FOX (wva)
2d half
LeRoy & Mable Hartt
Van & Carrie Avery
Foster Ball Co
Ergott's Lilliputians
(One to fill)
Austin, Texas
MAJESTIC (inter)
(16-17)
Tusciano Bros
Elkins Pay & E
5 Antwerp Girls
Bennee & Baird
Homer Miles Co
Whitting & Burr
Rice Sully & Scott
Baltimore
KEITH'S (ubo)
Roy Herrah Troupe
Ethel Hopkins
Moore & Haeger
Avelling & Lloyd
Geo Lyons
H. Shone Co
Jack Wilson 3
Joe Fenton Co
HIP (loew)
Holden & Graham
Curry & Graham
Aus Woodchoppers
Herbert & Dennis
Vee Farrel Co
John O'Malley
8 Kundles
Battle Creek, Mich.
BIJOU (ubo)
(Kalamazoo split)
1st half
L. & A. Leka
Lane & Harper
"The Cop"
Clayton & Lennie
Society Circus

2d half
Reed & Wright
Tom Mahoney
Wolgas & Grille
(Two to fill)
Bridgeport, Conn.
POL'S (ubo)
Asaki Co
Alvin & Wms
Julia Ring Co
Sid Lewis
Empire Girls
2d half
Seabury Shaw
Three Kelos
L. Harrington Co
Arthur Lipson
(One to fill)
PLAZA (ubo)
The Yaltos
Cooper & Hartman
Gold Lawrence & H.
"O Please Detective"
2d half
La Dora
Fisher & Rockaway
Bernard & Bennett
Six Harvards
Buffalo
SHEA'S (ubo)
Queenie Dunedin
Harry Ellis
Keno Kees & M
Hugh Herbert Co
Ellmore & Carlton
"At the Party"
Golet Harris & M
(One to fill)
Butte, Mont.
PANTAGES (P)
(20-24)
Harry Hines
Adonis & Dog
Pereira 6
O'Neill Walmeley
Valerie Sisters
Calgary
ORPHEUM
Sophie Tucker Co
Rich & Burt
Cantwell & Walker
Beaman & Anderson
Bert Fitzgibbons
Ruth Budd
1st half
"Cranberries"
PANTAGES (P)
Burke & Broderick
"Mr Inquisitive"
3 Keatons
Rucker & Winifred

Flynn Ardell Co
"Jasper"
C Rochester
Huford & Chain
J. & W. Hennings
Power's Ponies
Moore Gardner & M
Lamb & Mainkins
AVENUE (wva)
McIlroy & Hamilton
Vine & Temple
John R. Gordon Co
O'Neal & Gallagher
Kerslake's Flgs
2d half
Francis & Holland
Baby Spry
Ralph Connors
Revan & Flint
"The Funny Sheet"
WILSON (wva)
Argo & Virginia
Ralph Connors
Kaufman Bros
Heisen Revue
2d half
Low Fitzgibbons
L. & M. Hunting
Nell McKinley
Heisen Revue
WINDSOR (wva)
Moriarty Sisters
L. & M. Hunting
I. Conn & Corpe
Patrick
Jack Lavler
2d half
"Fra Boys & Girls"
KEDZIE (wva)
Embs & Alton
"The Funny Sheet"
Rita Gould
Alice Teddy
2d half
Jack Lavler
I. Conn & Corpe
Frank Bush
(Two to fill)
MEVICKER'S (P)
Lipinski's Dogs
Dale & Archer
Lella Shaw Co
Mable Harper
Daniels & Conrad
(Two to fill)
South Chicago
GAITY (wva)
Frank Palmer
Messer Sisters
La Vine & Inman
Earl & Edwards
5 Melody Girls

Danville, Ind.
PALACE (ubo)
Nola's Dogs
Harris & Nolan
"Gee for Sackcloth"
DeLeon & Davies
Arthur LePine Co
2d half
Rice Elmer & Tom
Mack & Valmar
Wm O'Clare Co
Bobbe & Nelson
Schwartz Bros Co
Davenport, Ia.
COLUMBIA (wva)
"Vanity Fair"
N. & S. Kellogg
Gordon Del & Prager
"The Family"
Marians Canine
Pat Barrett
Denver
ORPHEUM
Mrs. Langtry Co
Lydel & Higgins
The Sherlocks
Dancing Kennedys
Parks & Conway
Joe Newman
Des Moines
ORPHEUM
(Open Sun Mat)
"Petticoats"
Low Madden Co
Mme Sumiko Girls
Spencer & Williams
Boudin Bros
Lohse & Sterling
Detroit
TEMPLE (ubo)
Nat C. Goodwin
Mrs G. Hughes Co
D. Trand & O'Neill
Wm. Hanlon Co
Hopkins Axtell Co
Harris & Mannion
3 Bobs
Albert Donnelly
MILES (ado)
Clipper Trio
Quigg & Hickerson
Wilbur & Doll
W. & J. Brooks
Gaffney & Dale
Canning Kays
ORPHEUM (P)
Evelyn & Dolly
Fred Hildebrand
"Women"
Johnny Kilbane

Estherville, Ia.
GRAND (wva)
Henella Co
2d half
V. Stetner & Leander
Full River, Mass.
BIJOU (loew)
King & Rose
Patsy Doyle
Conroy's Models
(Two to fill)
2d half
Mr. & Mrs. Caplan
Harry Sydel
Conroy's Models
(Two to fill)
Fargo, N. D.
GRAND (abo)
Aerial Macdo
Ferguson & Sunderd
allott & McGrew
McAuliffe & Pearson
2d half
The Ziras
Mitchell & Love
LaPetite Mercedes
Francesca & "Jackie"
Flint, Mich.
MAJESTIC (ubo)
(Lansing split)
1st half
"Around Town"
Fond Du Lac, Wis.
IDEA (wva)
Waak & Manning
(One to fill)
Ft. Dodge, Ia.
PRINCESS (wva)
Geo & Lilly Garden
Robt H. Dodge Co
Ash & Shaw
LaVeen & Cross
Bayle & Patsy
O'Neal & Gallagher
"Edge of the World"
Ft. Wayne, Ind.
PALACE (ubo)
Cook & Rothert
E. J. Moore
McCarthy & Fay
Chas Grapewin Co
Doe O'Neil
5 Armentes
2d half
Mulle Olive
Barry Girls
Miller & Mulford
Grew Patts Co
Morris Golden
Weber Wilson Revue

<p>Ft. William, Ont. ORPHEUM (wva) 2d half Transfield Sisters Spiegel & Dunn Arthur Angel Co 3 Melvin Bros</p> <p>Ft. Worth MAJESTIC (inter) (19-21) (Same bill playing Broadway, Muskogee, Okla. (15-17) and Wichita Falls, Tex. (18) Mile Paula Caites Bros Irwin & Henry Kosloff Ballet Frank Bullane Bee Ho Gray Co</p> <p>Galesburg, Ill. ORPHEUM (wva) 1st half "Fra Boys & Girls" Galveston GRAND (inter) (15-18) (Same bill playing San Antonio 17-21) Swan & Swan Jan Rubini Helen Barstford Co Diane D'Aubrey Derkin's Dogs Original Honey Boys Rita Mario Co Grand Rapids, Mich. EMPRESS (ubo) 3 Rosaires Una Clayton Co Andrew Mack McWaters & Tyson Hoy & Lee Roshonara (One to fill) Great Falls, Mont. PANTAGES (p) (17-18) (Same bill playing Anaconda 19) Leo & Mae Jackson Weber & Elliott Gilroy Haynes & M Primrose Minstrels Resista Green Bay, Wis. ORPHEUM (wva) 2d half Ray Snow Rae & Wynn 8 Black Dots (One to fill) Hammond, Ind. ORPHEUM (wva) 2d half LaVine & Imman 5 Melody Maids Godfrey & Henderson Kerslake's Pigs (One to fill) Hancock, Mich. ORPHEUM (ubo) Davies & Roman 2d half Medley & Moyle Harrisburg, Pa. MAJESTIC (ubo) Reddington & Grant Patton & Payne Albert White Co Dunlay & Merrill Ely's Revue 2d half Ed Morton Joe Bernard Co Venita Gould "Playband" (One to fill) Hartford, Conn. PALACE (ubo) Seabury & Shaw Bernard & Bennett Leonard & Willard Conroy's Models (One to fill) 2d half Albert Rouget Co Brown & McCormick Beben Co "Going Up" (One to fill) POLI'S (ubo) Barnon's Horses Granville & Mack Arthur Lipson Page Hack & M (One to fill) 2d half Josie O'Mear Wm Ebe F & G Dooley Lander Bros "Please Detective" Hoboken, N. J. LYRIC (ubo) Margie's Mannikins "Yellow Pearl" (Three to fill) 2d half Robt O'Connor Co Marie Russell (Three to fill) Houston MAJESTIC (inter) Heras & Preston F & A Astair Eddie Carr Co Lillian Harleis Victor Morley Co Willing Bentley & W 3 Stewart Sisters</p>	<p>Indianapolis KEITH'S (ubo) Oneta Howe & Howe M Washington Girls Brown Fletcher 3 Jarow Electrical Venus Jackson, Fla. ORPHEUM (ubo) (Sunday opening) (Savannah split) 1st half The Norvell L & S Clifford Mr & Mrs Kelsie Violet McMillan Cyril McGuffin Jackson, Mich. ORPHEUM (ubo) (Ann Arbor split) 1st half Mario & Duffy Lewis & White Harris Brockbank Co Chas Olcott Copeland & Payton Jameville, Wis. APOLLO (abo) Banvard Sisters W Mullaly & White Olson & Johnson (One to fill) MEYERS (wva) 2d half Frank Colby Co Bowman & Vernon Green & Pugh (Two to fill) Joliet, Ill. ORPHEUM (wva) 2d half "Vanity Fair" Kalamazoo, Mich. MAJESTIC (ubo) (Battle Creek split) 1st half Alfred Farrell Fox & Ingraham "All Wrong" V Hampton & Shriner "Luck of a Totem" Kansas City, Mo. ORPHEUM Stone & Kallis Rooney & Bent Dy & Lorenz Rockwell & Wood Princess Kalama Duo Sylvia Loyal Co PANTAGES (p) Geo N Brown "Midnight Follies" Silber & North Haley Sisters Wm De Wille Co Lewis Hux & L Alexandaris Santley & Norton Kansas, Wis. VIRGINIAN (wva) 2d half Skipper Kennedy & R (Four to fill) Knoxville, Tenn. BIJOU (ubo) (Chattanooga split) 1st half Kobar Jay Troupe Jane Martin Anurim & Vale Violinsky Mahoney Bros & D GRAND (abo) Chief Little Elk Co Potts Bros Co Mittoria & Herbert Wadler Baker Co (One to fill) 2d half Russell Sisters Lee & Bennett Ralph-Bayle Co (Two to fill) Kokomo, Ind. SIPES (ubo) Martini & Maximilian Mack & Velmar Mystic Bird Patricia & Myers Hanlon & Clifton LaToya Models Harris & Nolan Juvenile Six The Doherty Imperial Troupe La Crosse, Wis. MAJESTIC (wva) Parker & Butler Bernardi Bros Cook & Stevens 3 Hickey Bros 2d half Richard Wally Co Cobian Avery & Otto "Musical Matinee" (Two to fill) Lafayette, Ind. FAMILY (ubo) Millie Olive Barry Girls Graw Palts Co Miller & Mulford Weber Wilson Revue 2d half McRae & Clegg Earl & Edwards Otto Koerner Co McCarthy & Fay Arthur LeVine Co Lansing, Mich. BIJOU (ubo) (Flint split) 1st half Marie Gonaro</p>	<p>Mason & Murray "Fun on a Farm" Baby Helen Mrs Eva Fay Laurium, Mich. LYRIC (ubo) LeMotts 2d half Zeltzer & Zeltzer Lincoln, Neb. ORPHEUM 2d half Arco Bros Dan P Casey Fred & Eva Mosart Cooper & Smith Brice & King Cartmell & Harris Oliver & Oip LYRIC (wva) Mimlo Four (One to fill) 2d half Ash & Shaw Royal Italian 6 ORPHEUM (wva) Scamp & Scamp (Four to fill) Logansport, Ind. COLONIAL (ubo) Ida Schnee Boney & Woods Caesar Rivoli 2d half Nola's Dogs Emba Ann Alton (One to fill) Los Angeles ORPHEUM "Nursery Land" Deliro Allan Dinehart Co Dore Halperin Violet Dale J C Lewis Co Willard PANTAGES (p) Garcinetti Bros Holmes & Wells Royal Hawaiians Lucier 3 Beaumonte & Arnold Perkinoff Rose Ballet Lowell, Mass. KEITH'S (ubo) Dy & D Miller Kellner Taylor & M Hooper & Marbury Boiger Bros B Heath Revue Wood & Wyde Retter Bros Macon, Ga. MACON (abo) Russell Sisters La Zier Lee & Bennett Ralph Bayle Co (One to fill) 2d half St Juliana V Atta & Garshon (Three to fill) Madison, Wis. ORPHEUM (wva) "The Blow Out" 2d half Chas Howard Co Olga Miska Trio Kerville Trio (One to fill) Martins, Ind. LYRIC (ubo) Gallier Four (One to fill) 2d half Rice Bros 3 Weber Girls Marshalltown, Ia. CASINO (abo) 1st half Wolf & Brady Williams & Culver (One to fill) Mason City, Ia. CECIL (abo) 1st half "20th Cen minstrele" Wolf & Brady (One to fill) REGENT (wva) Boyle & Patsy 3 Maroon Bros 2d half Lemmgwell & Gale Darling Saxophone 4 Memphis ORPHEUM Louise Dresser Low Deckatader White Hussars "Love in Suburbs" The Maykaks Primrose Four Love & Wilbur Milwaukee MAJESTIC (orph) R T Haines Co S Stanley 3 Mrs Leah Hers Co Lloyd & Britt Weston & Claire (Two to fill) PALACE (wva) Davis & Kitty Ray Snow 3 Black Dots Kerville Family Olga Miska Trio Santos & Hayes</p>	<p>2d half Four Roses "Petitcoat Minstrele" Rita Gould Joe Browning Treat's Seals (One to fill) Minneapolis ORPHEUM Clark & Hamilton Harry Holman Co Werner Amores Tr G Aldo Randazzo Marie Fitzgerald Martinet & Sylvester Savoy & Brannan PALACE (wva) Krema Bros Connelly Sisters Parleian Dancers Clark & McCullough Ross Bros UNIQUE (abo) William & Snyder Challis & Lambert LaPetite Mercedes (Two to fill) 2d half Ramona Oris Geo Hussey Eldon Mueller & Myers Draper & Clayton (One to fill) Muskogee, Mich. REOENT (ubo) McRae & Clegg Lew Fitzgibbons Otto Koerner Co Frank Bush Ergott's Lilliputians 2d half "Four Husbands" Nashville, Tenn. PRINCES (ubo) (Birmingham split) 1st half Raymond Wilbert Jones & Sylvester "Waltz Dream" Geo Rosener "The Octopus" Newark, N. J. MAJESTIC (loew) Raymond Norton & Nobles Frankie Fay J & B Thornton (One to fill) 2d half Maths & Girlie</p>	<p>Sylvester & Vance Emerson & Baldwin (Two to fill) Oakland ORPHEUM (Open Sun Mat) B Borrowes Fantane Lunette Sisters Walter Brower Claire Vincent Co Morin Sisters Fleiser & Goodfield Kalliyama PANTAGES (p) Kartall "Society Buds" Claudia Coleman Welch Mealy & M Oreole Band Oak Park, Ill. OAK PALACE (wva) Klass & Walman La Scala Sertis Ordern Utah PANTAGES (p) (19-21) Black & White Freeman & Dunham "Divorce Question" Brooks & Bowen Kirkamith Sisters "Paris Green" Omaha ORPHEUM (Open Sun Mat) Bankoff Ballet McConnell & Simpson Mary Melville Six Water Lilies Du For Boys Leo Zarrell 3 McKay & Ardine EMPRESS (wva) Geo Hamilton Green Lemmgwell & Gale Royal Italian 6 Three Lordons 2d half Poshay & White Robt Hodge Co Adele Jason (One to fill) Oskosh, Wis. MAJESTIC (wva) 1st half Rae & Wynn (Two to fill) Oskosh, Ia. ORIENT (wva) Smith & McGarry</p>	<p>Portland, Ore. ORPHEUM Morton & Glass Sootch Lads & Las Wms & Wolfus M Montgomery Britt Wood Laurin N Hall Co Francis Kennedy Co PANTAGES (p) Keno & Green Long Tack Sam Co Eva Shirley Willis Gilbert Co Gaylord & Laneton Dooley & Nelson KEITH'S (ubo) Leona Lamar J & M Harkins Loney Haskell Regal Co Shattuck & Golden "Age of Reason" Whitefield & Ireland Marie's Birds EMERY (loew) Wolgas & Grille Burns & Kissen Mr & Mrs Caplan Mabel McKinn Hall's Minstrels 2d half Empire Comedy 4 Ethel Hall Co Edah Deldridge 3 Cronia's Men (One to fill) Quincy, Ill. ORPHEUM (wva) "My Honolulu Girl" 2d half "Six Little Wives" Reading, Pa. HIP (ubo) 2d half The Henan Devine & Wms "Sare One Girl" Kater Hughes & K (One to fill) Richmond, Ind. MURRAY (ubo) 3 Weber Girls Maurice Golden Juvenile Six The Doherty (One to fill) 3 Dixie Girl PANTAGES (p) Karl Emmy's Pets "Night in Park" Melody 6 Harry Coleman Kimberley & Arnold Mateayuma San Francisco ORPHEUM (Open Sun Mat) Cal & Mar Nederveld's Monkeys Alex McFarayden Allen & Howard Fred V Bowers Co Orth & Dooley Sherman & Uttry PANTAGES (p) Will & Kemp Browning & Dean Bernard & Tracey Wood's "J. J. Follies" Romaine Fielding Co Sankatone, Can. FRANKLIN (wva) (Same bill playing Regina 2d half) 1st half Great Westin Chase & La Tour Darn Good & Funny Stuart & Roberts S. Ste. Marie, Ont. ORPHEUM (ubo) LaRoy & St Clair 2d half Wm Mosier Savannah, Ga. BIJOU (ubo) (Jacksonville split) 1st half Newport & Strik Elliott & Mullen Mudge Morton 3 Marie Stoddard Tallman Schenectady, N. Y. PROCTOR'S Chas Walter's Co Largay & Snee Bernard & Janis Percy Pollock Co Maggie Cline Herbert & Goldsmith 2d half Laypo & Benjamin Marlon & Harris Conrad & Conrad Hal Crane Co Ingila & Redding Dan Burke Co Serranton, Pa. POLI'S (ubo) (Wilkes-Barre split) 1st half Cyril Brunettes Jack Marley Howard Golding & Keating "In Days of Old" Seattle ORPHEUM "Bride Shop"</p>	<p>2d half Wartenburg Bros Lillian Sisters "The Right Man" Ed Morton "The Dog Watch" GRAND (wva) Mahoney & Rogers Graham M & Dean Geo Fisher Co "Earl & Girls" Paul Pedrini Grace Gibson Ramblers & Pinaud St Paul ORPHEUM (Open Sun Mat) Carroll & Wheaton Kenny & Hollis J & B Morgan Wuffed Clarke Co Evangeli Gomez Trio Maryland Singers HIPP (wva) Sperry & Rae Norton & Earl B & H Gordon Five Florimonds 2d half Davis & Kitty La Verne & Dagmer Tyler & Crollus Gordon Highlanders HIPP (abo) Ramona Oris Geo Hussey Mr & Mrs Eldon Mueller & Myers "All Aboard" 2d half Wm Schilling Co Challis & Lambert Elliott & McGroovy LaMalre & Dawson "All Aboard" Salt Lake ORPHEUM (Open Wed Night) Alan Brooks Co Hans Lhne Old Time Darks Al & Fan Steadman Gordon & Rica PANTAGES (p) Von Cello Allice Hamilton Maley & Woods Leonard Anderson Co Woodliff's "My Horse" San Diego PANTAGES (p) Karl Emmy's Pets "Night in Park" Melody 6 Harry Coleman Kimberley & Arnold Mateayuma San Francisco ORPHEUM (Open Sun Mat) Cal & Mar Nederveld's Monkeys Alex McFarayden Allen & Howard Fred V Bowers Co Orth & Dooley Sherman & Uttry PANTAGES (p) Will & Kemp Browning & Dean Bernard & Tracey Wood's "J. J. Follies" Romaine Fielding Co Sankatone, Can. FRANKLIN (wva) (Same bill playing Regina 2d half) 1st half Great Westin Chase & La Tour Darn Good & Funny Stuart & Roberts S. Ste. Marie, Ont. ORPHEUM (ubo) LaRoy & St Clair 2d half Wm Mosier Savannah, Ga. BIJOU (ubo) (Jacksonville split) 1st half Newport & Strik Elliott & Mullen Mudge Morton 3 Marie Stoddard Tallman Schenectady, N. Y. PROCTOR'S Chas Walter's Co Largay & Snee Bernard & Janis Percy Pollock Co Maggie Cline Herbert & Goldsmith 2d half Laypo & Benjamin Marlon & Harris Conrad & Conrad Hal Crane Co Ingila & Redding Dan Burke Co Serranton, Pa. POLI'S (ubo) (Wilkes-Barre split) 1st half Cyril Brunettes Jack Marley Howard Golding & Keating "In Days of Old" Seattle ORPHEUM "Bride Shop"</p>	<p>DeWitt Burns & T Maud Lambert Ernest Ball Raymond Bond Co Bernard & Scarth Musical Gerald PANTAGES (p) O & J Evans June Grady Co James Grady Co "Oh, the Women" Warren & Templeton Sioux City, Ia. ORPHEUM (wva) Edna Bros Co Piano & Bingham Nevins & Erwood Carletta & Howland "Edge of World" (One to fill) 2d half Dawne June Wilton Sisters Bowman Bros Aneta Rawson & Clair Sioux Falls, S. D. ORPHEUM (wva) Adele Jason Powder & Capman "Edge of the World" (One to fill) 2d half Stanley & LaBrack Mile Corlita & Howl'd Jas F McDonald (One to fill) Spokane PANTAGES (p) (Sunday opening) Elsie White Fear Baggett & Fear Horrell Dancers Barry & Wolford Santucia Howard & Fields Schep's Circus Springfield, Mass. POLI'S (ubo) The Schmetsens Winchester & Claire Clem Bevan Co Raymo & Hoyt Valdy & Brull Nuts Will Oakland Co 2d half Vivian & Arselian Holden & Harron Wilson & McNally "Pinkle" Mumford & Thomson Pase, Mack & Mack PLAZA (loew) Leroy O'Connor McGowan & Gordon Earl & Lobe Harry Sydel "Office Girls" 2d half King & Rose Frankie Fay 3 Robins Fields & Halliday Mall's Minstrels Superior, Wis. PROCTOR'S (wva) Turner & Gray Draper & Clayton Cognan Avery & Otto 2d half Geddm Co Cortese Trio (One to fill) Tacoma PANTAGES (p) 3 Bartos Crowford & Broderick Nestor & Sweethearts Great Lester Bros James Gordon Rigoletto Bros Toledo KEITH'S (ubo) Carl Rosini Co Corelli & Gillette Nordstrom & Potter Willis Holt Wakefield Harry Fern Co Hamilton & Barnes Blossom Sealey Co Toronto SHEA'S (ubo) C & A Williams Eva Taylor Co Rae & Ball Houdini Dyer & Faye Lamont's Cowboys (Two to fill) YONGE (loew) Dunkopf & Virden Eckhoff & Gordon Chas B Lavier & D Kinkaid Kinkaid Mack Albright & M Bell Thaser Bros (One to fill) Troy, N. Y. PROCTOR'S Kansans Jape Lewis & Gordon Pingree Wallace Co Steele Patsy & W Marlon Harris Dan Burke Girls 2d half Kraft & Gros O'Donnell & Mack Lucille Laverne Co Bernard & Janis May Francis Willard Simms Co</p>
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Dora Dean Players
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Assaki Co
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Gold Lawrence & M
Leonard & Willard
Empire Girls
(One to fill)
BIJOU (ubo)
Alberte Rouget Co
Wm Ebe
Hans Roberts Co
Moore O'Brien McC
6 Harvards
2d half
Friedrichs
Toulee Sisters
Vice Versa
Julia Ring Co
(One to fill)
New Orleans
ORPHEUM
Eddie Leonard Co
Bonita & Hearn
Russell & Ward
Ames & Winthrop
Bert Malrose
The Gladiators
Vinie Dale
New Rochelle, N. Y.
LOEW
Johnson & Wells
Mercedes Clark Co
Corcoran & Mack
2d half
El Cieve
"Her Honor the Mayor"
Scoploff
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Coyde Tricky

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(Continued on page 31.)

NEW ACTS NEXT WEEK

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

Daisy Jean, Palace.
Sam Leno, Colonial.
Al Fields and Co., Royal.
De Biere (Reappearance), Royal.
Scarpioff, American

Natalie Alt and Co. (8).

Songs.
19 Mins.; Five (Palace or Conserva-
tory).
Palace.

Natalie Alt is making her vaudeville debut at the Palace this week. A vaudevillian would know that without the program's information, for Miss Alt has a piano, an orchestra, a leader and Leo Edwards upon the stage behind her. The regular house orchestra is in the pit. After reading the program it might perplex an unversed person to know what this act is about, Natalie Alt or Leo Edwards. "Leo Edwards" appears five times in the program space, Miss Alt but once. Natalie Alt is a nice appearing young girl and entitled to theatrical fame as of note in the legitimate productions of the musical plays called "Adele" and "The Girl Who Smiles." What else Miss Alt claims theatrically isn't known. She also has a pleasing voice, cultured for classic or high grade music, hence her successes in those two pieces. Miss Alt never knew much about vaudeville and knows less now. Else she would not have been flooded by pianists, singers, violinists and musicians. When Miss Alt "broke in" to a "single act" at the Greenpoint a few weeks ago she had a pianist, but also her good looks and voice. At that time it seemed she required but a change in her song repertoire and the house orchestra for the purposes of the Palace's week. Now she has a change in songs, almost entirely so, and the bunch of musicians besides, so somebody must have told Miss Alt what vaudeville called for from her. That somebody seems to be Leo Edwards. But whoever may have done it, was Miss Alt informed who would pay her the salary in vaudeville she must have to carry herself and the group along after finishing at the Palace? That's most necessary to Miss Alt. As an act the Alt crowd doesn't seem to mean so much. Miss Alt sings, the orchestra plays, the orchestra leader does a violin solo and Mr. Edwards does a double number with the principal (written by himself) called "I Like Everything About You but the Boys." There has never been a title more descriptive of a vaudeville act since titles were first created. Other songs sung by Miss Alt were "The Lovelight in Your Eyes" (Leo Edwards); "Pierrot and Pierrette" (Leo Edwards); "Swanee River Flows" (Al Von Tilzer); "Bamboo Shack" (Irving Berlin), and the piece played by Edward Davis, the leader, "Inspiration," also written by Leo Edwards. For an encore Miss Alt sang "Adele." Her voice fits that, but the girl didn't do so badly with "Swanee River" and "Bamboo Shack," although not possessing much idea of how to deliver either of these popular numbers. Miss Alt has not been trained to pop songs. "I Like Everything About You But the Boys" is not a new song to vaudeville, but never before did Leo Edwards present a singer with such an appropriate number. It looks as though Miss Alt will have to try all over again, by herself. She may do with the present composed turn around the New York houses—at a price—but if out of town managers on the big time should first inquire who Natalie Alt might be and then ask her salary, and after that want to know why she is conveying a regiment of musicians, there might be a slight cessation of booking, during which the musicians could locate elsewhere.

Time.

Emmett Corrigan and Co. (3).
"The Van Lowe Diamond" (Dramatic).
15 Mins.; Five (Library).
Palace.

"The Van Lowe Diamond" written by Oliver White expresses as its best thought that a diamond is the surest attraction for some women. After that it became a reading playlet, with Emmett Corrigan doing about all of the reading, in a cool calm manner that leads to a climax which isn't so much of a climax after all. It seems Van Lowe, owner of the sought for jewel, killed himself over a woman he had made love to, but the lady only wanted the diamond. Her husband broke into the scene at an inopportune moment. Instead of surrendering the diamond, Van Lowe paid off in cash, then shot himself, after presenting the stone to a close friend. "A Gentleman" (Mr. Corrigan) was valet to Van Lowe. He had heard and seen the badger game, and became valet to Robert Gregory (Raymond Kenny), to whom the diamond was presented. Believing the woman (Miss Billie Long) would again seek it, the valet waited. She came, which marks the rising of the curtain on this sketch. The valet knows her, she wants to see Gregory; he detains her and recites the story to that moment, with the husband again rushing in, grappled by the valet, Gregory appearing, the woman believing she has the diamond in the ensuing excitement, but leaves the apartment upon finding it is only the case, with Gregory and the valet for the finale drinking a toast to the late Van Lowe. Nothing holding, excepting the possibility of something happening that never does; the action is meagre, the actors competent,

"Paradise Beach" (7).
Hawaiian Singing Production.
15 Mins.; Full Stage (Special Set).
Pantages, San Francisco (Week Oct. 1).

J. J. Cluxton produced this turn. It's clean, admirably staged, a scenic spectacle, and above all splendid entertainment. When the curtain rises on the scene the applause begins, which continues at the finish of each number. Looking through the foliage you see the beach with the breakers rolling in and hear the swish of the waves. At the left towers a cliff. Far out on the ocean a steamer is going westward. On the beach natives in white flannels assemble with their instruments (six men and a woman) and sing native songs while playing. The boys are some instrumentalists led by a guitar player whose work is exceptionally good. With one exception the singing is confined to Hawaiian songs or songs of the Islands. The man with the high tenor sobbing voice does a ballad and he could easily have sung a couple more. For a finale the men line up playing instruments, and the woman does a refined "Hula-Hula." Even here where so many Hawaiian turns started, "Paradise Beach" was the hit of the bill.

Scott.

Avon Comedy Four.
Comedy and Songs.
Five (Special Set) and One.
Palace.

The Avon Comedy Four, a comedy singing quartet, have nearly disguised the singing with comedy in the new act at the Palace this week. Previously

Lovenberg Sisters and Neary Bros. (4).
Songs and Dances.
20 Mins., Full Stage (Special Drops).
Orpheum.

George Spink is credited with the authorship of the Lovenberg Sisters' new vehicle, a song and dance affair depicting the four points of the compass in costumes and settings. The basic idea seems possible, but Spink has not provided the connecting link and the routine rambles from one scene to another without explanatory dialog, prose or lyric. The Lovenberg Sisters are capable dancers and the Neary Bros. show occasional evidence of ability, but this combination supported by the several drops utilized does not constitute a production. The opening scene brings a suggestion of the far north, with the west, east and south following, the latter getting the best results through a levee scene, the principals then in black face. The solo dances in "one" at the finale earned the best mark. The girls should not attempt to sing. They hold up the appearance end and dance well. One of the men got an individual bit with a well managed falsetto. The Lovenberg Sisters may work with this turn, but it will never support the "rep" established with their former act.

Wynn.

Eddie Foley, Lea Leture and Co. (10).
"A Bit of Scandal" (Musical Comedy).
21 Mins.; Full Stage (Special Set).
American Roof.

A Roland West "girl act" of 12 people, making a flash in production and numbers for the small time. There are four principals and eight chorus girls, four of the latter posing as manicures and the other four in man's dress as their customers. The two leading principals are Eddie Foley and Lea Leture, with an old man character and a bellhop the other leaders. Not many songs are done. It's mostly story, of a conventional sort and familiar. The old man is the father of the youth (Mr. Foley). They both lay siege to the chief manicure (Miss Leture), the father assuming a different name. His son catches his lovelarking to the girl, threatens him with exposure at home, and gains his consent to the marriage, also "reinstatement" in his father's office. That story with the outfit will carry this turn nicely all along the small time. The act opens with a prolog, not in use on the Roof, and this brings out the better the title. Though the turn looks pretentious, when analyzed it may be seen to be expertly produced and written. The entire company goes through the act of 21 minutes with no change of costume, the four manicures opening in dresses that blend with the setting (a manicure parlor in a hotel). Nor is a change of costume required. Mr. Foley takes the juvenile role neatly, Miss Leture does excellently besides looking well in her blonde style, and the bellboy is a lively youngster, with the old man holding up his part and the choristers doing all they are called upon for.

Time.

Cutter, Hughes and Cutter.
Singing, Dancing and Talking.
12 Min.; Two (Special Set).
Hamilton.

A trio of supposed juveniles, doing exceptionally well with a little idea well worked out, although some of the talk does not run smoothly. Working before a special drop representing an apartment house, the principal lad is heard singing off stage, gradually entering. His voice is pleasing while singing freely, but too often he tries for top notes. This chap is the only one resembling a juvenile, the other two (boy and girl) looking poorly in their kid clothes. The other boy is not a very good worker, putting his lines across listlessly. It is a corking good small time turn, that stands a chance for brightening.

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Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1914.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by Variety:

MARCUS LOEW CIRCUIT (Bert Levy)
(Joe M. Schenck)
FOX CIRCUIT (Harry A. Shaw)
(Edgar Allen)
MILES CIRCUIT (Richard Kearney)
(Walter F. Keefe)
FINN-EPFAM CIRCUIT (Alloz)
(Sam Kahn)
RICKARDS CIRCUIT (Australia)
(Chris. O. Brown)

PANORAMA CIRCUIT (Walter F. Keefe)
B. S. MOORE CIRCUIT (B. S. Moore)
GUS BORN CIRCUIT (Gus Born)

MICH. VACANVILLE CIRCUIT (U. S. V. M. A. Butterfield)

U. S. V. M. A. (Walter J. Plummer)

but Mr. Corrigan composes the sole background. It needs a Corrigan to get over, but the piece is not big enough for a player of Corrigan's professional weight.

Time.

The Bonnie Sextet.
Musical.
15 Mins.; Full Stage (Special Set).
Harlem O. H.

Six girls, playing everything from the bagpipes to the brasses, form a very picturesque act that should prove a flash for the better small time houses and be able to play the majority of the big time theatres of the smaller calibre on the road. Opening full stage, with a special back drop showing a water fall and a cloud effect, one of the girls does a long roll on the drum while a piper sounds the call. Following this the six play the brasses, going from that to a mixed brass and string arrangement, which while effective is a little slow. A solo on the bass horn gives the girls a chance to change from their plaid highland costumes to an effective arrangement of the same style in white. Then after a xylophone solo by one of the girls in "one," another special set is revealed and the playing of four cornets and two trombones closed. In the final number the girls should immediately go into the medley of the popular stuff, which would get over to greater effect than their present arrangement. It is also a mistake to use the red fire patriotic stuff at the opening, for if it must be used the finish, or encore, is the spot for it.

Fred.

the Avons do a school room scene, with different characters represented, the Hebrew scholar, German school teacher, Sharkey, the tough guy, and a cissified role. Now the members are Dale, Kaufman, Goodwin and Smith. Excepting Mr. Kaufman they seem the ones of the previous turn. Opening the new act is a restaurant scene, with a few signs on the drops. The Hebrew is the chef. When the orders are hurled at him too fast, he feigns illness, leaves his job and the act goes into "one" for a revival in part of an old "Dr. Dippy" hokum afterpiece. The Hebrew consults the doctor, says it is his fifth visit there when hearing the doctor lowers prices for successive calls, and when leaving refuses to pay the physician, saying he doesn't intend to take his advice. Two or three songs are sung during the action, the closing number being "Romany," which got over very strong for the quartet. The fun making is such as might be expected of the Avons, following along the lines of their previous acts, but minus the slap stick of that turn. It's an elastic act that might be worked up to almost any limits. While the new turn does not yet compare with the old one as a laugh maker, it may in time, and is at least a departure from a routine the Avons made very familiar to big time audiences. The Palace program describes the act as "In their own original comedy bit." The Avon Comedy Four should make no claims for originality of this skit, outside of a little of the dialog and the individuality of the players.

Time.

John P. Wade and Co. (3).
"The Coral Cameo" (Comedy-drama).
 22 Mins.; Full Stage (Special Set).
 Alhambra.

John P. Wade has another of those aged darkey characters he can play so well. "The Coral Cameo" has comedy and pathos about equally divided. Wade is an aged Tennessee darkey, who conducts a barber shop. The sheriff is in for a shave when the curtain rises, and the town undertaker drops in. Uncle Luke (Mr. Wade) buried his daughter the day previous. The girl died while in New York. She had eloped with a "yaller nigger" and he deserted her. The old father has a letter which the girl wrote just before her death, in which she blames the man she eloped with for her condition. Luke is alone in the shop and a dandy coon, who is selling the colored man's bible, arrives and convinces Luke the bible with black angels is the one intended for his race. After making a sale he insists on a shave. The old man recognizes him as his daughter's seducer through the medium of the coral cameo, which has been a family heirloom. He straps the dandy coon in the chair and tells him his end has come and the coon dies of fright. There is tag line that brings a laugh and takes away the sting of the death. The comedy early in the story with sale of the colored bible incident are all good for laughs and the sketch is one that should get over.

Adams and Guhl.
Blackface.
 One.
 American Roof.

Adams and Guhl are now in blackface. Once they were known as a "Dutch act." In size the members resemble the disparity in lengths between Joe Weber and Lew Fields. The transition from white to blackface in shade appears to have been no more easily accomplished than in accompanying material. Adams and Guhl have the Conroy and Le Maire "life insurance" idea and some of that team's dialog in connection. For the remainder they seem to have liberally borrowed from the former "Dutch" routine, particularly in the mis-use of words. For a finish "gag" they did "equivalent." The finale was a song, somewhat topical and likely thought to be more sure fire than it was. Next to closing on the American Roof bill was a pretty big spot for this team to hold up. They will please small time and in other house perhaps in that position. Since their "insurance talk" is the best and about the only real item of the turn, it should have been placed further down in the running.

Kaufman and Lillian.
 Comedy, Songs and Talk.
 12 Mins.; One.
 American Roof.

Young woman and man, with the woman doing an extravagant "nut" during the opening, she "nutting" in dress, make up and talk. The young man is a pleasant appearing fellow. The girl handles this now over familiar matter well enough for small time, but it displays a lack of study on her part and leaves it open to doubt whether she is a natural "nut" for the effort seems strained throughout. For the closing bit a change in costume is made by each, to character for a number, "Old Fashion Girl of Virginia." The dress of the girl has a neat convertible scheme and for the finale it won out for them, with the young woman standing in particular favor all the time, as much perhaps for her good looks in proper person as for her work. The special costuming for the "Virginia" song looked like an extreme effort until the costume novelty developed during their finishing dance. While the turn is certain on small time, the girl may go ahead of that from the present outlook.

Nina Payne and Co. (2).
 Dances.
 15 Mins.; Full Stage (Special Set and drops).
 Fifth Ave.

Nina Payne who gained recognition several seasons ago during the "Salome" craze and latter developed into a "singing and dancing single," has returned entirely to pantomime with the futurist idea behind her in the present turn. The central figure with her company of a male musician and a young woman who directs the orchestra in the pit, Miss Payne's opening dance is carded as a "Pencil Picture Dance" done before a black drop, the dancer's costume harmonizing, giving a pencil sketch effect. "The Cleopatra Cakewalk," a combination of the cakewalk and the ancient dance, is second. "The Dancer's Dream" is the artistic portion and capably handled with the aid of a male harpist. The closing is described as "The Futurist Freak," with Miss Payne displaying some eccentric dancing in a grotesque costume, which tops the act off in good style. The dancing exhibits grace with the costume well executed and the stage settings attractive.

Walton and Delberg.
"Musical Comedy a La Carte."
 12 Mins.; One.
 American Roof.

Bert Walton and Bess Delbert are the full programed names of this two-act that in the second position on the American Roof Monday night got away quite nicely, wholly through the young man. He has appearance and some personality, both of which are much superior to the act the couple are now doing. Included in the talk are jokes or gags sounding very much like the 10-cent sellers. They do the "Make You Love Me" number with comedy interpolations and this helps them, also the "Yacci Wacci" song as a travesty Hula by the man. It is in these bits he shows to best advantage. About this time one wonders how a young fellow who looks more like a ventriloquist or a magician than a semi-nutty song comedian happened to cast loose for the latter. The girl "feeds" and sings, not drawing unusual attention. Barring a habit of always removing his hat whether during a ballad or rag. Mr. Walton seems to possess possibilities but the "No. 2" spot and the present combination cannot bring them out.

Newmeyer and McConnell.
 Songs and Dances.
 15 Mins.; T o.
 City.

Newmeyer and McConnell comprise a dancing team whose work in this instance stands out conspicuously through the novel manner in which it is presented. The act is carded as a revue by two people, the man doing a bit of a prolog to start. The first dance is behind a large Japanese parasol, nicely worked up. A Hawaiian number is good in costuming but the song is too old. The girl should limit her dance to some extent. At times it is a little too risqué. The boy's "Tommy Atkins" bit is productive with the "Baseball Rag," but a fair closer. The finish should be worked up to better advantage as the baseball idea is old and there is no great merit to it. Newmeyer and McConnell are deserving of a certain amount of success through their efforts in trying to eliminate stereotypedness.

Amedeo.
 Musical.
 12 Mins.; One.
 City.

Amedeo is a new addition to the black haired set of accordionists who, like the others, has his name conspicuous on his instrument in large sparkling letters. For musical effectiveness this chap will about do for the small time. His work is routinized much after the style of others, published ballads and rag furnishing him with material.

Inez McCauley and Co. (2).
 Comedy Sketch.
 15 Mins.; Full Stage (Special Set).
 Fifth Ave.

This new sketch of Inez McCauley's fails to develop a punch and fell flat accordingly, at the Fifth Avenue Monday. It is of the "nut" sort with one of the characters taken away to a lunatic asylum at the finish. The scene is laid in the living room of a bungalow in the mountains. The lone occupant is a man. A young woman makes her appearance renting the place from him. He, however, refuses to leave and tells her he is going to marry her, telephoning for a minister. After considerable rough and tumble business another man appears, taking out the other male with a line to the effect he is his nurse. Talky and minus a climax this is uninteresting. The man playing the lunatic role is decidedly stiff, with Miss McCauley showing some redeeming work but in a hopeless part. The setting, is the act's best.

Jimmie Hussey and Al Lee.
"The Fox Hunters."
 15 Mins.; One.
 Alhambra.

When Sully and Hussey first came east Sully was doing the straight in hunting costume to Hussey's messenger boy. The present offering has Hussey and Al Lee dressed in hunting costume with the opening talk centering about a fox chase. It is replete with laughs. The talk runs along fast. In the singing section Lee starts off with "Put On Your Slippers and Fill Up Your Pipe," followed by Hussey offering "Mosche McHree," doing the song in a semi-talking fashion that sends it over as a scream. "The Yiddisher Matinee Girl" is good for another big laugh. The team has another act as good as the "Chauffeur" in their present offering. Lee is an altogether pleasing straight man for Hussey and the two work well together.

Frank and Tobie.
 Dances.
 14 Mins.; One and Five.
 Royal.

Frank and Tobie are two young dancers, appearing in formation and lay out dancing turns that have passed ahead of them, but displaying quite some originality in their own act. The girl is a neat dancer and the young man assists her fairly capably. They have "The Society Swing," "Tommy Atkins," "Pupschen Kid" and a "Jockey" dance, all costumed. The final two were much beyond the others and carried them over to a real success in the opening position, something they should not have had. The "Kid" dance is particularly well done, and the "Jockey" no less. Opening they appear in "one," the girl wearing a "bon-bon" dress before a street drop. It looks silly. The entire "one" opening could be thrown away. The brazenness of the single "bon-bon" costume anyway takes away from the freshness and youthfulness of the girl. The act should be given about the "No. 3" or opening after intermission spot in one of the larger houses to fully test it. The couple seem to be able to put an act over and have enough in this to build up on.

Warner and Corbett.
 Singing and Dancing.
 8 Mins.; One.
 Hamilton.

Warner and Corbett have a rather pleasing small time turn. They possess a dandy appearance, the woman displaying some good looking wardrobe. "Same Sweet Baby" is the opening number, with neither displaying sufficient "pep" to derive the best from the effort. The remainder runs in the same manner. A little dancing shows them off well enough. The routine could stand a slight change. "Walkin' The Dog" was the one live spot, and might be used earlier to start them off. It arrives a bit too late now to do real good.

Vanderbilt and Moore.
 Songs and Dances.
 19 Mins.; One and Two (Special Drops).
 Royal.

Gertrude Vanderbilt and George Moore at the Royal this week in a new act may have gone upon the stage with it for the regular "show week" without having polished off the turn nor taking judgment upon the various portions of it. In consequence they have mixed the weighty and light portions without regard to their value, and the whole is thereby let down very badly at the finish, besides sagging just before that. The apex of the act is practically reached in the centre of it by a "dress fitting" bit, wherein Mr. Moore takes a sort of Peter Page role, to drape a dress upon Miss Vanderbilt, standing upon a pedestal. The act is well enough framed in outline. It's the body that is missing; just now. The couple open in "two," going from "one" there and back again, as different drops make a different "two" scene. First it is a black and white background, against which is a table, on the sides of it being seated Miss Vanderbilt and Mr. Moore. They go into a number telling of Broadway shows, closing with the "Common Clay" lyric travesty of "Cohan's Revue." With a different setting each time, waits are filled by Mr. Moore singing or Miss Vanderbilt dancing in "one." They do the dress bit, an "Eugenic Bride" and the Russian dance to close. A double song in about a "Cross Girlie." Mr. Moore seems to be developing along comedy lines. His dress-making role for laughs was nicely taken and in other ways he continued to show the aptitude for light juvenile comedy and singing noticeable with him for a long time past. Miss Vanderbilt appears to have "dress" mostly in her mind. Her costumes, or one or two of them, looked like a foolish fancy, such as the long train in the opening straight dress, and another train trailing from her leg after the dress fitting. Perhaps they don't appreciate "clothes" in the Bronx, for the Royal audience Tuesday night failed to allow Miss Vanderbilt's wardrobe to excite them. "Clothes" are all very well in their way, but still "the act" might be considered. Vanderbilt and Moore may work the present turn over and into something more substantial. It needs something.

Wm. L. Abingdon and Co. (2).
"The Unexpected" (Dramatic).
 20 Mins.; Five (Library).
 Royal.

"The Unexpected" by Aaron Hoffman is the crook playlet first given in vaudeville by George Nash and his wife. It is now played by Wm. L. Abingdon and Jane Marbury. As Mr. Nash traveled but a little of the big time circuits with the playlet, there remains much space for Mr. Abingdon to fill. The new principals are strange to the piece. Miss Marbury gives her role good treatment, as does Mr. Abingdon also to those who have not seen Mr. Nash in the part. Its surprise finish delighted the Bronxites, and as Mr. Nash established the piece as a vaudeville property, it but requires playing by the present couple to place it over as strongly as it should go in all houses.

Kirby and Roma.
 Dances.
 10 Mins.; One.
 Fifth Ave.

Kirby and Young are two well dressed young men who have framed a productive dance routine. The boys are of distinctly different types, one tall with his partner the opposite. Through this, comedy is worked to advantage with the little chap at all times gaining recognition for himself in it, as well as for his stepping. The tall fellow dances well and the partnership appears to the advantage of both.

(Continued on page 21).

IN WALKED JIMMY.

(INTERNATIONAL CIRCUIT.)

The Bronx theatre showed some improvement in attendance Monday evening, probably due to Harry Clay Blaney's name at the head of the cast of "In Walked Jimmy." It couldn't have been caused by the play, which is a pretty poor sort of comedy. There was considerably more than half a house, but too heavy. There is a fairly attractive lobby display, but no great quantity of paper out.

The offering amounts to a two-hour monologue by Blaney. He came upon the stage exactly at 8:20 p. m. and never thereafter until 10:40 left it for more than two or three minutes at a time. In acts one and two he was constantly in the centre of the picture and most of the time his activities resembled somewhat the rapid fire section of Harry Breen's monolog. It wasn't restful—certainly not for Mr. Blaney. However the audience—a particularly earnest and friendly to Blaney—found the proceedings interesting and were most receptive. They received some of the "heroic" lines with enthusiasm. At least the evening brought the audience something like what they liked, an observation that cannot be made of most of the attractions so far shown in the city by the circuit.

Thirteen characters are listed besides that of Mr. Blaney. The only two who attained anything more than subordinate attention were Della Dunn played by Lella Bennett and Bobby Day played by Vincent Dennis. These two were the comedy character people and did splendidly. Miss Bennett furnished the only sincere, unforced fun of the evening. Her characterization of the literal minded spinster forewoman was a capital bit of comedy, intelligently played. Dennis as the fat office boy was also amusing in a rather more boisterous way.

The only weak player in the organization was Kitty Wolfe, the heroine. She read her lines in a hurried, breathless way that killed her speeches. Not that they were particularly interesting for hers was the stereotyped role of distressed lady. But she might have at least made the words intelligible.

It's pretty late in the day to comment upon Mr. Blaney's style. He is effective enough in a labored artificial way and in this place he works hard, very hard, and continuously. The playwright (Ronie H. Jaffe) has provided him with many words, and he has added for good measure an extra syllable to most of them (as in "Heaven will protect-sh the working girl-ugh"). All of which, however, is beside the fact that the Bronx audience liked him.

The stage equipment is simple and inexpensive, but sufficient, consisting of two interior sets of a business office.

The story halts and staggers but finally runs to completion. Jimmy (Blaney) "blows into" a small factory town seeking a job. He comes to the offices of the Cindrella Shoe Co. just in time to prevent the suicide of the bankrupt manufacturer. He takes charge of the business and with his breezy philosophy stalls off the creditors and brings prosperity to the works.

On the night of his arrival the "depot" was robbed and a detective suspects that Jimmy did it. Jimmy thinks 'twas the heroine's brother and this misunderstanding is carefully nursed to make the action run until 10:40, which scarcely seemed worth while.

In this town most of the location marked in relation to "Jones' Undertaking Parlor." The heroine lives two doors west of that establishment and Della lives two doors east. This system of civic planning worries Jimmy, whose mysterious antecedents are not cleared up until the final curtain, when it is disclosed that Jimmy is the long lost son of Jones, the very same undertaker.

THE MAJESTICS.

Glorie be, here's a burlesque show without a "hook"! At no point in the proceedings at the Columbia does an Irish comedian take out the wife of the German comedian for a gay time and suddenly find himself confronted with the German comedian accompanied by his spouse. Not once does the old rouser and himself shaken down by the flashy soubrette. There's not a single game of chance involving the exchange of money and only one "table bit" in the whole two hours and a half of clean specialty entertainment and lively song numbers. Hard to believe, but true.

Fred Irwin has a good show in his "Majestics." There is a lot of capital comedy in the running time and what is more important, the humor comes in the best lines in the show are the music cues, because they promise another bright, breezy number. The production does not impress one as having cost an immense amount of money. But still the dressing is always attractive with the sometimes emphatic flashiness of the Wheel shows. Perhaps a too refined taste would be staggered by the weight of colors, but for the burlesque clientele the stage pictures fill the bill.

For one thing there are no long scenes of any sort. The show is divided up into fifteen scenes, many of them drops, every scene having a bit of comedy, a quick specialty of some sort and a song number involving the 20 choristers. Then there is a change of scene and a brand new deal all around. The scheme breaks away from the old style burlesque arrangement and perhaps takes a good deal the complexion of a purely specialty show, but it makes mighty good entertainment for the tired business man who was present in force Tuesday evening and had a good time.

Florence Bennett and Frank DeMont are featured. DeMont being the only dialect fun-maker in the outfit. His German did not amount to a great deal, but he contributed a considerable number of small bits of capital

nonsense and his dancing specialty with John Kelt toward the end of the evening was a riot. So was the Hawaiian burlesque at the finish with Lyle DePace. Paul Cunningham did well in a straight part, contributing some of the best singing of the program and singing fifty-four with Florence Bennett the honors of an extremely amusing turn of talk, singing and a few steps, that walked away with the prize in the specialty division. There were several other straight and semi-straight men in the cast, but they were rather lost in the fast succession of incidents and numbers.

Miss Bennett makes a first-class leading woman. She has a wealth of blonde beauty and a stage presence far above the average for burlesque women. She can actually deliver ordinary speeches with grace and charm, and as a leader of numbers is a five-times winner.

She overshadows the other women, although they do well enough. Louise Alexandria contributes a laughing bit that amused the crowd and went four notes over high C. Flo Emery is a fairly chubby soubrette and all to the "Frankie Bailey" in pink tights. And Nardine Gray likewise looked well in the feminine division. So did May Penman. Dacia DeMont led several numbers vivaciously.

Of the numbers the house liked "Obliged Broadway," a simple ballad in "one"; "Coke-walkin' Time," which brought forward an unidentified chorus girl of the welterweight class with a laughable stunt; "Ray of Nations," a whoop-burrah patriotic finale with a speech by Miss Bennett; "Reducing Rag," with the girls wearing the flimsiest of china silk gym suits and some funny maneuvers and the Hawaiian stuff of the final scene. The "Reducing" number is a first-rate novelty working out an old idea along new lines.

Much of the show's effectiveness is due to the hard work of the girls. They put an immense amount of ginger into their work and most of them, from the ponies to the Amazons, look well in their endless changes of costume.

Irwin's got a live property.

SOCIAL FOLLIES.

(AMERICAN WHEEL.)

The Olympic had them hanging on the rails Tuesday night. "The Social Follies" is holding forth this week, and this show, like its predecessors, relies mostly on its suggestiveness in the comedy department, the main portion of which is handled by Fred Reebe in a "Dutch" role.

Allowing for a number of minor details, the aggregation measures up well enough with others on the American wheel. Harry Kay in a Tad make-up derives little from his end. Bobby Stone looks much better in the second part in blackface than he does in the opening when doing a Hebrew. Outside of Reebe coming to the foreground with the best possible comedy opportunities, the remainder of the men have few chances through Reebe practically carrying everything worth while.

Entirely too many exchange bits are being utilized. The women play a prominent part during these, especially Ruby Lusby (soubrette), who continually scores through a number of movements about the hips. She also leads the numbers, getting across on the merits of the songs more than her own work. Besides possessing that all-someone wiggle, Mrs. Lusby looks decidedly attractive in many gowns. Miss Schell makes a good-looking prima donna, in good-looking wardrobe. Jeanette Mohr does not handle a prominent role, but repeatedly comes to the front with some well-played character bits.

The chorus needs attention, the girls showing no "pep." At one time during the first part it looked as though the chorus had gone on a vacation. The principals were forced to pick their own bits during this (at least, it looked that way), and while both men and women were floundering about in an endeavor to waste time, another money bit was brought into play. This completely spoiled the first part, although it was running poorly enough up to that time.

The show is in two acts and four scenes, besides an olio of two turns. Stanley and Trilzie Syman were the first to appear, and for a quiet, refined dancing turn, this couple encountered a little hardship through being forced to follow a supposed jai blow-up. Their opening song suffered somewhat through that, but lack of "pep" fails to bring them the proper results. The turn looked a bit too refined for the fourteen street audience. Bobby Stone did a single blackface turn, offering about four numbers, although his voice gave away during one. He should not have gone any further, but he probably owns a trick voice and it soon came back to him.

Fred Reebe looked well as the straight, and could easily handle more work. He looks a bit too classy to indulge in low-brow comedy. Stanley Syman also carries a number of minor lines, and between both of them give the show a flash that is only overcome by the other male members.

COLONIAL.

The bill at the Colonial this week, jointly featured by Carus and Comer and the recently reunited Tempest and Sunshine, is one of the most entertaining aggregations assembled at that stand in several months. The program is a well balanced sketch and plays itself. With the arrival of the future big show, the Colonial has taken a brisk aspect and the Tuesday night attendance was as high as might be desired.

The hits were well scattered, but really genuine when registered and the enthusiasm seem continuous from curtain to curtain. The two headliners came fully up to expectations with the Carus-Comer combination getting the breaks on results. Most of the superfluous material has been deleted and Miss Carus has

perfected a perfect routine of popular songs which includes "Wonderful Glasses," "Good Little Girl," "Maggie Dooley" and "The Sweetest Melody of All." Larry Comer offers the "Color" medley over which there has been considerable discussion as to prior ownership, and this repertoire combined with the comedy and stage "business" earned the couple the top honors. The curtain situations are particularly well arranged. As it stands the present Emma Carus vehicle is by far the best she has ever put together for vaudeville and in Larry Comer she has a capable, perfect appearing "straight" man.

Tempest and Sunshine held the next to closing spot, with the former maintaining her male impersonation throughout, the pair offering a cleverly constructed string of impressions picked at random from popular successes, "Teach Me to Love" and "Dangerous Girl" were singularly successful in the vocal division. While the present arrangement is entirely satisfactory, Miss Tempest in a dress for at least one number would have been highly acceptable.

Bradley and Ardine started things off with a rush of speed with their diversified routine of accomplishments, the final dance sending that away to solid applause. "Your Wife" could be eliminated for a more popular ditty and the German chorus should be dropped. It means nothing to the act. The returns gathered from the dance covered this defect, but it was noticeable nevertheless. The cycle work is of the first order and the general arrangement calls for favorable comment. It's a corking good opening act for any bill.

Ethel Hopkins was second on the list with operatic selections, closing with "Romany," announced as a request number (probably at the request of Max Winslow). Miss Hopkins, without an extraordinary voice, is a good "showman" and sells her songs discreetly and with polished assurance that completely fools her audience. This is more to her credit and she deserves all she acquires in the shape of results.

Nordstrom-Pinkham and Co., in "All Wrong," a dream affair with a somewhat different plot recorded a very satisfactory impression, the dramatic portion of the skit being well tempered with some excellently handled comedy. The sketch has a singular appeal to the average audience principally because it projects an old idea under a rather novel form of construction. Both principals are thoroughly capable and take advantage of every opening.

Ed Vinton and his cleverly trained canine stood out conspicuously as one of the real hits. There is no apparent cue other than the given word and Vinton's explanations are convincing as well as humorous.

The Carus-Comer couple closed the first part with Arthur Deagon following in turn at the top of the second section. Deagon eliminated the "Poker" number for the week and confines his routine to the rendition of two numbers and his familiar impersonation of the New Year's party. For no reason he returns in "one" to do a rather silly speech, culminated with a series of "cortwheels." It takes away from the general effect of the offering, and this is one of Deagon's assets. Withal he scored handsily.

George Kelly and Co. followed with a rather sketch of a novel theme called "Finders Keepers." It was well received. After Tempest and Sunshine, Kurtis Roosters closed.

Wynn.

ORPHEUM.

The Orpheum inaugurated a new feature this week in introducing James J. Morton as a special announcer of acts. Mr. Morton appeared before the audience in a special capacity for a moment or two of comedy to give a brief explanation of the succeeding number. It's rather an innovation for a vaudeville house, but the idea is practical and covers a multitude of stage waits, etc., and Morton, who really originated the scheme (copied by many) is an ideal selection for the position. It took the Orpheum audience a few moments Monday evening to realize what it was all about, but with Morton's entrance prior to the third act he was greeted with solid applause and from thereon it was easy sailing. Between the first and second turns Morton found it necessary to hold the stage a few moments to allow the stage crew to strike a set and here his ability to extemporize came to the surface. The announcing plan would fit like a glove at the Palace, and holding the act in the Orpheum, the general audience has already recorded at the Broadway house.

The opening spot was held by the Guzman Trio of equilibristas who work mostly atop the rolling balls. It's away from the conventional dumb act and while little of a sensational nature is attempted the trio entertain sufficiently to justify their presence in the position.

The Lovengren Sisters and Neary Brothers (New Acts) were second, followed by Le Roy, Lytton and Co., in a front yard flirtation turn that scored one of the evening's big hits. The idea is original, well saturated with good comedy points and nicely constructed. Mr. Le Roy is a capable characterist and handles the many situations in a masterly manner. It stands out with the best of its kind and should readily find a market.

The Watson Sisters temporarily stopped preëdifying with their repertoire of popular numbers, dividing honors in this division with Van and Schenck, who journeyed over from the Bushwick to look after the feature spot. The girls have a fund of attractive clothes, giving plenty attention to the general appearance. Their repertoire is cleverly arranged and equally well delivered.

Rock and White, accompanied by Dave

Stamper, closed intermission and despite Miss White's apparent vocal trouble, found things easy. Morton and Moore, programmed to open the second section, found some trouble with their billing, dressing room or spot and with a draw from the bill after the initial performance, but the show ran as late as usual and the couple were not replaced. This brought the Hermine Shone offering up a peg. Morton explained the affair as a fantasy, admitting he knew little or nothing about such a combination. It's one of those vaudeville productions, surrounded with pretty atmosphere, but woefully empty. It suggests the song repertoire of Nan Halperin, visualized and dressed up to look pretentious. The entrance brings on Miss Shone, supposedly at the age of five or six. The electrician should keep the lights down at this spot for the star looks twenty years older than the part, despite the childish attempt. The audience tittered here and there but showed some appreciation with the arrival of the finale. They had been patient for a little less than a half hour.

After the show several encores before giving way to Dong Fong Gue and Harry Haw who were delegated to close the bill.

Wynn.

ALHAMBRA.

Two dumb acts in the opening half of the show at the Alhambra this week slowed up that section considerably. That early part was not any too strong, but as there were three dumb acts programmed, Frank Le Dent, who opened; Merlan Dogs, third, and Camilla's Birds, closing.

The show was unusually long, the last turn finishing at 11:20, with the majority of the audience remaining for the closing. Business was off Monday night, the lower floor holding but a little more than half capacity, while the balcony had but a scattering in the side sections, although the centre was fairly well filled. The gallery seemed to be the only section that held up.

Le Dent opened, following the Pathe Weekly. The juggler missed frequently, but managed to score on his tossing of nine balls. His dancing hats at the finish sent him away nicely. Ethel McDonough, in her single, had a hard time with her first two numbers. Her third, a recitation with a comedy singing finish, got her started. "Madam Cabaret," her closing number, got her enough applause, and her encore was the hit of the act.

Merlan's Dogs did not seem at all sure of the routine, the animals having an off night and refusing to remain on their hind legs. There was a laugh or two near the finish through the refusal of the canines to perform properly. Harry Lester Mason in a soft spot brought the first laughs of the show and the World Dancers were the first applause hit.

With the opening of the second half arrived in the Ponsillo Sisters, who opened with "Sown Honolulu Way" as a double, then the girl at the piano offered a musical oddity which showed her voice off to special advantage. "Underneath the Stars" was the encore and stopped the show. John P. Wade and Co. (New Acts) was the sketch and it was scored.

Next to closing, a few minutes before 11 o'clock, Hunsley and Lee (New Acts) had things their own way. The closing act, Camilla's Birds, coming on at 11:07.

Fred.

AMERICAN ROOF.

A good light entertaining program the first half at the American drew the average sized cold weather audience to the Roof Monday night. The regulation nine turns composed the bill, with four new acts out of the whole for novelty, whilst three others from the big time gave diversion. The ensemble entertainment was crowded with singing, considerable talk and some dancing.

Marie Russell, opening after intermission, was the walkaway hit, placing her score so far ahead of all competition there was never any danger she would be over-ruled. Miss Russell appears in a brown coloring, making up to the extremes of evening dress and down to the elbows, not displaying her white arms until the finishing song, "Yaaka Hula," and this sent her into a riot, for the audience had no suspicion Miss Russell was other than the mulatto girl she looked. While the total of songs used sounded too slow in tempo, it made no appreciable difference to those in front, who liked all she did. Opening with a melody of old time "coon" songs, Miss Marie put over to follow in first class style "When the Black Sheep Returns," a ballad, did "Old Kentucky Home" with the "Yaaka" number to close the act proper, and "They Called in Dixieland" for the encore. It looks as though Marie Russell could be a heavily featured card for small time. In that division just now she is a novelty and a reminder of what was once a very popular kind of act in older vaudeville.

The next important number was the Eddie Foley-Lee Lecture Co. in "A Bit of Scandal" (New Acts) closing the first part. It is a "girl act" of some display in a flash way and got over without any question. The next best on the bill was Gaston Palmer, "No. 3," with juggling of light objects. Mr. Palmer is very dextrous, has some new tricks among the act ones, and with showmanship won out in a contested success. The Math Roberts and Girls opened the show. They sound like an English act, singing and dancing. Walton and Delberg (New Acts) were next, the turn going over on the personality of the man, who has breeziness as first aid. Another mixed two act was "No. 4," Kaufman and Lillian (New Acts) and in this turn just the opposite happened, it was the girl who carried it across.

Second after intermission came Mr. and Mrs. Norman Phillips in their "Sweets to the Sweet." The ingrained habit of the lying wife, her blandishments to escape punishment for her tale and the sketch as a whole is just suited to the small time liking though it still remains somewhat of a mystery why this young couple who seem capable of taking care of something more tangible have not tried to do that. It might return them to the big time, if secured. The next to closing were Adams and Guhl (New Acts) in blackface, an oddity since the same team were once German comedians of the Weber and Fields variety. They did not do nearly as well as Miss Russell would have done in that position. Teohow's Cats closed the show. *Time.*

FIFTH AV.

The show at the Fifth Av. the first half fell down. It is something unusual for this house to drop off in its entertainment. Business Monday night looked satisfactory with the lower floor well filled.

King and King opened the show early with equifibril work, with Kirby and Rome (New Acts), who gave the show its first and really only bit of class in the first half, "No. 2," danced to an easy hit. Ines McCauley and Co. (New Acts) in an unnamed sketch did nothing to commend, with the audience hardly appearing to know the act had been on.

Raymond and O'Connor started late through an abundance of unproductive comedy. These young people do much better with their songs and dance work, especially the boy, who shows promise. The girl should omit singing, allowing her partner to handle that portion of the act alone.

Tom Edwards and Co. in a ventriloquist turn, closed the first half. The Edwards act is much too long in its present shape, running about 30 minutes Monday evening. Possessing one of the best comedy dummies seen in some time, Edwards shortly relieves himself of this and goes in for the baby work, which has taken quite a hold upon acts of this order. The latter idea appeared to appeal to the women, but much stalling was indulged in. The young woman employed by Edwards does some attractive double voice singing.

A Keystone comedy brought forth several laughs, after which a World Series Pathe picture was shown which had few interesting bits in its makeup. Mable Burke followed the pictures up with an animated song, "Kelly." Nina Pavna and Co. (New Acts) started the second half proper in good style, giving the show a stamp of class necessary lacking during the main portion of the first part. Ryan and Lee, next to closing, easily got first comedy honors. Torcat's Roosters, closing the show, sent the audience home in a cheerful mood.

HARLEM OPERA HOUSE.

"Well, Harry Swift, what kind of a show have you got here this time?" "Oh, I've got a good show. Goldie always gives me a good show."

That may be and that may not be. However, the audience Tuesday night seemed to enjoy the entertainment offered, especially the local feature, Joe Ward and his wife, Joe having Bennie Leonard as an added attraction. Bennie was seated in a box and Joe managed to drag him on the stage to sing one chorus of "Yakka Hula."

The show opened with the Three Escardos at 8.15 with their usual gymnastics, followed by Lee Barth a dialect comedian telling stories. The first laughs came with the sketch presented by Dolan and Lennhar. The broad comedy was exactly to the liking of the audience and they laughed and applauded.

"Puppets," the Triangle film comedy with DeWolf Hopper as the star, filled in the next half hour. Ward and Shubert followed the picture, opening with "Good Little Girl," which landed a comedy number "She's a Wery, Wery Dangerous Girl," a burlesque on Theda Bara, got a few laughs. The girl next offered "He May Be Old, But He's Got Young Ideas," which several women in a box remarked as a "tough song." Ward next did a medley and then finished with "Yakka Hula," pulling the Bennie Leonard stunt, and then another chorus with a box plant.

Two illustrated songs followed. The first, "Kelly," was a scream through the medium of an animated comedy cartoon. "South Sea Isle" did not fare so well because the chief usher, who was deputizing for Sol Levey, wasn't up in the number.

McNore and Mack were next to closing, getting a few laughs with their comedy book talk at the opening but scoring most effectively with their parody material at the finish.

"The Bonnie Sextet" (New Acts) concluded the vaudeville portion of the show, making a total of six acts. "The Jungle Child," a Triangle five-reel feature, closed the bill, going on at 10.15.

Business was not up to the usual Harlem opera house standard, there being seats, showing empty seats in the balcony and gallery and the orchestra did not have the usual overflow of standees at the back of the house.

Fred.

HAMILTON.

With the advent of fall the Hamilton again promises to show up well in attendance, according to those content with the standing Monday night. The show the first half measures up well enough alongside the general run playing the house. Through good arrangement, its best possible points were fully brought out, although one confliction was impossible to overcome. In the second half Cutler Hughes and Gatter (New Acts) opened after a weekly pictorial, and through the ef-

forts of one member possessing a kid voice and appearance, carried away the high honors up to their time. The following spot was anything but a pleasant one for another singing turn to occupy, but Burke and Harris proved capable of stacking against the occasion and incidentally held up proceedings after offering a well-constructed routine of song numbers. The boys stopped the show, and wisely returned time and again without the slightest inclination towards doing another number. They were forced to a speech.

Warner and Corbett (New Acts) opened the show, after which Harry Mason and company (formerly known as Abe Marks), with that everlasting funny small time comedy skit, "The Fighter, the Peddler and the Girl," elicited considerable laughter through the main character. Jean Southern came next, and profited somewhat from the position. Miss Southern makes a dandy appearance, and with a stage presence scored with her partner rather than the usual poor judgment in the closing kid number, by inserting some rather questionable "gags," especially when taking into consideration the number being delivered. The Archie Nicholson Trio closed the show proper. A dancing contest followed.

58TH ST.

Perhaps the appearance of Maggie Cline was responsible for an added boost to the ordinarily good business at Proctor's 58th Street Monday night when the show played to standing room three deep. If there is any doubt about the "Irish Queen's" retention of the ability to entertain, it can be quickly dispelled, for she was about as near a riot as happens in the pop houses.

For a finish Miss Cline pleased the already tickled audience with "Maggie Dooley" and she came out for the old time "McCluskey" encore amid calls for it. Placed next to closing she held up a bill that was weak in the first half.

John McClair with his comedy juggling opened nicely. Luckie and Yost were not so successful, the bit of dancing at the finish alone saving them. Gray and Granville couldn't start anything either until the hard shoe dancing of the woman at the close.

Mr. and Mrs. Gordon Wilde with her shadowgraphs showed strongly in fourth position, helped by the good showmanship displayed. Creighton, Belmont and Creighton with their "mudville gleeclub" failed to register as they should have. There are a number of quaint and humorous lines in the turn, which when heard caused laughter, but the low pitched voices didn't carry back of the eighth row. Then came Mrs. Cline. The seventh and last act was Steele, Patty and West (New Acts).

CITY.

Monday night's business at the City was not up to expectations considering a cool evening. The audience, however, was coolly deserted and the theatres suffered accordingly. The City packed them in all during the hot weather and the appearance of a crowd that did not fill the lower floor to capacity was something out of the ordinary. While a big name was missing the show of eight acts furnished some capable entertainment and with a Rolfe feature picture as an added attraction there was little complaint.

Jolly Johnson and company opened with wire act. Amedeo (New Acts) No. 2, "The Doctor's Orders," a comedy sketch with four people, through its clever dialogue, held the interest from start to finish. The idea is rather odd. The man playing the patient role easily takes first honors with his personality helping. Although possessing an abundance of talk this comedy vehicle held the interest that was exceedingly cosmopolitan.

A new weekly did little to entertain. Keough and Nelson are paying another visit to the City with an offering consisting of a scene from "Ingomar," that is very effective through the character work of Keough. The messy business with the bottles has long posed out of use as productive of comedy even in burlesque. It is disgusting and leaves the stage in a frightful condition. Newmeyer and McConnell (New Acts) were the first song and dance two-act of the evening and pulled the house their way.

"The Boarding School Girls," a "girl act" which has seen service for several seasons, headlined the bill. The act was placed "No. 8" in the program and notwithstanding its age, did remarkably well. The majority of the members have been with the act for some time, although the boy appears as if he might be a newcomer, though his work is one of the act's best assets. He looks well and has an abundance of pep which helps mightily. The girl playing the "nut" role has worked herself up into the best comedy bit in the act. Her work is always productive. The act is using the same songs as before.

Harry and Anna Seymour down next to closing secured the applause bit of the evening with their offering which is not the least bit new. Harry dances as well as ever with his sister looking exceedingly well in two attractive gowns which, together with her impersonations, put them over without a doubt. The Three Alvarettes closed the show.

LEXINGTON AVE. O. H.

Although four of the eight acts at the Lexington used a piano, the show for the first half was an improvement over the bill of last week. The big house showed a slight increase in attendance.

With but two shows given daily and the feature film starting at 7.30, the vaudeville section was forced to a tight schedule. The first act, Merrill, Weldon and Wheeler, opened at 8.40. This act is a male trio, one doing a

female impersonation and showing several flashy costumes, but the act is only for pop time. James Reynolds, following with his well routinized monolog, delivered in a way that has made him popular in small time houses, did nicely. Eddie Herron and company, in the first of two sketches on the bill, uncovered a new vehicle that will take him along in the three a day.

A violinist with the name of Bogouslowsky, and said to have recently arrived from France, got as much applause as any act on the bill, but the man belongs more to the concert platform than vaudeville. After the film comedy which splits the bill, Rich and Clagg succeeded in making themselves liked with their musical offering of xylophone, piano and songs. Tom Davis and company in the suffragette act, "The Strike Breaker," got a few laughs and fair applause. Belmont and Harl failed to stir much but showed possibilities. The man has an excellent voice and the woman a pleasing personality. With better material they should advance.

The best thing in the show came at the finish with the Travilla Brothers and their seal.

COLUMBIA.

The Columbia Sunday show ran precisely along the average, without any particular display of the unusual, although the program ran smoothly enough and carried sufficient entertaining qualities to make it worth while.

The show had two sketches that ran along a similar groove in the Julie Ring skit and that of William Morrow. Both carry special sets and depend largely on the dialog rather than the situation. And, incidentally, both scored impressive hits, particularly the Julie Ring affair, which stood out against the array of noise and appeared at its very best. The Ring turn is a dainty combination of bright dialog, atmosphere and Miss Ring gets the full value from the cross-fire points. Its result was never in doubt.

Morrow has brought his numbers up to date and seems to have his specialty running in well oiled fashion. The girl is especially pretty, well supplied with pep and personality and sings reasonably well. Her rendition of "Shadows of Night" scored an individual hit for her.

Albert Donnelly opened with a shadow-graphing routine, a repetition of numerous other similar turns. Donnelly does nothing new, but does everything well. He suggests a half dozen other shadowgraphers and several of his figures are reminiscent of the Gordon Wilde specialty.

Deas and Reed (colored) seem to be capable, but their entire offering needs reconstruction, but the idea might remain. The comic held his end up in mastery fashion and one is led to imagine just what he really could do with the right material. They pleased in spots.

Coscia and Verdi should not attempt any character work. A corduroy suit and a bandanna handkerchief do not make a character. They play violins and cello and do a many variety of things with their repertoire, but until they approached the second section of their return things looked doubtful. A medley of popular numbers established their safety.

Mike Donlin and Marty McHale were a genuine hit, the popularity of the former practically guaranteeing the success. They have a corking good turn as it stands, well arranged to magnify their stage ability and cleverly hiding any defects in delivery or talent. McHale has since allied with the best and Donlin has developed into an excellent "straight" man. They should connect with little or no trouble.

The Monahulia Sextet, five musicians and a dancer, demonstrated their ability as characterists. Formerly the Five Musical Byrons (colored) they were last seen hereabouts in Spanish make-up. The epidemic of Hawaiian entertainment provided them with a suggestion and they came away comparatively easy. The musical portion is acceptable in every degree. They can bruise a rag number in perfect shape, but just why they added the "high yellor" dancer is problematical. She approaches a "cooch" wiggler, but tries to maintain the Hula Hula effect. She killed what might have been a rousing hit. The more one sees of these "almost dancers" the more one can appreciate Doraidina. With the elimination of the dance, the Byrons should make a good big time attraction.

Fern and Davis offered the former Vanderbilt and Moore specialty and did very well with it. The girl is pretty, looks good in clothes and sings just about well enough to warrant the attempt. The man is there in every respect. They pulled a safe hit in next to closing, where they preceded the Theodore Trio, an aerial turn. *Wynn.*

Arthur Barrett.

Stories and Whistling.

15 Mins.; One.

Arthur Barrett is a young man of pleasing personality who opens his act by apologizing for lack of juggling material and that he appears in street clothes. He blames it on delayed baggage, and then "because the management insisted," proceeds to tell stories. One is a rather lengthy affair that gets laughs, and there are two others. A burlesque bit of whistling imitations gets a number of laughs. Some straight whistling closes the act. The boy has a good small time offering. *Fred.*

Monahulia Sextet.

Musical and Dancing.

15 Mins.; One, Two and Five.

Royal.

The Monahulia Sextet is composed of colored people, five men and a woman, masquerading Hawaiians through the strings of colored confetti around their neck and last season's shirts cut up for sashes around their waists, while the caps worn by the men would start a riot if they ever wore them on Broadway. They play musical instruments Hawaiians never heard of, much less play. The colored dancer with her long length grass skirt and high cut evening waist is about the funniest thing as a "cooch" dancer who ever had the nerve to step on a professional stage. The act was formerly known as the Five Byrons, when they were just colored. It shows what a "fad" will do. Still the Byrons are a bit late. Without the woman and just as colored musicians they would seem to have as good a chance. In the review of the Columbia bill last Sunday in this issue *Wynn.* mentions this act and its reception at that house. *Time.*

Gonne and Albert.

"On Their Way to School" (Songs, Dances and Talk).

16 Mins.; One and Three (Special Set).

Royal.

"Sassy Little" is still sassy and Lillian Gonne is her right name in this act with Bert Albert, a tall youth alongside of her who takes a college grind role, probably for contrast. But Miss Gonne is such a fast little worker and talker she needs no contrast, only a partner as fast as herself. Miss Gonne's whistling, her "gags," actions, dancing and cuteness (size, motions and gestures), put the act over in the "No. 2" position to nearly a stop reception. The act is certain with little Miss Gonne. Mr. Albert sounds English when singing. He had a song about "Johnny Boston Beans," probably written for his character, but the present Albert style of work isn't the sort that will get the best results for the turn, which just now is entirely carried by Miss Gonne. *Time.*

Edward Farrell and Co. (3).

"Suspecting Hubby" (Comedy).

18 Mins.; Three.

Edward Farrell and three people have a good comedy sketch with sure fire situations and dialog. A living room in a large hotel is the setting. The house detective and a girl patron have lovers' quarrels. The girl's uncle is caught in her room by his wife, who does not know of the relation, and suspects the worst. The detective also is suspicious. Wife and lover go gum-shoeing together into an adjoining room. From this situation the complications are laughable. Detective and Uncle and wife and girl pair off and conspire together against the other couple. A bogus duel is arranged and brings more laughs up to the denouement. The turn won plenty of laughs, thanks to the breeziness of the lines and the capable work of the players and made a satisfactory number.

Waters, King and Co. (2).

15 Mins.; Full Stage.

Special Set.

This act has for its basic idea that used in "The Telephone Tangle." Man has an appointment with manicure who isn't on time. He steps into a telephone booth and through a transparency the girl is seen at work. She promises to hurry over, bringing along her customer, who is the man's wife, but who wants the man to supply a fourth party. Man then calls up his wife to fix it so he can stay downtown, the transparency then showing the wife some miles away from her first position. The three meet in "one" for the usual complications, with the manicure's husband suddenly appearing from the audience at the finish. It will do for the small time.

FOX-BRENON LAWSUITS FIX STATUS OF FILM PRODUCERS

Fox's "War Bride's Secret" Does Not Infringe Upon Brenon's "War Brides." Director Entitled to Credit for Kellermann Picture, But Must Not Create Impression He Owns It.

Herbert Brenon, the Lewis J. Selznick Enterprises and the William Fox organization engaged in two battle royals in the courts during the latter part of last week and the beginning of the present week.

On Saturday Justice Goff in the New York Supreme Court granted the Selznick interests a temporary restraining order against the William Fox Film production, "The War Bride's Secret."

Herbert Brenon sought this injunction in association with his Selznick allies on the ground that the "War Bride's Secret," made by Mr. Fox, constituted unfair competition, in that in title and part of its action it paralleled the picture he is now completing of "War Brides," by Marion Craig Wentworth. Alla Nazimova is the star of the Brenon production.

Late on Saturday the Fox interests obtained a modification of this restraining order from Justice Goff which permitted them to show the picture in greater New York on Sunday, but the injunction remained in force as applied to the territory outside of New York.

On Monday argument was heard on this injunction before Justice Pendleton, sitting in Part One of the Supreme Court, George Gordon Battle and Konta & Kirchwey representing the Selznick-Brenon interests, and Rogers & Rogers representing William Fox.

The Court took the view then that the widespread Fox system of contract program distribution was too valuable a matter to be disrupted by an injunction, and therefore dissolved the existing order against the picture, granting the Brenon-Selznick interests the right, upon 48 hours' notice, to seek redress in a damage action against Fox at a later date.

Meanwhile, on last Saturday, the Fox interests obtained from Justice Goff in the same court a restraining order against Herbert Brenon and the Selznick Enterprises to prevent them from making any and all use in advertising, publicity or in any way whatever of the fact that Herbert Brenon at any time, either as author, director or producer, handled Theda Bara, or made any six or more designated pictures for the Fox Company.

The intent of the Fox organization in this injunction, as they themselves expressed it, was to prevent Brenon and his allies from at any time creating the impression that Theda Bara, Annette Kellermann or other Fox stars who appeared in pictures made by Brenon, were now in any way associated with his new enterprise. The effect of this injunction obtained by Fox, had it been sustained, would have been most far-reaching in its obligations to all authors, playwrights, directors of motion pictures, and other men engaged in intellectual pursuits. Had this order been made permanent, it would have prevented Mr. Brenon from ever advertising, saying or uttering the statement that he had made a picture in which Miss Bara, Miss Kellermann or others were the stars.

An interesting parallel might be the following:

Irving Berlin, assuming that he had written one song for the music publishing firm of Remick, and later left that house to write a song for the Witmark Company, could not on the cover of the Witmark sheet of music claim or print his authorship of the previously written song published by Remick.

Another illustration would be that Theodore Dreiser, if he had a book published by Scribner and a later book published by Doubleday, Page, could not in the pages of his later book claim the authorship of his earlier book published by the other firm.

Justice Pendleton in considering this action suggested that the counsel for both sides agree and consent to a mode of advertising to which Brenon could resort, pending a trial of this case on its merits in the courts. The lawyers, having in their briefs fought at length over the use of the term, "producer," by Brenon, urged an agreement that pending determination of the issues in the courts, Mr. Brenon may make full claim to authorship and direction of any and all pictures which he has ever written or directed without hindrance or complaint.

It was maintained for the Brenon-Selznick interests that in no way and at no time had Herbert Brenon or his allies created the illusion or impression through advertising or publicity that he or they in any way possessed proprietary rights in pictures of Miss Kellermann, Miss Bara, Miss Nance O'Neil or others who were then or may now be stars of the William Fox pictures.

By consent of the counsel and as approved by Justice Pendleton, Herbert Brenon and his associates now have the full and complete right to assert his authorship and directorship of "A Daughter of the Gods," the Kellermann picture owned by Mr. Fox, and for Herbert Brenon to assert his authorship and directorship of "Kreutzer Sonata," "The Soul of Broadway," and other debated pictures, as well as his adaptation of "The Two Orphans," and other contested pictures specified in the Fox complaint.

The word to which the Fox counsel took the greatest exception was the term, "producer," which in one or two instances, had been made use of. Mr. Brenon was supported in his viewpoint by affidavits from Joseph W. Engel and L. Lawrence Weber, for both of whom he had made notable pictures in the past. Both Mr. Engel and Mr. Weber assert the complete right of Mr. Brenon to term himself a producer of motion pictures, both now and in the past, and that they consider him "the producer" of the pictures made for other individual corporations. Counsel for Fox, in considering this, insisted that under the circumstances Mr. Brenon's use of the word, "producer," was susceptible of misconception. Therefore, Mr. Brenon for the future in his advertising, publicity and other forms of news dissemination until the court has passed upon the issue, will eliminate the word, "producer," and has the full and complete and incontestable right to assert his authorship and direction of any and all pictures he has ever made for any other manufacturer, subject only to the admonition that his advertisements should be so worded as not to create the impression that he owns or has any rights in such pictures.

HAMPTON TO SUCCEED KLEINE?

It was circumstantially reported about town this week that Ben. B. Hampton, who promoted the Greater Vitagraph company, is slated to succeed George Kleine as president of the General Film Co.

Color is given to the rumor from the fact that Vitagraph has purchased the Lubin franchise in G. F.

Hampton has been endeavoring recently to negotiate the sale of the Lubin plant in Philadelphia, which was not included in the sale of the Lubin name.

STANLEY MASTBAUM DENIES.

Stanley W. Mastbaum denies the story in last week's *VARIETY* to the effect that he had any business disagreement with Lewis J. Selznick. "As far as Mr. Selznick and myself are concerned," he says, "I know of no controversy and consider him one of my personal friends. In reference to the Selznick pictures, I do not know of anything relative to this matter. I have heard that these pictures are in existence but up to the present time I have no definite knowledge of such being really the case."

Lewis J. Selznick denies Mr. Mastbaum's assertions and offers in evidence of his contention letters and telegrams. He adds that a number of Philadelphia exhibitors who book through Mastbaum have made overtures to contract for his pictures direct.

GOLDFISH WITH HODKINSON.

Current reports have it that Samuel Goldfish, late of the Lasky company, who disposed of his holdings in that company, will join with W. W. Hodgkinson in the formation of a releasing corporation. When asked about it Mr. Hodgkinson declined to affirm or deny the rumor. He explained that while he did not wish to appear discourteous to newspapermen, he did not care to discuss his plans with them. During the interview Mr. Hodgkinson remarked that he had no deal on with Mr. Goldfish, but that he could hardly predict what might happen.

SOME THEATRE PROFITS.

According to a statement from one who should know, film houses on Broadway are profitable undertakings.

The Strand, with its 3,600 capacity, charging off \$120,000 a year for rent, is showing an average profit of \$4,800 a week, while the Rialto, with just half the capacity, and charging up an annual rental of \$85,000, has shown a steady profit ranging from \$400 to \$1,500 a week.

Loew's New York theatre, considered impossible, before Marcus Loew took hold of it for films, is said to have averaged a profit of \$5,000 weekly since under the Loew management.

ACTORS BY THE HOUR.

Los Angeles, Oct. 11.

Not only are salaries of motion picture actors being drastically cut in all studios, but there is a general movement to hire the rank and file only when needed instead of, as heretofore, retaining them on the regular pay-rolls. Of late they have been merely hired by the day.

The latest innovation is to engage embryo stars by the hour, paying them at a rate running as low as thirty cents for every sixty minutes they work.

DeMANBY'S NEW POST.

Alfred DeManby, the baritone, has resigned as assistant to managing director Rothapel at the Rialto to accept the vice presidency and general management of the Rialto Booking Offices, which supplies attractions to 50 or more picture house in the South.

Mr. DeManby will endeavor to duplicate, in a lesser or greater degree, the artistic environment and vocal attractions with which the New York Rialto theatre is identified, in the houses for which his concern caters.

AGENT LOSES SUIT.

Last week in the Seventh District Court Maurice Rose lost a suit for \$1,000 against Eddie Foy. The agent claimed that sum because of the loss of commissions because he placed Foy with the World Film some time ago, calling for a camera appearance for six weeks, the comedian to receive \$15,000, and then Foy jumped the contract to go with the Keystone.

Previous to last week's case the World Film had sued out an injunction, asking \$25,000 damages, which also was lost.

There is a story concerned with the comedian's work for the Keystone. After he had posed for about eight weeks, the directors decided he was unsuited for pictures, but were in a quandary as to how to cancel his contract. One day when the action called for the throwing of a custard pie in Foy's face, a solution was found. On one pretext and another the comic was informed that the scene had to be done over, and it is said that Foy's face stopped fifty-seven pies before he got wise and quit. Fatty Arbuckle was accused of mugging in Foy's scenes, which was another reason for a retake.

JUDGMENT AGAINST BERNARD.

Judgment was given Samuel Tauber on Monday for the full amount, with costs, in his suit for \$300 against Barney Bernard, balance alleged to be due on commission for securing him an engagement as screen star with Vitagraph.

Bernard's defense was that Tauber was only entitled to commission on the first picture, which he paid, but that he had conducted his own negotiations thereafter. Asked by the Court why he had paid additional sums, Bernard replied it was out of the goodness of his heart. Then the plaintiff's attorney flashed a letter written by Bernard to Tauber, which read: "Don't you think you ought to do it for less than ten per cent?"

PICTURE DIRECTOR DEPARTS.

A well known picture director left New York very suddenly last week and his exact whereabouts is unknown. The cause of his abrupt departure is the likelihood of a contemplated action for criminal conspiracy.

It is alleged by his wife that he entered into a deal with a private detective agency to manufacture evidence against his wife with a view to securing a divorce.

BIG PUBLICITY CAMPAIGN.

Chicago, Oct. 11.

Jones-Linick-Schaefer, aided and abetted by the heads of the Universal Co. themselves, including Carl Laemmle and Joe Brandt and one of the Williamson brothers, J. Ernest Williamson, delved into considerable publicity and advertising for the opening at the Studebaker of "20,000 Leagues Under the Sea," which the Williamsons have made for the Universal. Newspapers got big appropriations and J-L-S intend to let the undersea film run as long as the b. o. demand keeps up.

PHYSIOC'S OWN CO.

Joseph A. Physioc has organized a film manufacturing corporation, capitalized for \$250,000, a portion of which has already been paid in, and will start work shortly on the making of features, three of which are to be completed before he makes any effort to release any. He is negotiating for the services of a prominent film star. Active work is to commence about Nov. 1.

PICTURE ACTRESS SUES.

San Francisco, Oct. 9.

May Adams, picture actress, is seeking compensation in the local courts for injuries received in the wrecking of an automobile owned by the American Women Film Co.

AN EXHIBITOR'S STATEMENT

Shelbyville, Indiana, U. S. A., Oct. 6, 1916.

EDITOR VARIETY:

I have read with interest your editorial in Variety, September 22nd, and "Film Reviews and Their Value."

Referring to your editorial, I want to say that there is not a journal today that will publish the motion picture exhibitor's views. I have written many articles and asked the Trade Journals to publish them. One editor, who is a particular friend of mine, said he would like to, but he cannot. He did not explain, but I know why. The trade papers are practically subsidized from the fact that it costs fifteen cents to print a magazine that is sold to the exhibitor at a nickel. There is not a trade paper today that will publish the "Honest to God" facts, and there never was a time when it was so needed. We are suffering from the most terrible and senseless competition. We have no voice in saying what kind of a program should be offered to us. There is no propaganda work by anyone which would gather the information of how to increase the popularity of pictures.

This business is slipping every day because the manufacturer and the exhibitor neither one have any idea of what the true economic basis of this business is. If Variety were to start something new and something for the benefit of the exhibitor, they would have a page devoted to questions affecting the industry as a whole.

Now in reference to the Reviews, there never was a film advertisement or a review that gave an exhibitor any idea what kind of an audience that film would please. In managing an opera house, I have had a burlesque show on one night and a high-class drama another night, and I got an entirely different class of people. In the pictures, we never know what kind of picture we are going to show. I looked through all your reviews and all of your "ads"—you don't say that this is a picture particularly sweet and wholesome; would please an audience of church-going people. Neither do you say that this picture is a vampire or sex picture, and would please that class of people who want something sensational.

I say, that if we are going to keep the popularity of the people, we will only do it by telling the people what we have to show and not have them come and be disappointed. In other words, we must specialize with our program in a way that we will get a different class of people at different times. The present program is not a shot-gun dose, as our old regular program was up until two or three years ago.

The most hopeless thing of this whole matter is the fact that the manufacturer and exhibitor, even with the new Federation of the National Motion Picture Industry, are not doing anything to effect any help to the industry as a whole. I am a director in this new federation, and I must say that I feel, after meeting all the big manufacturers and being with them in conference, that only a strong organization of exhibitors, representative of all parts of the country, will be able to adjust these matters. But above all, we need a trade paper that will publish the truth.

I am sending you a copy of a letter that I sent to Indiana exhibitors. It brought back forty responses so far from exhibitors, and these letters would certainly make good reading, but there is nobody that has nerve enough to publish them. Oh! for a real exhibitor's paper!

Very truly yours,

F. J. REMBUSCH.

(LETTER REFERRED TO BY MR. REMBUSCH)

OFFICE OF F. J. REMBUSCH.

Shelbyville, Ind., Sept., 28, 1916.

TO INDIANA EXHIBITORS:

Last week a film agent had the senseless nerve to ask me \$100.00 each day (to be used two days), and \$200.00 advance deposit for a film to be released once a month, in a tank town of 10,000, where the business is terribly overdone and not a showman making a dollar.

Today another film agent, representing a company that has heretofore been very decent, asks an advance deposit for two episodes for a new serial just starting the first of October.

In the name of common sense and fair and decent business methods, where are we going and what are we coming to? And the stock in these advance deposit concerns is going down every day. IS YOUR MONEY SAFE?

I am in favor of paying as much for film service as we can afford in order that we can have quality. I am in favor of paying cash for every film before it is taken out of the office. That will eliminate the dead-beat. BUT THERE IS A LIMIT TO ALL THINGS, SO LET'S CALL A HALT.

Listen! THE EXHIBITOR MUST SAVE THIS BUSINESS. I have attended two meetings of the new federation. I believe the manufacturers would like to co-operate, but they have not the slightest idea of the true, economic basis of this business. They won't listen to one man, but they will listen to fifty. They will take heed if a hundred speak up and they WILL DO SOMETHING IF THREE OR FOUR HUNDRED SPEAK UP.

Little Mary, Charlie, Clara and the rest of them want it all. They will get more out of this business than all manufacturers and exhibitors together the coming year. They are getting the glory and all the money. There is nothing to do but to TURN THEM DOWN until we can buy their film at a price where we can make a living. How many of you will sit tight and say: "NO ADVANCE DEPOSITS"? Let me hear from you. In the meantime turn them down cold. How many will come to a meeting in Indianapolis if I call it, to straighten out Indiana conditions? I only heard from seven exhibitors in reply to my last letter. If you can't organize better than that you ought to have your business taken away from you, and YOU WILL and YOU ARE.

Let me hear from you today. What are you going to do? If you would come inside and fight instead of standing on the outside and grumbling we would get somewhere. LEND YOUR AID AND SUPPORT to an Organization and I will promise you WE WILL CLEAN OUT ALL THE ABUSES WE HAVE IN LESS THAN A MONTH.

LET ME HEAR FROM YOU RIGHT NOW, TODAY.

Fraternally yours,

F. J. REMBUSCH,
President, Indiana M. P. E. L.
Exhibitor-Director, N. A. M. P. I.

TO DECIDE FILM RIGHTS.

A most important and interesting point is shortly to be decided in the U. S. Court of Appeals as to whether picture rights to legitimate productions which antedated the coming of feature films belong to the author or the play producers.

The particular case in point concerns "The Heir to the Hoorah," which was filmed by Jesse L. Lasky as a feature and is now on the market, permission to do so being obtained by the parties interested, but the royalties kept in escrow awaiting the court's award. The two claimants for the royalties are Dorothy Dorr (Dam), administratrix of Henry J. W. Dam, deceased, author of the piece in question, and Mazie Kirk LaShelle Hunt, executrix of Kirk La Shelle, deceased, who produced the play.

Instead of seeking solution through a suit which would probably entail two years until settlement was had, Attorney Herman L. Roth ingeniously suggested that the papers in the case could be given to the Court of Appeals and a decision be secured at once. Both claimants amicably agreed to this solution and further agreed to stand by the answer handed down.

The matter recalls the litigation incurred over "The Heir to the Hoorah," which was originally produced by the Kirk La Shelle company, through an arrangement with Paul Armstrong, who claimed authorship. After the play was an assured success Dorothy Dorr Dam, widow of Henry J. W. Dam, started action against the La Shelle company for an accounting, claiming her husband was the author of the play under the title of "The Transmogrification of Dan." The court decided in favor of the plaintiff and judgment was rendered in February, 1912, in the sum of \$22,367.58, and it was therefore adjudicated that Paul Armstrong was guilty of plagiarism. As Kirke La Shelle was deceased at the time, the present action brings the two litigants together again.

Mrs. Dam accepted from the Kirk La Shelle company in settlement of the above judgment the sum of \$8,000 and was to have received \$3,500 additional provided the La Shelle company succeeded in obtaining judgment against Paul Armstrong, from whom it asked \$20,000. Judgment was obtained, but since Armstrong is also deceased, no settlement has been obtained from his estate.

MANY REELS LOST.

The Managers' Association of New York has issued a list to its members containing the names of 600 reels that have been lost, strayed or stolen from the various exchanges since Jan. 1. According to one of the officials of the association, over 1,000 reels a year are lost in this manner and it is hoped that the new organization with the issuance of a list weekly will eliminate this loss.

TO HEAD OFF "MASHERS."

St. Louis, Oct. 11.

A bill, apparently aimed at "spooners" who frequent the dimly lighted picture shows of the city has been introduced to the Board of Aldermen by Alderman Kraleman. The bill provides that the theatres be lighted during performances to such an extent that signs on the walls will be clearly visible. It is explained that it would lend improvement "from a moral standpoint."

NEWSPAPER RETRACTS.

Boston, Oct. 11.

The wild controversy over the alleged financial interest on the part of Mayor Curley in "Where Are My Children?" abated Monday afternoon with a retraction of the charge by the Boston Traveller, the paper that originally sprung the yarn with eight column headlines.

NEPTUNE'S DAUGHTER MONDAY.

On Monday the Universal will release a new edition of the original Kellermann picture, "Neptune's Daughter" which was directed by Herbert Brenon and the latter's name will be featured in the advertising. The picture, in seven reels, will be shown in all the B. S. Moss houses for the first three days of next week. It seems that the original negative was in fourteen reels and as "Neptune's Daughter" as originally shown was but eight reels in length, the extra six reels largely make up the new edition, which carries with it new paper.

Universal office gave out the information that ten prints would be showing in the city on Monday. That will beat the new Kellermann picture "A Daughter of the Gods," in the field, the latter picture opening at the Lyric on Tuesday with no mention of Brenon.

WHAT BECOMES OF PARAGON?

Speculation is rife concerning the future activities of the Paragon studio, which has arranged with the World for a cancellation of its contract for releasing its features through the World.

At the present time the second Mary Pickford-Artcraft feature is being filmed at Paragon, directed by Maurice Tourneur. Report has it that Famous Players is negotiating for the purchase of the magnificently equipped Fort Lee studio and laboratory. One thing is certain—J. E. Brulatour, its principal stockholder is a shrewd business man and whatever happens, he won't get the wrong end.

EMERSON BACK WITH TRIANGLE.

The story printed in VARIETY a few weeks ago that John Emerson would retire from the direction of the Mary Pickford pictures at the conclusion of the making of her first stellar feature, "Less Than the Dust," and which was denied by both Mr. Emerson and the Artcraft Co., turns out to be correct.

Mr. Emerson leaves on Wednesday of next week for the Fine Arts studios at Hollywood, Cal., to resume the direction of Douglas Fairbanks for Triangle.

RE-ISSUING OLD FILM.

Probably encouraged by the success of the World in re-issuing old Clara Kimball Young features, Vitagraph is reviving their former Young success, "My Official Wife," and will put it out, playing up the name of the star who formerly was of the Vita forces.

House Changes Hands.

Urbana, Ohio, Oct. 4.

The Wonderland, Urbana's pioneer picture house, has again changed hands, this time passing under the management of Arthur Johnson and Walter Shires.

BEBAN SIGNS FOR TWO YEARS.

George Beban signed a contract with the Bosworth Picture Corporation on Tuesday of this week, under which he is to appear solely for them in films for the next two years at a weekly salary of \$1,000. He will start west next week.

THEATRE LICENSE RESTORED.

Boston, Oct. 11.

The revoked license of the Majestic was automatically restored by the Board of Censors following formal assertion by management that "Is Any Girl Safe?" will not be shown again.

Boston Kiddies Still Banned.

Boston, Oct. 11.

The infantile paralysis ban, which for two weeks barred children under 16 from all Boston houses, has been partially lifted by Mayor Curley. No child under eight may now be admitted, and this rule will hold until the present scare has entirely abated.

NEWS OF THE FILM WORLD

The producing company of the California Motion Picture Corporation, headed by Beatrice Michalema, has just returned from the redwood wilds, back of Lagunitas, California, popularly known as the "Bad Lands of Marin County," has unbuckled spurs, holsters and guns, used in the thrilling escapades of "The Passion Flower," and is now experiencing a general costume metamorphosis, preparatory to first work on the next big production.

It is not easy to secure permission from the War Department to use a camera in or near any United States fortification. Edward Jose found that to be true when he wanted to stage some scenes with Pearl White in an army setting for the new Pathe serial, "Pearl of the Army." After pulling many wires Mr. Jose at last secured permission to use Fort Wadsworth on Staten Island and, furthermore, he was able to get the garrison in his scenes.

In "The Man Who Stood Still" the unassuming old German jeweler has a snappy, energetic little Irishman for a business rival, and the scenes in which they cast oral brickbats at one another, varying the process with an occasional clinch, are said to be vastly funny. Lew Fields in this picture comedy plays the role originated on the speaking stage by Louis Mann.

The Clyde Fitch play of which Nathan Hale was the hero, had one of the greatest successes on the speaking stage with N. C. Goodwin and Maxine Elliott in the two central parts. In the motion picture version, to be issued by World-Brady at election time, Robert Warwick and Gail Kane are the star players.

William A. Brady has taken moving pictures as a topic for a feature which World Film will issue during January. The photoplay is to be called "A Movie Romance," and Robert Warwick will have the star role of World Film by the way, has announced names, dates, etc., of its releases till May 20 of next year.

The Shaker play, "The Gates of Eden," in which Viola Dana will soon appear on the Metro program, is from the pen of a clergyman, Rev. William E. Danforth, now of Indianapolis, but formerly of Chicago. Mr. Danforth has made a life-long study of

Shakerdom. John H. Collins is directing the feature production.

Eugene W. Castle, cameraman for the Mutual Weekly at San Francisco, has just left New York on a two years' assignment on which his instructions are to cover everything of scenic, industrial, educational and human interest in California, Washington and Oregon.

B. S. Moss will release Nov. 1 "Boots and Saddles," a five-part picturization of Eugene Walter's celebrated stage success, with R. Henry Grey featured in the billing. "Boots and Saddles" is one of Walter's earlier efforts as a playwright and was produced by the late Kirk La Shelle.

Exclusive rights have been secured by the Rialto for the public showing of "War As It Really Is," a series of motion pictures taken on the battlefields of Europe by Donald C. Thompson, staff photographer for Leslie's Weekly and official cinematographer for the French Government.

The name of Marie Dressler's new assemblage of moving picture fun for the World Film Corporation has been changed from "Tillie's Night Out" to "Tillie's Day Off," as most of the wild scenes in which the star was "taken" at Coney Island occurred in the daytime.

Nathan Hirsch, president of the Pioneer Film Corporation, announces the completion of his first five-reel production, "The Soul of a Child." This is the first of a series of big pictures that will be produced under the Pioneer banner, and state righted.

W. C. Aldous was promoted from assistant superintendent to laboratory superintendent of the Rothacker Film Manufacturing Company. He is a graduate of the camera division and has been a member of the Rothacker organization for more than four years.

The Monmouth Film Co. has engaged Mildred Considine to edit, adapt and write their scenarios. Miss Considine has just arrived from Chicago and taken up her work on completing the screen version of the "Jimmie Dale" series, written by Frank L. Packard.

On Mack Bennett's return to Los Angeles announced in an interview that in future Keystone comedies will continue to be released by Triangle, but any exhibitor can show them regardless of what program or pictures he may be using.

Ralph Kettering had the time of his young life in Milwaukee last week booming the Orpheum opening of "The Common Law," starting Oct. 8. Of course R. K. burned up that "direct from the Studebaker theatre run" line to a fare-thee-well.

The first Edison release through the Kleine-Edison-Selig-Bessany combination will be "The Heart of the Hills," a five-reel feature in which Mabel Trunnelle and Conway Tearle play the leading roles. It will be released Oct. 30.

Fannie Ward, Thomas Meighan, Anita King, Sessue Hayakawa, Myrtle Stedman, Blanch Sweet, Cleo Ridgely and Wallace Reid, are the eight stars whose appearance on the Paramount Program is announced by the Jesse L. Lasky Company for the month of November.

Emily Stevens, now playing in "The Unchastened Woman" at the Princess, Chicago, announces she will jump right into pictures following her winter season. She has two more to do for Metro.

Monroe Salisbury, Harry Carey and William Clifford, three photoplayers, have been added to the William Fox acting forces. They will appear in productions now being made on the Coast.

Charles Gotthold has been engaged to play the male lead in A. H. Woods' play, "The Challenge," which is now being filmed by Donald Mackenzie for the Pathe Gold Rooster Program.

Myrtle Stedman is a new face at the Lasky-Famous Players studios in Hollywood, Cal., where she is appearing in an Oriental feature. Miss Stedman has been "lent" for this picture.

Hattie Delaro has been engaged to play the part of the housekeeper in "The Sunbeam," the Metro-Rolle feature play chosen for Mabel Taliaferro as a successor to "The Dawn of Love."

Raymond Jerome Binder, appearing opposite Dorothy Gish in "The Best Bet" is the son of a prominent Chicago business man. In future Triangle films he will be known as Keith Armour.

Gilbert Hamilton will return to Los Angeles shortly to begin the production of the Ella Wheeler Wilcox features of which he will make one every two months, varying from five to seven reels in length.

"Ramona" is still showing in Chicago, notwithstanding that it has already occupied two theatres. First it was shown at the Colonial and then at the Auditorium and now it is on exhibition at the Ziegfeld theatre.

The LaSalle management, Chicago, claims 412,000 people have witnessed "Where Are My Children?" during its nine weeks at that house. It will stick there until the first of January in all likelihood.

"Witchcraft," which will be released on the Paramount Program on Oct. 16, is the photodrama which won the prize contest held at Columbia University under the auspices of the Lasky Company.

Marie VanVorst, author, is engaged to be married to Gaetano Gagliati, of Rome, Italy. Miss VanVorst has devoted herself of late to the turning out of film scenarios.

Karl F. Kelsey has accepted a musical directorship with the Ramona Syndicate and has gone on the road with one of the companies.

The Lakeside (Asher Bros.), Chicago, is one of the first neighborhood houses to announce the prospective showing there of "The Common Law."

Wally Van has resigned from the Vitagraph Co., after six years of constant effort. He has just finished the production of "The Scarlet Runner" serial.

Gladys Alexandria has been engaged for the most important feminine role next to that of

the star, Mabel Taliaferro, in "The Sunbeam," a Metro-Rolle production.

George Hoffman, manager of the Waverly, south side, Chicago, is using every effort to make his house pay. He is using all the features he can book.

"There's one thing about the moving pictures," says Stuart Holmes. "It's a great place for actors with broken down voices."

Anna Steese Richardson has sold a scenario to the Popular Plays and Players for use of Mme. Petrova.

Every vaudeville house in Philadelphia with the exception of two, has booked "The Shielding Shadow."

The Wonderland, Urbana, O., the pioneer picture house of the town, is now managed by Arthur Johnson and Walter Shires.

James Morrison has gone home for a few days' rest before starting work on a new Ivan ten reeler.

Walter Scheuer, manager of the Dispatch Film Corporation, New York, has purchased the Audrey Munson production, "Purity."

Edith Sterling has signed to appear in the newly-named Premier Film Co. in support of Tyrone Power in "The Planters."

The electric sign outside the New York theatre says "Jos. M. Schenck presents Norma Talmadge" in her next future picture.

George Bowles has written that he will be in Chicago in about six weeks. He is now in Australia with "The Birth of a Nation."

Frank Losee has renewed his contract with Famous Players.

Pat Liddy has taken to the wilds with one of the "Ramona" road outfits as manager.

The Mutual is now pretty well set up in its new Chicago offices on State street.

Henry Lewis of vaudeville will likely engage to do some two-reel comedies before the screen.

Earle Williams has joined the Press Club.

Brinsley Shaw is in love.

COAST PICTURE NEWS.

By GUY PRICE.

Three movie marriages were staged here last week. James Kirkwood, who not long ago directed Mary Pickford, became the husband of Gertrude Robinson. Hal E. Roach led Margaret Nochois to the altar, and announcement was made of the marriage of Bessie Eytan, Selig star, to Clarke B. Coffey, an insurance man of Vicksburg.

A club of picture people, to be known as The Players, was organized at Hotel Hollywood last week. Wallie Reid and Jack Backer are the prime movers of the movement and Hollywood business men, who were responsible for the open-air production of Julius Caesar, have pledged to build a clubhouse to cost way into the thousands. James Young presided at the initial meeting and the following committee is working on the organization details: James Young, William Farum, Arthur Shirley, Crane Wilbur, Jack Backer, Wallie Reid, E. M. Allen, Guy Price, Clarke Irvine, Hal Cooley, Norman Manning, Neal Burns, Fred Kley and Syd Chaplin.

Wallie Reid is back from San Francisco.

R. W. Woodley, manager of the theatre on Broadway that bears his name, recently motored to Tia Juana.

David Wark Griffith, Thomas H. Ince and Mack Sennett have returned. The local dailies spread themselves in interviewing the film moguls.

Maverick Terrell, former New York newspaper man, is here writing comedies for Charlie Chaplin.

Harry Pollard has a new gas cart.

Mae Murray has begun her new picture for Lasky.

SELZNICK PICTURES

WHEREVER

CLARA KIMBALL YOUNG

in "The Common Law"

Is Shown, Messages Like These
Pour In From Delighted Exhibitors

Detroit, Mich.

Lewis J. Selznick, New York.

Young in "Common Law" a triumph beyond all expectations. House packed before opening of the first show and crowd still waiting to get in. All records broken. Turning away as many as we will be able to show to. Over twelve thousand paid admission today. My heartiest congratulations.

HARRY I. GARSON,
Broadway Strand.

Dallas, Texas.

Lewis J. Selznick, New York.

Opened week's engagement today Clara Kimball Young in "The Common Law." Broke all previous records. Business way beyond expectations. Impossible handle crowds. Unquestionably this the greatest production she has ever made. Congratulations on this masterpiece.

L. J. BISSINGER,
Manager, Washington Theatre.

Seattle, Wash.

Lewis J. Selznick, New York.

Reviewed Clara Kimball Young in "The Common Law." It is a pippin. You have exceeded our fondest expectations. We expect to break all previous records of the Clemmer. Wishing you continued success.

JAMES Q. CLEMMER.

Harry Watson, Jr.

"MUSTY SUFFER" (IN PICTURES)
ONLY

(George Kleine Studio)

LOUIS MYLL, Director

THE SCARLET OATH.

Olga Pavloff.....Gail Kane
Nina Pavloff.....Phillip Hahn
Ivan Pavloff.....Carleton Macey
Victor Karenin.....Lillian Paige
Mrs. Victor Karenin.....Allan Hale
John Huntington.....Boris Korlin
Caganov.....Montagu Love
Nicholas Savaroff.....

"The Scarlet Oath," a Peerless (World) feature, is a very good one, with powerful suspended melodramatic interest, retelling a cumulative tale that ends in a tragedy. The subject is Nihilistic, which readily lends itself to romance. It was carefully directed by Frank Powell and Travers Vale, original story by Frederic Kulis, scenario by Gardner Huntington. The fact that the big scene from "La Tosca" is reproduced and the passport incidents from "My Official Wife" are paraphrased, does not detract from the value of the picture. Gail Kane has a double role as two sisters—one reared in the lap of luxury and the other brought up amid Nihilistic surroundings. The entire acting organization has been well selected for the respective roles and the directors must have gone to considerable trouble to secure proper Russian atmosphere for the numerous Russian scenes. "The Scarlet Oath" is almost certain to give satisfaction on any picture program. Jolo.

THE WAR BRIDE'S SECRET.

Joan MacDougal.....Virginia Pearson
Collin Douglas.....Glen White
Robin Gray.....Walter Law
Elder Carstairs.....Robert Vivian
Young MacDougal.....Stuart Sage
MacDougal.....Henry Hallam
Mrs. MacDougal.....Mrs. Olive Corbett
The Hunchback.....Billy Lynbrook

By a strange coincidence William Fox's this week's release is called "The War Bride's Secret," which title is regarded by Herbert Brenon as an infringement of his Nasimova production called "War Bride," an adaptation of a piece in which Mme. Nasimova appeared on the spoken stage. By any other name the Fox photoplay would be just as effective. It is a familiar story, based upon many well known life stories, a similar situation having occurred in the lives of such famous personages as Sir Walter Scott and Ruskin, i. e., a husband giving up his wife to another man because the husband loved his wife well enough to give her up in order to make her happy. The locale of "The War Bride's Secret" is laid in Scotland and the scenario is by Mary Murillo, directed by Kenean Buel, cinematographed by Frank Kugler. The Fox corporation will have no cause to apologize for the production nor the uniformly good acting throughout the six reels. There is just a trifle too much footage given over to atmosphere and the feature would run along to a speedier and more definite denouement if cut

down several hundred feet. Walter Law, as the self-sacrificing husband, while apparently a heavy, proves himself the big hero at the finish and hence shines as the bright particular star, taking the honors away from the advertised luminary, Virginia Pearson. It is a very good program feature. Jolo.

LOVE NEVER DIES.

Cecile (the child).....Dorothy Clark
Cecile (the woman).....Ruth Stonehouse
Felix (the child).....Maurice Russell
Felix (the man).....Franklyn Farnum
M. Lecocq.....Kingsley Benedict
M. Jarnier.....Arthur Hoyt
Madame Jarnier.....Mrs. Witting
Andre Le Notre.....Wm. Canfield
M. Lesoot.....Wadsworth Harris
Henri Moreau.....T. D. Crittenden

Just a straight-away love story is "Love Never Dies," a Bluebird feature written by Harvey Gates, directed by Wm. Worthington, photographed by F. F. Baker. There is no attempt at anything sensational or to tell anything but a pretty little love story, marred by various vicissitudes and obstacles but ultimately coming out all right. The producer is to be heartily commended for the securing of such excellent French atmosphere and the drilling of his actors for the portrayal of French characters without making caricatures of them, as is so often the case upon the stage and screen. This picture will prove most satisfying to most picture fans who patronize program establishments. Jolo.

THE IRON WOMAN.

Sarah Maitland.....Nance O'Neil
David Ritchie.....Einar Linden
Blair Maitland.....Alfred Hickman
Nannie Maitland.....Evelyn Brent
Elizabeth Ferguson.....Vera Sisson
Robert Ferguson.....William Postance
Helena Ritchie.....Christine Mayo

"The Iron Woman," a Metro feature produced by Popular Plays and Players, under the direction of Carl Harbaugh, with Nance O'Neil as the star, is very much of a jumbled up affair and it is doubtful if there is a possibility of ever getting the story sufficiently straightened out to make it worth while. "The Iron Woman" was originally written by Margaret Deland as a novel and adapted for the screen by Wallace C. Clifton. It is a six-part feature with the first three reels given over to a lot of detail that matters not in the story and it is fully 2,500 feet before one begins to conceive what the story is all about. After one has sat through the entire six reels one still has to work one's mind to death to discover where the story started and where it finished and to what effect. Pictorially the feature is O. K., but from the standpoint of story and direction it is all wrong. It cannot be rated a feature of the first class. Fred.

WHAT THEY SAID

OF

"The Scarlet Runner"

Produced by WALLY VAN

"I would say that this collection of episodes has a distinctive class as the result of the very painstaking production."—WID.

"It is remarkable what verisimilitude the producer has reached in suggesting Italian backgrounds. In this episode, too, the story which seems very Italian is acted to decidedly heighten the impression of actuality."—MOVING PICTURE WORLD.

"The pictures have been most carefully directed with some settings and locations of great beauty."—MOTION PICTURE NEWS.

"The directing is absolutely faultless."—DRAMATIC MIRROR.

"Gives every indication of proving a winner."—VARIETY.

Have just severed my connection with the Vitagraph Co. after six years' service as author, comedian, and director. My future activities will be announced soon.

WALLY VAN

210 West 44th Street

New York.

BLUEBIRD


PHOTOPLAYS, (INC.)



BLUEBIRD
PHOTO PLAYS (Inc.)
Present

"Love Never Dies"

An Unusual Romantic Drama
With RUTH STONEHOUSE and FRANKLIN FARNUM
Directed by William Worthington
Watch for the Coming BLUEBIRD
"THE END OF THE RAINBOW"
Book through your local BLUEBIRD Exchange or Executive offices
BLUEBIRD Photo Plays (Inc.)
1600 Broadway, New York



The Tragedy of Love—
As his offering to the Shakespearian Tercentenary

WILLIAM FOX

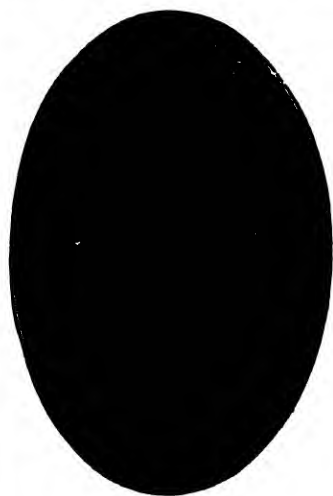
PRESENTS THE SUPER-PRODUCTION
OF THE SWEETEST STORY EVER TOLD

Romeo and Juliet?

WITH THAT RENOWNED SCREEN ARTISTE
THEDA BARA
AND AN INCOMPARABLE CAST OF MORE THAN 2500 PERSONS
**RELEASED ON FOX'S
REGULAR PROGRAM**
SCENARIO BY ADRIAN JOHNSON
DIRECTED BY J. GORDON EDWARDS
FOX FILM CORPORATION

Messrs. Laurillard and Grossmith Present Prince of Wales' Theatre in the Two-Act

ROBERT EMMETT KEANE



ROBERT EMMETT KEANE

"DAILY MAIL," Aug. 9, 1916.

A New "Mr. Manhattan."

Quite as distinctly American in his characterization and humor as Mr. Raymond Hitchcock, who originated the title role in the musical play "Mr. Manhattan," at the Prince of Wales' Theatre, is Mr. Robert Emmett Keane, the comedian who has now succeeded to the part.

He is young, alert, concise and confident. As grave as a judge even in such simple matters as likening his prospective father-in-law to a rabbit or explaining that it was the kick of a fish, not seasickness, that upset him when crossing the treacherous ocean, he keeps his audience in the best of good humor.

Since the first performance some months ago "Mr. Manhattan" has been vastly improved. It has been made a two-act play instead of a three-act, and every member of the company is at his or her best in helping to keep the fun moving.

"REFEREE," Aug. 13, 1916.

The new representative of the name-part in "Mr. Manhattan" at the Prince of Wales'—Mr. Robert Emmett Keane, to wit—proved himself, when stepping into the breach on the first night of "Razzle-Dazzle!" to be a truly alert and humorous comedian. The good impression Mr. Keane made at Drury Lane is continued at the Prince of Wales'. He may not in this especial character be always so quietly quaint as his predecessor, but on the whole the character certainly gains by being acted more quickly and, indeed, more in accordance with the impulsiveness evidently intended by the authors. Mr. Keane is a welcome addition to the London stage.

"DAILY TELEGRAPH," Aug. 9, 1916.

Prince of Wales' Theatre.

"Mr. Manhattan" has found a new representative. But in doing so he has shed none of his gaiety or exuberant humor. A better substitute for Mr. Raymond Hitchcock, peremptorily recalled by a long-standing engagement to New York, one could not, indeed, desire than Mr. Robert Emmett Keane, a typically American comedian of a singularly alert and engaging manner. His success last night was indisputable, and well deserved. He possesses a quick, mercurial style, and the fortunes of a comic song, as was abundantly proved, are safe in his hands. In his native phraseology, he has already "made good" at Drury Lane, an achievement which the excellence of his work at the Prince of Wales' can only serve to consolidate.

"WEEKLY DISPATCH," Aug. 13, 1916.

The New "Mr. Manhattan."

If ever there was a one-part musical play it is "Mr. Manhattan." It seemed on the first night—a few months ago—to have been written for Mr. Raymond Hitchcock, and now that he has had to return home to America (he sailed yesterday) it appears after another sampling to have been written specially for another American actor—Mr. Robert Emmett Keane. This young fellow is a bright, resourceful comedian, full of dry humor. He is a good actor, and the audience (the night I went to the Prince of Wales' Theatre it certainly did so) just took to him as if it had known him all his life.

"THE QUEEN," Aug. 12, 1916.

Prince of Wales' Theatre.

"Mr. Manhattan" appears to have started a new lease of life, to judge from the applause and the big audiences this week. Mr. Robert Emmett Keane is the new Mr. Manhattan (of New York), and gives a characteristic rendering of that irresponsible gentleman; his performance of that comically-tragic ditty, "All Dressed Up and Nowhere to Go," goes better than ever. Miss Iris Hoey is still perfectly delightful, and a splendid company all do excellently well in this bright and merry play. Evenings at 8.15. Matinees Wednesday and Saturday, 2.30.

London's Verdict on R

present London's Latest Star now at the
Musical Comedy, "Mr. Manhattan"

EMMETT KEANE



AS MR. MANHATTAN

"SUNDAY TIMES," Aug. 13, 1916.

Mr. Raymond Hitchcock, who introduced that buoyant personage, "Mr. Manhattan," to us at the Prince of Wales', has been compelled to return to New York to fulfil other engagements, and on Monday evening he was succeeded in the role by another American comedian, Mr. Robert Emmett Keane. He is of the same breezy "keep moving" type of comedian as his predecessor, but with marked individuality in his style and methods, and he can sing a comic song with neatness and point, so that the part loses nothing by the change.

"SPORTING LIFE," Aug. 9, 1916.

A New "Mr. Manhattan."

Messrs. Grossmith and Laurillard had a difficult task to perform when confronted with the necessity of finding a successor to Mr. Raymond Hitchcock, who has scored so brilliant a success as "Mr. Manhattan" in the musical play of that name, which has so emphatically caught on at the Prince of Wales'. They went to America again and once more they have been fortunate in their quest. Mr. Robert Emmett Keane, while in some respects he reminds one of the quiet, quaintly humorous, and genuinely funny Raymond Hitchcock, has some characteristics which are strongly individual, and he has promptly established himself by his bright, breezy manner, his bubbling humor, and his casual but delightful trifling in the good graces of his audiences. A comparison as between the two Mr. Manhattans would be misleading. Both are gems of comedy in their own respective styles, and both are so good that we would not have them different.

"ERA," Aug. 9, 1916.

A new "Manhattan."—On Saturday evening Mr. Robert Emmett Keane succeeded Mr. Raymond Hitchcock in the title role of "Mr. Manhattan" at the Prince of Wales' and in the words of his native country, "got over" immediately.

"LLOYD'S WEEKLY NEWS," Aug. 6,
The New "Mr. Manhattan."

Robert Emmett Keane, who sounds somehow like a great American poet, but in reality is a great American comedian, has stepped into Raymond Hitchcock's shoes at the Prince of Wales' and is the new "Mr. Manhattan."

"SPORTSMAN," Aug. 9, 1916.

A New "Mr. Manhattan."

No reason appears why Mr. Robert Emmett Keane should not become as great a favorite with play-going London as Mr. Raymond Hitchcock, whom he succeeds in the name part of the piece at the Prince of Wales' Theatre, quickly made himself. He acts as emphatically, though not with the like tricks, and his spryness amuses always. He does not take the audience to his bosom, nor confide in it so ostentatiously as his predecessor did, yet he finds himself on excellent terms with it before he has been on the stage five minutes. He can sing, and his speaking voice betrays no croak. Mr. Hitchcock, we fancy, succeeded in spite rather than because of his peculiarities, which one came to like after a while, however oddly they struck one at first. Mr. Keane, a finished comedian, has no doubt of his own powers, which happily, are not therefore used arrogantly. The play well bears a second visit. It is lively throughout and remarkably well acted, the men being particularly good. The crowd of pretty and piquantly dressed girls challenges comparison with any like gathering.

Robert Emmett Keane

THE HEART OF THE HILLS.

Hester.....Mabel Trunnelle
Redgell.....Conway Tearle
Sir Christopher Madgwick.....Bigelow Cooper
Eric.....Ray McKee
Edith.....Marie LaCorte
All.....Herbert Prior
Saml.....George Wright
Karaji.....Robert Connors
Natali.....Edith Strickland
McInnes.....Crawford Kent
Dr. Pettigrew.....Charles Sutton
Darton.....Henry Leone
Edison five-reeler featuring Mabel Trunnelle and Conway Tearle, directed by Richard Ridgely. The picture is based on the story

"The Girl from the East," by David White-law. The story is laid partially in India and the remainder in England. Like all stories dealing with India the main portion of the plot deals with a stolen gem. An English nobleman in India marries a native noblewoman. They have a child which is kidnapped and the mother dies. The man returns to England marries again and has two more children. Several years later it is learned that the kidnapped child is still alive but grown into an attractive young woman. The father sends for her to join him in England much against the wishes of his other two children, who term her a negress. She arrives and immediately falls in love with the man who heretofore had been infatuated

with her half sister. This causes more family dissension. The father dies shortly and murder is hinted, with the Indian girl accused. It straightens out satisfactorily as they always do. All during the story they are looking for the stolen gem which is supposed to add interest. Some fairly attractive interiors are brought into play. The cast fits the piece nicely with the picture giving a fair amount of satisfaction.

PHILLIP HOLDEN-WASTER.

Richard Bennett is doing half a dozen or more features for the American Film (Mutual), the first release being "Phillip Holden-Waster." If the succeeding pictures are to be

judged by the first one, the Mutual has a valuable piece of property in Mr. Bennett, for his "Phillip Holden" is an excellent bit of acting and the story a very good product of Kenneth Clark. At the opening Phillip is shown in the home of his well-to-do brother, who considers Phillip a waster because the latter has devoted his time to literary efforts and knows nothing of business. At a reception he meets a pretty girl (Rea Mitchell) and falls in love with her, but soon decides that with his meagre income he has no chance to marry. So he leaves the home of plenty to shift for himself. In his good natured way he stumbles upon a job that later makes him rich. The job is the selling of stock for a gold mine which the owners believe has long passed a paying stage. Phillip sells a heap of shares but instead of commissions, the mine representative pays him in stock, believing it a wily trick. But the unexpected happens, a new vein of gold is discovered and so Phillip's stock becomes the means of him winning the girl and returning to his beloved literary work. The photography on the whole is good as is the direction. Still the settings might have been improved upon. But the fine work of Mr. Bennett aided by the pretty face of Miss Mitchell, lifts this feature quite above the average.

THE BLUE ENVELOPE MYSTERY.

Leslie Brennan.....Lillian Walker
Ewen Kennedy.....John D. Bennet
Harry Heath.....Bob Hay
Uncle Bob.....Charles Kent
Miss Lucy.....Josephine Marie
Fischer.....Harry Northrup
Mrs. Davis.....Florence Radloff
Mr. Harris.....Isabelle West
George.....William Sha

"The Blue Envelope Mystery" is a Vitagraph Blue Ribbon feature, to be released Oct. 23, written by Sophie Kerr, directed by Wilfrid North, photographed by A. VanBuren Powell. It is a melodrama of the "attempt to steal a secret formula" variety, but is told in a comedy vein, unfolded through the medium of a narration by the leading character (Lillian Walker) and "the romance of her life" visualized as she tells it. In other words the whole thing is a flash-back of the episodes leading up to her marriage to the man she married. She is a girl reared in luxury. A fortune hunter courts her and reneges when he finds her father died poor. She goes to work as a stenographer for a grumpy inventor, is sent to Washington with a secret formula for the government, is kidnapped en route and an attempt to steal the formula is frustrated through her having hidden it in her hat. This culminates in her marrying the young inventor. All of which makes for an entertaining program feature.

Jolo.

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FILM REVIEWS

THE INTRIGUE.

Countess Sonia Varnil.....Lenore Ulrich
Guy Longstreet.....Cecil Van Auker
Baron Rognat.....Howard Davies
The Monarch.....Herbert Standing
Pseudo Countess Sonia.....Florence Vidor
Attache to Baron.....Paul Weigel

Pallas (Paramount) has produced an extremely clever comedy drama in "The Intrigue." Not only is the basic idea a consistently clever melodrama of foreign diplomacy and intrigue, but it is very well acted and produced with an unwonted lavishness without any strong bid for spectacular sensationalism. Lenore Ulrich is the star and enacts the role of a countess of an imaginary country who is a humanitarian and works as a red cross nurse. An American inventor has an X-ray gun that will shoot 25 miles. An opposing country wants to purchase it, but fearing the inventor may reveal its workings even after having sold it to them, plots to murder him. The countess saves the American, who proposes marriage, believing her merely a poor emigrant. She asks him to prove his love for her by destroying the deadly instrument of war, reveals her identity and they live happily ever after. Miss Ulrich has never appeared to better advantage, barring a tendency to permit her physical amplitude to cavort unrestrainedly. The picture is being shown at the New York Strand this week and will please any audience anywhere. *Jojo.*

FIGHTING FOR VERDUN.

During the course of the past several years, there have been numerous unsuccessful attempts to rehabilitate the one time famous Daly's theatre. These efforts have been just one sliver after another. In the last two weeks considerable dusting and cleaning of the place, including the draping of many flags in the lobby, was done to ready the house for the coming of Captain Douglas G. Herts and his so-called pictures, "Fighting for Verdun." But this entertainment turns out to be "another one of those things." The captain, who is an American, but just had to go to war,

he said, took during his period of service about two dozen snappy shots from an ordinary folding pocket camera. These he has done into slides which are necessarily so small and fogged that their exhibition value is nil. During their showing the returned soldier gives a talk which lets him out. Then follows a conglomeration of motion pictures touching all fronts in their five-reel length and showing nothing or very little that is interesting or exciting. In fact they appeared to have been gathered from various releases that have been fed to the public long ago. There were several sea pictures that were unusual, however, the best showing a steam trawler wallowing in a choppy sea. At the conclusion a very polite lady asked her escort if he thought the show good and said that anyhow the orchestra amused her. Her latter remark probably referred to the efforts of the drummer who dug up a "hurricane" whistle, blowing on it lustily and often. The escort presented a sour face as he picked his way across torn up Broadway. Where the title comes in is a mystery. A few feet of film showed a destroyed section of Verdun and there were several scenes supposed to have been taken at Dead Man's Hill.

A SISTER OF SIX.

Amos Winthrop.....Ben Lewis
Prudence.....Bessie Love
Jonathan.....George Stone
Ellie.....Violet Radcliffe
Priscilla.....Carmen DeRue
Benjamin.....Francis Carpenter
Abigail.....Beatrice Burns
Allan.....Lloyd Pearl
Caleb Winthrop.....Ralph Lewis
Sequin Sepulveda.....Frank Bennett
Don Francisco Garcia.....A. D. Sears
John Longstreet.....Charles German
Diego.....Charles Stephens
Miss Ruth.....Alberta Lee

Bessie Love has added another branch to her laurel crown by her delightful portrayal of the role of Prudence Winthrop in the Triangle-Fine Arts feature, "A Sister of Six" in six acts, by C. M. and S. A. Franklin. The

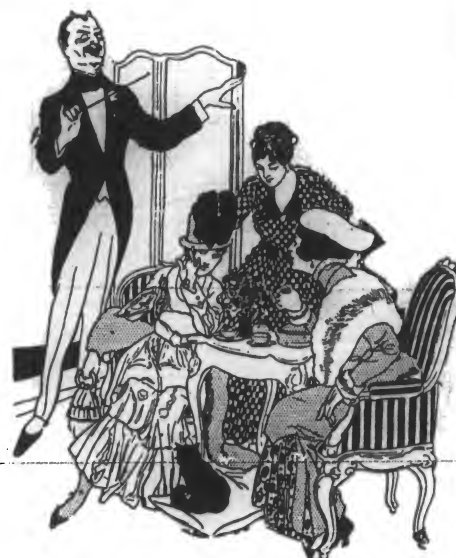
story on which the picture is based is one of the ordinary enough type of western tales, with the scene laid in southern California immediately after the Civil War. Pictorially the feature is a mighty good one. There are a number of corking chase scenes and several very good battle pictures. Two neighboring ranch owners, one a Mexican and the other an American, battle over the rights to certain property. The Mexican having discovered there is gold on the American's property wishes to drive the Gringo out. He manages to shoot the American and he leaves an orphaned brood of seven, with Prudence as the oldest. Her uncle, a retired shipowner in the East, to whom the children come after the death of the father, decides to battle for the family's rights and after returning to the coast, starts legal proceedings to take care of his end of the affair, but it is in the time when the Winchester was mightier than the law and the Mex decides to rush the land claim with his followers. The Americans and their servants put up a stiff battle and with the aid of the troops who arrive at the last minute win out a victory. There is a pretty little love tale running through the story that holds the interest. It is an interesting feature that could have just as well been told in three reels. *Fred.*

A WOMAN'S DARING.

This release features a duo in the persons of Winnifred Greenwood and Edward Coxen and comes from the American Film studios (Mutual). The story begins at the farmhouse of a miserly old man whose sole companion is

his niece (Miss Greenwood), whom he not only abuses but subjects to his stingy routine. One day a slick young man (George Field) happens along and attempts to sell the old man some mine stock. The girl responds to the visitor's small kindnesses. At a subsequent visit he proposes marriage, having discovered that her uncle has stored up a fortune. The old man surprises the couple one night when a terrific storm is raging and orders them from the house. He afterward repents and as he rushes out to call back his niece, is stricken dead by lightning. The young couple are married, but not long afterward a second woman intrudes on the honeymoon, proving that she is the lawful wife. The man is arrested and apparently sent to the penitentiary. The death of her uncle assures the girl comfort and she lives quietly with a son, the result of the mesalliance. She meets a successful young broker (Edward Coxen), who wins her hand. The stock salesman escapes from jail and through some chance is engaged as chauffeur for the couple, and she, never having revealed her former experience, is subject to the man's tyranny. The villain is finally discharged and then the wife decides to unfold her tale to her husband. She meets the chauffeur in the husband's office on the same errand and in a struggle the chauffeur is killed by his own gun. She escapes unnoticed but later, at the coronor's inquest, acquits her husband by telling her story. "A Woman's Daring" is a rather complicated tale, though not new. It seems that another title might be found more fitting than the one used. The photography is good and the feature is an average one, interesting, but perhaps a bit under the standard.

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TALENT

MUSICAL ACTS LEAD IN BILL AT PALACE

Vocal Performances by Heckman, Shaw and Campbell Are
Features of the Program.

The bill at the Palace theatre is principally musical, with Heckman, Shaw and Campbell in the fore. Their vocal efforts last night were rewarded with insistent recalls. Both the tenor and soprano of the trio possess voices of more than usual power and sweetness, and they have the taste to avoid trashy songs.

Harry Girard is back again with "The Luck of a Totem." This melodic touch of Alaska is a vaudeville personnel, with enough comedy, melodrama and romance in it to commend it to changing audiences from year to year. The chronic vaudeville goers, however, still hope for a change of luck that will enable them to see the company in something new.

Much of the mirth of the program is generated by Fred and Tom Hayden, one of a cockney, who simply cannot see any sense in a baseball game and baseball terms. When a surfeit of absurdities is witnessed, the entertainment shifts to songs, concertinas and acrobatic dancing, in which the team excels.

A musical diversion also is provided by Clara Morton, the singing comedienne, formerly of the Four Mortons. She is assisted by Frank Sheen in the role of an organizer, whose telephonic suggestions for the turn are promptly visualized by Miss Morton. She is vivacious and spry.

Maurice Briere and Grace King, sing in pleasing style, and dance with grace. Miss King also displays individuality in character singing.

Others on the bill include James C. Morton and Frank F. Moore, in a lively combination of the grotesque and the insane; Nina Payne, who gives a series of dancing fantasies, ingenious and pleasing, and Billings and Dine, in trick bicycle riding.

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(Continued from page 17)

Vancouver, B. C. Maude Muller
ORPHEUM
Bradley & Ardine
"Forest Fire"
Waterbury, Conn.
Ward Bros POLI'S (ubo)
McKelly & Lucy
Miller & Vincent
Prisco
Kilario Bros
Josie Heather Co
PANTAGES (p)
8 Mori Bros
Valentine & Vox
"Nut Sundae"
Sherman Van & H
Clifford & Mack
Victoria, B. C.
PANTAGES (p)
Renee Family
Ward & Faye
Herbert Lloyd Co
Chinko
Minnie Kaufman
Neal Abel
Regianni & Vogliotti
Washington
KEITH'S (ubo)
Jack Norworth
White & Clayton
Merian's Dogs
Tighe & Jason
Reynard & Blanca
The Leightons

"In Mexico"
2d half
Alton & Allen
Patton & Payne
Camille Personi Co
Dunlay & Merrill
5 Idalinae
Wilmington, Del.
DOCKSTAR'S (11-2)
Pershoff's Gypsies
Louis Winsch Co
Roach & McCurdy
Wells Norworth & M
International 4
Armstrong & Strause
(Two to fill)
Winnipeg
ORPHEUM
Sarah Padden Co
Raymond & Caverly
Four Readings
Craig Campbell
Lelpeig
The Brightons
Dancing Girl of Delhi
CP HUGHES (wva)
LaViva
Fields Keene & Walsh
McGee & Kerry
Frank Stafford Co
PANTAGES (p)
Asaki Japs
Wood Melville & P..
Howard & Ross
John T Doyle Co

Joe Whitehead
Hardeen
Yonkers, N. Y.
PROCTOR'S
La Dora
Stone & McAvoy
"Finder's Keepers"
Johnson & Dean
Henshaw & Avery
"Dory of Today"
2d half
Lala Selbini Co
Jack McAuliffe
Hickman Shaw & C
Perry Pollock Co
Fields & Bernie
"School Playground"
Youngstown, O.
HIP (ubo)
DeWitt Young & Sis
Bert Hanlon
Miniature Revue
Nardini
C & F Usher
4 Entertainers
M Macomber Co
Paris
ALHAMBRA
Chung Ling Soo
Cornilla & Edois
Jack Birchley
Lotto Lillo & L
Sacco Datto
Danelli Trio

The Georgetown
Hassan Trio
Lucette de Varly
The Claxtons

BURLESQUE ROUTES

Oct. 16 and Oct. 23.

"A New York Girl" 16 Columbia Chicago 23
Gayety Detroit.
"Americana" 16-18 Broadway Camden 19-21
Grand Trenton.
"Auto Girls" 15-17 O H Terre Haute Ind.
"Beauty Youth & Folly" 16 Lyceum Columbus.
"Behman Show" 16-18 Cohen's Newburgh 19-21
Cohen's Poughkeepsie 23 Miner's Bronx
New York.
"Bon Tons" 16 Olympic Cincinnati 23 Star &
Garter Chicago.
"Bostonians" 16 Gayety Kansas City 23 Gay-
ety St Louis.
"Bowery Burlesquers" 16 New Hurtig &
Seamons New York 23 Empire Hoboken.
"Broadway Belles" 16 New Castle 17 John-
stown 18 Altoona 19 Harrisburg 20 York 21
Reading Pa.
"Burlesque Revue" 16 Empire Hoboken 20-23
Park Bridgeport.

"Cabaret Girls" 16 Empire Cleveland.
"Charming Widows" 16 Majestic Ft Wayne
Ind.
"Cherry Blossoms" 15 Duluth 16 Mankato 17
Waterloo Minn 18 Cedar Rapids 19 Mar-
shalltown 20 Oskaloosa 21 Ottuma Ia.
"Darlings of Paris" 16-18 Orpheum New Bed-
ford 19-21 Worcester Worcester.
"Follies of Day" 16 Gayety Montreal 23 Em-
pire Albany.
"Follies of 1917" 16 Gardner 17 Greenfield 18
Amsterdam 19-21 O H Schenectady N Y.
"French Follies" 16-17 Erie 18 Ashtabula
19-21 Youngstown O.
"Follies of Pleasure" 16 Newark 17 Zanes-
ville 18 Canton 19-21 Akron O.
"Ginger Girls" 16 Gayety Milwaukee.
"Girls from Follies" 16 Star Brooklyn.
"Girls from Joyland" 16 Trocadero Philadel-
phia.
"Globe Trotters" 16 Miner's Bronx New York
23 Orpheum Paterson.
"Golden Crook" 16. Berchel Des Moines Ia
23 Gayety Omaha Neb.
"Grown Up Babies" 16 Star Toronto.
"Hasting's Big Show" 16 Gayety Boston 23
Columbia New York.
"Hello Girls" 16 Buckingham Louisville.
"Hello New York" 16 People's Philadelphia
23 Palace Baltimore.
"Hello Paris" 17-19-19 Saginaw Mich.
"High Life Girls" 16 Century Kansas City
Mo.
"Hip Hip Hooray Girls" 16 Gayety St Louis
23 Columbia Chicago.

A Tip To Performers, A Tip

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Under "Legitimate" there are reports of business at the theatres, the trade news, front and back, and the condition of "the road," all of interest to the legitimate people.

Under "Vaudeville" is weekly found all the inside matters

so vital to the vaudeville player who conducts his own organization or act, and his agent, also the manager. New rulings, orders and conditions are printed there. Men and women of vaudeville who have acts of their own or are interested in acts should always read Page 6 (and sometimes 7) of VARIETY each week. On this page usually is printed the ultra-technical news, and the women should read it as well as the men. It often relates to "opposition," "barring" and other news of vaudeville that should be known by every act in the business to prevent them falling into errors that may cost them money, time and annoyance. While the news is purely technical as a rule on Page 6, it is valuable information for vaudevillians.

These things alone are sufficient to evidence why show people read VARIETY—to keep informed, whether in New York or Johannesburg.

As all read VARIETY, an advertisement in it reaches all show people, and the advertising pages of VARIETY are by no means the least interesting. All of them are read. One page in the paper many advertisers said they did not want at any price has now become the best read page of the entire paper, made so by the advertisements upon it.

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Newark.
"Maids of America" 16 Casino Boston 23
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"Marion Dave Show" 16 Gayety Toronto 23
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"Merry Rounders" 16 Jacques Waterbury 23-

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 "Sightseers" 16 Star Cleveland 23 Empire Toledo.
 "Social Follies" 16 Majestic Scranton.
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 "Spiegel Review" 16 Colonial Providence 23 Gayety Boston.
 "Sporting Widows" 16 Casino Philadelphia 23 New Hurtig & Seamon's New York.
 "Star & Garter" 16-18 Bastable Syracuse 19-21 Lumberg Utica 23 Gayety Montreal.
 "Step Lively Girls" 16 Gayety Detroit 23 Gayety Toronto.
 "Stone & Pillard" 16 Grand Hartford 23 Jacques Waterbury.

"Sydell-Rose Show" 16 Star & Garter Chicago 23 Berchel Des Moines.
 "Tango Queens" 16 Academy Jersey City.
 "Templers" 16 Howard Boston.
 "Thoroughbreds" 16 Olympic New York.
 "Tourists" 16 Gayety Minneapolis.
 "20th Century Maids" 16 Empire Hoboken 23 Casino Philadelphia.
 "U S Beauties" 16-17 Holyoke Holyoke 18-21 Gilmore Springfield.
 "Watson Billy Show" 16 L O 23 Gayety Kansas City Mo.
 "Watson Wrote Show" 19-21 Park Bridgeport 23 Colonial Providence.
 "Welch Ben Show" 16 Lyceum Dayton 23 Olympic Cincinnati.
 "White Pat Show" 16 Savoy Hamilton Ont.
 "Williams Mollie Show" 16 Columbia New York 23 Casino Brooklyn.

INTERNATIONAL CIRCUIT.

Week Oct. 16.

"Bringing Up Father in Politics" Walnut Philadelphia.
 "Broadway After Dark" Bijou Birmingham.
 "Daughter of Mother Machree" Bronx New York.

"Eternal Magdalene" Knickerbocker Philadelphia.
 "For the Man She Loved" Orpheum Philadelphia.
 "Girl Without a Chance" Auditorium Baltimore.
 "His Other Wife" Imperial Chicago.
 "How Hearts and Homes are Broken" 16-18 O H Syracuse 19-21 Colonial Utica.
 "In Walked Jimmy" Lyric Bridgeport.
 "Keep Moving" O H Atlanta.
 "Little Girl God Forgot" Lyric Memphis.
 "Little Girl in a Big City" National Chicago.
 "Little Lost Sister" Orpheum Nashville.
 "Little Peggy O'Moore" 19-21 Broadway Camden.
 "Major Mag" Palace Toledo.
 "Millionaire's Son and a Shop Girl" Gayety Louisville.
 "Murphy Mrs Second Husband" Majestic Jersey City.
 "Mutt & Jeff's Wedding" O H Youngstown.
 "My Aunt from Utah" American St. Louis.
 "My Mother's Rosary Crescent New Orleans.
 "Natural Law" 16-18 Nixon Atlantic City 19-21 Trent Trenton.
 "Peg o' My Heart" Lyceum Paterson.
 "Rolling Stones" Castle Sq Boston.

"That Other Woman" O H Brooklyn.
 "Texas" Modern Providence.
 "The Girl He Couldn't Buy" Orpheum Newark.
 "The Heart of Dixie" Lyceum Pittsburgh.
 "The Hour of Temptation" Grand Worcester.
 "The Old Homestead" Boyd's Omaha.
 "The Peddler" Majestic Buffalo.
 "The Penalty of Sin" Prospect Cleveland.
 "The Woman Who Paid" Bijou Richmond.
 "The Woman He Married" Park Indianapolis.
 "Thurston" Lyceum Detroit.
 "Which One Shall I Marry?" Garden Kansas City.
 "While the City Sleeps" Poli's Washington.

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.
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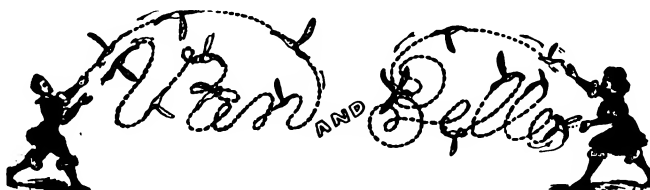
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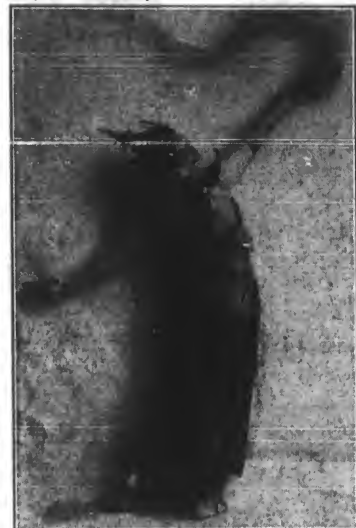


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Matthews Juanita (C)
May Sophie

Mayo Louise (C)
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McCurdy M V
McDermott E J
McDonald A
McGrath & Pag
McNienn Isabel
Meeker Natt
Melrose W J (C)
Melrose Bert (C)
Mercedes Joseph
Merrill Fred
Merrill Beattie
Merrigan Eddie
Miller Fred
Miller L (C)
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Monroe Beattie
Mooney Jack (C)
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| Voernon Jack | Weed Mildred (C) | Wilson Daley (C) | Ziesler R |
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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

CORRESPONDENCE

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

Abe Kaufman has taken the house. Covent Garden, nearby, has a straight picture policy.

Edith Montrose, who retired from the stage for a year, is returning.

Jack Howard (Howard and Boyle) is slowly recovering from a recent attack of paralysis.

"Cold Feet" is a new farce by Harry Segall and Frank Ladka.

The Chicago office of Variety would like to have Tess Mora communicate with it.

The Strollers' Club held a meeting last week. Routine business was transacted.

The Temple, seating 1,240, Alton, Ill., opened Saturday, the first attraction being "Ramona."

The McIntyres, now with Ringling Brothers' circus, sail to play the Rickards time early in November.

Victor Crane is going to do a "come back" around Thanksgiving and plans a new road attraction.

The road tour of "Alma, Where Do You Live?" sponsored by Canadian capital, came to a sudden end, owing to poor business enroute.

Skipper, Kennedy and Reeves have been forced to cancel present engagements, owing to the illness of the blackfaced comedian, Billy Reeves.

An adjustment is pending in the Delmore and Lee matter which cropped up last week when there was a mix over their bookings for McVicker's.

Ethel Mae Barker expects to have a merry time when she hits her old home town La Fayette (Family), Ind., the last half of this week.

Patricola, who has been playing for Pantages, Loew, Doyle et al, has accepted Association bookings, her first being for the Windsor the first half of next week.

When Gene Greene starts on an eastern tour shortly he plans to work in blackface. When in New York before he worked his "single" in burnt cork.

The Ellis Grand Opera Company, including Geraldine Farrar, Lucien Muratore and Clarence Whitehill, inaugurates a three weeks' tour at Toledo, O., Oct. 16.

Lohsee and Sterling are going over the Pan time and have been selected as one of the opening bills for the new Pantages, Minneapolis, Oct. 29.



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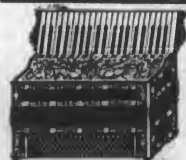
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The Oak Park theatre, Oak Park, Ill. (a
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day when it will play two acts Association
vaudeville booked by Eddie Shayne.

John C. New closes his last show tour Oct.
21. Around Christmas he goes out again with
his repertoire company.

Sol Jacobson, stage manager at Pueblo,
Col., was voted on by one of the Denver
papers as the most popular union man in the
west and was given a free trip to the world's
series in the east.

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SPECIAL RATES TO THE PROFESSION.

Mrs. B. Chandler Smith is taking action against Wilhelm, formerly of Wilhelm and Berry, who retired to open up a theatrical cleaner's place, in an effort to have a gown released that she left with him for cleaning.

Kathryn and Horse have adjusted their claim against the Frank Doyle office and McVicker's house management for the cancellation of their date at McVicker's last week. Further time was given by Doyle.

Frank Clark put over some special ballyhooing for the Waterson-Berlin-Snyder firm last week by having a quartet of male voices render the house's hits through megaphones and ukelele accompaniment.

The Parkway (Clark and Diverser), on the North Side, formerly playing pictures, becomes a pop vaudeville house Oct. 16, playing four acts at 10-15 on the "three-split" basis from the Walter Downie books, W. V. M. A.

Robert Sherman and Helton Powell returned this week from New York where they were to confer with the heads of the International Circuit relative to the placement of new shows on the wheel.

The Gus Arnold show from Buffalo did not show up for its Chicago burlesque engagement at the Haymarket and instead the house is offering the Mark Lea show from Pittsburgh.

"The Smart Shop," which Ed. Rowland and Loren Howard recently produced in several local houses, had been taken off for a few weeks in order to rebuild it into a stronger offering. Some new numbers will be inserted and several changes made in the company.

When "Katzenjammer Kids," recently acquired by Frank Gassolo, is produced around the holidays it will be sponsored by a new producing combination, comprised of Mr. Gassolo, George M. Gatts and Edwin C. Clifford.

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SPECIAL ATTENTION GIVEN TO THE PROFESSION

Fred Lincoln, of the A-B-C, by way of refutation of stories about the Affiliated's new booking connections in the south, says things were beginning to look good down that way and that the Affiliated planned to cement a formidable booking chain in the southern territory.

Gene Quigley and Ernie Young may be "opposition" when it comes to making their bread and butter as ticket brokers yet they are pooling their interests in the reopening of the Strand with the Russian Boys Band which opened a week's engagement there Monday night.

American Hospital bulletin: Sophia Wilson, recovering from an operation for appendicitis; Floissie Gaylor, left the hospital Oct. 6 noticeably improved; Harry LaToy, making progress; Frank Collier, left Oct. 6, considerably improved; Freda Herman, improving; Jack Boyle (Howard and Boyle), showing progress; Janet Allyn, showing daily improvement.

A change of management seems to have done the Henry Boyle theatre good at Fond Du Lac, according to the reports sent in by Manager Frank Raymond to the Frank Q. Doyle office here. Raymond is playing four acts and reports capacity business. The Royal Grand, Marion, Ind., booked by Doyle, announces a change in show policy, giving a "split week" bill hereafter instead of playing tri-splits. An additional act is also being booked. The Barrison, Waukegan, Ill., which switched to Doyle recently, reports good business.

Will Rositter laced it into a young man professing to be a musician when he entered Rositter's the other afternoon and demanded rather gruffly of "Bill" himself, "Give me all your orchestration." The y. m. had a bundle of music with him that would choke a tunnel. After the y. m. had told Rositter that he had played "Walkin' th' Dog" two years before he got it then Rositter told him there was no need of his having the music now. When y. m. proceeded to get fresh Rositter told him that he depended upon vaudeville to popularize his numbers and not by near-musicians as the y. m. declared himself to be by way of speech.

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The y. m. left without any of Rositter's music. W. R. was more than satisfied.

AUDITORIUM (Cleofonte Campanini, gen. dir.).—"My Home Town Girl" (Hyams and McIntyre), opened very big business—Sunday night, auspicious Police-men's Benefit.
BLACKSTONE (Edwin Wappler, mgr.).—"What is Your Husband Doing?" box office silver; closing Saturday night (third week).
COHAN'S GRAND (Harry Ridings, mgr.).—"The Great Lover" (Leo Ditrichstein) drawing big business (second week).
CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" (Cecil Lean), showing increase at box office (fourth week).
CORT (U. J. Hermann, mgr.).—"Fair and Warmer," drawing profitably (tenth week).
COLUMBIA (E. A. Wood, mgr.).—"Golden Crooks" (Billy Arlington).
ENGLEWOOD (J. W. Whitehead, mgr.).—"Ginger Girls" (burlesque).
GARRICK (J. J. Garrity, mgr.).—"Princess Pat," doing fairly well (second week).
GAYETY (Robt. Schoenecker, mgr.).—"Charming Widows" (burlesque).
HAYMARKET (Art. H. Moeller, mgr.).—"Midnight Follies" (burlesque).
IMPERIAL (Will Spink, mgr.).—"The Woman He Married".
ILLINOIS (Rolla Timponi, mgr.).—"Pom Pom" winding up engagement fairly good business (sixth week).
LASALLE (Harry Earl, mgr.).—"Where Are My Children?" (eleventh week).
NATIONAL (John Barrett, mgr.).—"My Aunt from Utah".
OLYMPIC (Charles Warren, mgr.).—"Common Clay," doing well (seventh week).
POWERS (Harry Powers, Jr., mgr.).—"Please Help Emily" (Ann Murdock), not doing much; closing Saturday (fourth week).
PLAYHOUSE.—"Where the Rooster Crows," had Chicago premiere Oct. 9.
PRINCESS (Sam Gerson, mgr.).—"The Unchastened Woman" (Emily Stevens), chalking up profit (second week).
STAR & GARTER (Chas. Walters, mgr.).—"Step Lively Girls."

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STRAND (Gene Quigley, mgr.).—Russian Boys' Band, opened Monday night.
STUDEBAKER (Louis Jones, mgr.).—"20,000 Leagues Under the Sea" (U film) opened Monday night.

MAJESTIC (Fred C. Ebert, mgr., agent, Orpheum).—"Business good. Show gave satisfaction Monday. Seemingly topheavy with comedy. Plenty of singing with several turns giving it in bunches. Not a great show by any means but one that furnished pretty good entertainment, all things considered. Carl

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Rosini and two girls opened the show. Act on early and audience not fully seated. Riggs and Ryan have a pleasing little turn (with a special drop) that was well received. Couple young, faces new to the Majestic audience. Some snappy patter and some songs rendered pleasingly. There's a bench, but they make good use of it. Robert T. Haines and Co., "Enter—Stranger," held the audience tense until the "surprise finish." In this offering Haines swings his English with a good batting average and has capable support. Skit held close attention and applauded. Charles Wyngrate proved the best of Haines' support. Lloyd and Britt were next and scored a comedy hit. They got better as they went along and had the audience falling hard when they closed with their Scottish outflow. Stanley registered from the start. The Lightner Sisters and Alexander showed to better advantage than on previous local appearances and the little comedienne seemed to be in better voice. The man ought to consign his summer suit to the mothballs. Turn could also use a new number at the opening. The act landed solidly. Stella Mayhew and Billie Taylor were not well placed following the singing (also piano act) by the Lightner-Alexander Trio. However, the Mayhew-Taylor combination was one not to be denied and was very well received. Miss Mayhew was radiant in a new evening gown and her voice was heard to good advantage. Trovato conducted his well known violin "monolog" and closed up to big applause. "Consul the Great" closed the show. The monk performs along former simian routines but works in several "bits" that showed what wonderful patience his trainer has with him. Not a bit unruly.

PALACE (Harry Singer, mgr.; agent, Orpheum).—With several conventions in season here this week the Palace got its share of visitors Monday night. That audience Monday was a pipe. The show itself, minus an advertised and program act, gave lengthy entertainment and although (Miss) Robbie Gordon did not show in the closing spot allotted

on the bill, it was almost 11 before the bill ended with seven acts. Two dancing turns but no conflict. Martin and Fabiani opened. Mayo and Tally have worked up a good singing-comedy turn since opening with the act in New York. Mary Gray won much applause. Mason and Keeler registered a laughing impression with their "Married" playlet in the fourth position. Leo Beers looked, played and sang well and his turn was well received. Some of the stuff in his playlet is rather risqué but that only seasoned his act all the more for that convention crowd. Ruth St. Denis, Ted Shawn and the Denishaws dancers took up considerable time that seemed to be time well spent judging from the attention and applause bestowed upon this array of classic dancers. "The Volunteers" had the next to closing position, but owing to Miss Gordone being absent, closed the show. The boys put over some nice harmony and were one of the big hits of the night.

McVICKER'S (J. G. Burch, mgr.; agent, Lowy).—Redheads vied with blackheads for popularity at McVicker's Monday. Outside the lights flashed "Red Heads" as well as the "Ten Dark Knights" on the same bill. Both dished up enough noise, music, dances, songs and what-not to give any man full entertainment. The aggregation of colored musicians and dancers offered a lively turn that received laughter and applause. But not in a year has a musical playlet like "The Redheads" made such a hit at McVicker's. Act is cut down to meet the requirements of the smaller houses, but none of the original ingredients is lost. For the first show Monday a mistake was made by shoving in that dancing trio after that outfit of negro dancers had had a long inning with the same kind. Too much dancing in a row. One of the best acts on the bill was Delmore and Lee in their aerial stunts on the revolving ladder. Fred Hildebrandt is a longlegged, thinlegged boy who talks a little, sings a little more and closes with an eccentric dance worth watching if the elongated chap has anything of originality in the routine. Hildebrandt not only sings well but puts over his dance in bully shape. In succession appeared the Lowreys, Juggling Normans and Cecil Jefferson. Of those the Normans made the best impression. Miss Jefferson only worked one show and then withdrew from the bill. Following the "Knights" appeared Dawson, Lannigan and Covert, two men and a woman offering a series of hard-shoe dances on a mat. Then came "The Redheads," Hildebrandt, Delmore and Lee and the Triangle picture. After 2 o'clock came The Normans, followed by Lucille and Cockie

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PHILADELPHIA

and a new act, Brandt and Audrey, in the Jefferson spot.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—Capacity the last half last week. Rita Gould was played up in the billing, but house made some furor over the dancing turn of Emile de Recat. "Wanda," the seal, was missing from the opening spot and substituted was Roger's dog. That bulldog turned big applause trick. Sol and Louie Bernas have a new act. Sol having discarded his "single" and now working double with his wife, carrying a special drop in "case" of a railway station. Sol as the Hebraic trainman, announcer and general info clerk, exchanges patter with his wife who drops in to catch a train. Bernas' parody was surefire. Nice little act. Looks as though it should have no trouble passing in the Association houses. The Brown-Fletcher Trio did very well with its singing. Well received. Miss Gould has changed since leaving New York. She appears to be giving more attention to her enunciation and shows apparent delight in handing out the English as "she should be spoke." Miss Gould's biggest returns came on the "how things have changed since Grandma was a girl." Does it in the recitative manner. Her Hawaiian number got over nicely in a neighborhood where ukuleles and Honolulu songs are all the rage. The Emile De Recat offering, with Lilly Lenora, Irma Komlosky and Marie Schneider, did not come up to expectations, the turn as a whole having more of a newness and amateurish execution than

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The Orpheum show this week here is heavy with dancing numbers. Frederick V. Bowers and Co. in song revue got over big. William Lawrence and Co. in "Honor Thy Children" scored the comedy hit of the bill. Walter Brower, funny, Lunette Sisters, aerial novelty, held 'em in at the end of the bill. Helene Davis in a sprightly number called "Fast and Present" earned big applause. Morin Sisters, opened the show with a new act. Tameo Kajiyama, billed as a

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To celebrate the installation of the new lighting system along Market street, which has now been rechristened "The Path of Gold," the city indulged in a sort of a night carnival Oct. 4.

A divorce case recently aired through the daily newspapers has afforded the theatrical colony considerable amusement. The wife of one Edward R. Stock, commercial traveler, has sued for divorce, alleging that her husband has an affinity. And to substantiate her allegations she has exhibited several letters signed "Rosebud," and a picture of "Rosebud" in tights. Furthermore, she claims her husband's affinity is an actress and every-

one is studying the picture and trying to guess who the "Rosebud" is.

Sherman, Clay & Co., dealers in everything musical and the oldest established musical firm on the coast, has entered the music publishing business. This firm to a large extent is responsible for the present popularity of the Ukulele and the introduction of Hawaiian music. So far its catalog consists of "On the Beach at Waikiki," "She Sang Aloha to Me," "Fair Hawaii" and "My Walkiki Ukulele Girl." In the near future the same concern will begin boosting its latest "hit," "Li'l Lisa Jane," which was introduced during the local run of Ruth Chatterton in "Come Out of the Kitchen."

While playing Pantages local house Harry Coleman, the ventriloquist, was invited to a

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ATLANTA.

By LINTON K. STARR.

FORSYTH (George H. Hickman, mgr.; agent, U. B. O.).—Atlanta's street car strike trouble and Ringling Bros. Circus as a counter drawing card, failed to show any effect on Monday audiences and the night house was for standing room. Over Sunday Manager Hickman had installed a number of tasteful new drops and a new stage. Mrs. Thomas Whiffen proved a splendidly welcomed headliner and was given quite an ovation. Pauline Thurston and Garry McGarry were most cordially received in "The Garden of Aloha";

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"Wining Maury" was successful in his second week. Evan-Borrows Fontaine and Kenneth Marlan, classic dancers, another hold-over, did likewise.

EMPHASIS.—"The Garden of Knowledge" was the five-reel feature. Lord and Orma, dancers, did well. Alice Allison, banjoist, did very well. Maud Kimball and Co., sketch, "When a Man Marries," and Beauregard and Belle, were billed but did not show. Billy Broad, blackface comedian, went well. John White's Animal Circus, held well closing show. "The Padre," sketch, was added (New Acts). Five Alcorans, added, went nicely.

PANTAGES.—"The Society Buds," "girl act," pretentious number, but not the act it was when Clark and Bergman headed the cast. Welch, Neely and Montrose, hit of the bill. Johnson's Creole Band, very good. Kartell, good opening number. Claudia Coleman, nna. Bert Devore, sketch, "The Wife," got over easily. Nan Gray was added.

CURT (Homer F. Curran, mgr.).—"A World of Pleasure" (1st week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—The Film Spectacle "Intolerance."

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

SAVOY (Homer F. Curran, mgr.).—Dark.

WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players (76th week).

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

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

Jean Maury has assumed the management of the Appleton Hotel.

Nat Wagner is reported to be forming a company to play the Orient.

Maud Leone is playing leads for the Wigwam dramatic stock.

Evelyn Duncan opened as ingenue with the Alcazar dramatic stock Oct. 2.

The Theatre St. Francis, a picture house recently completed and located in the vicinity of the hotel bearing that name, opened Oct. 2.

"The Strikers," J. J. Cluxton's latest production which recently had its premiere at the local Pantages house, will be recast and sent east.

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PRESENTS

PAGE, HACK AND MACK

THIS WEEK (Oct. 2) **B. F. KEITH'S PALACE, NEW YORK**
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Direction, Irving M. Cooper.

Violet MacMillan, scored, and others were well received, as follows: Casson and Earle, Cycling McNutts, Jones and Sylvester, Kelso and Leighton.

PIEDMONT (Ted Hardcastle, mgr.).—Russell Sisters headline well received bill first half. Inspirato, Morton and Rossie, Lozier Worth Co., Lee and Bennett, pictures. An innovation was an electric board at the side of the stage which flashed the name of each act in substitute for a program.

GRAND (Mose Wise, mgr.; International Circuit).—Nancy Boyar in "The Little Lady from Longmeadow Town." Fair business.

ATLANTA (Homer George, mgr.).—"Watch Your Step" Tuesday and Wednesday with Wednesday matinee. Good company and good business.

Pietro, the accordionist, Monday began an engagement at the Vaudeville, a picture house.

BALTIMORE

By FRANCIS D. STODOL.

MARYLAND (F. C. Schanberger, mgr.).—Lucille Cavanaugh, assisted by George White, can be rated with the best turns of this kind. Lynne Overman, well known from his stock associations here, has a new comedy sketch, "Marry's Ankle," into which he infuses his personality and comedy and the action is swift enough to suit anyone. The Leifheims appear in a good dialog and musical turn. Young and Browne, attractive young women, sing well and dance with grace and vigor. Paris and Perry tumble around while playing concertinas; Ernest Asoria and Co., dance; Five of Clubs, Loney Haskell, mono; Hugh Herbert & Co. in sketch.

FORD'S (Chas. E. Ford, mgr.).—The reputation of "Fair and Warmer" reached here long ahead of the show. Only standing room, and very little of that, left when it opened Monday. The same cast as played in the original and play enthusiastically received.

ACADEMY (H. Henkil, mgr.).—Lou Tellegen comes here again after an absence of several years in "A King of Nowhere." His splendid physique fits perfectly in the role and his acting makes up to a great extent for the poor structure and weakness of the play. Although only a small crowd was in attendance, Tellegen was most cordially received and forced to respond with a short speech. Mercedes Desmore, an English actress of great beauty, makes a very acceptable Lady Margaret.

AMBITORUM (L. McLoughlin, mgr.). (International Circuit).—Every seat in this house was filled for the first time in several years this week when the musical comedy, "Bringing Up Father in Society," was presented. The two features of the performance were the likeness of father and the singing and dancing of Freddie Hedges and Lezette Hedges. Johnnie Jess as father made very lifelike stage creation of the famous cartoon, and he is supported by a good cast and chorus.

LYRIC.—The Aborn Opera Company open up their stay here for a week's engagement that will include several of the most popular modern operas with "The Jewels of the Madonna."

LOWE'S.—Svengali, assisted by Elsie Turner, gave an interesting performance. Pictures played an important part in the bill. Others were: Johnson and Crane, Meehan and Pond, "Kidland," Three Lyres, Fennell and Tyson, Tom Mahoney, Evelyn and Dolly.

NIXON'S (Chas Throop, mgr.).—"September Morn," "The Evil Hour," Marie Sparrow, Kelly and Sauvain, Three Falcons, feature film.

GARDEN (Geo. Schneider, mgr.).—Paulina, Three Angelus Sisters, George Comedy Four, "The Sons of Abraham," Rogers, Cyron and Rogers, Sylphite Sisters.

COLONIAL (H. G. Kippe, mgr.).—"The Lure," by the colored stock.

HOLLIDAY STREET.—"The Whirl of Folly."

BOSTON

By LEN LITWY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Peculiar bill, with "Pop," Anson and Daughters drawing the crowd because of the series, and with Nellie V. Nichols topping the show easily in the matter of applause. Bilger Brothers opened in an adverse spot; Charles Leonard Fletcher, fair; Truly Shattuck and Marta Golden, good; Joe Cook, usual hit; Navassar Girls, high class; Mr. and Mrs. Jimmie Barry, welcome for old act; Loula Hardt closed with his Sandow act, holding the house practically intact.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville. Big.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Advertisable pop. Good gross.

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

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Excellent evenings.

GLOBE (Frank Meagher, mgr.).—"The Common Law" pictures held over for second week because of good business.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

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

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

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

MAJESTIC (E. D. Smith, mgr.).—Dark.

TREMONT (John B. Schoeffel, mgr.).—Opened Monday night with "Potash and Perimeter in Society." Satisfactory.

Mrs. Fiske in "Erstwhile Susanna" underlined for a week from Monday.

SHUBERT (E. D. Smith, mgr.).—Opened Monday with "So Long Letty." Good. Should pick up.

PARK SQUARE (Fred E. Wright, mgr.).—"Good Gracious, Anabelle." Bright.

PLYMOUTH (E. D. Smith, mgr.).—"The Silent Witness." Better business.

COPLEY (F. W. Pattee, mgr.).—"The Henry Jewett Players in "The Admirable Crichton."

With a \$1 top, and a high class repertoire, has fine outlook.

HOLLIS STREET (Charles J. Rich, mgr.).—Last week of "Rio Grande." Poor. Beer-bohm Tree in "Henry the Eighth" opens next week. Heavy advance sale.

COLONIAL (Charles J. Rich, mgr.).—Ziegfeld "Follies" still playing capacity. Opening week was well over \$19,000.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie." Third month. Going strong.

CASTLE SQUARE (John Craig, mgr.).—"The Hour of Temptation." Fair. "Rolling Stones" underlined.

CASINO (Charles Waldron, mgr.).—Mollie Williams "Own Show." Excellent.

GAIETY (George R. Batcheller, mgr.).—Stone and Pillard Show. Good.

HOWARD (George E. Lothrop, mgr.).—"Darlings of Paris." Excellent.

The Boston opera house, enlarged and renovated, will open its regular season Oct. 23 with the Aborn-English Opera company. The house, one of the finest in America, is now under the management of Lawrence McCarthy.

Mary Young (Mrs. John Craig) replaced Emilie Pollin in "The Silent Witness" at the Plymouth Monday night, improving the performance materially, and drawing big because of her local prestige. Lorin Baker is now playing the role of the boy and Helen Reimer the family benefactress.

BUFFALO, N. Y.

By W. B. STEPHAN.

ACADEMY (Jules Michael, mgr.).—Last week of musical comedy stock in "A Modern Story."

GARDEN (Wm. Graham, mgr.).—"Uncle Sam's Belles," very good. Next, "Belles from Brighton."

GAYETY (Chas. Taylor, mgr.).—Sam Howland's "Big Show." Good business.

MAJESTIC (Chas. Lawrence, mgr.).—"The Heart of Dixie," drama, one of the best attractions of the International Circuit, well received. Next week, "The Peddler."

STAR (P. C. Cornell, mgr.).—Mrs. Fiske in "Erstwhile Susan," to well-filled houses.

TECK (John Oishei, mgr.).—"The Cinderella Man," doing well. Next week, "Katinka."

SHEA'S (Henry Carr, mgr.).—Excellent bill with headline honors given to Houdini and Bert LaMont and Co. following closely. Seabury and Price, pleasing; Charles and Adelaide, Wilkins, good; Eva Taylor-Lawrence Grattan and Co., hit; Rae Ball, very good; Dyer and Fay, well applauded; Peggy and Frank Bremen, novelty closing.

LYRIC (H. B. Franklin, gen. mgr.).—Well assembled bill, including Morse and Clark, clever; Webb Bros. and Mooney, do well; Mr. and Mrs. Robyns, fair; Major Kealaka's

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Just West of B'way



GOWNS, SUITS \$1.50

DRESSES \$1.00

GENTS' SUITS OVERCOATS

John

STERLING and MARGUERITE Babe

IN AN ATHLETIC SURPRISE

OPENING PANTAGES CIRCUIT Oct. 29, Minneapolis. After a successful tour of the U. B. O. and W. V. M. A. P. S.—MANAGERS AND AGENTS.—This is the original Sterling of Lohse and Sterling. So be sure and demand the original.

Sterling and Marguerite

PASQUALE

IRENE

MARIO AND TREVETTE

CHAUTAUQUA STARS AND LYCEUM FEATURES

Operatic preludes for WILLIAM JENNINGS BRYAN, SENATOR JOE CANNON and DOCTOR HARVEY WILEY

Just completed 20 weeks for Redpath Bureau

OPENED AT THE 81ST ST. THEATRE, FIRST HALF THIS WEEK (Oct. 9)

Special Scenery

Representative, JO PAIGE SMITH & GENE HUGHES

? I MURDERED HER ?

DAVE THURSBY

ENGLISH CHARACTER COMEDIAN

Now being featured over the Loew Circuit with tremendous success.

Booked solid

THIS WEEK (Oct. 9),
National, and Loew's New Rochelle, New YorkDirection, THALHEIMER & SOFRANSKI
NEXT WEEK (Oct. 16), PALACE AND WARWICK, Brooklyn
Material by FRANK TERRY

Hawaiian Troupe, appreciated; Martin Maley, laugh-getter; Three Jennetts and Co., holding headline position easily.

OLYMPIC (Bruce Fowler, mgr.).—Very good bill headed by the Chic Chiclets, with Glendower-Manton and Co. in "Pokey," close second; Paden and Read, big hit; Rodriguez Troupe, acrobats, good; Skelley and Holt, well received; pictures.

FAMILY (H. B. Franklin, mgr.).—Second week of feature picture, "The Little Girl Next Door," doing a record breaking business at increased prices.

The Academy Stock will be replaced by vaudeville next week and the company will do surrounding towns for a short time. Niagara Falls and Lockport will get three days apiece for the first week.

Nate Penton has engaged the Swanwood-Dupont Revue for the anniversary festival at the "Pekin."

Acts booked at the Welland Fair, Welland, Ont., are Patrick's Animals, Duffy and May, Sahara, Copeland and Wood, and Tyler.

LOS ANGELES.

By GUY PRICE.
Sam Rork has returned from New York.

Carl Walker, Pantages manager, is still limping as a result of a collision with a stinger at the beach. Thought you drank 'em, Carl!

The battle for the control of the Superba theatre between J. H. Collier, incumbent, and J. A. Quinn, promoter, will be waged in Judge Taft's court soon.

Thomas MacLarnie and wife (Beatrice Nichols), former Burbank players, have returned from Australia. Are they glad to be back? Well, does a duck like water?

George Morton, formerly on the Orpheum, has opened at Pantages as a single.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Charles E. Bray, Southern Representative).—Kohloff Maslova, dancing interlude, dwells by comparison other acts of the type preceding it. Lydia Barry's single, divided applause honors with Al Shayne. Paul Gordon, opening, earned appreciation. McShayne and Hathaway and Elsie Williams Co.

were intermittently amusing and tedious. Maxine Brothers and Boby closed in good fashion.

TULANE (T. C. Campbell, mgr.).—"The Little Domino."

CRESCENT (T. C. Campbell, mgr.).—"Broadway After Dark."

LAFAYETTE (Lloyd Spencer, mgr.).—Sunset Six, Knapp and Murray, Haley and Haley, Chester Gruber.

LYRIC (Lew Rose, mgr.).—Stock burlesque.

COLUMBIA (Ernest Boehringer, mgr.).—Farnell's Funny Folks.

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

ALAMO (Will Guerlinger, mgr.).—Jimmie Brown's Revue.

Mildred Gilmore is singing at a local cabaret.

Ernest Boehringer, manager of the Triangle theatre, has secured the Triangle rights for Louisiana, Mississippi, Arkansas and Central America.

Matenauer sings at the Athenaeum Nov. 11.

T. O. Tuttle, formerly a vaudeville agent in Texas, is the new manager of the General Film office here.

Through an arrangement of Will Guerlinger, Fleibenberg's Plaza is to show Vitagraph features exclusively. The first is Sothorn in "The Chattel."

J. B. Kalver, with Jerome Remick, is boosting and selling that firm's songs in this vicinity.

Jackie Saunders, the screen actress, is appearing in person at the Portola, where a film in which she is featured is being shown.

Chas. Osgood, Jr., is assisting Harold Goldenberg in the Telano's box office.

"My Mother's Rosary" comes to the Crescent next week. "Watch Your Step" will be at the Tulane.

The Cosmopolitan is seeking to place Jimmie Brown's revue in its restaurant in conjunction with its appearance at the Alamo.

ST. LOUIS.

By REX.

A second engagement of "Experience" became necessary because of the crowds. In announcing the second week's engagement Manager Stoltz of the Shubert-Garrick is still having difficulty providing reservations. The advance sale and demand for seats has seldom been equaled in St. Louis. Next, Lew Fields' "Step This Way."

Manager Buckley of the Columbia is offering this week Louise Dresser and Lew Dockstader as joint headliners, both scoring. Lillian Kingsbury and Co., Primrose Four, Frank Milton and De Long Sisters, Harry Clarke, Four Meyers, Howard's Animals. Well balanced bill.

Neil O'Brien's Minstrels opened the second week at the Jefferson. Much improvement over that particular brand of entertainment offered by this same organization last season. Did well on the week. Next, Julian Eltinge.

Manager Jones of the Players picked a winner in "The Chorus Lady" this week. Thais Magrane advanced still further in proving her versatility. Mitchell Harris and other members of the cast likewise greatly appreciated. The Players is enjoying unprecedented business. Next, "On Trial."

AMERICAN (Harry Wallace, mgr.).—"Which One Shall I Marry?" at popular prices, did good business. Next week, Kate Ellmore in "My Aunt from Utah."

GAYETY (Ben Parry, mgr.).—"Ninety in the Shade" to fair audiences. Coming, "Hip-Hip-Hooray Girls."

STANDARD (Leo Reichenbach, mgr.).—"Auto Girls" to capacity. Oct. 15, "Review of 1917."

GRAND (Harry Wallace, mgr.; wva.).—

RAY G. HULING

PRESENTING THE GREATEST ANIMAL ACT IN VAUDEVILLE

THE

CLOWN SEAL

A COMEDIAN FROM THE SEA

Finishing 75 Consecutive Weeks on United Time and going direct to the Orpheum Circuit, commencing
October 22

"Charles" eats at each performance; that's why he doesn't lay off

FRANK EVANS

SUGGESTS
QUALITY
VAUDEVILLE

EXORA FACE POWDER

STAYS ON!

Gives a most beautiful complexion
Used for 50 years by Stars of the Profession. Read
for free EXORA sample. CHARLES MEYER
(Opp. 1000) 1.5 E. 12th Street, N. Y.

AMERICA'S POPULAR SONG WRITERS IN "15 MINUTES OF SONG AND COMEDY."

Billy TRACEY and VINCENT Nat

New—Loew's 7th Ave. Next week (Oct. 16)—Majestic, New York, and Boulevard, New York. Thanks for GRAND OPERA OFFERS, but in these WAR TIMES we're AFRAID of the HIGH "C's."

JACK THE EVERLASTING FAVORITE EDNA KAMMERER and HOWLAND

A POSITIVE HIT ON EVERY BILL THEY PLAY

THE ORIGINAL IDEA

SEND IN YOUR DUES to The "Kokomaynia" Club

—Dues Per Annum—
1 Pair of Scissors
3 Pieces of Crepe
1 Bottle of Spirit Gum

MEMBERS
Dave A. Hoff—Connagham & man
Jules Black Billy (Mar-
tie) Schoon
Five Gramma Flo Allen
Lycum Skipper & Kaa-
trise
Girls Bert Fitzgib-
bons
Violinsky Ben Howard
Sid. Freindly Romm & Kir-
by
Joe Weston
Eddie Weber
Jack C. Hoff- Nelman &
mas Kennedy

Always working FRANK GABBY

PRESENTING A NEW VENTRILOQUAL COMEDY

"GET A DOCTOR"

By JOHN G. COLLINS

CROSSMAN'S SIX ENTERTAINERS

Personal direction, HARRY FITZGERALD

DIXIE'S HONEY BOY OF THE PIANO

JIM MacWILLIAMS

Booked Solid U. B. O.

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

If it takes two hours to book an act in Hoboken with Ernie, how long will it take to burn a PEELED ORANGE?

2-Real Prizes-2

1st—INFANTILE NEURALGIA...Not
2nd—SPINAL PRO RATA...Less 5
Yours,

HARRY SYDELL

"Hokist"

Loew Circuit. Dir. MARK LEVY.

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

Larry Reilly and Co., headlined; Ward and Curran, local favorites; Tilford and Co., applause; Mae Curtis, good; Ovanda Duo, usual; Frank Jubass, pleased; Brady and Mahoney, hit; Francis and Holland, clever; Misspah and Selbini and Co., scored; pictures close.

PARK (William Flynn, mgr.).—Anne War-

ner's clever conceit, "The Rejuvenation of Aunt Mary," transformed into a musical comedy was the novelty attraction at the Park this week and more than pleased. May Robson, Sarah Edwards, Florence Mackie, Billy Kent and Carl Hayden contribute much toward its success.

IMPERIAL (Oscar Dane, mgr.).—"Toss of the Storm Country" won immediate favor at popular prices. Olga Worth and Gene Lewis carry the leads assisted by a well selected cast.

CHIPS OF THE OLD BLOCK

ARTHUR HAVEL & CO.

In "PLAYMATES," by Will M. Cressy

Direction JAMES PLUNKETT

TORCAT and FLOR D'ALIZA ROOSTERS

A LAUGHING HIT ON EVERY BILL



35

"WHANGO"

(Over the Rail)

Glad Mrs. Hughes' act was a success. Regards to Doc O'Neill.
Hello Newport and Stirk. Received your card.

Chief Caupolican, we have not forgotten the pictures.

Glad you are working, Chic Sale.

GEORGE SKIPPER

AND

MYRTLE KASTRUP

Varied bright and new musical programs offered at downtown cabarets has improved business. McTague's, the Maryland and Melshelmers lead in point of the patronage.

RITA MARIO

And Her

Inimitable Orchestra

Headlining U. B. O. and W. V. M. A.

KEIT and DE MONT

with IRWIN'S "MAJESTICS"

ST. PAUL

BY C. J. BENHAM.

ORPHEUM (Martin Beck, gen. mgr.; E. C. Burroughs, res. mgr.).—The bill this week is another that seems to please beyond a doubt. The bill constitute Melville Ellis and Irene Bordoni, Savoy and Brennan, Leonard Gaudier's Animated Toyshop, Bert Levy, Moon and Morris, Imperial Chinese Trio with Tang Cheong, George Howell in "The Red Fox Trot."

HIPPODROME (Geo. Boyer, res. mgr.).—1st half: Joe Whitehead, The Ziras, sketch, "Is it Right to do Wrong?" Wolf and Brady, Devoy and Dayton, pictures.

NEW PRINCESS (Bert Goldman, res. mgr.).—Chas. Mason and Co., Bob Hall, Connelly Sisters, Gedma and Co., pictures, constitute the first half week bill. Bill for the 2d half as follows: Arthur Angel and Co., Three Melvin Bros., Spiegel and Dunn, Transfield Sisters, pictures.

STAR (John P. Kirk, res. mgr.).—Joe K. Watson with the "Cherry Blossom" burlesquers and Dottie, the Girl in Pink.

METROPOLITAN (L. N. Scott, mgr.).—"Hobson's Choice" is the bill for the week. Next week, return of pictures, "The Unborn."

SHUBERT (Frank Priest, res. mgr.).—Shubert Stock Company in "The Law of the Land." Next week, "Leah Kleschna."

81st St. Theatre NOW (Oct. 13-16)

BEDDIE BORDEN

Direction PAT CASEY

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

TRIXIE PRIGANZA

ONE OF THE PIN FEATHERS

OLIVER MOROSCO'S "CANARY COTTAGE"

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



McKAY'S SCOTCH REVUE

"For Scotch humor, music, songs and dances, McKay's Scotch Revue is complete, clean, classy and clever."—*"NEWS,"* Newark, N. J.

EMMA EARLE and SUNSHINE

Loew Time, FEATURING EMMA EARLE'S original old lady specialty
"WHEN I WAS YOUNG"

Direction, FRANK BOHM, Inc.

One of the BEST COMEDIES Now Playing Vaudeville

NANA SULLIVAN and CO.

Presenting
"NEVER AGAIN"

EVELYN BLANCHARD Presents

FLO IRWIN

IN VAUDEVILLE

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. B. O.

JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

Next Week (Oct. 18)—Pantages, Winnipeg



HOUDINI

Address care
VARIETY
New York

BEN RYAN & DOLLY RYAN

ENTERTAINERS OF THREE CONTINENTS

COMEDY DUO

ORIGINAL LONG SHOE DANCERS

Loew Time

Direction MARK LEVY

THE LAUGHING AND APPLAUSE HIT OF THE TWENTIETH CENTURY

RUCKER and WINFRED

WORLD'S GREATEST EBONY-HUED ENTERTAINERS

Now playing return engagement Pantages Circuit. Direction TOM JONES

JACK E. GARDNER

IN "OLD STUFF"

Direction, HARRY WEBER

REVIEW OF N. Y. STAR AT 5TH AVE. THEATRE SAYS RICHARD BOLKE'S

"CREO" IS A BIG TIME FEATURE

Direction—ALF. T. WILTON

Some act—Catch us

VALYDA

and her BRAZILIAN NUTS.

Always working

Direction, ROSE and CURTIS

POLI TIME—NOW



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville" by Ned Dandy

This Week (Oct. 9)—Majestic, Chicago

Direction, HARRY FITZGERALD

AL. HARRIS and GRACE LYMAN



A Variable
Pair

W. V. M. A.
AND
U. B. O.

BOOKED SOLID.
Direction LEW L. GOLDBERG

BEATRICE LAMBERT



American
Nightingale

In an Artistic Song Repertoire

Booked Solid

JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

JANET ADAIR

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. B. O. and

Interstate

Direction, HARRY WEBER

ARTOIS DUO

Richards' Tour,
Australia

Direction,
MARK LEVY

Harry

Katie

Keen and Williams

A real comedy act in "one."

(Special Scenery)

LOEW TIME.

Direction TOM JONES

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

ALFREDO

Address Care VARIETY, London

SAM DODY

Playing Monsieur Duval in Low Fields

"STEP THIS WAY" CO.

ENROUTE

A SANDWICH WITH SPECIAL DRESSING IN "TWO"

McGREEVY and DOYLE

in "A RAILROAD SANDWICH"

QUITE REFRESHING

TRANSFIELD



SISTERS

Philadelphia Home Guards

Have worked here for four weeks. Would like to stay two weeks longer, then go South for about eight weeks. LEW GOLDBER PLEASE NOTICE.

McINTOSH
AND HIS
MUSICAL MAIDS

A gentleman is a person who will not fight with a woman unless she happens to be his wife.

Fred (Hank)

FENTON
and
Harry (Zeke)
GREEN
(and Cat)
In "Magic Pills"



BREAKING RECORDS EVERYWHERE

Catherine Crawford
AND HER
Fashion Girls

BOOKED SOLID

Direction, Arthur Pearson

Quality

FRANK PARISH AND PERU combine the Artistic with the Sensational making an act of Quality

FRANK EVANS suggests QUALITY VAUDEVILLE



This week (Oct. 9)—Maryland, Baltimore
Next week (Oct. 16)—Keith's, Philadelphia

MESSRS. HUGHES AND SMITH
Present

THE PINT-SIZE PAIR
JOE LAURIE
AND
ALEEN BRONSON

in
"LOST AND FOUND"

Yes, I think Rockwell & Wood's OLD SHOITS would fit me! So would Lew Hearn's, and I can cut down some of Gene Hughes'. Size 14-14½.



A SKIN YOU LOVE TO TOUCH—DAD'S OLD LEATHER POCKETBOOK.

BILLY BEARD

"The Party from the South"
Direction
PETE MACK

Will be at Keith's, Philadelphia, week Oct. 30. Friends kindly write.

You talk about acts being a riot. Well Sylvester & Vance knocked them for a goulash. That's going some for Roanoke! More power to them!

NOLAN AND NOLAN

JUST JESTLING JUGGLERS
Direction, NORMAN JEFFERIES.
All booked up solid.

EDWARD MARSHALL

CHALKOLOGIST

Vaudeville Direction

ALF. T. WILTON

FRED DUPREZ



"Mr. Manhattan" says:

I listened to one of Sullivan's operas the other afternoon. Old John L. certainly was a clever guy. One of the songs was "I'm Called Little Gutter Pup." Maybe he was, but I'd hate to be the one to call him that when he was in his prime.

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

VAUDEVILLE'S
BEST OPENING ACT

MARTYN and FLORENCE

This week (Oct. 9), Bijou and Palace, B'klyn.
Direction, MARK LEVY

We just received a letter from PRINCE AND DEERIE saying they were a hit in Australia. Keep up the good work. AL and HILLEN.

We hope the NOVELTY MINSTRELS work until they use all the crepe hair in America.

SOME ROUTE

You would never know MARIAN. She is getting so fat.

Next week (Oct. 16)—Keith's, Providence, R. I.

JIM AND MARIAN HARKINS

Direction, NORMAN JEFFERIES

NEIMAN AND KENNEDY
formerly of

Gratis Benefit and Gratis, will render "It Will Have No Bearing On Your Regular Salary"

"The Kleen Up Kids"

Columbia, New York, this Sunday—Catch Us

Direction,
Mike Page **Mark Levy**
Sol Turek

Routes are about as frequent as tips in a Lunch Room in the Slums.

HOWEVER

Benefits are still abundant.

JIMMY FLETCHER
GLOBE TROTTER

Direction,
Mark Levy **NOW PLAYING IN FRISCO.**

WRIGHT AND DAVIS

"The Love Insurance Agent"

Direction
LEW M. GOLDBERG

BLACKFACE
EDDIE ROSS

Neil O'Brien Minstrels

16-17
Permanent Address, VARIETY, New York



HERE IS
PAULINE SAXON'S

FUNNY ROUND PHIZ
BET YOU CAN'T GUESS
WHERE THE REST OF
HER IS.

MABEL BURNELL



The Electrical Venus

Electrical Venus Co.

A Laughing Sensation
Headlining

U. B. O.—W. V. M. A.

BOOKED SOLID

LEW GOLDBERG,

Western Representative

ALF. WILTON,
Eastern Representative

W. A. QUIGG



Master Electrician

EXTRA



They are with Shanly and Furness at the Continental Hotel, Los Angeles, this week. "The Boys" treated me all right. Folks good to dogs are "good fellers."

Oswald



NEVER marry a woman for money,—but trust that the woman you do marry has it.

Walter Weems

Kia-Ora!
(In Maori—"Good Luck")

WALLACE BRADLEY
and GRETE
ARDINE

In their dancing and singing surprise
Direction, **HARRY WEBER**

35

"WHANGO"
(Over the Rail)

TOURING
Pantages Circuit
MODELS DE LUXE

Presented by Margaret Stewart and William Downing

THE REYNOLD'S

Watch for us in
SONG, RHYME AND MAGIC
Now Featured on Loew Time

PRODUCERS—AND—SINGERS!

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-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

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"

RESTRICTED!

JEROME H. REMICK & CO.

137 West Fort St.
Detroit

219 West 46th St.
New York

Majestic Theatre Bldg.
Chicago

228 Tremont St.
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906 Market St.
San Francisco

TEN CENTS

VARIETY

VOL. XLIV, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 20, 1916

PRICE TEN CENTS



Song Writers May Come and Song Writers May Go But —

HARRY VON TILZER

just simply can't make his songs behave. They will insist upon being HITS. Gee, that VON TILZER guy is lucky. Look at the hits he has. I never had any real luck in my life. It's hard work and giving the public what they want. My best pal wouldn't sing a song for me if it didn't make good, and I wouldn't expect him to. I always try to give you new ideas. I've never imitated another writer. Right now I've got the greatest bunch of songs I've ever had at one time. Look them over. They're just a year ahead of the rest. NOTE: I was the first publisher to use this white on black "ad"—now they're all—

OUR BEAUTIFUL HAWAIIAN SONG THAT IS SWEEPING THE COUNTRY

"ON THE SOUTH SEA ISLE"

Not an imitation but a creation with beautiful harmony for duet, quartette or trio. Also beautiful obligato. A sure hit
By HARRY VON TILZER

A BEAUTIFUL BALLAD DIFFERENT FROM THE REST

"There's Someone More Lonesome Than You"

The greatest punch poem with this ballad you've ever heard.
Lyric by LOU KLEIN Music by HARRY VON TILZER

A BRAND NEW IDEA IN MARCH BALLADS

"THROUGH THESE WONDERFUL GLASSES OF MINE"

This song looks like one of the biggest hits we've ever had. Any amount of comedy, topical and local choruses ready now.
Lyric by JACK MAHONEY Music by HARRY VON TILZER

THE MOST NOVEL SONG ON THE MARKET

"BABETTE (SHE ALWAYS DID THE MINUET)"

One of those different songs that only come from the house of HARRY VON TILZER
Lyric by STERLING and MORAN Music by HARRY VON TILZER

A melody song like "SOMEBODY KNOWS" that you'll just love to sing.

"YOU WERE JUST MADE TO ORDER FOR ME"

Lyric by JACK MAHONEY A great double for boy and girl with beautiful obligato. Music by HARRY VON TILZER

ARE YOU LOOKING FOR A GREAT COMEDY SONG?

"SOMETIMES YOU GET A GOOD ONE AND SOMETIMES YOU DON'T"

Lyric by ANDREW B. STERLING Lots of extra verses. Great for either male or female. Music by HARRY VON TILZER

A better song than "THE GREEN GRASS GREW ALL AROUND"

"WITH HIS HANDS IN HIS POCKETS AND HIS POCKETS IN HIS PANTS"

Lots of comedy verses that will make your audience laugh out loud

ANOTHER CINCH HIT

"SINCE MARY ANN McCUE CAME BACK FROM HONOLU"

A regular Harry Von Tilzer novelty song. Lots of laughs

GOING BIGGER THAN EVER

"On the Hoko Moko Isle"

AL JOLSON'S RIOT SONG

"I Sent My Wife to the Thousand Isles"

HARRY VON TILZER MUSIC PUBLISHING COMPANY

BEN BORNSTEIN, Prof. Mgr. 222 WEST 46th ST., NEW YORK CITY MEYER COHEN, Bus. Mgr.

VARIETY

VOL. XLIV, No. 8

NEW YORK CITY, FRIDAY, OCTOBER 20, 1916

PRICE TEN CENTS

STAR & GARTER, CHICAGO, DARK; REVOLT AGAINST HYDE & BEHMAN

Columbia Burlesque Circuit Show Refuses to Play Hyde & Behman's Chicago House Unless Gross Receipts Are Equally Divided. Theatre Obligated to Close. Traveling Managers Incensed at Hyde & Behman's Treatment of Them. Columbia Amusement Co. Regrets Circumstance.

Chicago, Oct. 18.

Protests made by owners of attractions on the Columbia Amusement Company Circuit against playing Hyde & Behman's Star and Garter theatre, unless they receive 50 per cent. of the gross receipts reached an acute stage Sunday when W. S. Campbell, manager of the Rose Sydel company ("London Belles") refused to let his company appear unless the terms were changed from 45 to 50 per cent.

A few weeks ago Drew & Campbell, of "The Liberty Girls," notified the Columbia Amusement Co. they would not play their date at that house if not given an equal division of the receipts. The engagement was played, however, but it was learned only recently the Columbia Amusement Co. paid Drew & Campbell a sum equal to five per cent. of the Liberty Girls receipts.

The Star and Garter has been dark since Saturday with no prospect of re-opening during the present week, at any rate unless an agreement is reached between Manager Campbell and the representative here of the Hyde & Behman concern.

The Haymarket diagonally across the street benefitted by the closing. Several hundred were seated on the Haymarket stage Sunday.

General Manager Sam A. Scribner, of the Columbia Amusement Co., shown the foregoing dispatch from Chicago, said:

"We very greatly regret the existence of differences so marked and serious between the producing managers and Hyde & Behman. When Mr. Campbell notified this office he would not play his Rose Sydel company at the Star and Garter unless he received 50 per cent. of the gross, we endeavored to persuade him to fill the engagement but without avail.

"Both sides of the controversy are our clients and we are doing everything within our power to adjust matters to the satisfaction of all concerned. It is difficult at this moment to forecast the outcome, but we believe good

judgment and a willingness to yield to one another in the various points at issue will overcome the difficulties. We are relying upon the practical common sense of our associates and this office will exert itself to the utmost to assist both sides to reach an amicable arrangement."

The bitterness of the feeling against Hyde & Behman upon the part of the producers is made clear in an interview a VARIETY representative had with one of the foremost managers in burlesque who requested the omission of his name. This producer is in a position to speak knowingly upon all matters that concern the Columbia Amusement Company.

"Hyde & Behman's attitude is absolutely unfair," he said. "They are just as much interested in burlesque and have as much money invested as anybody else. But instead of being a help, or trying to be, or showing any disposition to benefit the general conditions, they are a hindrance. With them it is a case of 'Let George do it' all the time. If there were any sacrifices to be made to expand and improve and make the burlesque business a permanent institution of merit and worth, it was always up to someone else besides Hyde & Behman to do it.

"They are playing for what is in sight, regardless of the future. Conciliation, and the spirit of meeting people they do business with half way are methods apparently entirely unknown to them, and the give-and-take principle is never considered in their business operations so far as I have ever been able to observe.

"Sometime ago Blutch Cooper refused to play his 'Sight Seers' at Hyde & Behman's Gaiety, Pittsburgh, unless he received 50 per cent., and because Cooper is Sam Scribner's brother-in-law, and rather than have the issue raised in that particular case on account of relationship, Scribner gave Cooper 5 per cent. of the gross out of his own pocket. And I know that the Columbia Amusement Co. paid Drew & (Continued on page 13).

BRONX'S NEW YEAR'S SHOW.

That New Year's Eve may be theatrically circumvented, though falling upon Sunday night, is the expectation of Jake Rosenthal of the Bronx opera house, who has "Fair and Warmer" booked for that evening.

The downtown managers are sorry New Year's is a Sunday break this year. Mr. Rosenthal hopes to "beat it" by commencing a midnight show that evening at the opening of Monday morning.

MADE GIRLS DON TIGHTS.

Boston, Oct. 18.

The police forced "So Long Letty" to dress its chorus in tights, instead of the socks the girls were wearing. They also censored one of the bathing scenes.

The show opens at the Shubert, New York, Monday, when the bare legs and the bathing scene will again go in.

TO STAR BERT WILLIAMS.

Cohan & Harris have a baseball play by Ring W. Lardner in which they want to star Bert Williams as the trainer of the team. The colored comedian is with "The Follies," at present in Boston. He is under contract to F. Ziegfeld, Jr., for this season, but may obtain a release from that management to appear in the new piece in the spring.

LAWRENCE QUILTS LEGIT.

Lawrence, Mass., Oct. 18.

The opera house has failed to pay with better class road shows. "Kattinka" was the only one that won out.

Shubert and K. & E. bookings for November have been cancelled.

"Civilization," the film, will be the next attraction. John R. Oldfield is the lessee.

A local sporting club will hold ring contests Thursday nights, with specialties interpolated.

DANCES FOR HIS HONOR.

Chicago, October 18.

May Mills, arrested at the Gayety charged with doing an indecent dance at that State street musical comedy house yesterday, performed her steps to the melody of "Walkin' the Dog" before Judge Samuel Trude in City Hall in an effort to prove that her performance was proper.

WIFE NO. 1 HERE.

Chicago, Oct. 18.

Hans Zoder, formerly of the old Germania Theatre Company, is under arrest in Milwaukee on a warrant sworn out by wife "No. 1" who has just arrived from Germany.

Mrs. Zoder, "No. 2," was formerly Amelia Riega, known here as an ingenue.

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

BRADY ON STUMP?

William A. Brady left for Hot Springs Saturday and will return early next week. The theatrical and picture producer is very strong for Woodrow Wilson. Last week he made an address before the Business Men's Club at the Hotel Manhattan.

It is possible that on Mr. Brady's return he will take the stump in behalf of the Democratic Presidential candidate.

POST'S "MASQUERADER."

"The Masquerader" is the new play in which Guy Bates Post will be starred in by Richard Walton Tully, Inc. The opening is for New Haven, November 13. The play was adapted by John Hunter Booth from the novel of the same name by Katherine Cecil Thurston, deceased. The book that had wide popularity about ten years ago.

Mr Post will enact a dual role. In the cast with him are Louis Calvert, Ian Robertson, Thais Lawton and Clarence Handysides.

YALE PAGEANT READY.

New Haven, Oct. 18.

Preparations are complete for the presentation of the Pageant, at the Yale Bowl, Saturday. There will be 7,000 in the monster spectacle, produced under the direction of Francis H. Markoe (Yale '06).

This total includes 2,000 New Haven school children; 2,000 Yale students and 3,000 residents of the city. The orchestra of 70 pieces is under the direction of Prof. Davis S. Smith, and there are 500 voices in the chorus.

WON'T ACCEPT \$1,500.

The big time managers are agreeable to paying Irving Berlin \$1,500 weekly to appear in vaudeville, but the composer has declined an extensive route at those terms. He is said to be holding out for \$2,000 a week.

PHOTOS CENSORED.

Through a new wrinkle of English censorship, no photographs or illustrations are allowed to leave the country through the mails. The order has been effective for the past three weeks and its meaning is not understood.

Loew's "Sundays" at Standard.

The Loew Circuit may book vaudeville Sundays into the Standard theater at Broadway and 90th street, playing combinations during the week.

IN LONDON

London, Oct. 5.

All Americans in London are flocking to see "The Old Country" at Wyndham's in consequence of several capitally drawn American characters.

Sir James Barrie's one-act play, "Rosalind," which Violet Vanbrugh introduced to variety theatres, is to be toured on the halls by Lilian Braithwaite.

Oswald Stoll's super-pantomime, "Cinderella," at the London opera house, promises a tremendous star cast. The latest to join up being Vesta Tilly and Louis Tinsley.

Oswald Stoll has secured Mrs. Patrick Campbell for the Coliseum, where she will appear Oct. 16 in a new playlet written by Robert Hichens, the famous novelist. The scene is laid in South Africa.

"Peg o' My Heart" has at last ended its second run at the Globe, it being withdrawn on its 840th performance in order to make room for "The Clock Goes Round." "Peg" is such a pronounced favorite that it may bob up again in the near future.

Sir Thomas Beecham inaugurates an autumn season of grand opera at the Aldwych theatre on October 12.

Frank Carzon and Gerald du Maurier have acquired a new play, "The Simple Souls," written by John Hastings, the author of "Iris Intervenes." The author is a young army officer.

"Bric-a-Brac" was finally withdrawn from the Palace Sept. 30, to allow of the redecoration of theatre before production of the new revue, now entitled "Vanity Fair." It will be produced by J. A. E. Malone, a director of the Gaiety and Adelphi theatres. The cast includes Moya Mannering, Gwendoline Brogden, Regine Flory, Nelson Keys and Arthur Playfair.

Ristori, a dancing violinist and quick-change artist, who recently made his appearance at the Victoria Palace, has been booked for the Palladium and a tour of the Stoll circuit.

Sam Southern has accepted an offer to sail for New York, Nov. 9, to appear in a new play by Harold Owen. E. H. Sothern has arranged with Shuberts that 25 per cent. of gross receipts of "If I Were King" to be handed over to British Red Cross Society.

Leon Pollock, Albert de Courville's assistant, has written a three-act play dealing with modern Hebrew life. Pollock has already written several successful sketches, including a strong dramatic one-act play, "The Rat," which Christine Silver produced in the spring.

Theatrical and variety managers at present time have a great deal to contend with. In the early stages of the war salaries were reduced all round, but since the first year of the war expenses have been gradually increasing. The salaries of the leading players, thanks to revues, have increased to twice what they were before the war, even the stage hands, etc., have now higher wages. Taxes have gone up all round, not to mention the ticket tax, which is borne by the public. Add to this the scarcity of taxi-cabs, owing to the petrol restrictions, the increased darkness of the streets and the putting back of the clock one hour, thereby prolonging the darkness, also the renewal of Zeppelin raids, and it will be readily seen the severe handicap man-

agers have to face. The latter combination of circumstances has induced managers to give extra matinees and less evening performances, and most London theatres will shortly be playing six matinees per week and a reduced number of evening shows.

IN PARIS.

Paris, Oct. 6.

The Casino de Paris opens today under management of Folies Bergere and Olympia people, with C. M. Ercole as house agent. Pictures and vaudeville will be presented twice daily on the same lines as the Olympia. The opening show contains the Boxing Kangaroos, Lillo-Lotto-Lillo cycling act, 10 Perizof troupe, and a film taken in the Italian war zone. This latter was secured by Dumien on deposit of \$5,500, and was to cost him 100,000 francs for exclusive rights here, but it has been found the Aubert people are showing the same pictures at the Theatre du Vaudeville, and threaten the Casino with litigation if it continues.

The ex-program boy of the Olympia, named Volterra, a Greek, who has blossomed out as a smart manager at the same house in company with R. Baretta, is taking the Gaumont Color hall in the Faubourg Montmartre, which will be soon inaugurated as a cheap cafe chantant, playing twice daily on the lines of the Petit Casino. The whole building has been incorporated in the scheme, and the upper part will be a hotel. Changes to be made in the hall comprise putting the stage on the opposite side of the auditorium. Volterra is also negotiating for the Theatre du Chatelet, at Marseilles, which he may open associated with Dalbert, a local singer. Dumien, Baretta, Volterra & Co. are making hay while the sun shines, or while the war lasts.

Pubillones, the Cuban circus owner, is in Paris.

Tenot, formerly of the Renaissance, has taken the Scala, while Cora Laperrier and Rosenberg have taken the Renaissance. No changes will be made in the policies.

The Theatre Edouard VII, where Urban started his color pictures in Paris, has been leased by A. Frank, of the Gymnase. He is producing a revue by Rip.

An operetta now entitled "Marquis des Folies Bergere" is at the Folies Bergere, the house has been closed a week for rehearsals.

Louis Masson has taken the lease of the Trianon, formerly held by the late M. Legrange, and has reopened with light opera.

C. C. Bartram has returned from New York and is in Paris.

The Opera opens Nov. 4, playing three times weekly. No novelties are promised.

The Belgian piece "Ce Bon Monsieur Zoetebeck" is the subject of a law suit, between Max Viterbo and Rasimi and F. Laurent. The latter held the copyright for France excepting Paris. While Viterbo played the success at the Theatre Albert I, Paris. After terminating at this house he sent it on tour, commencing with Rasimi's Casino at Lyons. Laurent has obtained an injunction against Max and Rasimi, with \$300 damages and \$35 for any additional performances.

STOLL'S EXPERIMENT FAILS.

London, Oct. 18.

Oswald Stoll's daring experiment of transferring his regular Coliseum vaudeville entertainment to the London opera house and placing "Look Who's Here" in the Coliseum, has proved a failure.

The revue is playing to packed houses at the Coliseum, but the opera house with variety failed to draw.

"Look Who's Here" will be sent on tour and the opera house will continue to present vaudeville pending a season of pantomime there.

Ethel Levy will withdraw from "Look Who's Here" and make a tour of the halls.

WOMEN ORCHESTRAS.

London, Oct. 18.

Oswald Stoll has refused to grant an increase of wages to the members of the orchestras on his circuit. The musicians quit after giving the manager a fortnight's notice. They were replaced by women.

Stoll has been paying his musicians three dollars a week less than the scale prevailing in the Moss Empires houses.

"Mr. Wu" Reopens.

London, Oct. 18.

Matheson Lang revived "Mr. Wu" at the Strand, Oct. 14.

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

TWO SHOWS WITHDRAWN.

London, Oct. 18.

"Mr. Manhattan" at the Prince of Wales' and "The Clock Goes Round" at the Globe were withdrawn Oct. 14. "Peg o' My Heart" will be revived at the Globe tonight.

MARY ANDERSON'S APPEARANCE.

London, Oct. 18.

Mary Anderson makes her reappearance on the stage Oct. 20 as Galatea for a war charity at His Majesty's.

Little Tich Playing Glasgow.

London, Oct. 18.

Little Tich is out of the show at the Hippodrome for the current week, and appearing at the Pavilion, Glasgow. He had an old contract to appear at the Glasgow house and the management demanded \$1,500 to release him, so he preferred to play the engagement.

Charlot Bringing Back "Samples."

London, Oct. 18.

Andre Charlot will withdraw "This and That" from the Comedy Oct. 21 and revive "Samples" Oct. 24.

Beecham Opera Commences.

London, Oct. 18.

The Beecham company commenced a season of English opera at the Aldwych Oct. 14. The premiere, "Samson and Delilah," drew a large and enthusiastic audience.



MABELLE ESTELLE

The Orpheum, Newark, N. J., a new link on the International Circuit, opened Monday, with Mabelle Estelle in "The Girl He Couldn't Buy" as the attraction. The popular star for several seasons headed the Curcio Payton and Orpheum Players over there. After the first act Miss Estelle was forced to make a speech, at the conclusion of which, by actual count 27 baskets of flowers passed over the footlights.

Arthur C. Aiston who is directing the tour, is highly elated over the splendid reviews received by Miss Estelle in the cities visited by "The Girl He Couldn't Buy," and, it is said, he is busily engaged in reading plays by eminent playwrights, with a view of securing a suitable vehicle for Miss Estelle's use next season, as he contemplates presenting the versatile star on Broadway, at a regular theatre.

UNCLE SAM BACKS VAUDEVILLE ACT IN RECRUITING CAMPAIGN

**Regular Army Officer May Organize Turn For Two-a-Day
Circuits, With Squad of Regular Troopers, to Educate
Public in Service Conditions and Attract Citizens
to Enlist.**

San Francisco, Oct. 18. It is possible Uncle Sam may take to producing an act in vaudeville to help the recruiting staff. Lieutenant Colonel John H. Gardner, retired, who has charge of the local division of recruiting, is out with the statement that he's after the authorization to place a team of regulars under a commissioned officer on the vaudeville stage.

The Colonel says his idea is to have the team show theater audiences what soldiers do and how they do it. He claims it will help to secure recruits and eliminate much of the prejudice against enlisting in the army. More-over the Colonel says he has been assured of two years' booking from various circuits providing he can get permission to put on the act.

"SISTER ACT" SEPARATES.

The "sister act" of Cecilia Weston and Dorothy Clark had but a brief vaudeville life, though the future seemed assured for it. The break came one day last week when Miss Clark wired her partner she had been suddenly called to Kansas City, although it seems pretty generally believed the young woman left for Los Angeles.

The separation caused the cancellation of an engagement for the team at the Palace, New York, this week, and another for Keith's, Philadelphia, next week, where their salary would have been \$250. The act "tried out" for two days at the Bijou, Philadelphia, immediately after which it was booked for the big time.

Rose & Curtis were the agents for the turn.

HUNTLEY WANTS TOO MUCH.

An offer to place G. P. Huntley, the English musical comedy comedian, in American vaudeville at \$2,000 weekly was made to the big time managers by Charles Bornhaupt.

An answer was returned Mr. Huntley would be acceptable at a more reasonable figure.

PARISIAN FASHION SHOW.

The Parisian Fashion Show brought over here by M. de Gatterris of Paris, and exhibited in the Wanamaker shops, is to try vaudeville. It carries 16 girls who give a fashion display only of foreign made gowns.

The act opens next week at the 81st Street theatre, remaining there the full week. Its salary is reported at \$1,200. Charles Bornhaupt did the booking.

CENTURY'S "COCOANUT GROVE."

The Century's Roof Garden entertainment which Flo Ziegfeld, Jr., is providing for the opening of that large house under the Dillingham-Ziegfeld direction, is to be called "The Coconut Grove."

ED WYNN'S "GAG."

Mark Levy, the agent, claims Ed Wynn at the Winter Garden is using "The Chauffeur Runs Over Himself" "gag," first published by Mr. Levy in the Jimmy Fletcher advertisement in VARIETY a few weeks ago.

The "gag" read as follows: "A chauffeur asked a small boy to go across the

street for some cigarettes. Boy refused—chauffeur ran over himself."

Mr. Levy who originated this joke, as he does many other bright pleasantries in the advertisements of his acts, gave it to Mr. Fletcher for stage use.

At the Garden Mr. Wynn tells it with but little change from the original.

CANADA SAFE.

Again Clarke Brown, general manager of the Canadian Circuit (vaudeville) wishes to assure foreign acts of English birth there is no danger of being called into war service through playing in Canada.

Canada is a dominion, not a colony, says Mr. Brown; it has not conscription and no one while there can be apprehended through failure to serve England.

An Australian act is reported to have canceled Shea's. Toronto, for next week through fear of trouble if playing over the border.

ALT ACT DISBANDS.

Following the Palace, New York, engagement last week, its first in vaudeville, the Natalie Alt act that had Leo Edwards in it, disbanded. No further engagements were forthcoming.

TRIED SUICIDE.

Chicago, Oct. 18. Mrs. Billie Wheeler, known professionally as Thelma Moody, unable to find any work, attempted suicide in front of the Kaiserhof Hotel Sunday by swallowing chloroform.

The young woman was able to leave St. Luke's hospital later in the day.

STOCK CO. FOR SKETCHES.

Hamilton, O., Oct. 18. Manager Godwin of the Grand has retained H. Ellis Reed, formerly of the Ben Greet Players, to produce a sketch each week in connection with the vaudeville entertainment by a tabloid stock company made up of Lucille La Valiere, Edward Aiken and Charles Brown.

Mr. Reed, a Hamilton man, has a school of acting and each weekly production will include parts for his pupils.

Settled for Cancellation.

A suit between Barnes and Robinson and Frank A. Keeney was settled out of court last week. The team had been booked for Newark and Brooklyn. Miss Robinson became ill Wednesday. Ed Barnes notified the management they would be unable to appear the last half.

Keeney claimed a certain sum had been spent advertising the act in Brooklyn, and deducted the sum from the three days' salary. The act accepted.

Jack Norworth the Headliner.

Washington, D. C., Oct. 18. When Jack Norworth arrived here Monday morning to headline at Keith's this week, he found White and Cavanaugh billed over him. Before the afternoon performance was over the billing was changed.

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

SCHENCK'S WEDDING LICENSE.

Broadway momentarily awaits the news of the marriage of Joseph M. Schenck and Norma Talmadge. Their engagement had been rumored for some weeks. Last Thursday the couple while motoring stopped at Stamford, Conn., where the license was secured. It did not become effective in that state for five days, but the report of it having been procured was sent to New York.

Mr. Schenck is general booking manager for the Loew Circuit. Miss Talmadge is the picture star, now under contract to a corporation controlled by Mr. Schenck.

Up to Wednesday no ceremony had been performed. It was said the couple had taken out the license under the impression it would remain a secret and they could avail themselves of its permission when agreeable.

MARRIAGES.

Harry Fern (in "Veterans") to Bingen Steffens, known on the stage as Katherine Bonner, in Detroit, Oct. 5.

Vanda Nielson, concert singer, to Vincenzo Lacapria, Italian orchestra leader, at Sheboygan, Wis.

A. Robins of "Katinka" and Irene Roth of New York City, Oct. 15, in Buffalo.

TANGUAY IN 'FRISCO.

San Francisco, Oct. 18. The advance sale of the Eva Tanguay engagement at the Cort, opening Monday, is very promising. William Morris and the show's advance agent reached here Monday. Mr. Morris claims Tanguay drew the biggest business of any road attraction ever appearing in San Diego within the past year. Morris also says the Tanguay show drew big in Los Angeles.

Los Angeles, Oct. 18.

The Eva Tanguay road show, under the management of William Morris, did not continually pack Clune's Auditorium while playing here. The house seats 3,000.

The weakness of the bill around the star was severely criticised by the local reviewers.

FAIR PEOPLE STRANDED.

Lynchburg, Va., Oct. 18. The Interstate Fair Association levied on the Meyerhoff booking concern of New York, to protect \$1,600 advanced to performers stranded in Jackson, Ohio, and had to be brought on here for the fair.

After the fair closed many of the shows were held up by court writs. Hotel proprietors filed claims of \$137 and \$36, and the Southern Iron & Equipment Co., demanded \$3,000 transportation from midway concessionaries.

Midrets, Vaudeville Road Show.

Singer's Midrets are again out as a vaudeville road show playing week stands in the New England territory.



FRANK VAN HOVEN

Leading his three kids from the auditorium to the stage of an English music hall. He has returned to London to resume his bookings in London and the provinces.

FALSE PRETENSES CHARGED.

William Elliott with the stock at the Elsmere, Bronx, was served with a summons Monday to appear in court on a charge of taking money under false pretenses brought against him by Walter Percival. Percival alleges Elliott had been engaged to appear in sketch in vaudeville with him and had rehearsed until Sunday and also had money advanced him.

The act was booked to open in Chester, Pa., Monday, and the company with the exception of Elliott were at the Pennsylvania station Monday morning ready to leave. Due to the non-appearance of Elliott, the company was forced to remain in New York, but the baggage had been checked ahead.

Percival immediately set out to locate Elliott and found he had also been rehearsing with the stock company at the Elsmere. Elliott opened with the company Monday matinee and was served with the summons at the evening performance.

Tuesday Elliott was withdrawn from the stock company.

In the west 54th Street Police Court Wednesday Magistrate Groehl dismissed the defendant, after he signified a willingness to return the sum advanced, (\$5).

HIP CUTS OUT CLEVELAND.

Cleveland, which was to have broken the jump of "Hip, Hip Hooray," from Boston to Cincinnati, week Dec. 18, has been cut from the itinerary through the inability of Chas. Dillingham and the Keith people to agree on terms for the Cleveland Hippodrome for the date. The show will go direct from Boston to Cincinnati laying off there for a week and opening Dec. 24. Sousa and his band will play one night stands for that week, however.

The cancellation of Cleveland and the difficulties encountered in housing "Hip, Hip, Hooray," on tour, resulted in an announcement from the Hippodrome here of the formation of the American Hippodrome and Improvement Co., with offices at 111 Broadway and a capital of \$5,000,000. The directors given are H. O. Winsor, Charles Dillingham, Byron Fellows and several persons residing out of town. The idea of the corporation is the formation of a chain of arenas to be replicas of the New York Hippodrome. These are to be built in cities where there are no adequate provisions for handling a show like the present touring organization and in other cities where the proper playhouses do exist, to cooperate with the owners in the matter of installing the necessary stage alterations and mechanical and electrical equipment.

"KELLY" CLUB.

Brookline, Mass., Oct. 18.

The Kelly Club of this city has been recently formed with Jas. Connaughton, Colin McPhail, Gerald Hennessy, Jas. Welsh and John Whitefield as organizers and officers as a lasting memory to John W. Kelly, the rolling mill man.

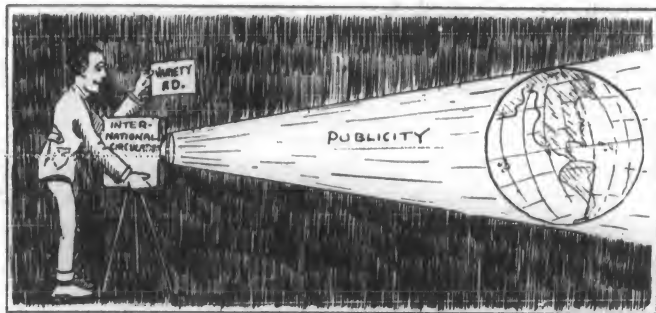
The officers request contributions from the old-timers who may have a joke, unpublished song or anecdote of the "Bard of Arche Road," with a view to compiling them to be eventually published in book form.

BROOKS-PECK ROW.

Los Angeles, Oct. 18.

Leah Peck and Alan Brooks playing on the Orpheum Circuit disagreed violently here and parted at the Orpheum.

Brooks rehearsed Peggy Coudray, picture actress, in Miss Peck's part, and she went with the act to play Salt Lake, while Miss Brooks took an engagement with Mack Sennett for Keystone comedy leads opposite Fred Mace.



By EDWARD MARSHALL

Five or six vaudeville acts were holding a talkfest back stage at the Lincoln Orpheum recently. The vaudeville outlook for the coming season was the topic of discussion. After the strike situation had exhausted itself, the subject of advertising was brought up. The statement made by a well-known next to closing act struck me as being worthy of consideration.

The artist in question said he doubted if advertising helped an act on the big time after his offering had been appraised by the booking men in New York. He maintained the decision of the New York brokers solely decided the futures of the act.

Coming from a man who, until a year ago, was one of a team whose name was perhaps as well known from coast to coast as any act in vaudeville, through the literary ability of one of its members, this statement puzzled me and I couldn't help but think things wouldn't be as prosperous for this fellow as they were when he was associated with a man with the ability to break into print. But that is beside the question.

Let's look into the merits of this idea. Let's see if it is true that the New York men will take care of you in every possible way without any effort on your own part.

Two years ago I was playing the Dominion theatre in Ottawa. One night the manager dropped back stage and sat down on a trunk outside the dressing rooms. In the course of a general conversation the name of the Flying Martins came up.

"By gracious, the Martins," said the manager, "let me see, they haven't played here for two seasons. I must write in for them; corking good act that." Two weeks later the Martins were billed in VARIETY's next week column at Ottawa. I mention the name of the act because I know both the act and this manager will recall the incident. Now the New York managers knew all about this act; yet here was a date for them they were not getting at all. A word-of-mouth ad—a mere mention of this name was all that was necessary to secure them this booking. The case in point proves the resident manager has an interest in the make-up of his bills and a request or a suggestion from him often gets booking for an act.

Every act in show business knows that on every circuit in the country there are individual managers who select their own bills.

Alex. Pantages remains on the coast most of his time, yet I understand every booking has to have his O. K. before contracts are issued.

Fred Henderson and Clarence Drown both book acts for Coast Orpheum time almost every week.

Hundreds of just such instances could be cited. Your field of operations is limited to no one city. You cannot under-estimate the value of being known all over the country. And you cannot rely upon word of mouth advertising making you known. There is no one who can give publicity to

your successes like you can yourself.

If you've toured the country recently and have noticed in every theatre the advertisements clipped from VARIETY posted around the mail boxes you have some idea of how VARIETY's advertising columns are being read.

I have been a continuous advertiser in VARIETY for four years. I have told you of its benefits. Look today at the increase in little ads. on the back page. Notice how these advertisers stick to it. Each one of them is catering to a field. Should you play on a bill with any of these people, just ask them and if they don't verify what I've told you I'll pay for your advertising myself.

I wouldn't trade my space in VARIETY for the exclusive services of an experienced booker with entree to all New York booking floors.

If you are bound upward you will find a VARIETY ad. is quite some aeroplane, stabilizer and all.

REGISTERING RESIGNATIONS.

Vaudeville agents are reported sending resignations as White Rats, forwarded them by Rats under their direction, to the organization in registered letters.

It was reported last week agents had been instructed to inform acts they would not be secure in their bookings if remaining members of the White Rats. The Rats at a meeting last week resolved no resignations are to be accepted before May 1, next. Then followed the registered letters, it is said.

MANAGERS' MEETING.

A large meeting of the Vaudeville Managers' Protective Association was called for yesterday (Thursday). Due to be present among others were Aaron Jones and C. H. Miles. Mr. Jones returned this week from Atlanta with Marcus Loew.

The White Rats held an open meeting last night (Thursday) at their club house.

N. V. A.'S PINK CARDS.

A pink card is being issued as an emblem of membership in the National Vaudeville Artists, the lately formed society for variety players.

The N. V. A. new headquarters at 1587 Broadway, containing 6,800 square feet, will be elaborately improved from plans submitted by Architect James J. Havigan.

GATE FOR AGENTS.

Following the statement of Jos. M. Scherck, general booking manager for the Loew Circuit, that the agents doing business through his office would be cissored down to those with acts enough to make their presence worth while, several agents formerly doing business with the Loew Circuit were informed that the courtesy of the place had been taken away from them.

One or two were advised to place their acts with other agents who have access to the Loew booking men. This was done.

AGAIN PICKETING.

Oklahoma City, Oct. 18.

Picketing of "unfair" Oklahoma City theatres by strikers was resumed Monday night, following a hearing in the Criminal Court of Appeals on the writ of habeas corpus of Mrs. Eva Sweitzer, a picket in front of the Lyric, who was arrested Oct. 10 charged with violation of the city ordinance prohibiting picketing. The Court instructed the city attorney to file a brief within 15 days showing wherein the City Commissioners reserved the right to pass the anti-picket ordinance. Attorneys for the strikers argued the action of the mayor and commissioners was unconstitutional.

When the hearing was resumed yesterday testimony was brought forth by Attorney Giddings for the strikers for the apparent purpose of showing the motive of the ordinance. After the hearing the Mayor issued a statement no more pickets would be arrested, but that their names would be taken and arrests follow immediately if the ordinance against the practise is found to be constitutional.

The picket forces in front of all the unfair theatres have greatly increased since the Criminal Court hearing. Pickets orally convey to prospective patrons of the houses they are unfair to organized labor. Leaders of the strike have cautioned pickets to guard against violation of any ordinance which might cause their arrest.

Although the managers still contend there have been several of the strikers of the musicians, stagehands and operators who have returned to work, the strikers emphatically deny it. There is no way of ascertaining definitely which side is right. About a week ago the musicians' union was considering the advisability of allowing its men to return, but since that time, according to the strike leaders, they have determined to stay out until the quadruple alliance sanctions such a movement.

The Overholser, the only legitimate theatre, opened this week, increasing the list of "unfair" houses to five. The others are Lyric, Liberty, Follies and Empress. Notwithstanding pickets are working more energetically than ever before since the strike was inaugurated the managers declare their business is equal to that of any other season and are confident business of the future will be good. The strikers say their trump card still is held in reserve, but that it will be played in the near future.

Whether the managers will replace announcers in front of their theatres in an effort to counteract any damage to their business which might be caused by the strike pickets has not yet been decided, but they may do so.

AGENTS MUST GET PASSES.

An order posted in the U. B. O. this week, signed by E. F. Albee, informs the managers of acts and artists' representatives that in the future they would have to obtain passes from the booking office for admission to any of the houses.

In part, the statement said that some of the artists' representatives had made a general nuisance of themselves about the theatres.

The trouble started when an agent last week was reported by the manager of a big time theatre in New York to have created a disturbance at his house.

COAST INTERESTED.

San Francisco, Oct. 18.

Coast theatrical managers and agents are very much interested in the statement the Vaudeville Managers' Protective Association will refuse to play White Rats acts.

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

WATERBURY'S "SUNDAY" STOPS.

Waterbury, Conn., Oct. 18.

Poli's theatre here gave a picture show Sunday night instead of the customary vaudeville bill. The change was made necessary by order of the chief of police upon complaint made by James W. Fitzpatrick, president of the White Rats.

At the Poli booking office in the Palace theatre building Monday, P. Alonzo, booking manager for the circuit, denied acts in other Poli theatres had been forced to play Sunday in Waterbury.

"Acts are not required to play Poli's, Waterbury," said Mr. Alonzo, "unless they have no other engagement it will interfere with and can be used there. We never oblige an act to go there which has a jump to make that that trip would interfere with."

"Our contracts, however, carry the following provision, printed in black-face type so that it will not be overlooked:

"The artist agrees, if requested, to play a Sunday night concert at Waterbury, Connecticut, instead of the place above specified, in which event the manager will pay as additional salary a sum equal to any additional transportation charges so incurred."

"Owing to the composition of the Sunday show in Waterbury we are not able to give the regular week-day bill. Only singing and talking acts can be played, so we must draft the Sunday bill from other cities. We pay transportation and oftentimes this has amounted to considerable, such as when we have had to move a singing act of perhaps 10 people to Waterbury from Springfield and then back again to its next stand."

Mr. Alonzo refused to comment on a report the loss of the Sunday vaudeville show receipts at Poli's, Waterbury, might place that house altogether in the picture column. Poli has two other picture theatres in the same city.

STUCK TO RATS; FORCED OUT.

Chicago, October 18.

Jimmy Dun has quit the act with Forence Lorraine playing "Association" time. It is alleged pressure was brought to bear on Dun to leave the Rats, and upon his failure to resign, it was made clear the turn would fare better in Association houses if he were absent.

The act continues over the route with another man in Dun's place.

LABOR DISCUSSES RATS.

Chicago, October 18.

The Chicago Labor News, a union organ, today carries portraits of Harry Mountford and James W. Fitzpatrick in connection with a discussion of the difficulties between the actors' organization and the managers, under a display head. The open letters from W. R. A. U. officials and managers printed in VARIETY are quoted in full.

Copies are being mailed to all the Chicago managers and agents as well as those in New York.

UNION FEDERATION ENDORSES.

San Francisco, Oct. 18.

At a meeting of the State Federation of Labor at Eureka, the "Closed Shop" policy of the White Rats Actors' Union was endorsed.

LOEW IN SPRINGFIELD.

Springfield, Mass., Oct. 18.

The Plaza will commence playing Loew vaudeville next week, five acts on a split.

The Loew Circuit will book the house only.

The Plaza seats 1,200. It has never played vaudeville.

ARTISTS' FORUM

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

New York, Oct. 13.

Editor **VARIETY**:

In a notice on our act in this week's **VARIETY**, it is mentioned we are using the Conroy and Le Maire "insurance" idea and some of that team's talk.

Wish to say Gus Adams of this act used the same matter we are now employing (written by Frank Kennedy) when in partnership with Charles Drew in 1903, and we have used the same matter off and on while in the west since then.

Jack Curtis, now of Rose & Curtis, did the "insurance" business with us in 1905 when with our show.

We hardly think under the circumstances any other act could make claim to priority of this business and dialog and more especially a team that was not even organized as such in the dates above given.

Adams and Guhl.

New York, Oct. 14.

Editor **VARIETY**:

On page five in **VARIETY**, Oct. 13, there is a story which states I wrote a monolog for Jimmy Lyons, and that it was an infringement upon the act of Lou Anger's.

I have never written any material for Jimmy Lyons, whom I do not know, nor have I infringed upon the ideas of any writer or artist, but have made my reputation upon my own ideas and original creations, as hundreds of acts can prove.

Frank Terry.

(The correct name of the author of Jimmy Lyons's monolog is Allen Spencer Tenney. The name of Mr. Terry was erroneously given to **VARIETY** in the story.)

IN AND OUT.

The Palace, New York, theatre is handing vaudeville headliners an object lesson this week, in giving its performances twice a day minus the headliner and with no substitute called in.

The absent act is Fritz Scheff, who talked herself out of the Palace program and also probably out of big-time vaudeville Monday noon when abruptly over the phone informing George Gottlieb, the booking man for the house, she would not appear there this week, owing to the "biling" (advertising matter) not pleasing her. In effect, Miss Scheff said she did not think there should be five acts featured on a bill containing herself and she particularly mentioned her displeasure at seeing the name of Chic Sale displayed in equal sized type to her own.

Miss Scheff encountered no obstacle to her announced intention to disappoint the Palace management and audience at the last moment, nor was any attempt made to persuade her to reconsider.

The Palace placed the following sign in the lobby:

"Miss Fritz Scheff sent word at 12.10 today she would not appear this week. The cause given—she was not advertised to her liking. She shows no consideration to the patrons of our theatre and will not be booked in this theatre again."

The same sign when flashed upon the picture sheet of the Palace, following intermission, evoked considerable applause.

The Palace had engaged Miss Scheff for \$1,500 this week because of her "name." The Palace is doing its full quota of business.

To vaudeville people the circum-

stance was a striking example of the strength of the Palace bill that could so easily dispense with a headline attraction without replacing it.

When last appearing at the Palace, New York, Miss Scheff insisted that the mirror in a door in the foyer (behind the orchestra rail) be covered up, as a glitter from it to her on the stage (about 225 feet away) bothered her, she said.

Chic Sale, mentioned by Miss Scheff, is playing at the Palace a return date within a month.

George Anderson, husband of Fritz Scheff, announced this week the prima donna would appear in a new operetta, entitled "Husband's Guaranteed," by Joseph Herbert and August Kleinecke. The piece is to be placed into rehearsal next week.

The Irish Fair opening Oct. 14 in Madison Square Garden missed two of its booked acts, both bicycle turns, Sig Franz Troupe and Welling-Levering Company. An excuse was offered for each. The Three Armstrongs and Zeb Zarrow Troupe substituted.

Walter Percival and Co. were to have opened with a new sketch at Chester, Pa., Monday. Sunday night Mr. Percival's leading man "walked out."

Mercedes did not open at Keith's, Indianapolis, Sunday, but appeared there Monday, having overlooked Indianapolis is a Sunday-opening town.

June Dixon's Models replaced Laro's Models for the Johnstown-Sheridan Sq., Pittsburgh split this week.

Jim Diamond injured his arm cranking a car Saturday, obliging Diamond and Brennan to postpone the opening of their new act at the Colonial, Erie, this week. Frank Westphal stepped in.

Hamilton and Barnes closed at the Temple, Detroit, Saturday night, and cancelled Keith's, Toledo, for this week, owing to a death in the family of one of the team. Natalie and Ferrari were given the open spot at Toledo.

Van and Belle replaced Roy Harrah Troupe at the Maryland, Baltimore, this week.

Not wishing to have two animal acts on the same bill, "Jasper," the talking dog, was switched from the Palace, Chicago, Monday and in his place appeared Henri Du Vries. Howard's Animals remained at the Majestic.

May Naudain, suffering from a cold, left the Royal bill Tuesday. The Watson Sisters, playing the Aliambra, took her place, doubling in both houses.

Lannigan and Foster, billed at the Francais, Montreal, did not appear Monday, replaced by Babe and Eva Dolly.

SOUTHERN FAIR PASSES.

Georgetown, Del., Oct. 18.

The Talbot County Fair and Race Meet, an institution for 31 years at Easton, Md., has passed.

M. T. Johnson, A. L. Nichols and A. C. Pascual purchased the grounds from the bankrupt fair association, and will build homes there.

AGENT BARRED.

Chicago, Oct. 18.

For reasons not publicly given by parties concerned Marie James no longer has personal access to the booking floor or the association. The acts of the Marie James agency are being accepted by the W. V. M. A., but being placed by Wayne Christy. The latter may take over the James agency.

HARRY FITZGERALD ACCUSED.

What is known in the parlance as a "squel" was brought out in the 54th Street police court Monday morning, when Harry J. Fitzgerald was arraigned for conducting an agency business without a license. The case was adjourned for a week, with Mr. Fitzgerald paroled in the custody of his counsel, A. S. Barnes.

A summons against Fitzgerald was obtained last week on a complaint by James Oliver, owner of the vaudeville act known as the Six Tumbling Demons. Fitzgerald represented the act and secured 28 weeks' work for it last season. Meantime it is said Fitzgerald wrote letters to the turn-in which he demanded the terms of a contract made by him with the act to represent it as manager be kept. These latter mentioned "commission" and said in effect Fitzgerald could not afford to look after the act for two and one-half per cent.

Oliver is reported to have demanded further time of Fitzgerald previous to taking court action and secured nine weeks on the big time. When demanding more time not forthcoming, Oliver, according to the story, placed the matter before the White Rats and was advised to go before the License Department.

An assistant district attorney was in court to prosecute Fitzgerald. A warrant had been asked for when the summons was issued, but this the court refused, and also declined Monday to accede to the request the accused be placed under bail.

Since the Agency Law was amended with its present provisions there have been desultory attempts to prove acts representatives or managers were in reality agents evading the law.

Former agents who became managers of acts after the law's amendments were passed usually enter into a written agreement with the act to represent it, charging so much weekly for all services rendered when the act is working.

The specific case cited in Oliver's deposition is that "Fitzgerald would secure an engagement on Aug. 17, 1915, for me at Les Jardin de Zoologique in Montreal for one week at \$350. He said it would be necessary for me to pay him a fee of \$25, the sum of \$7.50 to be paid after the engagement was over and 10 per cent. of the salary was to be deducted by the house management and turned over to the United Booking Offices, Fitzgerald receiving half of that amount or \$17.50. Deponent has demanded of Harry Fitzgerald the return of those fees and others and was refused."

Fitzgerald has a contract with Oliver in which it is set forth he is to act as manager for the act. James A. Timony will act for Oliver.

125TH STREET NEXT?

There is a rumor Proctor's 125th Street theatre will be the next of that circuit to go on the books of the United Booking Offices and become virtually a part of the Keith booking system. It has been booked direct by the Proctor people through the U. B. O.

The cause of the rumor was the stationing of Bob Janette, a Keith adherent, at the 125th Street pop vaudeville house, seemingly to secure a line on the theatre and its possibilities.

Proctor's 23d Street theatre reopened with vaudeville this week under the Keith booking direction.

BAD FAIR SEASON.

Reports from the fairs held in the east this autumn are that they have been the poorest financially show people connected with them have known for a long while.

The infantile epidemic is held responsible.

In Canada, however, the best season in years is reported. No cause is given for the Canadian surprise.

LOEW SOUTH.

Atlanta, Oct. 18.

Detailed announcement has just been made of Marcus Loew's plan to organize a chain of theatres through the south stretching from the Carolinas to New Orleans and playing Loew vaudeville.

The Grand opera house here, until lately devoted to International Circuit attractions, opens Oct. 30 as a Loew stand. It will offer continuous shows from noon to 11 o'clock with five acts, for a full week, and pictures at the 10-15-25 scale.

A booking agency will be established here to handle the business of the chain.

Cities mentioned in the formal statement include: Columbia and Charleston, S. C.; Asheville and Wilmington, N. C.; Atlanta, Macon and Savannah; Birmingham, Montgomery and Mobile; New Orleans; Jacksonville and Nashville.

L. Groenig, manager of the Empress, St. Paul, has been installed as manager of the Grand opera house.

An arrangement has been entered into between the Loew interests and an Atlanta department store which agrees to sell 50,000 tickets to women at a cent apiece to introduce the G. O. H. enterprise.

Mr. Loew is quoted in a published statement as saying the Loew Circuit holds a lease from the Shuberts for the Grand which assures five years of vaudeville at that house.

INCREASING SHOW.

Lawrence, Mass., Oct. 18.

The Empire, pop vaudeville and pictures, changes its policy, adding one act, making five, and running continuous with a five-reel feature, Vitagraph or World Film.

Toomey & Demara operate the house, using Loew and Quigley acts.

Interstate Adds Waco for Two Days.

The Interstate Circuit has added the Auditorium, Waco, Tex., to its southern chain. Cecilia Bloom will book it along with the other Interstate theatres.

The house opens Oct. 25. It will take the road shows for two days (Wednesday and Thursday) each week, between Austin and Little Rock.

Local Man Made Manager.

Montreal, Oct. 18.

Eugene Redding has been appointed manager of the Theatre Francais here, playing pop vaudeville. Mr. Redding, who has had stage experience, is a local man and son of a Justice in this city.



BRENDA FOWLER

in "THE HYPHEN"

A new and original comedy drama, dealing with the German in America. A most timely theme. Written by ETHEL CLIFTON and produced by CLIFTON & FOWLER.

Direction, JENIE JACOBS.

Oct. 23-25, Proctor's, Newark.
Oct. 26-29, 5th Ave., New York
Week Oct. 30, Bushwick, Brooklyn

VAUDEVILLE MANAGERS ARE NOT AGAINST ORGANIZED LABOR

A statement is being circulated broadcast throughout the country by the White Rats that vaudeville managers are against organized labor.

As to the truthfulness of that statement, there is no one better qualified to answer than the members of the different unions connected with the theatres.

The friendly relations which exist between the Vaudeville Managers', and the National Vaudeville Artists' Association, conclusively prove that we not only approve of the right kind of organization among the artists, but that we are willing to support same.

That the artist has finally awakened to the fact that the Vaudeville Managers' Protective

Association mean business when they state that they will not engage any artist who is a member of the White Rats is evidenced by the hundreds of letters received by the artists' representatives and ourselves, in which the artists state that they are not members of the White Rats and that they have automatically resigned from same by not paying their dues which were due October 1st.

Once again we desire to state that we have absolute knowledge as to who are and who are not White Rats.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

VARIETY

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ADVERTISEMENTS

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Zoe Barnett has been engaged for the No. 2 "Flora Bella."

Nat Royster has filed a petition in bankruptcy.

Eugene Reading is manager of the Francais (vaudeville), Montreal.

Joe Harner has resigned as treasurer of the People's, Cincinnati, and Frank English succeeds him.

A Bristol, Tenn., theatre has been taken over by C. A. Goebel, who has the Gayety, Lynchburg.

Julius Tannen returns to vaudeville next week on a route, opening at the Orpheum, Montreal.

Gerald Bitgood, juvenile tenor, has retired from the stage to allow his voice to change.

Mme. Yoraka, a one time protegee of Bernhardt, has opened a dramatic school in New York.

Leffler & Bratton will call their new musical piece which goes into rehearsal shortly "The Newly Weds' Grown Up Baby."

Charles Leach, for the past six years manager of the Orpheum and Duval theatres, Jacksonville, is now manager of Proctor's 23rd Street.

"The Cry of a Child" is listed in the productions forthcoming announced by the Shubert office. It is by Wilson Mizner, from a German original.

Dan Winkler has been added to the professional staff of the Broadway Music Corporation. Abe Silver is also a new addition to the same staff.

The National Winter Garden on Houston street shifted its bookings this week from the Sheedy office to the fifth floor of the U. B. O.

Edward Hutchinson has sailed for Australia to produce the forthcoming edition of Hugh McIntosh's "Tivoli Follies." Chris O. Brown did the engaging.

W. J. Stevenson, a former stock leading man, lately connected with the Burroughs Adding Machine Co., has severed his commercial connections and will return to the stage.

Carl Lothrop says he will have to have a new watch chain fitted to his girth, since losing five inches of his waist line on the "Eat and Grow Thin" diet.

The Honorable Helen Scott-Montagu, said to be a daughter of Lord Montagu of Beaulieu, a British peer, has been engaged for "The Century Girl."

The Joa. Stern Music Co. has engaged Robert E. Powell, formerly of the New York "World," to assume charge of an efficiency department, just installed.

"I'm on My Way to Jacksonville" is a topical song which city boosters of that Florida town are plugging all over the country by means of mail distribution.

Winnifred Burke has been engaged by Richard Lambert to replace Beth Franklin in "The Blue Envelope." Miss Franklin has engaged for the Fritzzi Scheff show.

Sarah Bernhardt opened her American tour in Montreal, Oct. 11, and was greeted with the utmost enthusiasm. Two one-act plays were presented, "The Death of Cleopatra" and "From the Theatre to the Field of Honor."

Ruth Gates has been engaged to head the stock at the Baker, Portland, Ore. She left for the coast this week. Others in the company are Ruth Lechler, Lora Rogers, Albert McGovern and Charles Compton.

Carle and Belmont were awarded medals by Sam Bernstein for superior stepping in a contest with the Dancing Smiths at Miner's Bronx Sunday night. The applause from the audience decided the winners.

Beaver theatre, Toronto, beginning this week, is under the management of Robert S. Marvin, general manager of the concern which operates the Strand in the same city. It will play vaudeville and pictures.

The Blanchard Amusement Co., of Davenport, Ia., has incorporated for \$50,000 and will produce plays and vaudeville productions. Manager Blanchard of the Columbia, Davenport, is president.

Blanche Merrill has started action against George Whiting and Sadie Burt for using "I'm a Twelve O'Clock Fellow in a Nine O'Clock Town" in their repertoire. Miss Merrill alleges it is an infringement on a title of a song she wrote a year ago.

The Newell, White Plains, which plays pop vaudeville and pictures will put on a \$1,000 show for three days, Nov. 13-15. The special show is to be given owing to an extensive local celebration on those days. Louis Pincus is to book the big show.

Harry K. Shockley, formerly manager of Keith's, Cincinnati, has gone to Decatur, Ill., to manage the Lincoln Square. Cincinnati friends gave him inscribed testimonial. Shockley managed the Automobile Show last week in Cincy.

The Shattuck opera house, Cornell, N. Y., is playing stock for a brief period, scheduled to return to its regular split-week vaudeville policy Oct. 30. It will be booked by Billy Delaney of the U. B. O. Family Department, as formerly.

Norman (Bobby) Stein, formerly treasurer of the Lexington theatre, Union Hill, N. J., has been appointed treasurer for the New York engagement of the Boston National Grand Opera Co., which opens at the Lexington theater, New York, Nov. 6.

"Go to It," which is playing Stamford to night and tomorrow, will open with an invitation performance at the Princess on Monday, all seats being \$3. No reviewers will be present at the premiere, the newspapermen being invited on Tuesday night. F. Ray Comstock when "Very Good Eddie" opened did the same thing.

Walter J. Plimmer, general manager of the U. S. Vaudeville Managers' Assn., left Sunday for trip through New York state. Early in the week Plimmer signed up the International, Niagara Falls, which will play eight acts of U. S. vaudeville starting Oct. 30 and the J. H. McCarron Avon theatre, Rochester.

The White Rats this week completed arrangements with the Catawba Sanatorium, of Virginia, to have that institution take care of Albot T. Johnston, formerly of the Crackerjack Four. Johnston is suffering with tuberculosis. The organization defrayed all expenses for its removal and care to the institution.

The suit brought against Oliver Morosco by James G. Morton, an actor with one of the Morosco companies for damages sustained through the loss of a trunk from the company's baggage car was dismissed last week when the court decided that as Morton had secured damages of \$100 from the Lehigh Valley R. R., he could not hold the manager, although the latter had attended to the checking of the baggage. Morton claimed \$100 did not cover the value. Owing to a rate secured by the theatrical company, the trunk was not valued at any more by the railroad.

Wilmington was the only Delaware town that saw a circus this season. Just after Barnum & Bailey's show visited there infant paralysis became epidemic, and the tops were barred. The state will be a circus battle ground next May, when the shows will try for first showing during the berrying season in late May.

An action to secure a judgment of \$500 against George Newell, owner of the Newell, White Plains, has been started by Harry Cansor and Jack Potsdam, who installed stock in that house in May, 1915, securing a ten weeks' lease on the theatre, placing \$500 with the owner as a deposit. Cansor and Potsdam, it is alleged, ran the house but eight of the ten weeks and left without paying the actors. Newell claimed the \$500 was due him for rent and allowed the company to play the two remaining weeks on the commonwealth plan to secure their back salaries. The plaintiffs claim that the money is still due them.

TOMMY'S TATTLES.

By Thomas J. Gray.

As the idea looks to us, Hughes is telling what he would have done if he had played the part.

There's a "Pollyanna side" to everything. If Hughes should be elected the "Whisker Joke" will fit in where the "Note Gag" cannot be used.

Things we did not have under a Democratic administration.
Jeffries-Johnson Parodies.
"Salome" Craze.
"Shooting Show Girls."
Italian Songs.
Most beautiful man in the world.

The world series is over and not one ball player was chased by a vaudeville agent. The actors are coming in to their own.

New York is to have a nine o'clock theatre. This will give a lot of people a chance to finish their dinners and get there at nine-thirty.

This is a bad time for the old-fashioned melodrama to come back. The price of guns and dynamite is so high.

Well Known Lines.

"Will appear in person."
"A typical Morosco cast."
"It's the best they will offer."
"I'd advise you to take it."
"Can we make the jump?"
"Who was the lady I saw you with?"
"How much do they pay for that song?"
"I'll have to talk it over with the wife."
"I wouldn't take the part."
"I should say not—"

Ice skating is to be the craze again this winter. You can skate on the Monday afternoon audience of most any vaudeville theatre.

Mary had a little act,
With which she layed off daily,
Until just one day by chance,
She bought a ukelele.

Shakespeare's press agent isn't working so hard these days.

See where an author rented a theatre to play his own play in. Instead of getting rich by writing this fellow is trying to get poor.

Hoping that it will not drive any one to vote for Hughes, we wish to announce that we are going to vote for Wilson.

VARIETY'S ANNIVERSARY NUMBER

WILL BE OUT IN DECEMBER.

Early Reservation of Space Will Receive Preference of Position.

"Jeff" in which Cyril Maude opened in Montreal, only to be shelved in preference to "The Basker" which he will present at the Empire next week, is reported a hit. It seems Maude's role in "Jeff" was not of enough importance to suit the English star, hence its withdrawal. A new supporting company was sent to Montreal Monday for rehearsals of "The Basker."

Suffering from a fractured leg, Annie Hughes was brought to New York from the Thousand Islands Tuesday by James K. Hackett, whom she had been visiting and is now at the Polyclinic Hospital, having been operated on. Mrs. Hughes had broken her leg some years ago and never fully recovered. When Mrs. Hughes heard last week of the wounding of her son who is in the English army, she became extremely nervous, which resulted in a fall and the fresh injury.

The baseball players in the World Series were not entirely satisfied with the financial arrangements of the two games in Brooklyn, according to the inside talk that did not reach the public prints. It seems the Brooklyn club management sold large blocks of unreturnable reserved seats to speculators, who were in the main, "stuck" with many of them. In accounting for the total money receipts, the Ebbetts club refused to list any tickets for the gross amount in which the players participated excepting those tickets that were turned in at the date on the day of the games. The difference is said to have been considerable and the players protested, but with what result wasn't made known.

WITH THE PRESS AGENTS

"Where can a man and a half get a flop and a splash?" asked a friend stranger of Sam McGuire in Times square, relates the N. Y. World. Sam directed the stranger, who said he was a newly-arrived circus agent. Next day he met the man again. "The hut was a bunk," observed the stranger. "They slipped me a drop instead of a splash." The World finds it necessary to explain that a "drop" is a shower bath instead of a tub.

The Theatre Assembly will give a tea to the guests of the Actors' Home, New Brighton, Staten Island, Oct. 23. Fifteen hundred invitations have been issued. Daniel Frohman, president of the Fund, and Mrs. J. Christopher, president of the Theatre Assembly, have provided a huge cake with "Auld Lang Syne" inscribed on top.

Nazimova will shortly make her debut as an actress-manager, presenting her own company in three or four plays never before seen in this country. They are "Ception Shoals," by Austin Adams, who wrote "God and Co."; "The Price of Life," which has played for 10 years in Russia; "The Fairy Tale" and her Ibsen repertoire.

There is a strong Teutonic flavor in the Bazaar in Madison Square Garden for the benefit of the Irish Relief Fund. One of the attractive stands is that of a German brewer. German women did much of the selling and uniformed employees gave orders to attendants in German.

Helen Freeman was scheduled to open her Nine O'Clock Theatre, on 58th street, near Fifth avenue, last night. It will have a bill of short plays; first night admission will be \$3 and in other respects the institution is to be ultra ultra. Miss Freeman was formerly on the stage.

The newspapers were kind to Maud Allan when she gave the first of her interpretive dances Monday afternoon at the 44th Street. The reviewers also spoke well of the Ballet Russe, who opened a two weeks' engagement at the Manhattan Opera House Monday night.

Caruso, wearing a moustache and a bright blue suit, monopolized attention on the steamship wharf when the Lafayette arrived from Europe Monday. Anne Morgan and Elisabeth Marbury were among the notables aboard.

Three singers of the Italian Opera Co., who went to Colombia under contract to that government, had to sell their musical instruments to pay their fares home to New York. They left 35 members stranded in Bogota.

"The Right Little Girl," by Fanny Fields, Mrs. Charles A. Doremus and Leonidas Westervelt, will be first shown Nov. 6 in Syracuse, by Currie & Frawley. It will come to Broadway later.

H. H. Frazee will put on a revival of "The Rivals" with William Collier as Bob Acres at the Longacre following the stay of "Nothing but the Truth." This will probably be next spring.

Eduardo and Elisa Cansino, a Philippine dancer, and Flaviola, accordionist, were added, this week, to the "Bull Ring" entertainment atop the 44th Street.

The Drama League of America has opened a bookshop of American plays in its headquarters at 7 East 42d street as well as a bureau of information.

John Craig, director of the Castle Square Theatre Stock Co., Boston, proposes a similar organization for the Garrick, New York, in December.

Frances Starr opened Monday at the Delacorte theatre, Washington, in her new comedy, "The Little Lady in Blue," by Horace Hodge and T. Wigney Percyval, authors of "Grumpy."

Miriam Ardini, lately of the Boston Grand Opera Co., will give her first New York concert at the Cort, Sunday, Nov. 5.

Butler Davenport late this month will produce at the Bramwell Playhouse "Tangled Lives."

Oliver Morosco put into rehearsal Monday Owen Davis's play, "Mile-a-Minute Kendall."

Harry B. Smith, Jr., and Sidney Thomas (son of Augustus) have written a musical comedy which the Shuberts will produce.

All the Keith vaudeville theatres in New York will give two performances election night.

"The Century Girl," Nov. 2, is Dillingham-Ziegfeld announcement.

STOCKS OPENING.

The Warburton, Yonkers, N. Y., will play stock notwithstanding the num-

ber of futile attempts before this season. A company is now being recruited by Carroll J. Daly who has taken the house.

The Cecil Spooner Stock, playing the Colonial, Lawrence, Mass., on a percentage arrangement, with Toomey & Demara, has leased the house outright and will continue.

Nathan Appell will install another stock company this season in Malden, Mass. The company will open in about two weeks.

Reading, Pa., Oct. 18.

Wilmer & Vincent's Utice stock organization moved into the firm's house here this week, opening with "Potash & Perlmutter," Harry Bond and Sammy Gard in the leading parts. Business is good. George Carr looks after the house as well as the Hippodrome here and the W. & V. Allentown interests. The last house, the Orpheum, is being remodeled and will open soon.

Arthur Johns, formerly Hippodrome stage manager of the Hip, is conducting the Auditorium, the biggest local dance hall.

Florence Rockwell Leaves for Australia.

San Francisco, Oct. 18.

Florence Rockwell sailed on the Sonoma for Australia, to be gone for six months. She is to appear in five plays under the Williamsons' direction. The first will be "Common Clay," to be followed by "The House of Glass," "The Heart of Wetona," "Outcast" and "Cheating Cheaters."

Miss Rockwell may make her debut in the Antipodes in "Common Clay." Her season in Australia will last six months.

SHOWS IN NEW YORK.

(Legitimate Attractions Now Playing.)
 "Arms and the Girl," Fulton (8th week).
 "Backfire," 39th St. (4th week).
 "Ballet Russe," Manhattan O. H. (2d week).
 "Betty" (Raymond Hitchcock), Globe (4th week).
 "Big Show," Hippodrome (9th week).
 "Banker Bean" (Taylor Holmes), The Astor (4th week).
 "Carnegie" (Margaret Anglin), Empire (6th week).
 "Cheating Cheaters," Eltinge (10th week).
 "A Daughter of the Gods" (Kellermann Film), Lyric (2d week).
 "Come Out of the Kitchen," Geo. M. Cohan (1st week).
 "Fixing Sisters" (Wm. Hodge), Maxine Elliott (4th week).
 "The Flame," 44th St. (8th week).
 "Flora Bella" (Lina Abarbanel), Casino (9th week).
 "His Bridal Night" (Dolly Sisters), Republic (10th week).
 "Hush," Little (4th week).
 "Intolerance" (Griffith film), Liberty (8th week).
 "Miss Springtime," New Amsterdam (5th week).
 "The Man Who Came Back," Playhouse (9th week).
 "Maze Penmanship" (John Drew), Criterion (1st week).
 "Mister Antonio" (Otis Skinner), Lyceum (6th week).
 "Midnight Frolic," New Amsterdam Roof (4th week).
 "Nothing But the Truth" (William Collier), Longacre (7th week).
 "Object-Matrimony," C. & H. (1st week).
 "Pierrot the Prodigal," Booth (8th week).
 "Pollyanna," Hudson (6th week).
 "Le Pollu," Garrick (3d week).
 "Rich Man, Poor Man," 48th St. (4th week).
 "Seven Changes," Belasco (12th week).
 "Show of Wonders," Winter Garden (2d week).
 "So Long Letty," Shubert (1st week).
 "Treasure Island" (revival), Punch & Judy (2d week).
 "Tara to the Right," Gaiety (11th week).
 "Under Sentence," Harris (4th week).
 "Upstairs and Down," Cort (6th week).
 "Very Good Eddie," Princess (44th week).
 Washington Sq., Players (Comedy) (9th week).

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

PAYTON CO. DISPOSSESSED.

The Spooner in the Bronx had two stock companies prepared to play there Monday, through the refusal of the Corse Payton company to leave when informed the house was to have the John Meehan Players Monday. The Payton engagement terminated Saturday.

The Payton company rehearsed Monday morning and reported for the Monday matinee. Upon the arrival of the members they found their trunks and effects had been removed and the Meehan company installed. The latter, however, did not open at the matinee, giving but two matinees a week, the company taking the stage at night.

The action of the owners of the theatre in dispossessing Payton is reported as likely to bring a lawsuit through Payton claiming to have a contract calling for a season's work. It is alleged this became void through the small business done. The members of the company are also reported as having received but a portion of their salaries for several weeks. They refused to leave Payton and were ready to go on Monday with "Paid in Full" which they had been rehearsing.

ADVERTISING PLUNGE.

The first few days of the engagements disclosed extraordinary newspaper advertising by two new productions in town. "Rich Man, Poor Man" spent \$500 in two flash ads Monday, using only two papers, "World" and "Evening Sun," with a 500-line ad in each. The management of the show is going to spend approximately \$2,500 weekly for the next three weeks in an effort to push this show.

"His Majesty Bunker Bean" at the Astor took 20 lines in the majority of morning papers and plunged a little heavier in "The American." William Hodge in "Fixing Sister" at the Maxine Elliott had 35 lines, and "Backfire" at the 39th Street was in for 25 lines.

The big splash of 150 lines in all of the papers announcing the opening of Annette Kellermann picture topped all of the ads in the dailies Monday morning.

ENGAGEMENTS.

Jack Allen ("Hoosier Girl").
 Howard Kyle ("The Yellow Jacket").
 Lotty York, Doris Preda ("Follow Me").
 Lizzie Kelly ("Century Girl").
 Belle Ashlyn ("Passing Show of 1918").
 Lillian Greuse ("Le Pollu").
 Forline Arnold ("You're in Love").
 Brigham Royce ("Serenada").
 Vera Atwood ("A Woman of Few Words").

"ROOSTER" LASTS ONE WEEK.

Chicago, Oct. 18.

"Where the Rooster Crows" lasted one week at the Playhouse. Rush & Andrews took it back to New York Sunday.

MAUD ALLAN SKIPS ELMIRA.

Elmira, N. Y., Oct. 18.

Maud Allan and her company of dancers skipped this city last Thursday because they were not satisfied with the advance sale. Miss Allan's manager telephoned from Binghamton and asked how it was progressing.

"Fair," said an unsuspecting employee of the Lyceum. The company jumped direct to Scranton.

Manager Lee Norton declares the advance sale at the time totaled \$900.

ROUTING FROM MEMORY.

Chicago, Oct. 18.

Sam Thall proved his right to the boss territory tabulator last week, when on one day he arranged for ten road movements for tab, acts, etc., without looking at a railway guide.

Fulton, N. Y., Theatres Monopoly.

Fulton, N. Y., Oct. 18.

The Quirk and all other theatres in town have passed to the management of Myron Bloom.

INTERNATIONAL'S NEW ONES.

George Nicholai and Gus Hill have taken over the Orpheum, Newark, on a rental from Maurice Schlessinger and the International Circuit shows will make that house their stand in the future. May Estelle, in "The Girl He Couldn't Buy," was the opening attraction at the house this week. The Lyric, Bridgeport, Conn., is to continue playing International shows until October 30. A stock company is to open at the house Thanksgiving Day with "Sinners" as the bill.

In Atlanta the International will switch houses from the Grand to the Lyric.

The report from New Orleans, "Broadway After Dark," was to close is denied by the New York office of the Circuit, Mr. Nicholai stating the notice was posted by the management of the company to protect itself against paying salaries on a week's lay off which confronted the show because the attraction's manager did not want to play the new Atlanta house.

The reports from the majority of International towns last week showed business has generally been in excess of \$2,600 on the week. The top figures in the statements were in Pittsburgh by the "Mutt and Jeff" show which got \$6,568, Thurston \$3,800 in Toledo and "Bringing Up Father," \$4,800 in Baltimore.

The Vaughn Glaser piece "The Other Wife" on the International, closes Saturday at the Imperial, Chicago.

"Major Meg," a dramatic piece, with Florence Bindley, on the International Circuit, closes Saturday in Cleveland.

"The Path of Folly" (International) closed Saturday in Philadelphia.

MOROSCO'S PRODUCTION GROUP.

Oliver Morosco is going to spend a very busy winter getting out a number of new productions. This week he placed "Mile a Minute Kendall" in rehearsal, and Monday he brings "So Long Letty" into the Shubert. He will be following Monday place "The Brat" in rehearsal with what will practically be an all-star cast. Lewis Stone is to be in the latter piece and another possibility is Irene Fenwick.

Later Morosco will produce "A Full Honeymoon," a musicalized version of "Sadie Love." Another musical piece scheduled is entitled "The Song Birds."

COLLAPSED AFTER PERFORMANCE.

Margaret Brainard, William Collier's leading lady in "Nothing but the Truth," collapsed on the stage of the Longacre theatre Saturday night after the performance. She was removed to Miss Alston's Sanitarium, where an operation was performed Sunday.

Marie Carroll, who created the role originally for the Chicago run of the farce, went into the cast Monday night.

ONE-NIGHTERS.

The Wee & Lambert piece, "Dora Deane," opens Oct. 26 at the Hippodrome, Elizabeth, N. J. The piece will play one-nighters through New York.

The second company of "Watch Your Step" opens Nov. 7 in Newburgh. Max Plown is interested in the piece with the Mittenhal Brothers and B. E. Forester.

"The Girl Who Smiles" opens Oct. 28 in Trenton. It will play south booked by Charles Burt.

Phil Nivens has secured the rights to "The Little Cafe" from Klaw & Erlanger. The show will play a one night stand route.

Dick Redick has secured the road rights to "A Full House" with a company now in rehearsal.

Emma Dunn Succeeds "Backfire."

When "Backfire" moves from the 39th Street to the Lyceum Oct. 30, the Emma Dunn new play will succeed it in the former house.

MANY NEW PRODUCTIONS HAVE THEIR PRELIMINARY SHOWING

"Show of Wonders" Riot of Color and Girls. Frances Starr and Ruth Chatterton Are Credited With Successes. Five Premieres in N. Y. Next Week Clear Up House Shortage.

New Haven, Oct. 18.

"The Show of Wonders," a riot of color, costumes, scenic effects, girls and comedians, opened at the Shubert Tuesday to a crowded house.

McIntyre and Heath, billed first in the list of headliners, appeared in but one scene, for a very short time, with their old Monte Carlo act ("Man from Montana").

Marilynn Miller is a big feature of the production, her dancing scoring. John T. Murray, the Howard brothers and George Munroe won approval. Walter C. Kelly, "the Virginia Judge," appeared and was well received.

The musical numbers are tuneful. "Bring Your Kisses" was perhaps the best. There are about 30 musical numbers. "Winter Garden Hop" and Pavlowa Buck and Winging" are snappy bits.

Buffalo, Oct. 18.

"Come Out of the Kitchen," A. E. Thomas's new play, with Ruth Chatterton, pleased a large audience at the Star on its initial presentation in the east Monday night. The piece goes to the Cohan theatre, New York, next week. It was produced in San Francisco last summer.

The play has an appealing southern atmosphere and fine sentiment. Miss Chatterton plays an aristocratic girl of the south masquerading as a cook, while Bruce McRae, as the lover, has a splendid part.

In the company are Mrs. Charles Craig, Barbara Milton, Marguerite St. John, Alice Lindahl, William Boyd, William H. Sams, Charles Townbridge, Bobby Ames and Walter Connolly.

The local newspapers credit the star and company with a success.

Washington, Oct. 18.

The first performance of "The Little Lady in Blue," a new comedy by Horace Hodge and T. Wigley Percyval, with Frances Starr in the stellar role, was given at the Belasco Monday night.

The scenes are laid in Southern France early in the 19th century. In Miss Starr's support are Jerome Patrick, George Giddens, Horace Braham, Arthur J. Andrews, Carl Souerman, Charles Garry, Frederic Graham, Roland Pushton, Adrian H. Rosely, Lucy Beaumont and Eleanor Pendleton.

It will be seen at the Belasco, New York, about holiday time.

Schenectady, Oct. 18.

"The 13th Chair," by Bayard Veiller from Will Irwin's "Rosalie Le Grande" short stories, was shown here Monday, with Margaret Wycherly and Harrison Hunter in the principal parts. It gives promise of being an important success.

Spiritualism and mystery furnish the motive of the plot. Miss Wycherly does splendidly with the character of the woman spirit medium in her battles of wits with the police. The capable supporting company includes Esther Cornell, Belle D'Arcy, Eva Condon, Alice Claire, Elliott Sarah Whitford, William Raymond, Ethelbert Hales, S. K. Walker, Walter Lewis, Edward Lynch and George Graham.

Atlantic City, October 18.

Zellah Covington's "The Simp," in which the author plays the title role, opened Monday, winning excellent press notices. The scenes are laid in New York and rural New Hampshire. Clarence Willetts is producing the piece.

Allentown, Pa., Oct. 18.

"Buried Treasure," a farce comedy produced by Cohan & Harris, had its premiere at the Lyric Monday night. It is in three acts and has a well defined story. Plenty of action develops from its complicated situations.

The story has to do with a mythical buried treasure, the location of which is communicated by a rich man to his heir to drive him to work. An old bookseller, his daughter and a newspaper reporter become involved in the search which develops an interesting love story.

The company is made up of Edith Taliaferro, Otto Kruger, Zella Sears, Adele Rolland, Ernest Stallard, Charles Dow Clark, Elmer Grandin, Charles Brown, Lincoln Plumer, W. B. Clark and Edward Snader.

With the coming of six new shows next week and five premieres the week of Oct. 30, the house shortage situation will have been somewhat cleared up.

"Object—Matrimony" replaces "The Intruder" at the C. & H. theatre, sending Chauncy Olcott out on the road again with "Honest John O'Brien"; "Goodness Gracious, Annabelle" replaces "His Bridal Night" at the Republic; Ruth Chatterton with "Come Out of the Kitchen" goes into the Cohan, with "Seven Chances" going to the Belasco, replacing "The Boomerang" (which goes on tour); "So Long, Letty" at the Shubert sends "The Girl from Brazil" out; "Go to It" starts at the Princess Monday and "The Show of Wonders" will open at the Winter Garden late in the week.

The following week (Oct. 30) will find Margaret Anglin out of the Empire with "Caroline," Cyril Maude coming in; "Backfire" will move to the Lyceum to be replaced at the 39th Street by Lee Kugel's "Old Lady 31" (with Emma Dunn); Otis Skinner will tour with "Mr. Antonio"; George Arliss will leave the Criterion with "Paganini," to be succeeded by Jonn Drew in "Major Pendennis."

"Backfire" is said to have deposited a ten-week guarantee to secure the Lyceum at a rental of \$3,500 weekly. The author of the piece, reported to be a Baltimore newspaperman, is backing it. The cast originally was guaranteed six weeks in New York.

COMMUNITY STOCK.

Charles Daniels, manager of the Grand, Brooklyn, is contemplating securing a Brooklyn theatre for stock.

His present intention is to secure a house in the Bushwick section, conducting it on the cooperative plan with the people of the community as his partners.

The plan is to either sell stock in the enterprise to prospective patrons or sign them up as regular patrons for the season. This would cost about \$10, named as the lowest amount stock may be purchased for.

SHUBERTS' SPECIAL TRYOUT.

The Shuberts are going to inaugurate a rather unusual tryout system so as to get a line on "Lieutenant Gus," a new operetta.

"The Girl from Brazil" company is to rehearse the piece and when the show reaches Philadelphia, the new piece is to be tried out on a Sunday night as a special performance for the managers. "The Girl" leaves the Shubert tomorrow and opens in Philadelphia next week.

OPERA'S BOOM.

The operatic season looms up as the biggest in years. Subscriptions for the Metropolitan which begins November 13, have already broken all records. The season still runs 23 weeks, ending May 20.

Several new operas will be done, most interesting perhaps being "The Canterbury Pilgrims," composed by Reginald De Koven to the libretto of Percy Mackaye. Gabrielle D'Annunzio's "Francesca da Rimini" set to music by Riccardo Zandonai and "Iphigenia in Tauris," by Christoph Gluck are also programmed.

The conductors are Arthur Bodansky, Giorgio Polacco, Gennari Papi, Richard Hageman and Adolf Rothmeyer.

MONIED MAN, BACKER.

Chicago, Oct. 18.

It is stated here that Douglas J. Smith, one of the big monied men in a publishing company that turns out the Red, Green and Blue Book magazines, and also at the head of several trust companies in this city, is the financial backer of the New York producing firm of T. Daniel Frawley and William Currie.

This firm is going to produce "The Right Little Girl" in which June Keith, the daughter of Mr. Smith, is to be featured.

DIVORCE IMPENDING.

The wife of one of the most prominent film stars, a former luminary of the legitimate stage, a lineal descendant of histrionic celebrities, is about to enter suit against him for divorce, naming as co-respondent an actress whose name recently adorned one of the New York playhouses in letters larger than the drama in which she appeared.

Official announcement of the proceedings is certain to attract widespread publicity through the importance of all parties to the contemplated proceedings.

SHOW'S CLOSING.

"The Fear Market," management Fiske & Mosser, closes tomorrow at the Majestic, Brooklyn.

"Rio Grande" is to close in Philadelphia next week. The notice was posted in Brooklyn this week.

The company of "A Pair of Queens," which jumped to Kansas City from New York, opening in the former city two weeks ago, brings its tour to a close in Cincinnati Saturday.

HAS BRIEUX PLAY.

Josephine Victor has secured the American rights to "The Red Robe," by Briex. She will play in it this season. Two managements are after the production rights.

PRIMA DONNA ILL.

Chicago, Oct. 18.

When "Alone at Last" opened its Chicago engagement at the Illinois, Sunday night, the prima donna, Stella Norella, was ill and unable to appear. Mabel Weeks, who alternates with the lead, appeared in Miss Norella's role.

DIPPEL-CARROLL COMEDY.

Andreas Dippel has contracted with Earl Carroll to write the lyrics and music for a new musical comedy, to be produced about the middle of December.

BERNHARDT'S BUSINESS.

Pittsburgh, Oct. 18.

The business response here for the engagement of Bernhardt has been disappointing. Business looked so bad Monday night there was a doubt whether or not the management would continue the week out.

Montreal, October 18.

The engagement played by Mme. Bernhardt at his Majesty's here, October 11-14 was tremendously successful. The French tragedienne was due to play the week, but the late arrival of her steamer made it impossible for her to open before Wednesday night. Manager Edwards, of the theatre, stated that had Mme. Bernhardt arrived here on time she would have broken her previous record in Montreal for gross receipts. Scale ran to \$3.

"CAPITAL PUNISHMENT" PLAY.

Marion Russell, author of "The Little Church Around the Corner," has written a play designed as a protest against capital punishment and wears that title. It is shortly to be produced. Miss Russell is editor of a magazine devoted to the welfare of working girls, entitled "The Girl Worth While."

ENGLISH COMEDY NEW.

Ernest Shuter is producing a new English comedy called "Who Is He?" by Horace Annersly Vachell, who wrote "Quinnys."

The play is to open out of town shortly. Cast has Lionel Atwell, Harry Ashford, Harold de Becker and Beryl Mercer.

CAST OF SIX.

Gertrude Coghlan will head a cast of six people for "Gaudy," the new Anna. Nichols play which Augustus Pitou will produce in December.

Miss Nichols is in the New York hospital, having undergone a major operation last week.

NEW COHAN REVUE.

After their return to New York Tuesday George M. Cohan and Sam Harris started in actively on the cast to appear in the annual George M. Cohan Revue. It is said the managers have several big names under contract and are looking about for novelty features.

LEFT AFTER ONE SHOW.

Florence Carpenter, who opened as leading woman opposite John Meehan, with the Broadway Players at the Spooner in the Bronx Monday, closed with the company the same day after giving one performance.

Warda Howard immediately rehearsed in the leading female role for "It Pays to Advertise" and opened with the company Tuesday night.

Suing for Destroyed Beauty.

Chicago, Oct. 18.

Beatrice Benton, who played Intoxication in "Experience," at the Garrick last season, through Attorney Scott Austin Cavetta, has filed suit in the Supreme Court for \$25,000 damages against the Wilson Avenue bathing beach corporation for injuries received in a fall through a boardwalk at the beach. Her attorney alleges her beauty was destroyed and that she lost contracts for the summer (the accident happening last July) and not only was she seriously injured, but that chronic osteomyelitis developed.

McIntyre in "Springtime" No. 2.

Rehearsals commenced Wednesday for the No. 2 "Miss Springtime," to open in Boston.

Frank McIntyre has been engaged to play the role originated by Jack Hazzard.

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

"BOOMERANG" WITH RECORDS LEAVING NEW YORK FOR ROAD

Drew \$800,000 in 63 Weeks at Belasco Theatre. Record for Comedy Since "Music Master," Also Belasco's. "Seven Chances" Succeeding "Boomerang."

David Belasco's great success and highly artistic production, "The Boomerang," is going on tour. This big comedy success, that has broken all records for attendance, box office receipts and length of continuous run in New York City since David Warfield in "The Music Master," twelve years ago, ends its long engagement in the Belasco tomorrow (Saturday), Oct. 21, 1916, having opened there Aug. 10, 1915.

"The Boomerang" played continuously for a large part of its first season's run to nine performances a week, with an extra Tuesday matinee during several months, for 63 weeks, a total of 522 performances.

About 555,000 people have seen "The Boomerang" in New York. The comedy hit goes on tour with its full original cast intact, including Arthur Byron, Wallace Eddinger, Martha Hedman, Ruth Shepley, Gilbert Douglas, Marguerite Chaffee, Ida Waterman, Dorothy Megrew, Richard Malchien, John N. Wheeler, John Clements, Helen Marche, Cecil Dwight, Betty Dwight, Helen Slosson, Earl Evans, James Ward and others.

It has always been the Belasco policy to present the original production and cast of a play on tour as well as in New York. Despite the persistent appeals of theatre managers all over the country, and the urgent requests of theatregoers everywhere that Mr. Belasco send out second, third, fourth, fifth and sixth—in fact, any number of extra companies—of "The Boomerang," he has adhered to his policy, and now when "The Boomerang" at last goes on tour, theatregoers everywhere will see the exact production and cast from the Belasco theatre, New York.

With an uninterrupted run of 63 weeks, or 522 consecutive performances, the average business done by "The Boomerang" per week amounted to \$12,555. The gross receipts for the run are nearly \$800,000. The four largest weeks of "The Boomerang," each of which more than taxed the capacity of the Belasco, with a large number of standees at nearly every performance, were:

Jan. 1, 1916.....	\$17,058.25
Feb. 26, 1916.....	14,775.25
Feb. 12, 1916.....	14,742.75
Jan. 29, 1916.....	14,647.00

"The Boomerang" is closing now to capacity business, and could probably run throughout this winter, but Mr. Belasco has been forced to send "The Boomerang" out earlier than he intended doing, so he may move his "Seven Chances" from the Cohan theatre, where it has been playing for three months, to the Belasco.

"Seven Chances" opened August 8 in the Cohan and is now rounding out its eleventh week there. It has played to an average during this time to \$7,500. Last week it played to \$10,000. This week the gross will run close to \$11,000.

"Seven Chances" is booked in the Belasco until December 16, when it will be necessary to move to make way for Frances Starr in her new play, "Little Lady in Blue," which opened Monday in the Belasco, Washington, and will continue on tour until Miss Starr opens in New York.

PREPARING FOR GERMAN PLAYS.

Wednesday "Wie Einst Im Mai" was moved from the Irving Place to the

Bandbox, to make way for the new presentation of Leo Tolstoy's "The Living Corpse."

After that a new Hungarian comedy by Gabor Dregley will be put on. The original title is "Gatte des Frauleins," which translated means "The Maiden's Husband."

WANT B'WAY HOUSE.

Walter F. Wagner and Charles Bryant, who are presenting Mme. Nazimova in "Ception Shoals," by Austin Adams, are trying to secure a theatre in New York for the piece, which is in rehearsal at present.

The announcement early this week that the star's New York appearance would be preceded by a road tour, is true only in the event that a Broadway house cannot be secured.

SAVAGE'S UNNAMED PIECE.

Henry W. Savage placed "The Final Decree," by George Scarborough, in rehearsal this week. The present name is used only in the office in referring to the play. Marie Chambers has been engaged for it.

BLANCHE DUFFIELD IN "PAT."

Chicago, October 18. Blanche Duffield has taken the title role in "Princess Pat" at the Garrick, replacing Venita Fitzhugh, who retired owing to ill health.

STOCK PLAYS "ALMA."

New Haven, Conn., Oct. 18. The Hyperion Players, (Poli Stock) played "Alma, Where Do You Live?" containing many musical numbers. Jane Morgan, leading woman, sang six numbers. She has a very good voice.

PINERO'S PLAY—MUSICAL.

London, Oct. 18. Arthur W. Pinero's play, "The Magistrate," is being adapted into a musical version by Fred Thompson, music by Herman Finck and Howard Talbot. It is to be produced by Alfred Butt.

Montgomery-Stone Row Denied.

The rumor starting in the Lamb's Club this week and later out on Broadway that Montgomery and Stone ("Chin Chin") had had a row in Pittsburgh last week and finally resorted to an exchange of fisticuffs, has been branded as an untruth by the Dillingham office here.

Looking for Star for Farce.

"Business Before Pleasure," the new H. H. Frazer farce, is to open in Meriden, Conn., Oct. 24. The management is trying to arrange for a musical comedy star to appear in it before it opens in New York.

"Pollyanna" Moving Date Set.

The date for "Pollyanna" to leave the Hudson for the road is December 2 according to present arrangements.

"Mile a Minute Kendall," the Morosco piece, is scheduled as the Hudson's attraction.

Sampter Has "Watch Your Step."

Tuesday Martin Sampter closed arrangements with Charles Dillingham to take "Watch Your Step" on the road this season. The show will start rehearsal next week, and open Nov. 13 on a Klaw & Erlanger route.

SHOWS IN PHILLY.

Philadelphia, Oct. 18.

"Hip, Hip, Hooray" at the Metropolitan was the big opening this week, "Common Clay" at the Garrick being the only new show coming in. The "Hip" got a big send-off with its Saturday night opening. Looks like four big weeks here for it.

"Common Clay" with Jane Cowl received warm praise. "Experience" is still doing the business of the town and promises a stay of several weeks more at the Adelphi. At the Lyric Clifton Crawford in "Her Soldier Boy" is doing nicely in second and final week. "The Girl from Brazil," Oct. 23.

Nothing new at the other houses. "Sybil" at the Forrest not holding up as well as expected after its big start. One more week. Marie Tempest in "A Lady's Name" doing fairly and will be followed by the Frohman piece, "Rio Grande." Maud Allan at special matinees, Oct. 24, 26, 27.

"Bringing Up Father" at the Walnut getting the best business among the International Circuit houses. "For the Man She Loved" is at the Orpheum and the Knickerbocker has Eugene Blair in "The Eternal Magdalene."

SHOWS IN CHICAGO.

Chicago, Oct. 18.

Three new shows in Chicago this week. "Alone at Last" at the Illinois Sunday and the critics were kind. This makes the third musical show to reach town, "The Blue Paradise" (Chicago) and "Princess Pat" (Garrick) still on view here. Galsworthy's "Justice," with John Barrymore as the star, opened a limited engagement at Powers' Monday. Percy Hammond (Tribune) said "it is a fine plane even if you don't like it." The fifth season of the Chicago Little Theatre Company was inaugurated last night with Maurice Browne and Ellen Van Volkenburg offering the comedy, "Mary Broome."

The legit in town are faring well at the box office, with "Fair and Warner" keeping up surprisingly well. "The Great Lover" is also attracting big audiences at the Grand.

"Common Clay" has done very well at the Olympic. There is talk of the Julian Eltinge show replacing it soon. Another report this week that the Dolly Sisters in "His Bridal Night" might be the next Olympic attraction.

SHOWS IN NEW ORLEANS.

New Orleans, Oct. 18.

"Watch Your Step," with mediocre principals and small chorus is drawing some business. a. the Tulane, thanks in large measure to Irving Berlin's name and the metropolitan prestige of the piece.

"My Mother's Rosary" is doing fairly well at the Crescent.

Light houses are the rule at the Lyric, bad weather being in part responsible here as at other playhouses.

SHOWS IN 'FRISCO.

San Francisco, Oct. 18.

"The World of Pleasure" got \$15,000 at the Cort last week. It is playing to somewhat less this week.

"Intolerance" is drawing big business at the Columbia. Attendance is healthy at the Alcazar.

NOT ACTORS.

Frank Keans shot and killed Stephen Clifford, with whom he lived in a boarding house at 231 West 43d street, New York, Monday, then committed suicide. The police found photos of the pair in woman's clothes and a quantity of dresses. They were drug addicts. Of course the newspapers said the two were actors. As a matter of fact one was a butler and there is no record of the other having been on the stage.

"FOLLIES" HOLDING COURT.

One of the niftiest schemes to make the Johnnie population of the cities along the route of "The Follies" pay for a weekly "blow-out" was devised by the male principals of the show. A trio of them form the high officials of the Night Session of Supreme Court. Bernard Granville is the Judge, Don Barclay the prosecutor and Bert Williams the officer of the Court.

Important legal looking summonses are served by the various members of the company on "Johns," who seem eligible from their bank roll reputation. The trial takes place at some restaurant or private dining room after the performance. The Johns are lined up and accused of all the crimes on the calendar and their fines range all the way from \$5 to \$50. When the collection is completed the entire proceeds are used to defray the bill for refreshments.

The last session of the court was held in Boston last week.

This court room form of entertainment is becoming a more or less popular form of indoor sport. At the Pat Casey menage the court holds a session each Sunday night. The trials are never concluded to the extent of sentence being imposed, but are usually postponed until some time later or the accused permitted to go free under a suspended sentence.

LEFT AT WRONG STATION.

The Billy Watson-Ed Lee Wrothe show on the Columbia wheel barely escaped missing the Monday matinee in Plainfield owing to the company under the guidance of Manny Rosenthal leaving the train at Westfield about five miles from their intended destination.

Rosenthal believed they had reached Plainfield when the conductor called out Westfield and told the company to leave the train. Every available conveyance transferred the company to Plainfield just in time to make the matinee.

GUILBERT AFTERNOONS.

Yvette Guilbert will appear on Friday afternoons and Sunday evenings during November and December at the Maxine Elliott. The French songstress calls the afternoon affairs "Les Matinees Parisiennes" and for the evening it will be "Les Veillees Francaises." Her accompanists will be Emily Gresser with the violin, and Gustav Ferrari at the piano.

DIXEY'S MAGIC.

Henry E. Dixey, who closed suddenly with "Mr. Lazarus," is to play Long John Silver at the Punch and Judy theatre. Whenever there isn't a regular matinee at the house Mr. Dixey will give children's shows made up mainly of legerdemain, at which he is an adept.

Miss Palmer in Century Show.

Cathryn Rowe Palmer, the eccentric comedienne, has been engaged for "The Century Girl." She joined in rehearsal Wednesday.

Keith's, A. C. Closed for Season.

Atlantic City, Oct. 18. Keith's closed for the season with v. deville Sunday. It had been playing the last half of each week only since the regular season stopped.

"Summer Girls" Opening.

"The Summer Girls" with 22 people opens Nov. 2 at the Collingswood, Poughkeepsie. Lew Howe is putting it on. Irwin Lewis, Thomas Beason and Lillian Wilson are among the principals.

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

AMONG THE WOMEN

By THE SKIRT

A burst of applause at the Palace Monday afternoon when the screen said Fritzi Scheff would be booked no more at that house. Good thing, too. The bill at the Palace suffered not in the least by Miss Scheff's absence. "You'll Never Be Missed" as recited by Bernard Granville should be sent to Miss Scheff. They say it took William Rock a year and a half to teach Frances White to dance. His time was well spent. Mr. Rock has taught Miss White some intricate steps, but her grace and her fascinating way of using her limbs is her own. The act is changed somewhat from last week. Two new frocks are worn by Miss White. One is of orchid taffeta made in points and edged in baby blue ribbon. The finale of the act is done in an emerald green net made the same as the corse of last week. How sensible Miss White is to find a style most suitable and to stick to it. A large gold hat was worn, but not the high collar. An odd feature of the costume was the wearing of one sleeve from wrist to elbow only. But I missed the high collar. Julie Herne (in the Claude Gillingwater sketch) wore a white lace dress with a silver border and a belt of pink. A good looking cloak was of pale rose satin lined with a Dresden silk. Not counting the Morgan Dancers, Miss Herne was the only woman up to intermission on the Palace program, and the second half Miss White enjoyed the honors alone. A ladies' smoking parlor has been added downstairs in the Palace and I counted not less than nine women indulging during intermission.

The Gaiety is housing a comedy drama of real merit. It is a long time since such legitimate applause has been heard. "Turn to the Right" wins you from start to finish. The scene where the boy returns home caused such sniffing the audience became quite hysterical. There is only the one weepy scene. The other situations were screamingly funny. A peach orchard looked so real one leaves the theatre fairly starving. Ruth Chester as the mother was so sweet you wanted to hug her. Lucy Cotton was lovely as the sister. The closing scene without a word spoken was the thought of a genius.

Lenore Ulrich is at her best in the picture play called "The Intrigue." The story isn't a well connected one, but it affords Miss Ulrich plenty of opportunity for good facial expression. She wears a street costume of 'satin and fur as a countess. Most of the picture is done in a maid's uniform, but the finale finds Miss Ulrich in an elaborate negligee.

At the American the show ran through rather quickly as there wasn't much applause causing most of the acts to make hasty exits. Maude Tiffany will soon be in the heavyweight class if she doesn't go in for the eat and grow thin diet. A cumbersome coat of white cloth and trimmed in sealskin was Miss Tiffany's first costume. A Hawaiian dress was of ribbons in red and yellow shades with a gold bodice. In a black velvet dress trimmed in skunk Miss Tiffany finished her act. "Her Honor the Mayor," a noisy sketch with an abominable Italian shooting a pistol, found Ann Wardell in a striped skirt and shirt waist. The other woman wore a good looking purple taffeta with a white vest. "A Fire-side Reverie" proved a veritable nightmare. The one costume in the act worth mentioning was of white satin trimmed with marabou. There was no back to this costume, but the girl looked well. The Six Steppers were the applause getters of the evening. The girls don't dress very well. Au-

gusta Turpin (Harry and Augusta Turpin) was badly dressed in coral taffeta. Fay Martell (Alvarez and Martell) wore a nice costume of white and coney fur. The skirt was knee length, the coney being employed in a wide band. The bodice was hung in brilliant ornaments.

The Mollie Williams show at the Columbia this week starts off with a snap and bang. The "ponies" are inclined to shout. The opening number is done in evening dresses of various shades. Dresses of purple and grey cloth made with double accordion plaited skirts with collar ruffs of mauve meline and velvet hats, made an attractive picture. Another number was in one-piece fleshings and cloaks of black velvet with huge roses outlined in sequins. The smaller girls wore pink combinations. Eva Malvin is stunning in tights. A military finale had Miss Malvin in white tights and satin coat with a military cape lined to represent the shield of the U. S. A. The chorus wore red tights and striped trunks with mantels of blue chiffon. Teddy Burns does a melo-drama song very much on the order of "Three Trees." Miss Williams in her specialty dance wears a red shawl draped about her figure. For her "Ginger" number a green velvet cloak trimmed in beaver is worn. A second change is a short dress of gold lace with a bodice of coral. A red and pink silk was oddly pretty. The skirt was cut in two huge points. The bodice was of brilliants and made long waisted. For the Hawaiian number Miss Williams wore gold tights and shoes. The bodice was of gold satin with leopard skin trimming. The chorus wore the straw skirts. It was noticeable. Miss Williams showed no partiality by singing two Hawaiian songs, from two different publishers.

Florence Walton will set a new style when appearing at the Century. Her stockings must match the flesh and not the gown. As a specialist has diagnosed this lady's flesh as green in several shades, all Miss Walton's stockings will be of that color.

OLD BURLESQUE SUIT.

Chicago, Oct. 18.
An echo of the old Progressive burlesque circuit is being heard in the local courts. Earl H. Macoy is striving to collect \$1,668.10 from Ed. Beatty and James D. Barton on a bond given by Beatty for Barton when the Macoy vs. Barton case was appealed from the municipal court to the appellate court. Aug. 31, 1914, Macoy obtained judgment against Barton for \$1,467, and the new suit covers costs and interest. Macoy is connected with the National Show Print Co. When Barton appealed the case from the lower court bond was furnished by Beatty.



WEBER, BECK and FRAZER
"Full of Pep"
With EVA TANGUAY SHOW

STAR AND GARTER DARK.

(Continued from page 3.)
Campbell 5 per cent. of the gross receipts of their 'Liberty Girls' engagement at the Star and Garter, Chicago, rather than have an argument with Hyde & Behman, and Hyde & Behman knew the Columbia Company paid the 5 per cent.

"At the time the deal was made with the Empire Circuit, Hyde & Behman distinctly agreed to go along so far as their Brooklyn, Pittsburgh and Chicago houses were concerned. As a matter of fact I know William Hyde authorized Scribner to represent his firm in the deal and take care of their Brooklyn interests. Regardless of this, after the papers had been drawn up and signed by all of the other interests, Hyde repudiated his arrangement, with the final result the Columbia Amusement Company was compelled to take over the Brooklyn theatres at the preposterous figure of \$65,000 a year. They simply got the directors in a pocket and they were obliged to do this to preserve the circuit intact. Remember the big deal with the Empire Circuit was closed with the distinct understanding that Hyde & Behman were in full accord with every detail of the arrangement. The Columbia Amusement Co. is now paying the Empire theatre company of Chicago more money protecting Hyde & Behman's Star and Garter theatre from opposition than is received from that house in booking fees.

"Nowadays, on account of the heavy increase in the cost of producing burlesque shows in keeping with the determination upon the part of all the company managers to provide much more extensive and beautiful equipments than ever before, and to employ higher priced principals and a greater number of chorus girls, it costs just as much to produce and operate as it does to run the theatres. And on this account we producing managers are justified in objecting to playing the Hyde & Behman theatres in Pittsburgh and Chicago on smaller terms than we get at any of the other theatres on the circuit.

"It is not only the matter of terms we owners are protesting against. It is generally the dictatorial and arbitrary impositions of the Hyde & Behman concern. They refuse to put out the posters we provide and that are used by all of the other houses, and they insist upon posting printing ordered by themselves for which they charge us fully 50 per cent. more than the cost of our regular posters. This firm has never hesitated to burden us with expensive added acts whenever they have desired to do so, regardless of the necessities of the case. Hyde & Behman have only themselves to blame for this widespread revolt against their methods, and we are unalterable in the stand we have taken in declaring ourselves emphatically against their methods, which are unfair, unjust and perniciously arbitrary.

"Take it from me, this is a fight to the finish."

The Hyde & Behman houses are among the oldest regular burlesque theatres in the country.

SCHAEFER QUILS INDEPENDENT.

Buffalo, Oct. 18.
George Schaefer of the Academy, Pittsburgh, has resigned the presidency of the Independent Burlesque Circuit (organized by Hubert Heuck) and William Graham of the Garden here has taken that office.

Mr. Schaefer has quit the amusement business and entered a commercial enterprise.

ENOUGH BURLESQUE.

The Columbia Amusement Co. has decided not to add new houses to its chain. The feeling is the present circuit completely covers the field.

New houses for burlesque will be turned over to the American Association, but at the present time neither circuit is looking for any.

\$25,000 "CLOSED" DAMAGES ASKED

San Francisco, Oct. 18.
Elise Schuyler has filed suit against Alexander Pantages for damages to the extent of \$25,000, and \$1,410 she claims as balance due on contract.

The damage, according to Miss Schuyler, is that her reputation as an authoress and song writer and her standing as an actress were injured when Mr. Pantages closed her last November, claiming her act was not up to the standard required by the circuit. When closed Miss Schuyler alleges she was booked to tour the circuit at \$115 per week, but that after her cancellation Mr. Pantages gave her \$200 in settlement.

Miss Shuyler bills herself as "The Aristocrat of Vaudeville."

One-Night Week Unprofitable.

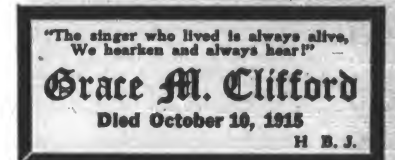
The American wheel officially drops the week of one-nighters between St. Paul and Kansas City after this week. It failed to make money. In future paying it will be optional with the show managers.

OBITUARY.

Charles Blake, the burlesque comedian, died Friday night in the Polyclinic Hospital, New York, as a result of injuries received when a taxi cab struck him at 44th street and Ninth avenue the day before. He was 32 years old. A widow, professionally known as Grace Harvard, and two children survive. A relief fund was immediately started by C. W. Morganstern for the benefit of Blake's family, as he left no estate.

Lewis Westley Hawley (Hawley and Hawley, club jugglers) died in Chicago, Oct. 1, of heart disease. He had been on the stage 30 years and was 46 years old. He had been a member of the Five Mozarts, Yale Duo, Alburus-Miller troupe, and Vida and Hawley. He leaves a mother and brother.

Rose Deschade, known on the stage as Maude Rose, a member of the English act, the Six English Rockers, in burlesque, died in her home in Brooklyn, Oct. 16. She ruptured a blood vessel several weeks ago and underwent an operation from which she did not recover. She was 34 years old.



"The singer who lived is always alive,
We hear him and always hear!"
Grace M. Clifford
Died October 16, 1915
H. B. J.

Richard S. Bagg, known on the stage as Richard Hale, one time member of the Bison City Four, died in Bellevue Hospital, New York, late last week following a stroke of apoplexy. His last engagement was in "The Silent Witness."

Robert D. Jewell (Jennings, Jewell and Barlowe) died Sept. 30 in Mount Saint Rose Hospital, St. Louis, after a long illness. He was 36 years old, and is survived by his wife and a son.

Charles E. Goppell, New York advertising man and said to have originated theatre program advertising, died in New York Monday.

A. Hickenbotham, of the Theatrical Protective Union, No. 1, was drowned recently in Long Island Sound while sailing.

James Sullivan, stage hand of Ziegfeld's "Midnight Frolic," dropped dead on the Amsterdam roof late last week.

Ed. Kulle, former master mechanic for John Drew, died recently in Freeport of appendicitis.

Al Potter, known as "Big Al," a road stage hand with "Treasure Island," died recently of heart disease.

Facts Versus Fiction

"Good morning! Have you been cancelled?"

This is the only effect that the threat of cancellation of White Rats has had on the Actor. They have turned it into a joke, and every time an Actor meets another all he says is "Good morning! Have you been cancelled?"

When the shoe is on the other foot, how it pinches!

For just cause, Miss Fritz Scheff cancelled the Palace Theatre, New York, last Monday at 12 o'clock, and the management let out a shriek that could be heard from here to Hawaii, and posted the following notice up in the lobby:

Miss Fritz Scheff sent word at 12:10 today, Monday, that she would not appear this week. The cause given, she was not advertised to her liking. She shows no consideration to the patrons of our theatre whatever, and will not be booked in this theatre again.

From what I hear, the contract was broken by the United Booking Office, and not by Miss Scheff, and from what I know her contract was with the United Booking Office and not with the "patrons of our theatre."

Why does the U. B. O. post a notice up in every theatre every Monday of the acts they cancel, and state that they, the U. B. O., have no consideration for the "patrons of our theatre" or for the Actor either?

If the Actor had sufficient money and influence to put a notice up in the lobbies of theatres about his cancellation, you wouldn't be able to see some theatres for notices, more especially in the theatres booked by that joke organization, the Western Vaudeville Managers' Association.

But the Actor cannot afford it, and the only way he can remedy it is by becoming a member of this Organization, and paying his dues.

The W. V. M. A., amongst its other schemes to terrify Actors, is sending out black-bordered envelopes; that is, mourning envelopes.

This is the first time I have ever heard of a firm using mourning paper before its death.

But "Coming Events Cast Their Shadows Before," and the probability is that they laid in that stock for what will happen to them in three or four months, and by mistake they issued it before the official notice goes out of the death and ignominious burial of the W. V. M. A.

Any other organization of similar methods who know that their period of life is very short, will be supplied with mourning stationery free of charge by this Organization. Will the N. V. A., the U. B. O., the Interstate Circuit, and the Gus Sun office please write?

I would suggest that they lay in a stock now, because paper is going up tremendously in price, and it will cost them a lot more around Christmas time to purchase black-bordered envelopes.

Besides, their credit may not be quite as good then.

I wonder if the United Booking Offices, in a theatre controlled and booked by them, not 100 miles from New York City, placed a notice up in the front of their theatre that Miss ———'s act had been cancelled by the Management because he had received a bribe from another woman to cancel it!

That surely would have been of great interest to "our patrons," especially if they had been told how much the Manager received from the other woman.

"SPOILING THE EGYPTIANS"

One of the most interesting phases of the development of the world's progress is contained in the history of the Hebrews, as related in the first books of the Old Testament.

We are told in those books of how the Hebrews were held in captivity by the Egyptians.

We are told of how they were compelled to make bricks without straw, of how more than a just commission was levied on their work, and of how they were mere slaves to a whim of tyrannical Pharaoh.

They finally revolted and determined, under the leadership of a man named Moses (methinks I have heard that name mentioned before somewhere, and lately, too), to make one bid for liberty and freedom.

But before they made this effort, we are informed that in a spirit of retribution, as a means of retaliation and as the best way possible to reach their long desired goal, they were given permission by the Almighty, in the Third Chapter of Exodus, to "Spoil the Egyptians."

In other words, that it was legitimate for them, in the circumstances, to despoil the Egyptians (which is what the word "spoil" in this connection means).

We have therefore Scriptural authority for the statement that in the cause of freedom of a class or race of people, it is allowable to rob, steal and deceive.

It is not my intention to suggest that the members of this Organization should steal from the United Booking Offices or rob the United Booking Offices, even of that which the United Booking Offices has robbed them for sixteen years; but, on this precedent, set forth, so we are informed, by the Almighty to Moses and to the Hebrews of old, it is indeed moral, legitimate and legal, by every possible means, to deceive and mislead the oppressor and the tyrant.

The Vaudeville Managers' Protective Association, that foster-child of the United Booking Offices, held a meeting, and at that meeting it was suggested by the officials of the United Booking Offices that a bluff notice should be sent out that all actors must resign from the White Rats Actors' Union and Associated Actresses of America before October 31st, and that if they did not, that all these acts would be cancelled.

But Marcus Loew, Walter Keefe and the other interests, refused to sanction even the bluff.

"Well," said the officials of the U. B. O., "we will make the bluff and so frighten the actor."

It is true that on leaving the meeting, Messrs. Loew, Schenck and Walter Keefe said amongst themselves, "I hope they do it, because then we will get some good acts," while sorrowfully admitting that it was too good to be a fact.

But, nevertheless, the United Booking Offices did send out word to agents that they must tell all acts that they would be cancelled on October 31st unless they resigned from the W. R. A. U. and A. A. A. and didn't pay any dues.

Again "passing the buck" up to the agents. The agents, glad and anxious to do any work for the United Booking Offices, are attempting to carry out these orders by intimidating and frightening actors into sending in their resignations and refusing to pay dues.

Therefore, acting upon the plan suggested by Divine inspiration to Moses, I now instruct the members of these Organizations to "Spoil the Egyptians."

In plain words, when they ask you to resign, resign. Write out your resignation in their presence and give it to them to mail to us.

If necessary and if they are willing to pay for the telegram, wire it in to us.

They will all receive the same treatment here—the waste paper basket.

But at the same time, pay your dues and be ready to do as you are told when the order comes.

It is right, it is legal, it is legitimate warfare to deceive the enemy.

They are attempting to deceive you when they tell you they know who pay their dues and who are members.

THEY DO NOT KNOW AND CANNOT FIND OUT.

No one knows except yourself and myself whether or not you are a member in good standing in this Organization AND I AM NOT GOING TO TELL.

Whether you pay your dues or not is not read out at any meeting and the evidence of your payment in this office is in a steel cabinet, locked up in a fireproof vault.

Therefore, if it pleases them, resign. Resign every day if they want you to, as long as they stand the expense of mailing them over to us.

If a little more is needed to convince them, tear up your card in front of them, dance on it, call the Big Chief and myself all the names you can lay your tongue to. Blackguard us from Pawtucket to San Diego and then quietly come over here and get another card.

You have our full permission to do all these things as long as heart and soul you remain a member of these Organizations, faithful to your obligation, and contribute, as you agree to do, to its financial support.

But all these tactics of the United Booking Offices are fifty years behind the time. It is sixty and seventy years since employers adopted the tactics of intimidating members of a Labor Union, of driving them to meet in caves and quarries in Pennsylvania, of making them meet in secret attics and cellars in Illinois, and it was only after long and painful experience that the wise employers of this country discovered that the more you crush, the more you persecute a Union of men or women, the stronger you make it, the more determined its members are and the more desperate they become.

To go back to Scripture, Pharaoh did not extinguish the Hebrews. The Hebrews extinguished Pharaoh. NERO DID NOT KILL THE CHRISTIAN RELIGION BY FORCING ITS ADHERENTS TO MEET IN SECRET IN THE CATACOMBS OF ROME. CHRISTIANITY FINALLY ACHIEVED THE DEFEAT OF NERO.

The efforts of the government of George the Third to subdue the colonists in this country in 1774-75 did not drive the United States out of existence. The United States finally drove his government out of this country.

The persecutions of the Labor Unions of this country eighteen, twenty years ago, the murders of the leaders and members of the mine workers' unions in the anthracite field, only resulted in making the mine workers one of the strongest unions and the controlling force in the coal industry in this country, and these attempts to intimidate, to tyrannize and to ruin the White Rats Actors' Union and Associated Actresses of America, are only making it stronger, more determined, and more faithful to its ideals and its policy.

Persecution, the whole world through, has always failed to achieve its object. Wise men know that. It may apparently triumph for a short time, but the result is inevitable, and the greater the persecution, the greater the punishment, which inevitably falls on the persecutors.

It must be so, for persecution, intimidation, threats only weed out the weak ones, only drive away from the Union those who are no good and leave a compact, sturdy body of veteran fighters who will stop at nothing to accomplish the ends they set out to achieve.

It is only the weak, foolish, worm-minded actor who is paying any attention to these empty threats of the United Booking Offices. The better class are laughing. THEY HAVE BRAINS. They know that no actor will be cancelled, and they are paying their dues because that is what the attack is all about.

The United Booking Office, money mad, with but one idol—the dollar—think that if they can hit our finances they can stave off the evil day. They tried the same thing last March to kill the April dues. They did not do it, and if I know the actor of this country (and I think I do), they won't stop the dues this time.

But even if they do—even if they are so obsessed with the idea that money can do everything, and are successful in preventing a few hundreds or thousands from paying their dues, this fight will be fought, and the victory will be gained with brains and nerve, by the aid of resolution and courage, and when the victory is won, the rewards will be go to those who fought for it, and not to those who listened to the bluff, the intimidation, the worn-out and oft-exposed windy threats and broken promises of the United Booking Offices.

But, at present, we want no actor to make a sacrifice of himself or his act, and I give you this advice.

IF THEY WANT YOU TO RESIGN, RESIGN.

IF THEY WANT YOU TO PROMISE NOT TO PAY YOUR DUES, PROMISE.

IF THEY MAKE IT NECESSARY FOR YOU TO LIE TO THEM, LIE TO THEM.

IF THEY MAKE IT NECESSARY FOR YOU TO DECEIVE THEM, DECEIVE THEM.

IN THE WORDS OF SCRIPTURE, "SPOIL THE EGYPTIANS."

HARRY MOUNTFORD.

Facts Versus Fiction

When a manager will take a bribe to cancel an act so as to discredit it, it is time something was done. What are you going to do about it? It may be you the next time. Some actor or actress jealous of you and anxious to discredit and degrade you in the eyes of the Public, and the managers and agents, may bribe a manager, and you cannot publish a notice about it. But we will, if you are a member of this Organization.

In the North of New York State on Sunday night, another Actress, when being paid her salary, was short-changed \$20.

When she protested, the manager hit her over the head with a blackjack. It is becoming as much as your life is worth, in this Profession (?), to even ask for your salary, such as it is.

But blackjacking is rough work. The U. B. O. methods of the U. B. O. office, the booking agent and the selling agent and the kick-back each week are much smoother and equally effective. Are you going to let it continue?

In another town, another act was cancelled last Monday because it had appeared in that town 10 months previously, although the contract stated distinctly that the act must not have appeared in that town 6 months before.

Bringing suit and legal action is an expensive and useless proceeding. What are you going to do about it?

The threat of the U. B. O. and the W. V. M. A. to cancel White Rats amuses me, and is just another specimen of their lack of ingenuity and the smallness of their reasoning powers.

Even if they did cancel all the White Rats on October 31, which they do not mean to do, it would only make the White Rats fight harder.

Let me give them a suggestion: Engage all the White Rats, make them happy and contented, give them what they want, and the agitation will cease.

But, cancel all the N. V. A's. They are already tamed, and wouldn't dare to say a word, and, in any case, if the N. V. A. did want to say a word they could not because they are controlled, run and financed by the United Booking Office.

Think this over, gentlemen of the United Booking Office and try it.

You won't hear a peep from the subservient, weak-kneed, poor, harmless N. V. A's.

And the White Rats, when they have got what they want, and are sure that it will continue, will be the best-behaved organization in the world.

Last week, in the U. B. O.'s (alias, the V. M. P. A.'s) advertisement, they stated they had enough members of the N. V. A. to fill every theatre in America.

I thought that it required more than 129 actors to fill the theatres of America.

And, if it doesn't, and they have enough N. V. A's to fill every theatre, then why worry about the White Rats?

Why not go on playing N. V. A's, and forget all about us?

If I had enough meat and bread and milk and coffee in my house to keep me going in advance, what do I care for the opposition grocer or the opposition milkman? He doesn't worry me in the slightest. So, if your statements are true, dear Mr. U. B. O., why worry about the White Rats?

We are not worried; we know what the result will be.

And, at the finish, when it comes to picking up the pieces, there will be more of the White Rats left than there will be of the U. B. O. and all its many affiliations.

POLI CIRCUIT

International Executive Order No. 1

(Continued)

During the week of September 8th, the International Board wrote Mr. S. Z. Poli a letter complaining of his treatment of acts on Sunday nights at Waterbury, Connecticut.

On September 15th and 22nd, International Executive Order No. 1, Poli Circuit, was published, warning Mr. Poli what would happen, and asking for proof from members of this Organization of Mr. Poli's disobedience and neglect of this order.

The proof was forthcoming, we accordingly acted, and last Sunday, October 15th, there was no vaudeville show in Waterbury—and there will not be again.

No more will Mr. Poli bring acts from other towns, and no more will they have to travel all night to their next date, and receive for their services 60c.

This Executive Order having been carried out, the matter so far as this goes is now closed.

We beg to draw the attention of the other managers and actors of this country to this statement, and to assure them that any other International Executive Order of this Organization which is disregarded, will be carried out to a similar successful issue, at any cost, and in spite of anything that may be done to stop it.

(Note the back-wash of Waterbury in Cleveland, Ohio.)

HARRY MOUNTFORD,
International Executive.

\$20.00

Notice

\$25.00

The initiation fee of this Organization is \$20 until October 31st. It rises to \$25 on November 1st.

And after that, without notice, may rise to any figure up to and including \$100.

You can become a member in good standing now for \$20 initiation and \$5 dues to April 1, 1917.

After October 31st, it will cost you \$30.

By a resolution of the Lodge on Tuesday night, to protect intending members, it was resolved that their names should not be read out on the floor, and that their election should take place in secret, by the International Board, until further notice.

So that, from now on, no person need fear that anybody except himself and the International Board will know of his application and election to this Organization.

No one can know now who are members, and in future no one can know who are intending members.

\$25.00

\$25 now.

\$30 on November 1st.

\$30.00

STATE OF OKLAHOMA INTERNATIONAL ORDER NO. 10

The strike in Oklahoma City still continues, and members are here advised that they must not play Tulsa and Oklahoma City, in spite of the fact that the Western Vaudeville and the Interstate are wiring and writing to actors that the dispute is settled, and that they have the permission of Mr. Harry Mountford for actors to appear there, or that they have made a special arrangement with Mr. Mountford in their particular case.

These statements are absolutely untrue, and no permission or arrangement has been granted for any person to play there.

HARRY MOUNTFORD,
International Executive.

N. B.—In connection with the repeated statements that the strike is having no effect on the managers in Oklahoma City, I have a copy of a letter written by Mr. John Sinopoulo to the W. V. M. A. in Chicago, asking them if some settlement cannot be made so that he can get good acts, as his business is suffering terribly.

He grumbles that he has not opened his gallery since the strike commenced, and further complains that not only are the acts that are playing there awful, but that they even cut their acts in two when they come into Oklahoma City.

Special Notice

Members of W.R.A.U and A.A.A.

Any person who, after October 31st, is not in possession of a Blue April Card, is out of benefit and is not a member in good standing in these Organizations.

To make the payment of dues easy for the members, dues can be paid and cards obtained at any of the Branch Offices as well as at Headquarters. This saves time, in some cases as much as three weeks.

There is only this difference: When you pay dues at a Branch Office, you must have your October card with you, or, if you remit the money to them by mail, you must enclose with the money order your October card, which will be returned to you with the April card within 24 hours.

When remitting to Headquarters, card need not be enclosed.

Look at this list, see which-ever is nearest to you, and get in good standing by October 31st:

Geoffrey L. Whalen,
I.B., C.D.O.,

665 Washington Street,
Boston, Mass.

Joseph Birnes,
I.B., C.D.O.,

411 Tacoma Building,
Chicago, Ill.

George W. Searjeant,
C.D.O.,

604 Carleton Building,
St. Louis, Mo.

Barry Connors,
I.B., C.D.O.,

Continental Hotel,
San Francisco, Cal.

Edward Barry,
C.D.O.,

Sterling Bank Building,
Winnipeg, Man.

Jack T. McInerney,
C.D.O.,

308 Erie Building,
Cleveland, Ohio.

Harry G. Lelliott,
C.D.O.,

512 Hammond Building,
Detroit, Mich.

OR INTERNATIONAL HEADQUARTERS

Ernest B. Carr,
I.B., C.D.O.,

227-229-231 West 46th Street,
New York City, N. Y.

By Order

HARRY MOUNTFORD,
International Secretary-Treasurer.

BILLS NEXT WEEK (OCTOBER 23)

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 M A." Western Vaudeville Managers' Association (Chicago). "P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.). "Sun." Sun Circuit—"N. N." Nixon-Nirdinger.

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)
Eddie For Family
Morton & Moore
Dainty Marie
Campbell Sisters
Arthur Deacon
Piloer & Douglas
Louie Hardt
(One to fill)
COLONIAL (ubo)
Nan Halperin
Toots Faka Co
Lorenberg Girls Co
Dugan & Raymond
"Breath Old Va"
Will Morrisey
Gue & Haw
Phine & Pinks
Frank Le Dent
ALHAMBRA (ubo)
Nellie V Nichols
Hermine Stone Co
Willard Simms Co
Jack Cook
C L Fletcher
Briere & King
Page Back & Mack
Coyling Brunettes
ROYAL (ubo)
Rettler Bros
Wm Sato
Mack & Oakley
Clayton White Co
Ryans & Lee
Marie Lee's
NATL WINTER GARDEN (ubo)
2d half
(19-21)
Staives Circus
Dolly's Dolls
Selbini & Grolvin
Summer Girls
Daly & Berlow
Thomas 3
5TH AVE (ubo)
2d half
(19-21)
Jackson 3
Donnelly & Dorothy
Eddie Borden Co
Eddie Johnson Co
Julietta Dika
"Headliners"
Wright & Melody 4
Milt Collins
Barber Arabs
1st half
(23-25)
Fred Attile Co
"Her Last Rehearsal"
Jack Marley
Nonette
H O H (ubo)
2d half
(19-21)
Granno & Platt
Margie Smith
Ann O'Day Co
"What's Your Name?"
The Crispe
Boy Scouts
1st half
(23-25)
Pearloff's
George Whitman
Ed Keogh Co
McMahon & Chapelle
Chas Deland Co
Stanley & Palmer
PROCTOR'S 58TH
Blake's Mule
Kaufman & Lillian
Clemens Bros
May Francis
Hal Crane Co
Burke & Harris
"Dream Pirates"
2d half
Eddie Montrose
Gordon & Kinley
Leroy & Seamon
Monroe & Mack
Laellie Laverne Co
Cooper & Ricardo
Homestead Octet
AMERICAN (loew)
John LeClair
Chadwick & Taylor
Hanlon & Hanlon
Tracy & McBride
Sully Family
Nora Allen
Arthur DeVoy Co
Murray Bennett
Act Beautiful
2d half
O'Neill & Saxton
Aus Woodchoppers
Sully Family
Stella Berlin
E E Clive Co
Frosini
(Three to fill)
LINCOLN (loew)
Madison & Nae
Scanlon & Press
Low Wells
E E Clive Co
Empire Comedy 4
Phimlip 4
2d half
Johnson & Wells
Flavilla
Curry & Graham
"Fireless Revere"
Bell Thayer Bros
(One to fill)
7TH AVE (loew)
Gardner's Maniacs
Stella Berlin
Archer & Belford
Francis Renault
Burns & Kissen
(One to fill)
2d half
The Halkings
Herbert & Dennis
Polson & Brown
Bryan Lee Co
Murray Bennett
6 Stylish Steppers
GREENPOINT (loew)
Miller & Bradford
Flavilla
"A Bit of Scandal"
Adams & Buhl
Kelso Bros
(Two to fill)
2d half
Marie Fenton
Eckson & Jackson
"Into the Light"
Empire Comedy 4
Helene & Emillon
(Two to fill)
NATIONAL (loew)
The Halkings
Curry & Graham
Hawthorne & Lester
Frank Gaby Co
Marie Fenton
Captain Sorcho
2d half
Hewitt & Calame
Cohan & Young
Melodie DeLong
Captain Sorcho
(Two to fill)
2d half
DORSEY (loew)
Gray & Klunker
Bernard & Meyers
Mercedes Clark Co
Dixon's Models
(Four to fill)
2d half
Musical Hunters
Hanlon & Hanlon
Nora Allen
Jones & Johnson
"A Bit of Scandal"
(One to fill)
BOULEVARD (loew)
Johnson & Wells
Herbert & Dennis
Morat Opera Co
Brown & Jackson
Frosini
2d half
Gardner's Maniacs
Lillian Watson
Mercedes Clark Co
3 Lyras
(One to fill)
ORPHEUM (loew)
Holden & Graham
O'Neill & Saxton
Farrell & Farrell
6 Stylish Steppers
Billy McDermott
Mr & Mrs Phillips
Al Wohlman Co
Helene & Emillon
2d half
Kelso Bros
Chadwick & Taylor
Daniel & Walters
"Her Honor Mayor"
Wilson Bros
Morat Opera Co
Frankie Fay
Dixon's Models
AVE B (loew)
Gem Trio
Beulah Walton
Chisholm & Breen
Harry Breen
9 Krazy Kids
2d half
Sinclair & George
Jack Barnett
Farrell & Farrell
"Mile a Minute"
(One to fill)
Brooklyn
ORPHEUM (ubo)
Dorothy Jordan
Chic Sale
Leach Wallen 3
Young & Brown
Eva Taylor Co
White & Cavanagh
16 Navassar Girls
The Leightons
Camilla's Birds
BUSHWICK (ubo)
"Four Husbands"
Tempest & Sunshine
Rae Ellnor Ball
Halligan & Sykes
Harry L Mason
Fredrich & Scooser
"Five of Clubs"
Flying Mayes
HALSEY (ubo)
2d half
(19-21)
Althca Twins
John Neff Co
Coll & Morrill
3 Sunbeams
Stanley & Palmer
Hoyt's Minstrel
OLYMPIC (ubo)
2d half
(19-21)
"Birthdays Party"
Healy Bros Co
Mills & Moulton
GREENPOINT (ubo)
2d half
(19-21)
Gilroy Hobart Co
"Haberdashery"
Wright & Deltich
Ed Keogh Co
Byal & Early
Dorothy Jordan
Monroe & Mack
3 Rianos
1st half
(23-25)
Robbin's Elephants
"Wonder Act"
Ruth Royce
Hale & Patterson
BIJOU (loew)
Norton & Noble
Cohan & Young
McGowan & Gordon
Bryan Lee Co
Maud Tiffany
Aus Woodchoppers
2d half
L & B Dreher
Evans Smith & Dunne
Bernard & Meyers
Owen McGivern
Tracy & McBride
Hall's Minstrels
DE KALB (loew)
Hewitt & Calame
Clark & Lewis
John O'Malley
"Her Honor Mayor"
Wilson Bros
Steiner Trio
2d half
Miller & Bradford
Archer & Belford
Hawthorne & Lester
"School Days"
Al Wohlman Co
Gray & Old Rose
(One to fill)
PALACE (loew)
Opal Jones
Gordon & Marx
Mile a Minute
Dave Thurbv
Duffy & Dalry
(Two to fill)
Beulah Walton
Chisholm & Breen
Evans & Wilson
9 Krazy Kids
Harry Breen
(Two to fill)
FULTON (loew)
Math Bros & Gilrie
"Fireless Revere"
Sicilian Serenaders
(Three to fill)
2d half
Martiny & Florence
Norton & Noble
Low Wells
Mr & Mrs Phillips
Burns & Kissen
Phimlip 4
Albany, N. Y.
PROCTOR'S
Asaki 3
Lewis & Morton
Valant & Gamble
"School Playground"
Meriam Harris
Darrington Sisters
2d half
Lapo 4 & Benjamin
Lillian Fitzgerald
Joe Kettler
BIJOU (ubo)
(Kalamazoo split)
1st half
Lawrence & Hurl F
Weir Temple & Tracey
Bangor, Me.
BIJOU (ubo)
(Lewiston split)
1st half
Legit show
2d half
Plays first half bill
from Lewiston
Battle of Britain
BIJOU (ubo)
(Kalamazoo split)
1st half
Lawrence & Hurl F
Weir Temple & Tracey
Altoona, Pa.
ORPHEUM (ubo)
Stetson & Huber
Great Howard
Doris Lester Co
Kennedy & Burt
Bway Revue
2d half
Gonne & Albert
Elig City 4
(Three to fill)
Amsterdam, N. Y.
LYCEUM (ubo)
Beale Le Count
5 Musical Hodges
(One to fill)
2d half
Rives & Harrison
The Berrens
(One to fill)
Ann Arber, Mich.
MAJESTIC (ubo)
(Jackson split)
1st half
Marie Casaro
Mason & Murray
"Fun on a Farm"
Baby Helen
Mrs Anna Eva Fay
Appleton, Wis.
BIJOU (wva)
1st half
Coghlan Avery & Otto
(One to fill)
Atlanta
FORSTH (ubo)
Tuscane Bros
Violinsky
Coyenne Minstrels
Stone & Hayes
Case for Sherlock
Jarow
Weber Wilson Revue
Bay City, Mich.
BIJOU (ubo)
(Baginaw split)
1st half
Lue & Ana Leka
Lane & Harper
"The Cop"
Clayton & Lennie
"Society Circus"
Melett, Wis.
WILSON (wva)
B & H Gordon
(Four to fill)
Binghamton, N. Y.
STOVR O H (ubo)
Bicknell
Robinson & McShane
4 Southern Girls
2d half
Valentine & Bell
Hess & Hyde
John Nestor
Birmingham, Ala.
LYRIC (ubo)
1st half
Musical Johnsons
Bert McCreese
Mr & Mrs Kelso
L & B Clifford
Cycling McNutts
Bloomington, Ill.
MAJESTIC (wva)
"Vanity Fair"
2d half
Mario & Duffy
Willing & Jordan
Tilford Co
Bobbe & Nelson
Allice Teddy
Boston
KNITH'S (ubo)
Edwin Arden Co
Cecil Cunningham
La Argentina
Santly & Norton
Tighe & Jason
Roches Music Hall
Regal & Bender
Emery Hooper Co
(One to fill)
ORPHEUM (loew)
Mr & Mrs Caplan
Harry Sydel
"Bachelor's Sweet"
Barnes & Robinson
Dunbar Banvard & D
(Two to fill)
Chicago
Gilroy Haines & M
Primrose Minstrels
Resists
Calgary
ORPHEUM
Sarah Padden Co
Raymond & Calvery
4 Readings
Craig Campbell
John Geiger
The Brightons
"Girl from Delhi"
PANTAGES (p)
"Betting Betty's"
Olive Briscoe
Bell Ringers
Smith & Kaufman
Sigbee's Dogs
Camden, N. J.
TOWER'S (ubo)
2d half
(19-21)
J & I Melba
Miller & Williams
We Us Co
Hess & Hyde
"Globe Trotters"
Canton, O.
LYCEUM (ubo)
3 Weber Girls
Dale & Weber
"Tango Shoes"
Ward & Wilson
Barnold's Dogs
Cedar Rapids, Ill.
MAJESTIC (wva)
Two Tom Boys
Argo & Virginia
Flasno & Bingham
Four Slickers
O'Neal & Gallagher
Merian's Canines
G Delmar & Frager
Ralph Connors
Sol & Leslie Berns
Ameta
Champaign, Ill.
ORPHEUM (wva)
"The Freshman"
Cook & Rothert
Geo Fisher Co
Patricia & Meyers
Carilla & Howland
2d half
Latoy's Models
Adler & Arline
Musical Matinee
Faber & Waters
Masie King Co
Charlotte, N. C.
PIEDMONT (ubo)
(Roanoke split)
1st half
Urson & DeArta
Ila Grannon
Helen Page Co
Hallen & Hunter
Charleston, N. C.
ACADEMY (ubo)
Delisse
Elliot & Mullen
Midge Motor
Violet McMillan
The Larneds
2d half
Newport & Stirk
DeLisle & Vernon
Tallman
Antrim & Vale
Twist
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville split)
1st half
The Norvellos
Howard Smith
Elsie Williams Co
Barton's Revue
The Brammings
Chicago
MAJESTIC (orph)
Fay Templeton
Geo Howell Co
Mr & Mrs J Barry
Al Shayne
"Vacuum Cleaners"
Al Right Co
"Girl in Moon"
Weston & Clare
Merle & Delmar
PALACE (orph)
Mayhew & Taylor
Elsa Ryan Co
Stanley 3
Mrs Leah Hars Co
Rockwell & Wood
Imperial Chinese Tr
Brent Hayes
Robbie Gordons
KIDZIE (wva)
De Reno & Flores
Ray Snow
Emily Darrell Co
Golding & Keating
(One to fill)
2d half
Ovanda Duo
Gorman Bros
Ada Latham Co
Merian's Dogs
(One to fill)
WILSON (wva)
Jack Lavier
Van & Carrie Avery
Ada Latham Co
Gorman Bros
(One to fill)
2d half
Ernie & Ernie
Marmein Sisters
Friend & Downing
Geo Lovett Co
(One to fill)
Denver
ORPHEUM
Alan Brooks Co
"Old Time Parties"
A & F Steadman
Hans Llane's Dancers
Laven & Rice
Gordon & Rice
PANTAGES (p)
Black & White
Freeman & Dunham
"Diverse Question"
Brooks & Bowen
Kirksmith Sisters
"Paris Green"
Des Moines, Ia.
ORPHEUM
(Open Sun Mat)
Vern Sabina Co
Mary Melville
Belgian Girls 5
Ray Samuels
Mason & Keeler
The Volunteers
Aree Bros
Detroit
TEMPLE (ubo)
Houdini
Hunting & Frances
Hans Hanke
Gerald & Clark
Sullivan & Scott
Five Girls
Weber & Diehl
P Berman & Bro
ORPHEUM (p)
Gaston Palmer
Fred Hildebrand
Manhattan 3
Chas B Lawler & D
Goldsmith & Pinard
Lipinski's Dogs
Dubuque, Ia.
MAJESTIC (wva)
"The Blow Out"
2d half
Jack Lavier
Wilton Sisters
Four Slickers
O'Neal & Gallagher
Norton & Marie
Duluth, Minn.
ORPHEUM
Clowden Bros
J & B Morgan
Wilfred Clarke Co
Marie Fitzgibbon
Maryland Singers
Gomes 3
St. Louis, Ill.
ERBER'S (wva)
Shirley Sisters
Kane & Herman
Wartenburg Bros
2d half
Riesner & Coers
Grant Gardner
"What Hay to Ruth?"
Easton, Pa.
ABLE O H (ubo)
Redington & Grant
Eugene Le Blanc
Whipple Huston Co
Wells Norwett & M
Camille Pfenoni Co
2d half
Nowlin & Nowlin
Patton & Payne
Flasher Luckie & G
5 Idanias
Edmonton, Can.
PANTAGES (p)
Asaki Japs
Wood Melville & P
Howard & Ross
John T Doyle Co
Joe Whitehead
Harden
Elizabeth, N. J.
PROCTOR'S (ubo)
2d half
(19-21)
Nonette
Alaski Trio
Flanagan & Edwards
"The Hyphon"
Elkhart, Ind.
ORPHEUM (ubo)
3 Dixie Girls
The Doherty
Morris Golden
Imperial Troupe
2d half
Billy & Ada White
Lewis Belmont & L
Miller Reid Co
M Washington Girls
Elmira, N. Y.
MAJESTIC (ubo)
Boyes & Godfrey
Francis Marie
"Playland"
The Berrens
Paul Conohas Co
2d half
Daly & Berlow
Bunla Pearl
"America"
Enrie, Pa.
COLONIAL (ubo)
"Fashion Show"
Creighton B & C
Aki Troupe
Kulervo Bros
(One to fill)
Evansville, Ind.
GRAND (wva)
McRae & Clegg
Morlarty Sisters
"Right Man"
Bison City Four
"Female Clerks"

THE BIG SONG HIT

"Just One Day"
Joe Morris Music Co.
NEW YORK CITY

C E Evans Co
Milton & De Long
Six Tamasians
Aurora, Ill.
FOX (wva)
2d half
Coates Crackerjacks
Six Serenaders
Bevan & Flint
Werner Amoros Co
(One to fill)
Austin, Tex.
MAJESTIC (inter)
(23-24)
(Same bill playing
Auditorium, Waco,
Tex., 23-25)
San, Swan
Jan Rubin
Helen Berensford Co
Diane D'Aubrey
Derkin's Dogs
Seven Honey Boys
Rita Mario Co
Baltimore
MARYLAND (ubo)
Jack Norworth
Geo Kelly Co
Capt Anson Co
Clara Howard
Merian's Dogs
Carboy Bros
The Lovelos
(Two to fill)
HIP (loew)
Johnson & Crane
Forest City 8
Chinese Entertainers
Bourton & Turner
J & B Thornton
Marie Russell
Etta LaVelle
Bangor, Me.
BIJOU (ubo)
(Lewiston split)
1st half
Legit show
2d half
Plays first half bill
from Lewiston
Battle of Britain
BIJOU (ubo)
(Kalamazoo split)
1st half
Lawrence & Hurl F
Weir Temple & Tracey
Buffalo
SHEA'S (ubo)
World Dancers
Smith & Austin
Marion Weeks
Palfrey Hall & B
J C Nugent Co
Kane Bros
(One to fill)
Batte Mont.
(20-25)
PANTAGES (p)
Leo & Mae Jackson
Weber & Elliott

HOTEL CECIL

120 St. Mich. Ave. Low Rates. Transients Taken.

- Fall River, Mass.**
BIJOU (low)
 Wilmer Walters Co
 Tom Mahoney
 Ford & Leslie
 (Two to fill)
 2d half
 Mabel McKinley
 Anderson & Evans
 Dunbar Banvard & D
 (Two to fill)
Flint, Mich.
MAJESTIC (ubo)
 (Lansing split)
 1st half
 Henry & Adelaide
 Murphy Howard & R
 Bruce Duffet Co
 Hirsch Hender
 Amoros Sisters
Fond Du Lac, Wis.
IDEA (wva)
 Rae & Wynn
 2d half
 Coghlan Avery Co
Fort Dodge, La.
PRINCESS (wva)
 Adel Jason
 Billy Hall Co
 Bowman Bros
 Dawn June
 2d half
 Stanley & La Brack
 The Leland
 Charles Wilson
 6 Crinoline Girls
Ft. Worth
MAJESTIC (inter)
 (25-28)
 (Same bill playing Wichita, Falls, Tex., 24.)
Saona Co
 Bert Earle
 DeLeon & Davis
 Ethel Clifton Co
 Muriel Worth Co
 Lydia Barry
 D'Armour & Douglas
Galesburg, Ill.
ORPHEUM (ubo)
 Stone & Hughes
 Walters & Walters
 Chas Howard Co
 Nell McKinley
 Four Kings
 2d half
 Paul Padriani
 Van & Carrie Avery
 Bob Hall
 Galliarini Four
 (One to fill)
Galveston, Tex.
GRAND (inter)
 (22-23)
 (Same bill playing Majestic, San Antonio 24-28)
 Heras & Preston
 F A Astaire
 Eddie Carr Co
 Lillian Heinlein
 Victor Morley Co
 Willing Bentley & W
 Stewart Sisters
Grand Rapids.
EMPRESS (ubo)
 Mrs Thos Whiffen Co
 Dooley & Rugel
 Clark & Verdi
 "Jasper"
 8 Jordan Girls
 Bert Hanlon
 Spish Goldins
Gr. Fall, Mont.
GT. (24-25)
 (Same bill playing Anaconda 28)
PANTAGES (p)
 Burke & Broderick
 "Mr Inquisitive"
 3 Keatons
 Rucker & Winifred
Green Bay, Wis.
ORPHEUM (wva)
 2d half
 Willison & Sherwood
 L & M Hunting
 Metropolitan Dancers
 (One to fill)
Hamilton, Can.
TEMPLE (ubo)
 Great Johnson
 "The Frolickers"
 Quigley & Fitzgerald
 Connolly & Webb
 Frank Crummit
 Tom Brown's Mins
Harrisburg, Pa.
MAJESTIC (ubo)
 1st half
 The Hennings
 Wanser & Palmer
 "In Mexico"
 Big City 4
 Bob & Tip Co
Hartford, Conn.
POLIS (ubo)
 2 Kelos
 Alvin & Wms
 Harry Mason Co
 Raymond Hoyt
 Empire Girls
 2d half
 The Fretches
 Macelle
 Hob & Yocco
 Stampede
 Lonkee Sisters
PALACE (ubo)
 The Schmiettans
 Winchester & Clair
 "Kiddie's Burglar"
 Moore O'Brien & McC
 Gallagher & Lewis
- 2d half**
 La Dora
 Kltner Taylor & McK
 Hans Roberts Co
 Holden & Herran
 6 Harvards
Hazleton, Pa.
PALACE (ubo)
 2d half
 (19-21)
 Morley & McCarthys
 David S Hall Co
 Zeno & Mandel
 Frank Hartley
Hoboken, N. J.
LYRIC (low)
 3 DeLuxes
 Everett Bennett Co
 Evans & Wilson
 3 Lyres
 (One to fill)
 Holden & Graham
 Blinnell & Gibney
 Tabor & Green
 (Two to fill)
Houston
MAJESTIC (inter)
 Lamaze Trio
 Joyce West & Senna
 James Thompson Co
 Maurice Burkhardt
 Helen Lackaye Co
 Adair & Adelphi
 Ruby Cavell Co
Indianapolis
KEITH'S (ubo)
 (Sunday opening)
 Marx Bros Co
 Hine & Durkin Co
 C & F Usher
 Kerr & Weston
 Am Comedy 4
 Minnie Allen
 Witt & Winter
Ithaca, N. Y.
STAR (ubo)
 America
 Caupolican
 2d half
 Robinson & McShane
 4 Southern Girls
Ironwood, Mich.
TEMPLE (wva)
 Great Mars
 Mack & Dean
 Cortose Trio
Jackson, Mich.
ORPHEUM (ubo)
 (Ann Arbor split)
 1st half
 "Around the Town"
Jacksonville
ORPHEUM (ubo)
 (Sunday opening)
 Millie Lingard
 Sampson & Douglas
 5 Sweethearts
 Fenton & Green
 Bush & Engel
Janessville, Wis.
MEYERS (wva)
 2d half
 Onetta
 Johnson & Goines
 (Three to fill)
Jersey City, N. J.
KEITH'S (ubo)
 2d half
 (19-21)
 Field Sisters
 Wm & Mary Rogers
 "Tip from Tipperary"
 McMahon Chappelle Co
 Bob Yosco
 Black & White
 Frolies
 1st half
 (23-25)
 Calif Boy's Band
 Montrose & Allen
 Ruth Allen
 John T Ray Co
 3 Glusertits
Johnstown, Pa.
MAJESTIC (ubo)
 (Sheridan Sq Pitts-
 burgh split)
 1st half
 "Same One Girl"
 Brennan & Powell
 Hamilton & Barnes
 Rose & Ellis
 Chuck Haas
Joliet, Ill.
ORPHEUM (wva)
 2d half
 Wing & Ab Hoy
 Monarch Comedy 4
 Bennett Sisters
 (Two to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
 (Bay City split)
 1st half
 "Four Husbands"
Kankakee, Ill.
GAITY (ubo)
 Wilson & Wilson
 Rottano & Shelly
 Brown Fletcher 3
 (Two to fill)
 2d half
 Harold Yates
 Mabel & LeRoy Hart
 Pipifax & Panlo
 (Two to fill)
Kansas City, Mo.
ORPHEUM
 Ruth St Denis
 Oliver & Oip
- Low Madden Co**
 Betty Bond
 Cooper & Smith
 Du For Boys
 Leo Zarrell 3
GLOBE (wva)
 Jack & Kitty Lee
 Victoria Trio
 J Edmond Davis Co
 Wright & Davis
 Dias Monks
 (One to fill)
 2d half
 The Puppets
 Mimic Four
 Maroon Bros
 Nefsky Troupe
 (Two to fill)
PANTAGES (p)
 Green & Parker
 Ed Blondell Co
 Cameron & O'Connor
 "Brides of Desert"
 Models De Luxe
 Le Mar & Dog
Kenosha, Wis.
VIRGINIAN (wva)
 Weak & Manning
 Zeltier & Zeltier
 (Three to fill)
Knoxville, Tenn.
BIJOU (ubo)
 (Chattanooga split)
 1st half
 Main & Trevette
 Geo Rosener
 3 Alecks
 (One to fill)
Kokomo, Ind.
SIPE (ubo)
 Larry Crane Co
 Mabel & LeRoy Hart
 Otto Koerner Co
 Four Solis
 Cope'd Peyton's Girls
 2d half
 Foster Ball Co
 McIllyar & Hamilton
 Norwood & Hall
 3 Dixie Girls
 Mme Marion
Lancaster, Pa.
COLONIAL (ubo)
 2d half
 (19-21)
 Gold & Seal
 Harry McCormick Co
 Walters & Cliff Sis
 Musical Funds
Lansing, Mich.
BIJOU (ubo)
 (Flint split)
 1st half
 Frawley & West
 Carl & LeClaire
 Morkan & Gray
 Medlin Watts & T
 Carmen's Minstrels
Lawton, Okla.
MUSIC HALL (ubo)
 (Banger split)
 1st half
 Camp Rollickers
 Eleanor Sherman
 Techow's Cats
 2d half
 Force & Williams
 Amy Lesser
 Bert Wheeler Co
Lincoln, Neb.
ORPHEUM
 2d half
 Mrs Langston
 Lydell & Higgins
 The Sharrocks
 Dancing Kennedys
 Parkes & Conway
 Joe Newman
LYRIC (wva)
 Darling Saxophone 4
 Three Porrones
 2d half
 Adele Jason
 "Fashion Shop"
ORPHEUM (wva)
 Les Kelliers
 Bayle & Patsy
 Davett & Duvall
 La France & Kennedy
 Nelson Comiques
Little Rock, Ark.
MAJESTIC (inter)
 Adroit Bros
 Harris & Nagle
 Evans Lloyd Co
 Stein Hume & H
 2d half
 Ray L Royce
 Bellmonte Sisters
 Bonita & Hearn
 The Gladiators
Los Angeles
ORPHEUM
 Evans B Fontaine
 Demarest & Colette
 Elaine Davis
 Jacques Pintel
 Webb & Burns
 Alan Dinehart Co
PANTAGES (p)
 Kartell
 "Society Buds"
 Claude Coleman
 Welch Metey & M
 Creole Band
Louisville
KEITH'S (ubo)
 (Sunday opening)
 H B Beresford Co
 Adams & Murray
 Yates & Wheeler
 Edna Munsey
 Dunedin Duo
 (Two to fill)
- Lowell, Mass.**
KEITH'S (ubo)
 The Stellings
 Bob Tenner
 Whitfield Ireland Co
 The Stantons
 Dorothy Regel Co
 Middleton & Spellmeyer
 Equili Bros
Madison, Wis.
ORPHEUM (wva)
 Myrtle Hanson Co
 S Kennedy & Reeves
 Werner Amoros Tr
 Foster Ball Co
 (One to fill)
 2d half
 "Frat Boys & Girls"
Manchester, N. H.
PALACE (ubo)
 Gasch Sisters
 Dinkins Well & E
 Raynor & Belle
 Will J Ward Co
 2d half
 Gertie Falls
 J & M Burke
 Sommers & Morse
 "Board School Girls"
 (One to fill)
Memphis
ORPHEUM
 Nina Payne Co
 Homer Miles Co
 "New Producer"
 Mary Gray
 McClellan & Carson
 (One to fill)
Milwaukee
MAJESTIC (orph)
 Ellis & Bordon
 Cressy & Dayne
 Fays 2 Coleys & Fay
 Mayo & Tally
 Leipzig
 Lohre & Sterling
 Howard K & Herbert
 Maxine Bros
PALACE (wva)
 Angelo Armento Tr
 Bush & Shapiro
 "Musical Matinee"
 Willy Zimmerman
 Bert Howard
 Richard West Co
 2d half
 Cook & Rotherb
 Carl Heisen Revue
 Jarro
 Pisano & Bingham
 Earl & Edwards
 Marble Gems
Minneapolis
ORPHEUM
 Moe Sumiko
 Bert Levy
 Brown & Morris
 "Petticoats"
 Carroll & Wheaton
 6 Water Lilies
 Kenny & Hollis
PALACE (wva)
 Martini & Maximilian
 Weston & Young
 Bernivied Bros
 Rita Gould
 Kerville Family
Montreal, Can.
ORPHEUM (ubo)
 Jean Adair Co
 Julius Tannen
 Mirano Bros
 Fern & Davis
 Seabury & Price
 (Others to fill)
FRANCAIS (ubo)
 1st half
 Frank Wilbur Co
 Fagg & White
 Milloy & Keogh
 Walters & Cliff Sis
 3 Romans
Washoe, Okla.
BROADWAY (inter)
 (22-23)
Saona Co
 Bert Earle
 DeLeon & Davis
 Muriel Worth Co
 D'Armour & Douglas
Nashville, Tenn.
PRINCESS (ubo)
 (Birmingham split)
 1st half
 Loclair & Sampson
 Stuart & Keely
 Homer Lind Co
 Majestic Musical 4
 Koban's Japs
Newark, N. J.
MAJESTIC (low)
 Martyn & Florence
 Daniels & Walters
 Folsen & Brown
 Lew Welch Co
 Johnes & Johnson
 Grey & Old Rose
 2d half
 John Le Clair
 Madison & Nase
 Francis Renault
 Arthur De Vey Co
 Adams & Gubi
 Sicilian Serenaders
New Haven, Conn.
POLIS (ubo)
 Black & McConne
 Eddie Budger
 "The Scoop"
 H & E Puck
 Georgeette & Capitola
 Conroy's Models
- 2d half**
 The Schmiettans
 Gloria Fay & G
 Weir & Mack
 Ward & Van
 Oriental
BIJOU (ubo)
 The Younges
 Lewis & Felber
 Shorty McDewitt
 W & M's Stampede
 2d half
 Alvin Bros
 Rialto 4
 Gallagher & Lewis
New London, Conn.
LYCEUM (ubo)
 (19-21)
 Will Misses Co
 A & D Leroy
 Stephens Bordeaux
 Bennett
 Bob Tenney
 Dancing Demons
New Orleans
ORPHEUM
 Louise Dresser
 Lew Dockstader
 White Hussars
 "Love in Suburbs"
 The Maykots
 Primrose 4
 Love & Wilbur
New Rochelle, N. Y.
LOEW
 Laura & B Dreher
 Frankie Ray
 Old Soldier Fiddlers
 2d half
 Rogers & Wood
 Frank Gaby Co
 (One to fill)
Norfolk, Va.
ACADEMY (ubo)
 (Richmond split)
 1st half
 Maria & Camden
 Smith & Farmer
 Ed Farrell Co
 Marie Stoddard
 Jerome & Carson
Oakland
ORPHEUM
 (Open Sun Mat)
 "Honor Thy Children"
 Fred V Bowers Co
 Laura N Hall Co
 Sherman & Uttry
 Nedderveld's Baboons
 Alexander MacFarlen
 Francis & Kennedy
PANTAGES (p)
 Will & Kemp
 Browning & Dean
 Bernard & Tracey
 Woolf's "Jr Follies"
 Romaine Fielding Co
Oak Park, Ill.
OAK PARK (wva)
 Marmela Sisters
Ordan, Utah
PANTAGES (p)
 (26-28)
 Von Celio
 Alice Hamilton
 Maley & Woods
 Leonard Anderson Co
 Woolf's "My Horse"
Omaha
ORPHEUM
 (Open Sun Mat)
 Brice & King
 Harry Holman Co
 Duffy & Lorens
 Sylvia Loyal Co
 Princess Kalamo Co
 Lou Holts
 Rooney & Bent
EMPRESS (wva)
 Stanley & La Brack
 Rawson & Claire
 Fiddler & Shelton
 Ameto
2d half
 Bayle & Patsy
 Darling Saxophone 4
 La France & Kennedy
 "Edge of the World"
Oshkosh, Wis.
MAJESTIC (wva)
 2d half
 Savoy's Dogs
 (Two to fill)
Ottawa
DOMINION (ubo)
 (Francis Montreal
 split)
 1st half
 The Sheldons
 Neil Siegel & F
 Josephine Davis
 Victor's Band
 (One to fill)
Pasadena, N. J.
PLAYHOUSE (ubo)
 2d half
 (19-21)
 "The Fannies"
 Alexander & Fields
 Wraye Manika Hip
 Hallen & Rile
 Repe & Dutton
Pawtucket, R. I.
SCENIC (ubo)
 Leroy Co
 Murphy & Lachmar
 3 PANTAGES (p)
 "Vice Versa"
 2d half
 Vivian Cahill
 "Kitt's Burglar"
 Ben Smith
 5 Harmony Girls
- Peerie, Ill.**
ORPHEUM (wva)
 Electric Venus
 "What Hap to Ruth?"
 Willing & Jordan
 Bobbe & Nelson
 Galliarini Four
 2d half
 "All Girl Revue"
 Kate Watson
Perth Amboy, N. J.
CITY (ubo)
 2d half
 (19-21)
 Revel Collins
 Nell O'Connell
 Arthur Parker Co
 Jolly Wild Co
 Brandon & Taylor
 Mailman & Monotta
Philadelphia
KEITH'S (ubo)
 Samson & Seals
 Weston & Clark
 W & M Cutty
 Chas Kellogg
 Naudain & Friedland
 Winsor McCay
 "Age of Reason"
 Jack Wilson 3
 Kitamura Japs
COLONIAL (ubo)
 Tasmanian Trio
 Kelly & Silvain
 Meredith Co
 Hawkins McKee & L
 Casson & Earl
 "What Man Needs"
 Newhott & Phelps
 Van & Belle
WM PENN (ubo)
 Hughes Musical 3
 2d Caritons
 Sylvester & Vance
 "Bachelor Dinner"
 2d half
 Raymond & Connor
 Kuter Hughes & K
 Jack Marley
 "Going Up"
NIXON (ubo)
 Drawee Frisco & H
 Tabor & Green
 Sunshine Mary
 C & M Cleveland
 (One to fill)
GRAND (ubo)
 William & Larsen
 Tommy Ray
 "Don't Lose Nerve"
 Zeno & Mandel
 Jewell's Manikins
 (One to fill)
KEYSTONE (ubo)
 2d half
 (19-21)
 Billy Rogers
 Kennedy & Burt
 Svingall
Pittsburgh
DAVIS (ubo)
 Geo Damersel Co
 Winston's Water Act
 Aveling & Lloyd
 Joe Fanton Co
 Walcott & Ryner
 Schoen & Mayne
 Louis Stone
 (One to fill)
HARRIS (ubo)
 Throwing Tabor
 The Gregorys
 "Busted"
 Packard & J
 Harry Bachelor
 Black & White Revue
 Wells & Lee
 Diamond & Grant
SHERIDAN SQ (ubo)
 (Johnstown split)
 1st half
 Cook & Lorens
 Musical Lunds
 D & A Flint Co
 Dorothy Moulder
 Leon & Adeline Sisters
Plainfield, Mass.
MAJESTIC (ubo)
 2d half
 (19-21)
 "Whirl S & D"
 Helen Nordstrom
 Wilson Franklyn
 Coe Vesta & Roy
Portchester, N. Y.
PROCTOR'S (ubo)
 2d half
 (19-21)
 Brandon & Taylor
 Walter Hayes
 Dorothy Rogers Co
 "Oriental Frolies"
Portland, Me.
KEITH'S (ubo)
 J & D Muller
 Bolzer Bros
 Walsh Lynch Co
 Lockett & Waldron
 Fisher Folk
 Al Horan
 Merle's Cockatoos
Portland, Ore.
ORPHEUM
 "Bride Shop"
 DeWitt Burns & T
 Mand Lambert
Ernest Ball
 Raymond Bond Co
 Bernard & Scarth
 Musical Gerards
PANTAGES (p)
 3 Barton
 Crawford & Broderick
 Nestor & Sweethearts
 Great Lester
 James Gordon
 Rigoletto Bros
- Providence, R. I.**
KEITH'S (ubo)
 Guma's 3
 King & Harvey
 Joe M Norcross Co
 Burley & Burley
 Sidney & Townley
 Maleta Bonconi
 Toney & Norman
 Lynn Overman Co
EMERY (low)
 3 Kunderly
 El Cieve
 "Olme Girls"
 De Vins & Williams
 "Memories"
 2d half
 Walton & Delberg
 Tom Mahoney
 "Bachelor's Sweet-
 hearts"
 (Two to fill)
Quincy, Ill.
ORPHEUM (wva)
 Paul Padriani
 Mahoney & Rogers
 I Conn & Corene
 Bob Hall
 Pipifax & Panlo
 2d half
 Stone & Hughes
 Walters & Walters
 Mystic Bird
 Nell McKinley
 Four Kings
Reading, Pa.
HIP (ubo)
 Nowlin & Nowlin
 Patton & Payne
 Fisher Lucky & G
 5 Adanias
 2d half
 Reddington & Grant
 Margaret Calvert
 Whipple Huston Co
 Cason & Norworth & M
 Camille Personi Co
Richmond, Ind.
MURRAY (ubo)
 McIllyar & Hamilton
 Norwood & Hall
 Wm O Clare Girls
 Rice Bros
 Monarch Comedy 4
 2d half
 La Vins & Inman
 Harris & Nolan
 Larry Crane Co
 Chas Oleoff
 Cope'd Peyton Girls
Richmond, Va.
ACADEMY (ubo)
 (Norfolk split)
 1st half
 Paul Levan & Dobbs
 Casson & Marie
 Hickman Bros Co
 Ethel Hopkins
 Monkey Hip
Roanoke, Va.
ROANOKE (ubo)
 (Charlotte split)
 1st half
 Samoya
 Hayden & Stewart
 McCabe Lewis & F
 Hong Kong Mysteries
Rochester, N. Y.
TEMPLE (ubo)
 Nat O Goodwin
 Mrs G Hughes Co
 Wm Hanlon Co
 D'Armour & O'Neill
 Hickman-Artell Co
 Thos Boba
 Harris & Manion
 Albert Donnelly
MT (wva)
 2d half
 Great Mars
 Four Roses
 Treat's Seals
 (Two to fill)
Rockford, Ill.
PALACE (wva)
 Four Roses
 Ergotti's Lilliputians
 Lamont's West Days
 L & M Hunting
 Jos Brownings
 2d half
 Will Morris
 S Kennedy & Reeves
 John R Gordon Co
 Frank Bush
 Electrical Venus
Saginaw, Mich.
FRANKLIN (ubo)
 (Bay City split)
 1st half
 Alfred Farrell
 Fox & Ingraham
 "All Wrong"
 W Hamp's & Shriner
 "Luck of a Totem"
St. Louis
COLUMBIA (orph)
 Bewle Clayton Co
 Orlva
 Fklyn Ardell Co
 Leo Beers
 Moore Gardner & R
 Reinde Parker
 "Conaul"
EMPRESS (wva)
 Swiss Song Birds
 Brady & Mahoney
 Madam Marion
 Grant Gardner
 Malsie King
- 2d half**
 Shirley Sisters
 Bell & Fred
 I Conn & Corene
 Kane & Herman
 "On the Veranda"
GRAND (wva)
 Millie Olive
 Delmar & Kilgord
 Howard Sisters
 Adair Bros
 "Six Little Wives"
St. Paul
ORPHEUM
 (Open Sun Mat)
 Bankoff & Grlie
 Lightner & Alexander
 Spencer & Wms
 Aldo Randegger
 Martinetti & Sylveste
 Anna Chandler
 "Might Have Beens"
Salt Lake
ORPHEUM
 (Open Wed Night)
 Kalmor & Brown
 Willard
 Dore & Halperin
 J C Lewis Co
 Balser Bros
PANTAGES (p)
 Karl Emmy's Pets
 "Night in Park"
 Melody 6
 Harry Coleman
 Kimberley & Arnold
 Matsayama
San Diego
PANTAGES (p)
 Garolnelli Bros
 Holmes & Wells
 Royal Hawaiians
 Lucille & Doris
 Beaumont & Arnold
 Perkinoff's Ballet
San Francisco
ORPHEUM
 Morton & Glass
 Britt Wood
 Wms & Wolras
 Lads & Ladies
 Chip & Marble
 Marshall Montgomery
 Allen & Howard
 Orth & Decker
PANTAGES (p)
 (Sunday opening)
 Phil La Toca
 B & H Mann
 Blatko's Rollickers
 Edna Jay
 Mme H De Serris Co
Savannah
BIJOU (ubo)
 (Jacksonville split)
 1st half
 Raymond Wilbert
 Donovan & Lee
 "Ladies Dream"
 Jones & Sylvester
 Adale's Animals
Shenandoah, N. Y.
PROCTOR'S
 Gere & Delaney
 O'Donnell & Mack
 Lillian Fitzgerald
 Frances Wallace Co
 Robert Curran & E
 Daman Troupe
 2d half
 Budella Patterson
 Boggs & Adams
 Nip & Tuck
 Lottie Williams Co
 Carson & Willard
 "Future Fancies"
Seranton, Pa.
POLIS (ubo)
 (Wilkes-Barre split)
 1st half
 Rose & Dell
 Irving Ward
 "Finders Keepers"
 Percy Pollock Co
 Will Oakland Co
Seattle
ORPHEUM
 "Forest Fire"
 Ward Bros
 McDewitt Kelly & L
 Miller & Vincent
 Frisco
 Kitarie
 Josie Heather Co
PANTAGES (p)
 Elsie White
 Fear Baggett & F
 Korelik Dancers
 Barry & Wolford
 Santucci
 Howard & Fields
 Schapp's Circus
Sioux City, Ia.
ORPHEUM (wva)
 G & L Garden
 Robt H Dodge Co
 Hope Vernon
 "Fashion Shop"
 (One to fill)
2d half
 N & S Kellogg
 Fiddler & Shelton
 Le Roy & Harvey
 Pat Barrett
 Fink's Circus
Sioux Falls, S. D.
ORPHEUM (wva)
 Gladys Vance
 Bill Hall Co
 Bowman Bros
 Stirling Rose 4
 (Con. on page 20).

Ziegfeld's "Midnight Frolic," fourth edition, on the Amsterdam Roof is a larger show than its predecessors, in point of numbers, acts and people. Gene Buck and Dave Stamper have again written the words and music, with Joseph Urban attending to the scenic display. There are eight acts and nine song numbers (ensembles). Plenty of pretty girls for a roof show provide the necessary drawing attraction for the addition of the Ziegfeld name. "The Midnight Frolic" is now charging \$3 per front table seats, with \$2 in the rear. That tells the strength of the attraction there better than anything else could. The show still runs in two parts and until 1.45, about 20 minutes longer than it did, still starting at the same hour, midnight. The number standing out is "Don't You Wish You Were a Kid Again?" led by Sybil Carmen, with several of the chorus girls riding small velocipedes, while the others have collie dogs for partners. "My Midnight Belle," closing the first part, has a bell arrangement on the girls. The glass runway is used for it. This number was staged by Gertrude Hoffmann and is similar to one staged by her some seasons ago in an Anna Held show. "The Melting Pot" at the finale is something of a red fire, both in the cauldron to the rear of the stage, into which the different nations disappear and through their national costumes. Lawrence Haynes, the singing juvenile of the company, led this, seconded by Olive Thomas. Others of the former Ziegfeld chorus girls have been held over. Dabney's colored band again furnishes the music, seated in the balcony. The runway is also used for "Every Girl is Fishing," with Frances White in the lead. From the runway the choristers drop lines with prop fishes on the ends of them. These fishes seem to be lightly charged with electricity, or filled with something. The "Balloon" number is retained with new words and music. Miss Carmen still leads it and the balloons are of another color. The "Frolic" dressing is of the usual Ziegfeld style, with nothing startling in the dress line excepting one set of demure costumes. Mr. Urban's scenery is just as attractive, if not more so, than it has been upon the Roof. His effects are so positive they cannot be overlooked. Among the acts or turns are Rock and White, who do "Oh, You Gray Haired Kid," with Miss White's personality making herself felt whenever she appears. A stranger to the roof is Eddie Cantor, called on the program "A New Nut." Mr. Cantor, once of an Edwards school act, sang a couple of Hula songs in blackface, tried to mildly kid with "impromptu stuff" and left the impression of a hybrid Al Jolson-Will Rogers. He did fairly well for a spot so far down, and might have gone better in the position given to Milo in the first part. Milo, with his dirty tramp make up and imitations, would not be suspected of making any decided sort of a success on a restaurant floor, but he did well enough, and as well as Cantor. Someone remarked that Milo's imitations of engines and steamboat whistles brought back fond memories at that hour of trips to Albany by boat or train. This might have helped his reception, if it's true. Another newcomer and a singer is Peggy Brooks, who dresses in an Irish colleen outfit and starts off with "Maggie Dooley." After that Miss Brooks did a Scotch song. These two comprise her contribution. On early in the second part she didn't start anything either way. Other specialties in the first part were a dance by Genevieve Santi, ordinary, and juggling by Lucy Gillette, her heavyweight work bringing the girl something at the close. It was another turn one wouldn't imagine exactly fitting in a roof show and brought the performance along with the other turns closer to the vaudeville angle than it hitherto has been. Bird Millman did her wire walking, and the Arnaut Brothers had the "spot

CABARETS

honor," next to closing, with their bird whistling panto. Ned Wayburn staged the show as a whole. The principal number features, "Fishing" and the collies, have been done before one way or another in New York houses. There's no especial credit due for either, but he did give a twist of novelty to the red fire "Melting Pot" for appearances and exits. Mr. Ziegfeld has gone to much expense in refitting up the Roof.

Chicago has a Winter Garden cafe that opened amid much ceremony Oct. 11. The same interests controlling several successful cafes in Chicago operate the Garden. S. Roth, the cafe man, is personally managing the Garden which occupies the premises formerly held by the old Vienna Cafe on State, between Adams and Jackson streets. Thousands of dollars have been spent in the rebuilding, and decorators have made the interior a bower of beauty. The management offered a prize for the best name submitted, and Winter Garden was selected. Mr. Roth is a hustler and will spare no effort apparently to popularizing the place. There are tea dances from four to six under the direction of Betty Jones and Thomas R. Keeney, while dancing on a specially built floor is permitted from 7 to closing time (1 a. m.). Sig. Salemmie is musical director and has an augmented orchestra dressed in evening clothes. What is termed a "continuous show" starts at 6:45 p. m. on the solid new stage built near the State street side. The program consists of Williams and Williams, popular songs; Jerome, character comedian and eccentric entertainer; Boila and Shelly, classic and character dances; Victor Cohn, xylophonist; Bessie Kaplan, prima donna, and Olive Morgan, billed as "Queen of the Cabaret." Quartet numbers are by Williams and Williams, Jerome and Miss Morgan. Of the character numbers Jerome makes up for "Kelly" and "Quaker Town," assisted by others. Jerome intends to change songs nightly. Costume changes are also made by Miss Morgan and Boila and Shelly. Since the opening Miss Williams, a comely blonde, has become quite a favorite. Young Cohn mixes topical numbers with the classics, and is to be a fixture all season at the Garden with his xylophone. Has good appearance and understands his instrument. Miss Kaplan has been in Chicago cabaret circles for a long time, and is always greeted by applause when she appears for her solos. She is in good voice and has a wide repertoire of songs calculated to bring out all the high notes. Miss Morgan is versatile in point of number interpretation and has a good voice to back it up. The show is under the direction of Nicholas M. Boila (Boila and Shelly). The Garden plans to add four girls to its program shortly and offer revue numbers. The Garden is classy. Judging from the play it is getting and with special "stage favorite nights" the place seems fixed right for Chicago.

Some do and some don't, speaking of cabarets and big shows in them. Glitter and gloss could likewise be included when talking about Montmartre, the two-storied cabaret in the Winter Garden building Clifford C. Fischer put on its feet. How Fischer did it should be a study to restaurant men. Fischer wasn't a restaurant man. Perhaps if he had been there would have been no "Montmartre" in New York. But he knew his Europe as well as he did America. So now any night after 12 on the top floor of the Montmartre you may see gorgeously gowned women with dress suited men seated on 25-cent wooden chairs around small kitchen

tables covered with some kind of calico with a Scotch plaid pattern, while there is nothing but a bare plain wood floor to set your feet upon. And for this the set that likes Bohemia pay as much for their food and drinks as is charged by any hotel or restaurant on this side of the water. It's really miraculous how a high grade place with low grade furnishings can get so hardy a hold and hang on. The "Bohemia" of former days to New Yorkers meant a cheap table d'hote with inky red wine. It may be the contrast that attracts to Montmartre, but whatever it is, the place has them coming, playing to capacity nightly with front tables at a premium, and but Doralina who dances and a French male singer composing the show portion. Doralina dances twice a night. She shares in the credit for drawing with the atmosphere of the large room. When Fischer first opened Montmartre it was known as "The Joan Sawyer Room." Mr. Fischer says from the time Miss Sawyer left, business picked up, and now Montmartre with its dressing, its air and patrons is unique among New York's first class restaurants. As for Doralina, personally, she improves continually in her looks and work. There is no Hula dancer like her, and Doralina confirms the accepted belief that the creator is ever superior to the imitator.

A suit has been started by Mimi Myers, through her attorney, J. P. Manning, against the Kaiserhof, Newark, N. J., for salary to cover her winter's engagement there under a contract. She alleges the Kaiserhof refused to pay her one week's salary at the time of her voluntary withdrawal. Miss Myers was hooked a month ago through the Gorman Agency, to play three shows a night, finishing at 1 A. M. It is alleged Billy Thompson, the Kaiserhof representative, stated to the Gorman Agency her wardrobe would be furnished free of charge. Later its cost was deducted from her salary. She also says the chorus girls in the Kaiserhof were expected to mix with the ale drinkers after 3 A. M. in order to hold their positions, and that "free for all" parties were frequent. Inspector Long, of Newark, after being notified regarding the prevailing conditions, sent detectives to investigate the establishment, and found it would be necessary for his men to be stationed there for an indefinite time to protect artistes playing the place from the advances of the male patrons. A revue from New York opened at the Kaiserhof last summer but was forced to quit after one week, owing to the remarks from the men patrons to the chorus girls.

Another twist has come in the Cullinary Workers' strike in San Francisco, which went into effect Aug. 1. While the general opinion prevails the strike has been lost, nevertheless the Labor Council does not admit it. That body Oct. 2 submitted a proposed ordinance to the Supervisors which the Labor Council wants passed. In event the Supervisors pass the ordinance the first class cafes will have to abolish dancing, and serving drinks in side rooms, back rooms and upper rooms as well as booths. The Supervisors after a debate referred the proposed ordinance to the committee for further consideration. The cafe men say they are not worried by the Labor Council's move, considered another way of getting back at the cafe proprietors favoring open shop.

Marsa, a singer of Apache songs, from Paris, sails for this side Oct. 21, to appear at the Montmartre. It will be her first American appearance. Considerable is expected from her. In type she resembles Odette Myrtil. Odette

leaves the other side on the same boat to resume her engagements at Ziegfeld's Roof. Miss Myrtil is returning to New York alone this time. When last over here she was carefully chaperoned by her father, who is now ill and has gone to the south of France to recover. The agent for both the foreign turns is Charles Bornhaupt.

Les Copeland, who ran a "club" for a time on Seventh avenue above 47th street, was caught in the police drag net several months ago charged with allowing the committing of disorderly acts in his place. On the advice of counsel Copeland pleaded guilty last Friday, and was remanded without bail to the Tombs for sentence. His attorney is Arthur Spiegel. Copeland has an otherwise clean record. He is known as one of the best cabaret entertainers in the country.

The Chicago city council judiciary committee this week considered a measure regulating cabaret performances. The ordinance, if passed, will keep all singers and entertainers out of the audience. Violations are liable to fines of \$25 to \$200. All saloons and restaurants where liquor is sold come under the ban of the new ordinance. This same cabaret question worried the committee for several weeks last spring.

Reisenweber's Hawaiian Room has issued a pamphlet of dress instructions. Commencing Oct. 31 the dress restrictions will be evening dress preferred on week nights, although the full dress is not required for patrons, but only evening dressed dancers will be permitted upon the floor up to one a. m. After that hour all may dance. On Saturday nights evening dress only for everybody.

Lea Herrick will present a new revue entitled "Risk an Eye" at Morrison's Hotel, Chicago, Ill., this month. Lee Abbott, Kuy Kendall, Anna Andrews, Rose Quinn, and Roehm Sisters are the principals. Gladys Chandler, Harry Glynn, and Meltonio and Romanor are the principals in Herrick's "Strand Revue of 1916," opened at the Strand Roof Monday.

Joel's, the real all night Chili Con Carne Cave on West 41st street and sporting a new set of colors fresh from the paint pot, has taken on a new atmosphere with the renovation that it has undergone but is as lively as ever.

Five Chinese restaurants in Chicago are endeavoring to prevent the police of that city from closing them at one o'clock a. m., the usual closing time out there just now.

Healy's at 66th street is again on the business run, the Balconnades drawing its usual big crowd at all hours. A Marimba band has been added to the entertainment.

Billy Sullivan is heading a new revue at the Nankin Garden in Newark, this week. It was staged by Martin Delaney. Albert Francis is one of the hits of the performance.

Pat Kyne is preparing an "Egyptian Revue" of 12 people to replace the present one at Murray's at the end of the month.

The new Andre Sherri revue shows at Rector's tomorrow night. The entertainment will be staged in the main dining room on the lower floor.

Grace Hayes, from San Francisco, has been engaged as extra feature for the Rector's revue, to do singles and lead numbers.

A new scheme of placing a cabaret revue was tried lately by a Broadway producer, who after preparing a show of eight girls and four principals, gave a private performance for cabaret proprietors only, offering it to the highest bidder.

NEW ACTS NEXT WEEK

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

Eddie Foy and Family, (New Act),
Palace.
"America First," Orpheum.
Will Morrissey, Colonial.
Helen Holcomb & Co., Fifth Ave.
Flavilla, Greeley Sq., (1st Half).
Flying Mayos, Bushwick.
Bryan Lee and Co., Bijou, Brooklyn,
(1st half).

Brenda Fowler and Co. (3).
"The Hyphen" (Dramatic).
22 Mins.; Full Stage.
Harlem Opera House.

"The Hyphen," a playlet of types, is distinctly pro-German, but the authoress, Ethel Clifton, has cleverly tempered her theme with a diplomatic construction, leaning as close to the fine line of neutrality as is possible without endangering the atmosphere of the story proper. The scene is in the home of a young German-American couple. The husband's father lives with them. The wife is thoroughly Americanized, but her sympathy for the Fatherland is ever apparent. Loyalty and love for America predominate, however, and this leads to frequent verbal clashes with the old German who fairly breathes his allegiance to the Kaiser. An under-sea boat has just arrived and the trio rejoice in Germany's success in this wonderful undertaking, the climax arriving when the old man announces the captain of the craft is coming to the house tonight to bring back to Germany the husband. The young man is jubilant at the opportunity. The wife rebels at the suggestion and the tension runs to a high degree. The father, being convinced the woman is right, relents and tells the son his place is with his wife and his adopted country, announcing he instead will go. The action revolves mostly around a table scene which provided plenty of scope for stage "business." The story is interesting, excellently told and perfectly staged. The acting stands out as a conspicuous asset, Miss Fowler giving a splendid portrayal of the leading role. The elder man's part runs second and developed into one of the best bits of character acting seen around here in some time. The son likewise came up to expectations naturalized with a perfect German-American accent. A maid is also present, but she should tone down a trifle. The part aids in the general contrast. "The Hyphen" is one of the best properties vaudeville has encountered as an indirect or direct result of the war. In German sections it cannot fail. To the genuine neutral the acting is the thing. It may or may not satisfy the other fellow. The screened appeal for tolerance is unnecessary. A specific declaration of the neutrality of the principals would have a better effect. At the Harlem opera house the piece scored a substantial hit. It is much above the average grade vehicle seen there.

Wynn.

Loewy and Lacy Sisters.
Singing and Dancing.
20 Mins.; One.
City.

A fair three-act for the small time, with the dancing the best by far. The boy and two girls sing an opening number no one back of the eighth row knew what it was about. The dance following is fair. The boy's stepping then wins an occasional hand, one of the girls meantime making a change to a soubret costume and then singing. The boy and other girl, having changed to Eton boy costumes, do a double dancing number that is worth while, the third member returning with them for the encore which closes the turn.

Fred.

The Crisps.
Dances.
15 Mins.; Full Stage, Two and One.
Fifth Avenue.

The Crisps were at the Fifth Avenue the first half with their new act, dancing mostly but having a bit of dialog to introduce an Apache panto, also a song called "Father" by a girl in the turn. While there are not more than two people on the stage at one time in this act, a boy and a girl, there are two girls working, so alike as to deceive the audience, and that appears to be the object, since the two girls do not appear simultaneously even for a curtain. Using the young women in this manner gives a perfect illusion of many and rapid changes of costumes by a single girl. If the purpose is to create talk on the rapidity of several of the changes that may be worth it, but there's no doubt but that the act would receive a stronger curtain were the two young women to take a bow as the finale. In their respective endeavors both girls do very well. One opens the turn with a neat toe dance, then the boy and girl dance, after which considerable is made of the Apache thing. Following that (in "two" after full stage had been previously used) the act goes into "one" where a girl sings the "Father" number (sounding English), and for the finish the boy and a girl do a Tommy Atkins dance. The Crisps can put over a good dance turn. They might reshape the present act somewhat although it's going to do as it is. There is an opportunity for dress that could be taken advantage of by the girls. The boy wears a Tuxedo throughout excepting for the English soldier effort. He could give himself more appearance in other dress. And now for pathos—in the "Father" song occurs the line "If he's as true to

De Biere and Co. (8).
Illusionist.
45 Mins.; Full Stage (Special Sets).
Royal.

De Biere is an illusionist with mystifying appearances and reappearances and comedy. He has been abroad for some years. At present De Biere is doing about 45 minutes of entertainment, divided into three parts. The first is "The Bride of the Air," the second "The Human Tortoise" and "The Sculptor's Vision" is the third. Each has a special set of hanging stuff easily handled, but nevertheless exceedingly impressive to the eye. During the waits De Biere fills in in "one" with a number of tricks, the egg in the bag being the first, a bit of bow and arrow work the second and the third is the thumb-tie trick, with hoops. The latter is by far one of the best bits, De Biere working it for all the comedy possible with a committee from the audience on the stage assisting. This one bit alone lasted almost 20 minutes. "The Bride of the Air" is the disappearance of one of the girls from the hanging bag. It is well done and interesting. There is also a levitation bit. De Biere's strong hold after each trick is that he offers to show exactly how it was done and then goes into another trick that leaves the audience more puzzled than ever. His final offering is a little lengthy and seemed draggy. The audience could not follow the action, which carries a pantomimic story and also an illusion, because of the lighting arrangements, for the scene is rather badly laid out. As the De Biere acts stands it is a little long, otherwise the offering will be a splendid feature flash for the out-of-town big timers. The eight assistants are equally divided as to sex, the girls looking particularly nifty. The illusionist should

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"Come Out of the Kitchen" (Ruth Chatterton, Cohan's (Oct. 23).
"So Long, Letty," Shubert (Oct. 23).
"Go To It," Princess, Oct. 24.
"Object—Matrimony," C. & H. (Oct. 25).
"Major Pendennis" (John Drew), Criterion (Oct. 26).
"Show of Wonders," Winter Garden (Oct. 26).

Keller Mack and Annie Oakley.
"Love-Gas Man" (Songs, Talk and Comedy).
16 Mins.; One and Two (Special Drop).
Fifth Avenue.

In outline the new Mack-Oakey turn reminds so quickly of the former Mack-Orth act that impression becomes set and remains set. The difference only seems to be a girl. Annie Oakley, now with Keller Mack instead of Frank Orth, his last partner. Miss Oakley is a good little worker, who can handle dialog and songs, but there isn't enough new material contained in the turn to attract especial notice. The dependable things seems to be a song about the biggest lie. In the lyrics is told about a million-acre farm and so forth, the verses seeming innumerable without sufficient result Tuesday evening for the time expended. Just before that Miss Oakley had informed Mr. Mack she could cure him of lying by blowing a whistle each time he did so. Opening Mr. Mack follows Miss Oakley on the stage. He has a letter but she won't accept it, so they sing "Follow Me" while she keeps away from him by walking around. Another number is "You're Just Too Late for Tea." The title, "Love-Gas Man," is secured through a reward having been offered for that person, with Miss Oakley, whose father is a police captain, believing Mack is the gas guy and phoning her father about him. But when after much persuasion, opening the letter the girl reads Mack is a friend of the family. The special drop with two entrances (or exits) looks much like that used by Orth and Mack. The new turn will need much work to make the big time as well as they probably wish to.

Simd.

"The Padre" (4).
Dramatic With Song Interpolations.
15 Mins. Two scenes; Two and Three (Special Scenery).
Empress, San Francisco, Week Oct. 8).

The program gave no more than "The Padre," by Irvine Ackerman, which was hardly fair since some of the members of the little four people company deserve special mention for their good work. The story is laid in Southern California in the days when the Spanish were powerful in that locality. Outside a Spanish Mission (it looked like an exterior of the famous old San Gabriel Mission) a girl sings and waits for her American lover whom her father, the Don, hates. The "Gringo" lad arrives and prevails upon the girl to go with him and be married. The scene shifts into the Mission where the couple find the Padre. While talking to the Padre, the Don arrives and forbids the marriage, after which it devolves that the Padre before entering the priesthood was the Don's rival for the hand of the girl's mother. Then the Padre reads the riot act to the Don who at length accepts the hated "Gringo" as his son-in-law. The Padre, girl and Don do excellent work, while the youth playing the Gringo was hardly able to make his efforts stand out as the others did. Perhaps this was due to lack of experience or the part itself. There's scarcely any attempt at comedy. But, the story's a wholesome little tale and the sketch went well.

Scott.

(Continued on page 21.)

PROTECTED MATERIAL

Variety's Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, Variety, New York, and receipt requested. Variety will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1916.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by Variety:

MARCUS LOEW CIRCUIT (Joa. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Aloz)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

his country as he was to my mother, Lord help the country." That line is fast spreading. Another version is "If he's as true to his country as he is to his wife, God help the U. S. A. (England—God Save the King—or any other country that may be substituted). Daisy Harcourt first used it in a song over here. That line and anything resembling it should be ordered out of every vaudeville house. It's inexcusable and may send an effect through any audience, either way, besides giving an impression to children there is such a looseness of the marriage vows over here that stage folk joke about it. The line alone by one singer once in a while may have been a laugh, but to become universal is going too far. Any manager anywhere is fully justified in ordering the line or a remark akin to it out of his performance. And after that no singer or artist if preferring not to be classed as rough can afford to employ it with safety.

Simd.

Cummings and Seaham.
Acrobats and Jugglers.
12 Mins.; Full Stage.
City.

Two men doing comedy acrobatics, with one in a Chaolin make-up. The finish with some clever hand juggling and worth while tumbling makes the act a good opening number on the small time.

Fred.

remember a side line on his tricks is to be had from the balcony. The fault is his assistants making too much for speed.

Fred.

Holland Sisters.
Songs and Talk.
15 Mins.; Full Stage.
Hamilton.

A "sister act" poorly arranged through not taking into consideration the outstanding possibilities. The girls appear to be foreigners, with the accent of their foreign tongue being plainly heard during the talk they are now doing. On that account they should indulge in song only, and stay away from talk almost entirely. One girl in this respect is a worse offender than her partner, although the one doing the male bit has a slim idea of the difference between the English, German and French languages. They all sound alike the way she does them. The opening and closing numbers could be changed to something more acceptable to their peculiar style of delivery, although the one doing "Sunshine of Your Smile" displays a voice of quality that warrants her doing more. They would be better in "one" or "two," with the one doing the male impersonation presiding at the piano throughout, and thus stick to singing only.

BETTY.

Duke of Crowbridge.....Joseph Herbert
 Gerard, the Earl of Beverly.....Joseph Santley
 Lord D'Arcy Playne.....Raymond Hitchcock
 David Playne.....Master Lowrie
 The Hon. Victor Halifax.....Henry Vincent
 Achilles Jotte, a dressmaker.....Peter Page
 Hillier, a butler.....Sam Burbank
 Albi, a page.....Master Crumpton
 Cedric.....Alan Fagan
 Lathers, a valet.....Eugene Revere
 Dora, Countess of Playno.....Katherine Stewart
 Chiquette.....Justine Johnstone
 Estelle.....Eileen Dennis
 Mrs. Rawlins.....Verda Shelberg
 Jane.....Marion Davies
 Betty.....Ivy Sawyer
 Lady Charlotte Knowles.....Edna Bates
 Hon. Mrs. Portarlington.....Elinor St. Clair
 Lady Cholmondeley.....Bunny Wendell
 Lady Majorbanke.....Florence Cripps
 Lady Paula Colquhoun.....Prudence O'Shea
 Lady Violet Chichester.....Marna Blanchard
 Hon. Patience Pemberton.....Dorothy Germaine
 Lady Mary Manzies.....Lydia Scott
 Pansy.....Lillian Rice
 Daisy.....Ann Sweeney
 Lily.....Marie Benedict

Even Raymond Hitchcock in an English character and accent may save "Betty" if the Charles Dillingham production of an English musical comedy is to be rescued. At least Mr. Hitchcock will give the Globe where the piece is in its third week a first-class exhibition of his personal drawing power in New York. There is little more to "Betty" than Hitchcock and an interpolated song that will divide credit with the star if the play continues to draw as well as it has done since opening.

A song bit is "Sometimes," written by William (Bill) Jerome and Harry Tierney. It fades the English music so badly there's no remembrance of it, although the lobby boy-music-seller plugs both "Sometimes" and "Here Comes the Groom" (another interpolation) as the audience starts homeward. Hitchcock leads both songs. "Sometimes" is a slow fox trot, rather more on the line of the "Peg" songs in tempo, and there's not a bit of doubt that being a bit in this show. It is the best thing there, remembering as well Mr. Hitchcock is present. The "Groom" number is comedy lyrical.

Everything worth while doing in the piece is done by Hitch, excepting some singing and dancing by Joseph Santley, mostly. Mr. Santley has a neat little part of no brilliancy, playing opposite Ivy Sawyer, a good-looking English blonde without particular voice, who is taking the title role. It didn't seem really necessary to go so far from home for the title part, unless because it is English with two or three other characters, players for which were imported. Two others were Master Lowrie, who did a precocious kid, and Master Crumpton, another kidlet as a buttons, more precocious. Peter Page was a man dressmaker and did very little with it, perhaps owing to Hitchcock's frequent presence upon the stage or return to it. Hitchcock is always going off, coming on or standing still. He seems to be there all the time. Between the first two acts he only did an eight-minute monologue on topical events that a vaudeville monologist would have gotten rid of in three minutes. But this must be a part of the performance. With that and other stalling the show was over at 10.55.

The story is of Betty, the kitchen maid in the Duke of Crowbridge's mansion, being called upon to entertain a wild party the Earl of Beverly is giving that evening. The Duke told his son unless he married shortly he would be cut off. The Earl married Betty in spite, with the newlyweds then separating, to be brought together again through a kiss in the final act. Joseph Herbert as the Duke gave an admirable performance and about the only legitimate good straight acting in the show.

Mr. Hitchcock is bringing out plenty of laughs, that he gets mostly by what are known as his talk and business is new, others are not, but it's all suited to a \$2 audience that laughs at anything. One of Hitchcock's newest lines decidedly conflicts with a similar one in Franklin Ardell's vaudeville sketch, "The Wife Saver." Hitchcock says "Human nature is always the same, otherwise we wouldn't need rubber on lead pencils." The Ardell line is "We all make mistakes. If people did not we wouldn't need a lead chunk of rubber on the end of a lead pencil." Mr. Ardell produced his sketch last summer. "Betty" was playing in London last summer, but opened in New York three weeks ago. It's peculiar.

A bit of business that made plenty of laughs at the Globe was one of the "Master" kids, playing a nephew to Hitch's character, asking a question in his uncle's ear, to which Hitchcock audibly replied, "Upstairs. Best door to the right." After the laugh had died out, Hitch called out "And don't forget to bring my hat too." That may be English, because England is a much older country. Another bit was "May I die on this spot if it is not so," then stepping forward. Maybe English likewise and also for the same reason. His best line was when advocating marriage: "Marriage is an institution, but who wants to live in an institution?" There were several dance numbers are done, with none to call for special mention except to wonder who instructed Marion Davies could sing the "Harlequin" number, to which she danced much better, but only by comparison.

The piece is in three scenes by Frederick Londdale and Gladys Under. Adrian Ross wrote the lyrics with Paul A. Rubens, the latter also composing the music. Ernest Steffas and Merlyn Morgan are mentioned on the pro-

gram as additional number writers, which makes it all the more odd two interpolated songs should be the only hits. The piece was staged by Edward Royce. He did not do badly at all. The many chorus girls work well enough and dress better than they look.

If "Betty" can get over, it's then the public's choice with Raymond Hitchcock responsible. His "Englishman" is like his Scotch suit combination in the second act, overdue.

Sime.

DAUGHTER OF MOTHER MACHREE.

(INTERNATIONAL.)

It took six weeks of waiting, but at last the International Circuit has come through in this stand with a live one in Lefler & Bratton's "Daughter of Mother Machree." With a first rate company, a good piece and something like an advertising campaign in the neighborhood, the International takes on an entirely new complexion.

Monday night the Bronx theatre was comfortably filled, the first time since the opening of the season that it has held more than a scant two-thirds on the first night of the week. Doubtless the generous billboard display, attractive and varied, in the vicinity and the pull of the show's name contributed a good deal to this result. If the attendance continues the International will make many friends in the Bronx this week. The opening night's audience was enthusiastic with the generous enthusiasm of the old time melo fans.

Two things brought about this satisfactory state of affairs—an extremely well made four-act comedy and Mae Desmond, the leading woman of the organization. The piece is by Edward E. Rose, who knows how to reach popular audiences. The device of "The Daughter of Mother Machree" is simple, the wonder is nobody thought of it before, and so effective that it must have been an inspiration. It is this:

Mr. Rose has taken Little Lord Fauntleroy, draped him in petticoats, crowned him with an aura of copper colored hair and spiced him with an Irish brogue. Presto! The net result is "Peg of My Heart," only more so.

Mr. Rose has gone about the business in workmanlike style. He was reaching for a popular price audience. So he has laid the sentiment on pretty thick and at times it becomes almost gummy. But it never fails to reach the mark. In like manner the comedy sometimes is obvious and a little boisterous, but in its way as well conceived as anything J. Hartley Manners wrote into "Peg."

Both as to the "soft stuff" and the fun, the same statement can be made for Mae Desmond. Indeed, it goes double for the actress, for while the playwright did his work undisturbed, the actress must constantly be under temptation to overdo. That she does not shows an admirable restraint. Miss Desmond is pretty, animated and fairly bubbling over with youthful spirits. She does the Sally O'Brien of the Rose play with a ginger that awakens a suspicion "Mae Desmond" is made out of whole cloth. Certainly the "Mae" is phony.

The cast has only nine people and they are all excellent, by long odds the evenest organization that has come into the city so far. This matter of picking compact plays has not received enough attention at the hands of the International producers. It ought not to require argument to demonstrate that a good cast of nine costs less than a very bad one of fifteen, and the returns are immeasurably bigger.

The producers have provided three sets, all interiors, which frame the picture satisfactorily and the details have been cared for. One trifling faux pas, however, was the sounding of an auto horn from the wrong side of the stage. The window overlooking the street on the left side of the stage; the auto honking at the right must have been in Mother Machree's bedroom.

Doris Underwood made a most attractive juvenile. W. W. Shuttleworth was a manly hero and Frank Flidler did well enough as Sally's noble sweetheart masquerading as Lord Belmore's butler. Warren Fabian was convincing as the choleric nobleman a la Fauntleroy. Arthur Metcalf is capital as the silly sea captain.

To recite the plot is useless. It starts in New York and ends in the Belmore Castle in Ireland, and is Fauntleroy all over again with a red-headed little spiffire in place of the anaemic kid in a velvet jacket.

The dramatic forces of the play are splendidly managed so that the interest remains on tip-toe until the final curtain. The audience remained to applaud after the end of the final act.

MOLLIE WILLIAMS SHOW.

(COLUMBIA CIRCUIT.)

The outstanding feature of the Mollie Williams show this year is the good looks of its women principals, led, of course, by the energetic Mollie Williams and the chorus. Second in importance is the production's colorful series of stage pictures, in which again the sprightliness of the feminine forces plays an important part. Not that the comedy has been neglected. Four men comedians labor with a good deal of skill and effectiveness to make the proceedings amusing. If they sometimes call the material that is familiar and matter that is shaded a little into blue, they are at least funny. The point is that the quartet makes its blue stuff laughable.

Miss Williams takes no part in the first act. Her first contribution is a specialty divided. The two places into which the show is divided. But when she at last does ap-

pear she is almost constantly in evidence. The second part is pretty much all Mollie, and Mollie's person decked out in shining raiment (Mollie's raiment is positively incandescent this year) is satisfying. The whole organization centers about Miss Williams. The chorus makes costume changes for itself and paid no heed to the principal until it is breathless while the comedians aid in an incidental way either on the stage or by off-stage song to heighten Miss Williams' numbers. The effect is that they go over with vim.

Comedy honors go to Teddy Burns, a burly person who makes a method resembling that of Bert Lasso consistently entertaining. He draws down the audience's attention to the show with an unpretentious specialty in which he occupied the stage in "one" alone for nearly ten minutes. Other bits scattered throughout the evening brought him fat returns. One in particular was the "table scene" early in the affair, with Frankie Burns. He had things pretty much his own way, for the other funmakers did not figure conspicuously. The show was a mixture of the familiar burlesque lines, comedy scene and ensemble number alternating in agreeable proportion. Miss Williams must have discovered a new source of chorister supply. All her girls are nice looking and in the score or more there is not a face or figure that bears the stamp of the old-time Wheel regular. And she has dressed them within an inch of their lives. The costuming of Broadway musical comedy could not be fresher, even if they might be somewhat more subdued in tone. The settings are appropriately bright and contribute something to the picture. One of the plump squabs on the end ought to have program mention. The girls all bear numbers like the Yale football team, but there was no real progress in the identification.

This was an unfortunate oversight. Jack Duffy does the straight. He looks a little like Jean Schwartz and does nicely with the polka "kidding" of the rest. Besides he has one of the few good male voices in the organization. The Driedsal Sisters led one number and thereafter faded from sight. They deserved better treatment, for they made an acceptable pair. Even the lead several numbers in animated manner, and at all times looked pretty and dressed well. Florence Kelly, principal boy, was not prominent until late in the show, but when she did come around to blue tights, the boys had a voluptuous vision to take out with them.

But the general effect of the show is that a carnival of nice-looking and the stunning picture of Mollie Williams. Mollie is good to see, especially in sky-blue tights and close-fitting velvet bodice. Her 1916 offering to the Columbia following is most enjoyable, even to the dance specialty, a sketch arrangement called "The Dance Lullaby." It tells the story of a Spanish bandit, who enters the mountain cabin of a girl disguised as a priest and does his violent wooing with pistol and one of the girl's trick of dancing for him until she secures the pistol and shoots him.

THOROUGHBREDS.

(AMERICAN CIRCUIT.)

Tom Dinkins' "Thoroughbreds," at the Olympic on 14th street this week, is one of the best shows the house has had in some time. The big thing in favor of it is the costuming. Mr. Dinkins deserves much credit for the outfitting of his aggregation. There is never a change in which the girls fail to make a pleasing appearance. The costumes in good instances are novel and away from the stereotyped burlesque dressing. With one possible exception (a black and white creation used in the second part, which leaves little to the imagination) they are not suggestive.

The show was minus its featured woman this week when Red Feather, the Indian prima donna, failed to appear. Another young man, evidently well accustomed to burlesque, filled in without being programed. In addition to looking well in a wardrobe consisting of several changes, she proved herself a peppery number leader. Heary P. Nelson is the featured comedian doing a Dutch character in the first part and a boob Hebrew in the second, also taking Red Feather's place in the bill. The show is a hard worker and familiar to most burlesque patrons. At the Olympic his work was greeted with many laughs. Sid Winters plays opposite as an Irishman. They make a strong comedy team with Winters at times inclined to overstep the line of vulgarity, some of which was evidently done on account of it being the Olympic. Ernest C. Fisher is the straight man with much in his favor. Fisher should eliminate some of the makeup from his eyes, as that is his only detriment.

Larry St. Clair plays a tough in the first part, but, however, doing his best work in the olio in a dramatic sketch entitled "A Vagabond Hero." Frank Sherwood of the Flying Sherwoods, also in the olio, plays the part in both portions of the burlesque. The feminine contingent, in addition to the young woman taking Red Feather's place, consists of Louisa Marshall and Jennie Ross. The former is a well-proportioned young woman whose dressing is a big feature. Miss Ross is the soubert, displaying plenty of life and a good wardrobe early in the evening, but somewhat falling down in the division of the last act.

The show is divided into two parts entitled "Flag Day at the Seminary" and "Maison Dizzy Wizzy." Neither displays anything new in burlesque entertainment, the producer relying upon bits known for their productiveness. The two main features in the olio are the Flying Sherwoods, who in five minutes carry on a fast routine that easily puts

them over, and "A Vagabond Hero," a melodramatic war sketch, the scene for which is on the Rio Grande. The act is not a polished vehicle, but it has the patriotic stamp that stamps heavily to its favor.

The chorus is one of the best seen on the junior circuit this season. The appearance of the girls is enhanced through the attractive costuming, but taken in a body, they are a good-looking live bunch of girls. Many have had burlesque experience before, but there are a few new faces and the snap in which they go about their work is a big help.

PALACE.

With the withdrawal of Fritz Schell from the Palace program, the current week's show was left without its scheduled headliner, but the prima donna's absence failed to make any difference in the attendance figures, although the theatre management meted faith with its patrons through the lobby display of a carded explanation of the disappointment and its alleged cause. The bill ran one act short, but with the shift in running order diplomatically arranged and with Rock and White elevated to the top line spot, the temperamental "mutiny" of the star failed to show any damaging effect to things in general. An 8.35 curtain drew the running time out to its usual length, and if anyone beyond the management proper were concerned over the disappointment, their regrets were eclipsed by their enthusiasm when the bill began to assume its usual speed.

Distributing the honors according to their bulk, one stops at Chlo Sale, who presented his new routine of character impersonations at the Palace for the second time within a few weeks. Sale "stopped the show" in every sense. One seldom sees the Palace with its occupants displaying their appreciation with a series of shrill whistles, but such was the case at the conclusion of his specialty. Sale's routine is built strictly along lyceum lines with the naturalness of his impressions running second only to his singular ability.

The Rock and White specialty has been rearranged, the first part being eliminated. While this prohibits a view of Rock's versatility to some extent, it shows general good judgment. The individual numbers scored their usual mark and with the completion of the encore in "one" the couple had easily classified for a portion of the leading honors.

Claude Gillingwater and Co. offered "The Frame-up," a semi-dramatic affair cleverly constructed around a time worn theme, i. e., the neglected wife who eventually "cures" the neglectful husband. A friend is employed to make violent love to the woman while the husband (Mr. Gillingwater) is within earshot. The ensuing series of situations leads up to his reform which culminates with the departure of the couple for a "night out." The lines are nicely divided to lead up to comedy situations after the dramatic climax has been cleared, and Gillingwater's role is just to his liking. A good supporting cast headed by Julie Herne is in attendance. The sketch seems to have been rewritten from a playlet formerly used by Gillingwater in vaudeville.

Prince Charles opened with a routine somewhat away from the conventional Simian schedule and scored a favorable impression. The monk rides a number of comedy cycles, cloaking with a whirl around the platform on a motor driven vehicle.

The Morton Brothers held second spot and really started things off for the remainder of the bill. Their eccentric dances were interrupted with a periodical series of solid applause and at the exit they had qualified for their just share of honors. The "Sometimes" music was used during their dances.

Haydn and Haydn opening with the baseball routine before a special drop, really scored their best mark in the ensuing scene in "two," wherein the musical portion stands out as their best effort. The concertina player pulled an individual mark with his "bit" and the finishing dance readily established them as a big turn.

The Moran Dancers, in their fourth (and last) week, seem to maintain sufficient interest to justify the holdover engagements. They closed the intermission period, the first part carrying but four acts with the usual picture. The Belladaires Brothers closed the show, featuring their latest, a loop-the-loop to a handstand. This combination always stood out in a singular position in their own line due to their progressiveness and ability.

Wynn.

ORPHEUM.

The Orpheum retains James J. Morton as announcer. The idea last week got such a hold upon the people the management decided to try it again. The Morton method is saying a few words before each act with one exception. He did not appear before the Al Herman turn, opening after intermission.

Nan Halperin is the recognized headliner of the Orpheum bill. She was next to closing and easily took first honors in applause and artistic work. Her present act, called "Five Stages of Girlhood," is one of the most novel offerings presented by a single woman. The audience took this young woman right into their hearts and there was never a doubt.

The first half held five acts with the dancing of some order. Louis Stone was the opener. He has secured paraphernalia to display his odd dancing which helps to center attention upon him. Opening rather early for the Orpheum he came across with all that was expected of him. Mullen and Rogers did better with their acrobatics than with the comedy. The handkerchief bit is carried on too long, the comedian failing to display real productive comedy during the stalling.

Tempest and Sunshine in "No. 8" found the spot a little early for them. But the girls lost little time in registering with those present. Included in the present song routine is "Good Little Girl" with a line referring to "Jim Jam Jams," which is quite appropriate. The girls scored one of the early hits.

"The Four Husbands," a musical comedy taided, closed the first half, running 40 minutes. It is a dash turn with a number of good looking girls and a well groomed young leading man, Ray Raymond, who does the best work in the act. The idea of the weight reducing business would rather suggest burlesque, especially the displaying of her form by one of the young women by opening a clock she wears. "The Four Husbands" is an acceptable act of its kind mainly through the snap, little time being given over to long bits of dialog.

Al Herman opened after intermission, drew a large portion of his laughs at the expense of the people walking in. With Bob Miller in a box Herman scored a sure hit with "Sweet Melody," a number that has an appealing idea involved.

"Prosperity," a sketch with a decided punch, held forth second after intermission and had the attention from curtain to curtain. Ezra Mathews is featured, with Ed Redding his aide. Redding deserves sharing first honors for his clever handling of a role full of sentiment. Mildred Donnelly is the girl in the piece, and evidently a Brooklynite as she gives in to become bested upon her at the finish. "Prosperity" is a worth while offering that leaves the right taste in one's mouth. Miss Halperin followed, with the Five Kitamauras closing the show.

COLONIAL.

On paper the Colonial program looked big, and left a good impression, but didn't play over well. The program was somewhat changed Monday night. The lack of a sketch was noticeable, leaving too many "leaves" in the "two-acts" to fill out. Probably that was why the show played in listless fashion.

It was a late crowd, backward with approval. In the second half three comedy acts followed each other. Sam Leno (New Acts) opened, with Macart and Bradford next. Hussey and Lee came after this combination, and while the two boys got away with it, it took them quite some time to become properly connected. Their entire opening talk went astray, and were it not for the singing, especially that of Hussey's, it is doubtful whether the audience would have remained at all. By the time the closing act, Maria Lo and Co., finished they were all up and putting on their wraps.

The first half ran much better or rather it appeared so, through the proper attention being given to the audience. Valentine and Bell opened after a weekly pictorial, and got considerable applause. Later it appeared this couple could have stacked their returns against anything else on the bill. Briere and King gave the program an early dash of class with their exclusive songs, topped off with a neatly arranged bit of stepping. Joe Cook came next, and while he was well enough received, his comedy did not strike right. Gradually they warmed up to him, and, although his offering is reminiscent of the shows pulled off by the kids in the cellar, charging a cent admission, it is so ridiculous they are bound to laugh.

The Misses Campbell exchanged positions with Sam Leno, and while the girls held the ideal spot of the evening, they were deserving of it according to the dainty routine of song numbers and ditties offered. Singing with that ever welcome southern accent, with a number of southern bits occasionally used, they were continually applauded, something unusual when figuring up the returns on the entire evening.

The World Dancers closed the first half and put themselves in the applause division.

AMERICAN ROOF.

Not much ginger to the first half bill on the American Roof. The slowness came through a couple of turns, besides which Scarploff (New Acts) in straight singing was next to closing, a position the Six Stylish Steppers, "No. 4," could have better filled for the show's good. That may have been due, however, to the necessary arrangement of the Roof program to permit the bill in the theatre below (same acts) running smoothly. The Six Stylish Steppers are not so stylish as their billing implies, but they are good dancers, lacking appearance. With dress and looks they would be vaudeville's best group dancing turn.

The sketch was "Her Honor, The Mayor," written and played formerly by Franklin Ardell, now done by Ann Wardell and Co., including a young man who copies Ardell as closely as he can, which isn't very closely. The sketch will do for small time only. Another near-sketch was "A Fireside Reverie" (New Acts) with six people, a "production act" that produced little, but ought to get over on small time where they haven't seen the many things this turn brings out. It closed the first half.

Opening the second part was Maud Tiffany, somewhat stouter than of yore but singing justly, using all popular numbers excepting "Dooch and Doris." With an engaging frankness Miss Tiffany takes time to inform the audience Harry Lauder in England gave her permission in person to use the number over here. Then Miss Tiffany thanks the audience for listening to her. Many are singing the Lauder song without Lauder's permission, but it must have impressed the Roof assemblage to know they were sitting in front of some one who knew Lauder. But

it didn't help the song. Miss Tiffany, unfortunately, has not Lauder's magnetism. She changes clothes with each number, singing four in all and doing a sort of dance to "The Kangaroo Hop," which closed the turn. "Coal Black Rose" opened it and the other pop number Miss Tiffany used was "Yaeci Waeli."

Alvarez and Martell started the program, with Arnold and White (New Acts) next. They dropped a Zep right on the performance in the "No. 2" spot, but Harry and Augusta Turpin pulled the show back again somewhat in the next position, with their bank telling drop and money exchange business, besides the step ladder dance. They could have held up a later position as well. The young woman has improved in her delivery of comic lines, now not losing any points, and there is a bit more of cheeriness in the man's performance. There cannot be too much of it in the turn they are doing that can go right along over the pop time.

The Karessas closed the bill. Same.

23D STREET.

After a lapse of a year and a half (during which time the policy has been pictures) Proctor's 23d Street has again swung into the pop vaudeville division, opening Monday with six acts and an ill song. The bill is divided in the middle with a two-reel comedy. The house is open from eleven to eleven, the vaudeville section coming thrice daily at three, six and eight.

The interior presents a rather cozy appearance, having been completely redecorated and while the amusement centre has shifted so that the 23d Street is out of the section, the house has a fair chance of building up. The Grand opera house, nearby, has been successful playing pop vaudeville of a sort for some time.

The bill for the first half had in its make up several acts regularly seen in the big time houses. This will be a regular thing, according to the speech made by Alderman Bent, who made some informal remarks from a box outlining the new policy. Chief Caulpolican registered a hit from an audience about two-thirds capacity. Skeets Gallagher and Irene Martin were not so successful. Gallagher's ad lib stuff didn't find a mark, and the turn was only held up on the dancing at the finish alone.

"Maids of the Movies," with six choristers and three principals, is a small time act that has retrogressed. Cleaning up the costumes might help. There is hardly an excuse for the much soiled condition of the girls' pink shoes. William and Mary Rodgers went along nicely with their new line of dialog and neat dressing. Simmons and Bradley, who opened with roller skating, gave the show a good start, winning several curtains. "Uncle Sam's Boy Scouts" designed as a novelty closed the bill, with the feature film following.

ROYAL.

A peculiar bill at the Royal this week. In trying to make a show out of the six acts program, the entire running order was changed for the performance Monday night. A two-reel Keystone comedy opened the show, then four of the half dozen acts comprised the first half, the after intermission section being given over to May Naudain and De Biere (New Acts). W. S. Hart in "The Patriot," a five-reel Triangle feature, closed the show, going on at 10:20.

The Alexander Brothers with their extremely clever hand balancing and juggling turn opened the show, the boys getting to the audience right from the start and scoring on applause and getting a number of laughs with their comedy bits. Val and Ernie Stanton had the second spot and had a rather hard time of it at the opening. When they got down to the finish they scored with a Hula number, the mouth organ and uke arrangement most appealing particularly to the Brits. Billy Gibson and Texas Guinan in "Honk, Honk, Maybe" were on next to closing the first part, getting over finally on the strength of an added chorus of a popular number. Johnny Johnson and Bob Hart in "On the Shrewsbury" closed, getting a few laughs here and there but not scoring the way that the act should. The material might have a little more snap, and the two men might go in for more singing of double arrangement.

Immediately after intermission came Miss Naudain, assisted by Anatol Friedland at the piano. Miss Naudain looks pretty in two fetching gowns and sings charmingly. Mr. Friedland did a medley of the song hits he has written, which were met with frequent applause interruptions. Miss Naudain could have sung an encore, but was evidently unprepared.

The closing act ran exactly 45 minutes, a little too long. Business was good on the lower floor, but the balcony was just a little more than half filled. Fred.

CITY.

The first half the City had an eight-act show of no particular strength outside of the headliner, Herbert Clifton. The impersonation, after the film feature, had things all his own way and after singing an encore number was accorded prolonged applause.

Cummings and Seaham (New Acts) opened the show, the bat juggling bits getting a number of laughs. Broughton and Turner, second, filled in nicely. The singing brought applause. The man has an altogether pleasing voice.

Charles Gill and Co. playing "The Devil, the Servant and the Man," which sketch after five years of service is still a corking

pop house offering, got applause. The singing at the close is uncalled for and detracts. A Selig-Tribune News Weekly, with very little news, split the bill after the sketch.

Loewy and the Lacy Sisters (New Acts) opened the second section. Jerge and Hamilton just about passed with the opening of their turn. It was only the girl-coop and music-mad bit that brought any laughs. Next to closing Juliet Reed and Co. scored with their Shakespearean burlesque, and the Imperial Russian Revue (New Acts) concluded the vaudeville, with the Metro release, "The Iron Woman," finishing the show. Fred.

HAMILTON.

The most noticeable feature concerning the Hamilton Tuesday night was the slight falling off in attendance. Annette Kellermann in "Neptune's Daughter," first released in 1914, was the feature film. Whoever booked the feature probably figured on the publicity being given the latest release of Miss Kellermann in "A Daughter of the Gods," and to exploit her name at this time looked good to him from a business standpoint. The show proper was a corking small time affair, run through without any interruptions, new idea recently put in vogue at this house. It proves a much better way. Johnny LeClair opened with some juggling above the ordinary, and while his work differs a great deal from the average juggler, his opening, when a slide is thrown upon the screen telling how old a juggler he is and the year he appeared at Tony Pastor's, helped him in scoring. He also carries a special drop showing the many old-timers he appeared with. Le Clair bills himself as "the oldest and greatest juggler in vaudeville." He might be more careful in wearing his wig so that his dark hair is not prominent. The Holland Sisters (New Acts) followed after which came Flax and Mills in a dancing and comedy turn and fared exceptionally well. These boys have some business with hats that is immense, and while entertaining in its present form, they could easily accomplish much more with it. Their dancing formations look good, and with a proper routing they could stand a chance in an early position on some of the better class programs.

Little Lord Roberts did not gather the returns generally accorded him, although his closing part got more than the opening. His present selection of songs does not fit his style, and naturally hinders continually. He has also added a new closing bit with an impersonation of Southerns with the make-up and a couple of movements, thus closing better than previously. Frank Terry was next to closing with his talk, although it was his reciting that gathered the best returns. Surely the best thing accomplished by him is the rendition of a number, "Mr. Boose," that has the necessary punch to go anywhere. With an entire rearrangement in the opening talk, Mr. Terry would be doing himself a great deal of good.

The Bonnie Bertet closed the show with their musical offering, holding the entire house seated during their stay.

HARLEM OPERA HOUSE.

The "Festival" at the Alhambra this week, where fourteen or more acts constitute the show, is having its own effect on the Harlem Opera house attendance, the former house registering a capacity mark Tuesday night, while the latter ran somewhat below its normal speed in box office takings. The show is along the usual groove of small-time calibre with an occasional flash of big-time quality. There are two features, one by virtue of the cast's reputation, the other because of its pretentious proportions. The former, Brenda Fowler and Constance (New Acts) presented the legitimate hit of the evening, "Check Your Baggage," the closing turn, a girl act, seemed to strike the popular fancy of the assemblage. The latter, carrying a sextet of decidedly pretty youngsters, is led by three principals, two men and a girl. Joe Phillips, a capable juvenile comic, is featured, and guides the comedy company through without trouble. A "sissy" character is opposite Phillips, and while the arrangement is productive of results, he might tone down his actions to advantage. The young man goes to extremes, but never smears his work with suggestiveness in any form. The act is built especially for the better grade of pop time and should find plenty of engagements in that direction.

Red, White and Blue opened. It's a music trio, poorly christened for professional work. A violinist, accordionist and a guitar player compose the aggregation. They do not harmonize as well as they might, the guitar being visible, but not audible. It's merely a succession of numbers.

Frank and Edith Fisher offered a rural skit in "two" with the former essaying a typical country "chump." After 15 minutes of dialog and song the girl finally proposes. The character contrast aids somewhat and for that particular spot in that particular grade of theatre this combination will please.

An ill song, "One Day," was next in order. The Hamiltonites took this portion of the entertainment very seriously, several of the ambitious natives taking advantage of the opportunity to try their voices.

James Francis Sullivan, supported by a man and woman, captured the comedy prize with songs and dances. Sullivan has a promising vehicle and has cleverly mixed a combination of "hum" with some real good legitimate laughs.

A Keystone comedy came between Sullivan and the Brenda Fowler act. Preceding the girl turn, Lane, Plant and Timmons appeared. This trio harmonize far above the

average and stand well up in the front rank of trios. The Sunday song should be taboed. They easily qualified. A feature picture closed the bill. Wynn.

LEXINGTON AVENUE OPERA HOUSE

With popular priced vaudeville in its third week at the Lexington, the management claims an increase in patronage. However that was not evident Tuesday night.

The bill for the first half was not a strong one, the show being weak in the early portion. Fred Ward (probably Hart) opened with his hanging bells to fair appreciation. "What Always Happens" followed, but will hardly do. It is a sketch in which the man uses up two-thirds of the running time angrily berating the woman. The audience giggled at the wrong time and the finish was spoiled by "prop" hugging and kissing. Vokes and Hughes (Vokes of Ward and Vokes) registered nicely having several of the best bits from the old Ward and Vokes act and retaining two of the parodies, one being "What's the Use?" They were on a short ten minutes and can easily lengthen the act. The Milano Five, Italian singing and music, were mildly entertaining.

Burke, Toughey and Co. won the honors with their Irish skit, which seems perennially amusing, the act following Alice Cole, who opened after intermission with a strong routine. Orietta and Taylor, next to closing, found things easy, the Lexington audiences appearing to be keen on singing.

"Prince de Marvil," a monk, closed. He worked alone at first, entering in a toy auto. Tuesday night the monk was peevish, which necessitated the act being cut.

NEW ACTS.

(Continued from page 19).

"A Fireside Reverie" (6). Musical Comedy. 26 Mins.; Full Stage (Parlor). American Roof.

Jack Princeton and Geo. Phelps are the principals of this immature "girl act" presented under a title and given a story. It could have been named "The Bachelor's Dream," for there have been several similar skits, where a bachelor in retrospect sees his former affluence in the flesh, awakening to believe it is a dream. This is a "Fireside Reverie," with four girls and two owls. The owls are important to the story, for when they blink blue everything is serene, but blinking red is a sign someone around has just told an untruth. The four girls sing, or a couple of them do and the other two try. The billing is "Vaudeville's Most Elaborate Miniature Musical Comedy." The act is said to have come from Chicago. Mr. Princeton was formerly of Princeton and Yale. He does the comedy, and very well, does so nicely, in fact, it's a pity he has been wasted for this turn. Mr. Phelps plays the straight, probably according to his own ideas which may please some. The story is of one young fellow visiting another, and the bachelor at home insisting his friend impersonate his step-mother, to deceive the four young women into believing they are being properly chaperoned. Then comes the female dress and the usual business together with the man finally losing his skirt, showing his trousers beneath, with the girls exclaiming to a healthy shriek. Mr. Princeton did the dress thing, but he was much better as himself. Why an act without an iota of originality or seemingly any thought either should be sent east is strange. Still the turn may get along upon the small time. Some of it will be new there. Same.

Scarploff. Songs.

10 Mins.; One. American Roof.

Billed as Russian Refugees, Scarploff and Ivan Varvara at the piano are a couple of boys in Russian dress. Scarploff sings in tenor, quite well, especially for a small time stage. He exhibits more experience and assurance than his apparent youth calls for. Scarploff mixed his numbers from the operatic to the popular classical. Since he scored so strongly with "Sunshine of Your Smile" at the finish, it should teach him the value of the popular classical over the operatic on the small time. The turn will do easily on the pop circuits, but hasn't sufficient vaudeville to be in the next to closing position. Same.

107 LEAGUE EXHIBITORS CANCEL MUTUAL CONTRACTS

Organization Makes Good Its Threat to Wield Club in Fight With Film Exchanges Over Payment of Express Charges. Producers Resist Chaplin Cancellations.

Making good their threat to cancel, if the members of the New York Exchange Managers' Ass'n insisted upon carrying out their ruling that all express charges be prepaid to and from theatres instead of dividing the expense, the members of the Exhibitors' League sent 107 cancellations to Mutual through their president, Lee Ochs. These cancellations were for regular service, "masterpictures" and Chaplins. Officials of the league were confident that not only would these cancellations hold, but others would be forthcoming, while at the Mutual office it was stated that the company was putting a new policy into effect, that of enforcing provisions in existing contracts, the non-enforcement of which had cost the local exchange several hundred dollars weekly.

In an open letter to Lee Ochs, Arthur Beck, manager of the Mutual, questioned the right of Lee Ochs to cancel the Chaplin contracts for League members in view of the fact they contain no cancellation clause.

A mass meeting of exhibitors was held at the New York headquarters on Monday and a census found every member had cancelled in spite of the Mutual claims that the cancellations would not be lived up to. A committee was appointed to whip other exhibitors into line. Another mass meeting was slated in Brooklyn last night (Thursday), where similar action was to have been taken.

A banquet was given by the Managers' Association last Thursday at Reisenweber's and the matter of concerted action by the exhibitors on Mutual was discussed. It was agreed to assist Mutual in every way possible, but exhibitors found no trouble in securing other service at exchanges controlled by members of the Managers' Association.

It was reported earlier in the week George Balston, manager of the Greater Vitaphone exchange, withdrew from the managers' organization at the request of W. W. Irwin. George Schaefer, manager of the World, is said to have also withdrawn at the solicitation of William A. Brady. There was considerable talk the managers would temporarily disband their organization, reorganizing later, but this could not be verified.

MOSS TO SUE VAN BUREN.

B. S. Moss said on Monday afternoon that unless the covering of his paper for his New York houses can be explained satisfactorily, he would immediately begin suit against the Van Buren billposting company for \$50,000, alleging damages to that amount.

Moss has a standing order with the billposting concern to post some 250 twenty-four sheet stands and late last week his paper was put up by Van Buren as usual. The billing for the first half of the current week contained announcements that Universal's revival of "Neptune's Daughter" would be shown at the Moss houses, opening Monday afternoon, thereby anticipating the premiere of William Fox's "A Daughter of the Gods," scheduled for opening Tuesday evening at the Lyric.

Saturday night all the Moss paper was covered with other billing, designed to advertise a food exposition. As a result Universal and Moss have joined hands, not only in prospective damage suits, but in a big daily news-

paper advertising campaign to exploit the picture.

All sorts of rumors were afloat to the effect that the covering of the "Neptune's Daughter" paper was inspired by the Fox office, which was reported to have contracted with Van Buren for some 800 stands advertising "A Daughter of the Gods."

JUDGMENT AGAINST OCEAN CO.

The Celebrated Players Co. of Chicago, through their New York attorney, Nathan Burkan, has secured a judgment against the Ocean Film Co. for \$4,600. The Celebrated Players and the Ocean Co. entered into an agreement whereby the former would release all features made by the latter, to consist of one five-reeler a month, the Celebrated Players paying \$2,500 for the exclusive rights to the Ocean Co.'s productions.

The first picture turned out by the Ocean Co. was alleged to be inferior to what had been promised and was turned down by the Celebrated Players after they had paid an additional \$2,100 for the negative. The Celebrated Players immediately started action to secure the original amount paid for the exclusive handling of the Ocean Co. pictures as well as the \$2,100 paid for the one picture, judgment for the full amount being granted.

FOX FEATURE IN PHILADELPHIA.

Philadelphia, Oct. 19.

The Chestnut Street opera house got another big opening with the Fox picture, "A Daughter of the Gods," the opening being held back until Tuesday. The house held capacity on the upper and lower floors and the picture made an excellent impression among the members of the press.

Following four big weeks of "The Birth of a Nation," the new Fox feature with Annette Kellermann promises to draw some big business here.

THEY KISSED AND MADE UP.

The battle between Lewis J. Selznick and Stanley Mastbaum, which promised to make film history, has been called off. Last Friday Selznick and his cohorts addressed a meeting of exhibitors in Philadelphia at which several hundred people were present, protesting against the alleged discrimination of the Mastbaum exchange against the Selznick output, at the conclusion of which the belligerents were brought together, with the result that Mastbaum visited the Selznick offices Monday morning and was signed up.

UNION FORCES ORCHESTRA.

Bridgeport, Conn., Oct. 18.

Through a recent order of the union here, Kenney's theatre, playing pictures only, and formerly employing but an organ for its music, has been obliged to install an orchestra of four pieces.

V-L-S-E EXPANDING.

Vitaphone is now releasing the Hughie Mack comedies through the V-L-S-E program. This is in line with VARIETY's prediction that Vita would gradually release its entire output through its own exchange, gradually withdrawing from the General Film program.

PETROVA AT \$4,000.

The latest bulletin in connection with the oft-rumored retirement of Olga Petrova from the ranks of the Popular Plays and Players is that she has already signed with the Beaux Arts corporation of Chicago, headed by a Mr. Hegwin, of the Grain Exchange, at \$3,000 a week for the first year, and \$4,000 a week for the second, the salary to apply against a percentage agreement, commencing her engagement there on March 1 of next year.

It is further alleged that the Beaux Arts people are to deposit in bank as an evidence of good faith, some \$350,000 to guarantee the film star's drawing account, the contract not to be effective until this little formality has been gone through.

Meantime, it is understood the Popular Plays and Players officials have put two directors to work turning out features with Miss Petrova as the star, so there may be little or no time wasted, and by the time she is ready to depart they will have a number of pictures on the shelf and may participate in the fruits of any sensational advertising campaign to boom their late employee.

GRIFFITH DISSATISFIED.

There has been a change in the personnel of the management for D. W. Griffith's "Intolerance." According to the best information available, Mr. Griffith expressed himself as dissatisfied with the manner in which his big picture was being handled and undertook to write one or two advertisements himself, with the result that Jos. McCarthy, general manager, and Theodore Mitchell, general press representative, withdrew.

The Griffith office in the Longacre Building has been divided by a partition, one-half being allotted to Messrs. McCarthy and Mitchell, who will continue to direct "The Birth of a Nation." The other half is occupied by Guy Smith, general manager for "Intolerance," the press matter for the latter being now in the hands of Ormsby Court.

MISS TALMADGE IN PANTHEA.

There has been a switch in the arrangements for the appearance of Norma Talmadge in "The Price She Paid," as a film star. This scenario has been shifted to Clara Kimball Young and Miss Talmadge will make her stellar debut in the films in a screen adaptation of "Panthea," used on the legitimate stage by Olga Petrova. The scenario is now being prepared and it is expected work will be commenced next week, under the direction of Allan Dwan.

ACTRESSES SUING THE GOTHAM.

Bliss Milford and Christine Mayo are starting suit against the Gotham Film Corporation in order to obtain salaries alleged to be due them under contracts for two years which were signed and which became effective on the first of this month. The actresses reported on Oct. 1 and were told they were not needed. After the first week they again reported and asked for their salaries under the contracts. They were informed by an office attache that the only way they could obtain their money would be to sue for it and they have taken the advice.

DANISH STAR TO OPEN STUDIO.

Benjamin Christie, the Danish screen star, whose latest feature, "Blind Justice," has been placed on the market, has decided to remain in America indefinitely and will build a studio here. He is going to send abroad for his company of players and utilize them as the supporting cast in a number of features which are to be headed by American stars.

HAVE 10 OF \$25,000,000.

A report says the men behind the scheme to buy up at least 1,000 small picture theatres in America have had pledged to the project \$10,000,000 of the \$25,000,000 it has been estimated will be necessary to carry through the venture.

Interested are several principals of the American Tobacco Co. The film policy is to follow the lines of the United Cigar Stores organization, and the picture houses are to accept United coupons as admission tickets. The value of the coupons in trade is about two cents each.

The tobacco people believe there will be a mutual benefit to the picture house-coupon-admission plan. They figure each house will return a net profit of \$5 daily on the average, giving them a daily profit of \$5,000 from all the houses. However, it is said they would be satisfied with a \$2.50 daily average profit.

With 1,000 picture theatres to buy film for, notwithstanding the larger majority of the places will be in the "600-capacity" class, the men behind the big picture deal think the manufacturers will materially cut prices to get the solid business of the combine.

The general admission to be charged in the coupon houses is five cents or 5-10.

Most of the "600-capacity" picture houses throughout the country are converted places, oftentimes stores, and draw their own particular class of patronage, most often from the humbler walks of life.

WOODS BOOKS CIVILIZATION.

After considerable activity among the film exchanges of New York in a scramble for the New York State rights of "Civilization" A. H. Woods decided to book the picture direct to exhibitors himself and Tuesday afternoon found a line of the movie men waiting their turn in Al. Herman's office, who is doing the booking. The bidding was spirited, Loew making an offer of a \$50,000 guarantee with a division of profits over that figure.

Selznick and Moss bid \$55,000 with a similar arrangement on profits. Al Harstyn, who conducts the Exhibitors' Booking Exchange, claimed he had an option on the picture, and after making several thousands of dollars of booking had to refund the deposits on contracts.

The Woods office claimed Harstyn had no authority to book and in securing deposits was merely trying to raise a sufficient amount of money to take up his option. Several hours after receiving booking it was reported the Woods offices had done the equivalent of the offered guarantee.

STOCK STAR IN FILM.

William J. Kelly, the stock favorite of the population that inhabits of the region known as the Bronx, has been placed under contract by the International Film Corp. and will appear in a series of features they are to release. The contract was placed through the Chamberlain Brown office.

FOX SIGNS ART ACORD.

Art Acord, the cowboy-actor, has been placed under contract by Wm. Fox and is at present at work in the New Jersey Fox Studio playing opposite to Gladys Coburn in the latter's second feature picture. He has been in pictures for more than six years.

GIBLYN WITH SELZNICK.

Charles Giblyn, who was one of Thomas H. Ince's directors on the coast and who produced most of the Frank Keenan features there, has joined Lewis J. Selznick as a director and will begin work on a picture with Clara Kimball Young as his star.

NEWS OF THE FILM WORLD

Posters, slides and all other advertising matter used in connection with the motion picture business is still going up by leaps and bounds, due to the high cost of paper and lithographing inks and colors. Several exchanges last week announced a new schedule of increased prices on all this matter, privately requesting the exhibitors to order as little as possible, as at the new increase they were losing money. Many exhibitors have entirely dispensed with posters and are using weekly program signs.

With the baseball season over Charles Murphy, nationally known as the manager of the Chicago Cubs Baseball Team, has decided to enter the motion picture field, and will associate himself with his brother, Frank, in conducting a new Paramount theater this winter. Ground has already been broken for the new Cub theatre at Wilmington, Ohio, in which city Frank Murphy has been showing Paramount pictures since the beginning of Paramount Pictures Corporation.

The picture celebrities about New York who have been staying down on Long Island and other summer resort points near the city have been shooting back to the glare of the bright lights during the past week. Pearl White has taken an apartment at Murray's, Virginia Norden is at the Wentworth, Christine Mayo has reopened her Harlem flat for the winter season and Jack Noble is back after having finished "Romeo and Juliet."

A. N. Webster, who has been with the V-L-S-E organization since its inception, first as a booker, then as the first manager of the Syracuse office and more recently as assistant manager of the New York exchange, has left for St. Louis to take the managerial reins there. He succeeds S. W. Hatch, who will be used as the manager of the Cincinnati office, replacing C. E. Holan, who has resigned to take up a new line of work.

The Chicago picture houses are doing splendid business, especially during the week ends. The neighborhood houses are flourishing and at the Lakeside for instance hundreds stood in line for the "next show" Saturday and Sunday nights. The attraction was Douglas Fairbanks in "Manhattan Madness."

Paul Scardon is finishing the final scenes of "The Little Brown Sparrow," a heart throb drama for release on Greater Vitagraph's program. Antonio Moreno, Peggy Hyland, Helen and Bobby Connelly, Eulalie Jensen, John Robertson, Mildred Platz and Jack Ellis are in the cast.

D. Leo Dennison, former manager of the Paramount's Chicago offices, has received a promotion. He is now personal representative to James Steele, general manager of the Famous Players Film Service, and is now making a tour of the Paramount offices.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, has written a book, in allegorical style, the theme of which is a "Man's Finding Himself," which he has dedicated to three notable American men. One of them is Charles Evans Hughes.

Al. Ray, magazine writer, actor and director, has become scenario editor for the Vogue company, and R. E. Williamson, formerly director with the Vin company at Jacksonville, is to give his services exclusively to the making of Vogue "slapsticks."

J. P. Hamilton, one of the best known film salesman in the industry, has been added to the personal Famous Players Film Service, Inc., of Cincinnati, distributors of Paramount pictures in that territory, in the capacity of special representative.

Commodore J. Stuart Blackton's big American epic, "The Battle Cry of War," is fast nearing completion. This production is a logical sequel to "The Battle Cry of Peace," and marks Alice Joyce's return to the screen.

William A. Brady has granted a vacation to Marie Dressler to permit her to rehearse for the new Century show. As soon as it opens Miss Dressler will return to the World Film for her second picture.

The Lubliner & Tring picture theatres played "The Fall of a Nation" in Chicago last Saturday, playing one day only. The Ascher Brothers had "The Common Law" at its Chicago houses last Saturday.

Pearl White got her Rolls Royce from the factory on Tuesday of this week. Her prin-

cipal trouble now is to find a garage big enough to hold the car and Pearl at the same time.

Robert T. Kane, of the Kulee Features, is in town from New York seeing that the Chicago premiere week of "The Unborn" is a success. W. H. Rudolph is also in Chicago with Kane.

Artcraft felt highly complimented this week by the offer of an exhibitor in a town of 600 population, who expressed himself as willing to pay \$25 a day for the Mary Pickford features.

Wells Hawks has issued, with the compliments of the Artcrafts and the Mary Pickford corporations, a net booklet, giving valuable advice to exhibitors on "How to Handle Mary Pickford Pictures."

Pictures showing the First Illinois Cavalry in action on the Mexican border during the summer were shown for two days, Oct. 16-17, at Orchestra Hall, Chicago. The exhibit was in five reels.

Alice Lake, who is on the coast playing leads opposite Roscoe Arbuckle, writes back that California isn't so wonderful, but she thinks it is great because she won 39 cents from W. S. Hart at poker.

A true reproduction of a resort of the Parisian Apaches will be seen in Mme. Petrova's new feature production, "The Black Butterfly."

"Where Are My Children?" is hanging up some record at the La Salle, Chicago, where it is now in its twelfth week. May stick there until New Year's.

In the Rolfe studios Julius Steger has begun the production of a new Metro wonder-play. Mr. Steger, in the star role, is seen as a poor and struggling young playwright.

Dr. L. S. Sugden will lecture before the Union League Club Oct. 28, his topic being "The Lure of Alaska." Dr. Sugden's pictures will also be shown.

Along Broadway there is a story that a prominent motion picture producer, an unmistakably wealthy man, weighed for \$12,000 in a stud poker game.

Mary Charleston is working at the Essanay studio in Chicago as the principal member of the cast supporting Henry Walthall in a new ten-reel feature.

Hoyt G. Morrow, formerly representative of the General Film Co. in New Orleans, has been appointed manager of the Dallas exchange of Artcraft.

Ninety-four Chicago school children took part in the filming of "Mother Goose Rhymes" by the Fort Dearborn Film Company. It's a five-reeler and will be ready within a month.

Charles B. Frost, motion picture editor of the Pittsburgh Dispatch, and his bride, are in New York on their honeymoon.

F. Martin Snell has been appointed as manager of No. 1 Print of T. H. Ince's "Civilization" for the State of Illinois.

Mr. and Mrs. Sidney Drew have sailed for Cuba, where they will spend several weeks in getting a much-needed rest.

Tony Moreno leaves next week for the Santa Monica studios of the Vitagraph to play leads opposite Edith Storey.

Earle Fox has joined the Metro forces and is supporting Mme. Petrova in her new production at the Popular Plays and Players studio.

Ethel Clayton, the World Film star, has returned to work after having recovered from an operation on her throat.

Frank Daniels is working in a new style Comedy under the direction of Van Dyke Brooke.

Jos. Kaufmann is to direct Pauline Frederick in a new starring vehicle by Willard Mack. The picture was started this week.

The Orpheum, State street, Chicago, is now offering a "first run policy."

Ruby Hoffman went to Philadelphia this week to undergo a very serious operation.

COSTELLO ON LOEW TIME.

Maurice Costello is to make his debut on the Loew time opening in Schenectady on Sunday, playing in conjunction with the serial, "The Crimson Stain." He has been placed under contract to make personal appearances in all of the Loew houses on the circuit.

DRIVEL OF THE FILMS

By J. A. MURPHY

Author of "Adam Sowerbury."

Clem Clafl, youngest exchange manager, is planning a reunion of pioneers of the film industry. Over two hundred thousand pioneers are expected to participate.

Pierre Mahaffy, the European facial artist, has been engaged by the Swanker Co. Mr. Mahaffy has marvelous control of his features and can turn his ears, nose and chin in any direction. He is a born feature director.

J. J. Jeaks and Sepia Brown have formed a partnership. They will start sending for catalogues at once.

Mora Gumm gave an informal reception to a number of "photo-dramatic expressionists" last Wednesday. Refreshments were served during the entire evening. The most prominent guests at the table were Bertie Gimmotis, Nuts Wunck, Elmo Haddy, Gorgan Wunck, Gertie Gimmotis, Ammel Pugen, Rhoddy Higgedop, Joe Volka and Gertie Gimmotis.

The final scenes in "Forbidden Fruit" are being filmed on Plum Island.

While Henry Pewt was enacting an important scene in "The Golden Room," a large piano fell on his neck. With great presence of mind, Mr. Pewt held the position until a close up was taken. A heavy orchestration will be arranged for this picture.

The magnificent two carat amethyst worn by Millie Lanude in "The Gripe of the Green Grape" was loaned by Woolworth on condition that the establishment from which it came be kept a secret.

Puke City, Neb.—Ed Wackhorse will build a three thousand dollar picture theatre on Clay street. A fifty thousand dollar pipe organ will be installed.

Python, Ark.—Jull and Waxel have announced their intention of building a \$800,000 theatre. Where or when they will build is not stated, but it is a splendid announcement.

Puma, Ida.—Ira Batie is in Joplin, Mo., improving his theatre there.

New York City.—When pictures are shown on the roof of the Flat Iron Building, Tri-angle pictures will probably be selected as best fitted to the location.

Cervelat, O.—Mr. Wills has taken over the Probate theatre.

Octagon City, Mo.—Chris Cross has purchased the Circle theatre on the square.

Asbury, N. J.—The Scenario is the name of a picture theatre in Asbury Park. A group of capitalists contemplate building another theatre to be called "The Prop List."

Gristle City, Nev.—The Sudelkro theatre was completed last Friday and will be remodeled at an early date.

Mushato, I. T.—Mel Perick of the Wampum theatre has decorated his interior and added new features to his front.

In "The Scalding Drink" Julia Picop, "The Siren of the Screen," played the dual role of Latigo and Chamomile. She fairly surpassed herself by playing each part better than the other.

The Hocus Co. have found some of the effects required in "The Moon Bug" so difficult and costly that they have decided to postpone the production from time to time until the story is finished in the newspapers.

In a recent Ephemeral Co. production, that versatile leading man, Gendon Deslaw, played a Mexican in the first reel a lime burner in the third reel and a guitar in the fifth reel.

The Ochre Co. will commence work in about three weeks on the forty episode serial, "The Purple Valise."

Beautiful Stephanie Yog, of the Hydrophobia forces, has a pet bear, an owl, a tadpole, two goats, a wart, a magpie and an alligator at her home in Pelican Heights.

The Ochre Co. is filming the last few scenes of "The Purple Valise" and will start work immediately on the sequel, "The Raw Hide Satchel."

STATE RIGHTS ON "Idle Wives" Produced by "The Smalleys" Lois Weber and Phillips Smalley

may be had in some very choice territory if quick action is used. "IDLE WIVES" played to capacity houses at the exclusive Maxine Elliott Theatre in New York City. "IDLE WIVES" is the play that lifts the curtains of Society's glass houses. "IDLE WIVES" is the greatest moral preachment ever shown on any screen, the artcraft of such geniuses as "The Smalleys," producers of "Where Are My Children?" "Hypocrites," "Scandal," "Jewel" and other notable film successes.

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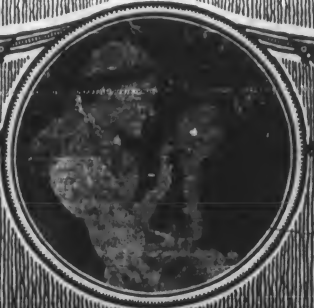
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 and the bitterness of despair.*

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**WILLIAM D. BRADY
 in association with
 WORLD PICTURES**

**GAIL
 KANE**
 in
"The Scarlet Oath"
 Directed by **FRANK E. POWELL**
 and **TRAVERS VALE**



HER FATHER'S SON.

Frances Fletcher.....Vivian Martin
Lieut. Richard Markness.....Alfred Voeuburg
William Fletcher.....Herbert Standing
Betty Fletcher.....Helen Jerome Eddy
John Fletcher.....Joe Massey
Willard Gordon.....Jack Lawton
"Mammy" Chloey.....Lucille Ward
Mose.....Tom Bates

Here is a very good little story of the days prior to the Civil War, the scenes of which are laid in Virginia. Vivian Martin is the star of "Her Father's Son," a feature production presented by the Oliver Morosco Company on the Paramount. Pictorially it is one of the best features this company has turned out in some time, and from an acting standpoint the productions is excellent. Miss Martin plays the role of a charming little Southern girl, who on the death of her father assumes the habilitments of a boy and goes to her uncle's home to live. The reason for her assuming the guise of a man, is that the uncle has stated in a letter to the dying father that he is willing to accept his nephew as his half heir and permit him to share in his estate with his daughter. Miss Martin makes a most charming boy, presenting an exceedingly cute picture in trousers, her curls hidden by a wig. After living at the uncle's home for several months war is declared. William Fletcher, the uncle, has among his guests a young lieutenant of the Union army who takes a strong liking to the youth, and later when the boy turns out to be a girl, the two get together for the final fadeout clinch. The scenes are about equally divided between interiors and exteriors, the former being very effective. Of the cast supporting the star, Herbert Standing as the uncle and Alfred Voeuburg as the lieutenant both create a most favorable impression, the former especially giving a noteworthy performance in the role of the wealthy planter. "Her Father's Son" is a very charming picture that will please almost any type of an audience, there being a little dash of adventure in the war scenes, which take their place naturally in the sequence of the story.

Fred.

WITCHCRAFT.

Susette.....Fannie Ward
Richard Wayne.....Jack Dean
Makepeace Struble.....Paul Weigel
Nokomis.....Lillian Leighton

"Witchcraft" is the prize winning Columbia University contest photoplay conducted by the Lasky Co. and was written by R. Raletton Reed, a New Jersey physician, a member of the class of photodramatics at the university. The judges decided his story was the best example of photoplay technique of all the

scenarios submitted. In spite of their learned judgment "Witchcraft" will not prove to be the most successful of all the Lasky productions, nor yet the best thing Fannie Ward has done in pictures. True it tells a straight-away story with very few side lights, but this is its very weakness for a five-reeler, but there is not sufficient plot to prolong the suspense for 5,000 feet without resorting to padding. Nor does it give the star any great opportunity to shine in enough "emotional" scenes. She enacts the role of a young girl who loves a young man, but marries an old one to save her mother from being hung on the charge of witchcraft. (The scenes are laid in the New England colonies in 1692.) Later, when abused by her husband, she tells him she wishes he were dead and this is promptly followed by a stroke of apoplexy from which the old man dies shortly afterward, she is tried for witchcraft and sentenced to be hanged. She is saved by her young lover, who secures a proclamation from the governor abolishing such trials, and the lover arrives not a moment too soon, for she is already on the scaffold. There does not appear to be a sufficient variety of scenes, which makes the photodrama a trifle monotonous, nor is the gloomy subject lightened by any comedy relief. The titles are not written in the Puritan vernacular, probably to keep their meaning sufficiently clear for any class of audience. The Lasky company had been more fortunate in its selection of scenarios when it didn't resort to school contests. And this being so, why not continue to seek where it discovered "pay ore" in the past?

Jolo.

IN THE DIPLOMATIC SERVICE.

Dick Stansbury.....Francis X. Bushman
Beverly Ryerson.....Beverly Bayne
Mrs. Ryerson.....Helen Dunbar
Doctor Mentell.....Henri Bergman
Helen Wardlow.....Belle Bruce
Major Blaine.....Edmund Elton
Mrs. Blaine.....Mrs. La Roche
Lyda Hardi.....William Davidson
Chinese Valet.....Charles Fang
Negro Butler.....Harry D. Blakemore
Mammy.....Lisa Miller

Francis X. Bushman makes his debut as a director as well as a star with the release of this Quality Pictures Corporation feature on the Metro program, scheduled for Oct. 16. Of course Francis is some star from the matinee idol standpoint, and this is just another one of those stories that give him the opportunity to foil the villain, win the girl and be where the camera points most of the time during the action of the story. The scene of action is laid in Washington where Dick Stansbury's (F. X. B.) uncle is at the head of the diplomatic secret service

corps. Some of the military secrets of the U. S. Government have found their way mysteriously into the hands of the heads of the foreign powers and while the service suspects, they cannot actually catch the culprit at work. This is the spot for the entrance of F. X. B. He rides in in his own Marmon car (we know it is his because of the fact that he outdoes Al. Reeves with the "give me credit" stuff, for there are the letters "F. X. B." splashed all over the front of the radiator) and comes right into the foreground with it. Then for the next few hundred feet we have Francis X. posing all over the foreground and finally walking to a window to get a light shot over. Some work, boys, is this directing stuff. Then later, just to show he has not forgotten the days when he was one of the principal supports of one of the floats on which a pretty undraped chorus girl posed in the first act finale of "The Queen of the Moulin Rouge," when Francis X-chorusman Bushman held forth in the "merry merry" the name of Count de Vasey is rung in. So much for the good old days at the Circus. Francis X. then starts out to catch the master mind of the foreign spies. That he succeeds is a foregone conclusion and he also foils a rival for Beverly Bayne's hand. Beverly being a wealthy young heiress in this case and he wins a girl and a bankroll at the same time. The picture will get over on the strength of the Bushman name, but not for any other particular reason.

Fred.

"THE LAST MAN OUT."

"The Last Man Out" is a Vitagraph (V-L-S-B) five-part feature by James Oliver Curwood, produced under the direction of William Wolbert. It has much stirring action, plenty of interesting incident and in general is a good active screen story. Its one fault is that which seems to be inseparable from multiple reels beyond the limits of two or three—that is lack of compactness and a certain diffuseness. Mary Anderson and William Duncan, the leads, do excellent work and the photographic quality of the picture is satisfactory. The plot: Major Harvey, U. S. A., comes back from the Philippines to his selfish, unfaithful wife. In the small Montana army post the wife becomes involved in a liaison with Lieut. Horne. He is discovered in a compromising position and upon her divorce marries the Lieutenant. Meanwhile the Major has become interested in Jeanne MacDonald, a nature child of the mountains. Upon the rupture of his home, he goes back to the Philippines, taking the girl as a nurse. Horne and his new wife also are sent to a remote post in the Islands jungle. They are attacked by Moros and here in a whole reel of stirring war scenes, battles and escapes, the two husbands and the woman are thrown

together, the woman seeking to regain her lost husband and the clash of interest between the two men, furnishing the psychological interest. Of course, the Major spurs his unfaithful wife and weds the mountain-girl-nurse. The picture grips and holds interest, particularly at the end, but as has been said, the shift from Montana to the Philippines, splits the directness of the tale and slightly halts the interest. Early in the film there is a chapter in which the mountain girl goes swimming in a woodland pool, but no attempt is made to emphasize this as a sensational bit.

THE RAGGED PRINCESS.

Alicia Jones.....June Caprice
Harry Deigan.....Harry Hilliard
Thomas Deigan.....Richard Neill
Dr. Halpern.....Tom Burrough
Mrs. Langford.....Florence Ashbrook
Tobey Rice.....Sid Bracy
Housekeeper.....Caroline Harris

The Fox Company's new June Caprice five-part feature has its story from Frederic Chapin, scenario by John W. Kellotte and was directed by John G. Adolfi. It is the familiar orphanage asylum Cinderella story of the drudge who climbs to freedom and happiness. Its principal claim to attention is that in the course of the five reels there is one bit of sensation, which should be good for box office exploitation. This is a series of scenes in which the heroine, after her escape from the orphanage, comes upon an inviting woodland lake, and stripping off her clothes in the deep thickets, plunges into the water garbed in the fashion of September Morn. The scenes are managed with the utmost discretion and cannot give offense to any one. The girl is completely naked, but the pictures showing her progress from the cover of the forest to the water's edge are taken at such a distance that her figure is merely a graceful outline against the green outline of the woods. In the orphanage portion of the story the director has admitted crudities. The matron is too violently cruel and the visiting Poor Committee too utterly hypocritical to be real. But these passages are saved by Little Jane Lee, a five-year-old, who is quite the cutest, cleverest baby on the screen. The latter part of the feature leaves a bad taste in the mouth. The girl upon her escape from the orphanage seeks refuge in the home of a rich man, described on the title as a "licentious man of the world." His purpose in sheltering the child is made offensively plain by his glances at her and in the end she is saved from his evil designs by the appearance of a former lover. This gives opportunity for an action fight. Most of the film had a certain agreeable rural atmosphere, but the flavor of the rich man's intrigue spoiled it.

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26
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58

THE KISS.

Jean-Marie.....Owen Moore
Lulue D'Auvergne.....Marguerite Courtot
Grandma Vanvichten.....Kate Lester
Mrs. Jack Vanvichten.....Virginia Hammond
Pennington.....Adolph Menjou
Castaingne.....Gus Weinberg
Of all the ridiculous tawdler offered as a "scenario," Famous Players (Paramount) "The Kiss" is the absolute limit. It was directed by Dell Henderson and photographed by Lewis W. Physloc, both of whom did the usual high class work so familiar in Famous Players productions. But that scenario, written by Elizabeth Frazer—ye gods! An American aviator is a member of the French flying corps. He is given a furlough and comes home to his grandmother, who prepares a reception in his honor, inviting all the eligible young ladies in the matrimonial market. Grandma has a young secretary, with whom the "hero" is immediately smitten. Grandma's diamonds are stolen and hero comes to rescue of secretary, who is accused. Meantime a masked ball is given and the hero kisses the secretary, who is masked, and he doesn't know who it is he "kissed," but immediately makes up his mind that it is the wife for him. To discover her identity he kisses all the other girls but fails to experience the same labial enjoyment. When the girl secretary is chased across a ferry and waited for on the other side by the police, friend hero grabs a hydroplane, overtakes the ferryboat and bids the girl jump overboard. It is not explained how she heard his command, but, nevertheless, she dives from the top of the boat (not jumps, mind you, but dives) and he picks her out of the water. When the machine is wrecked and they are both stunned, she kisses him once more and he immediately revives and cries: "At last I have found the kiss." The thief is found and the couple are seen mushing each other at the finish. You know the moment the hero looks at the secretary that he is going to marry her, you know she is going to be accused of the theft long before the theft is shown, and so on. It is very transparent. *Jelo.*

FIFTY-FIFTY.

Naomi.....Norma Talmadge
Frederick Harmon.....J. W. Johnston
Helen Carew.....Marie Chambers
Louise O'Malley.....Ruth Darling
The Man from Sing Sing.....M. B. Norling
The Detective.....Frank Currier
The Man About Town.....Dodson Mitchell
W. P. Richmond
"Fifty-Fifty" by the Fine Arts (Triangle) might be said to be a screen throw-back of that class of court-room drama that hit Broadway early this season. The story by Robert Shirley is brightened by the clever work of Norma Talmadge ably seconded by Marie Chambers and J. W. Johnston. It begins at an affair given by Louise O'Malley (Ruth Darling) to her Bohemian artist friends, among whom is Naomi (Miss Talmadge), known as the "Nat," and Helen Carew (Miss Chambers), who is a woman with a past. To the party comes Frederick Harmon (Mr. Johnston), a broker who is seeking diversion. He falls desperately in love with Naomi, who, regardless of her surroundings, is unsophisticated, and the couple are married. The day when the baby arrives the emotions of the expectant father are rather minutely gone into. Naomi becomes completely wrapped up in her child which leads Harmon to feel neglected and he strays again into Bohemian life, incidentally falling for the vampire, Helen Carew. The time comes when the latter demands her "rights," and when Naomi is unwilling to divorce Harmon, she is "framed" and that evidence produced at the divorce trial. Naomi becomes resigned to losing her husband but when he asks for the child, she testifies on the stand that he is not the father. The judge (Frank Currier) suspects there is a conspiracy and succeeds in bringing Naomi and her husband together in his chambers, Harmon begging forgiveness when he discovers that Helen has been responsible for sending one man to jail and finding that man in her rooms. Mr. Shirley's story presents a rather different angle to the domestic "triangle" but it is hard to believe that a young father will de-

sert a beautiful wife and baby for the bright lights on so slimy a pretext. The situation of a mother declaring on the witness stand that her child is illegitimate so that it may not be taken away from her by legal process has been developed in the spoken drama and it is interesting to note that it is not nearly so effective in pictures. The direction by Allan Dawn is good and the photography is effective. All in all "Fifty-Fifty" measures up to the Triangle standard, though a more descriptive title might have been selected.

"JIM GRIMSBY'S BOY."

Jim Grimsby.....Frank Keenan
"Bill" Grimsby.....Enid Markey
Waldo Whittier.....Robert McKim
"Pard" Rupert.....Rupert
Lanier Bartlett wrote "Jim Grimsby's Boy." Reginald Barker directed it and Thomas M. Ince supervised, while Frank Keenan and Enid Markey played the principal parts. The five-cornered partnership results in a compact, three-reel screen gem. It will be enjoyed particularly by the feminine fans, young and not so young and of all grades of taste. The story begins properly with the logical beginning of the tale and proceeds without wandering side excursions to its conclusion, a virtue that is all too rare in the cinema-art. This compact directness is probably due in large part to the fact that the underlying idea is simple and the characters few. The script from which it was made probably was put together by someone who knew thoroughly the mechanics of the stage. Frank Keenan does some of the best character acting of his photoplay career, which is saying a good deal. The plot: Jim Grimsby, ornery mountaineer, is furious when Mrs. G. presents him with a daughter instead of the son he wanted. The mother dying, he names the girl "Bill" and brings her up accordingly. But even the tough old mountaineer can't keep "Bill" from ribbons and curls and things. The feminine instinct will out. There's a good bit of the old man in "Bill."

When the handsome sheriff comes into the proceedings, "Bill" insists upon having a regular alibouette bouffante, and laces and things in place of her blue jean overalls and hob nail boots. In the clash of wills with the old man, of course, she has her way and in prospect lands the sheriff.

BLUFF.

Mutual (American) five-reel comedy featuring Kolb and Dill. The main action of the feature centres around the comedians who in their familiar Dutch makeups are capable of securing numerous laughs in each of the reels. The story is based upon a formula discovered by one of the comics which will make gold out of base metals. The company is formed to promote the idea with several well known financiers getting in on the scheme. When the formula is tested by a chemist it is found to be minus the power it is supposed to have and the inventor and his confederates make a hasty exit. In the meantime it is found that the formula is good for the making of a puncture proof rubber with the inventor sought by willing investors. Some time later they are discovered in a small town where the necessary capital is secured and the company started on a firm footing. This latest feature possesses more productive comedy than the majority of other Kolb and Dill comedies. The comedians work with enough vim to insure its success with the other members of the cast coming in for their share of the work. The production cost but little but for an everyday program release this will do for a certain grade of house.

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RELEASES FOR WEEK OF OCTOBER 22

H. B. WARNER in
"The Vagabond Prince"
KAY-BEE

Little need be said of the popularity—and drawing power—of the TRIANGLE PLAYS in which H. B. Warner has starred. Most exhibitors know that the reputation which this star acquired on the stage has been more than lived up to on the screen.

And when you have seen "The Vagabond Prince" you will again see why this is true. In this latest picture Warner takes the part of a foreign Prince, who, tiring of the pomp and pettiness of his father's domain, ventures out in the great world to seek adventure and forget court etiquette. You'll enjoy it and so will your patrons.

Norma Talmadge
in "Fifty-Fifty"
FINE ARTS

A Triangle Play with Norma Talmadge as the star is sure to be a success, and this latest picture is no exception. Based on the "sauce for the goose is sauce for the gander" idea, and the necessity for compromise in a happy marriage, this play is not a preachment. It moves along swiftly with a rapid-fire, deeply engrossing action that will appeal to every person who is married—or ever intends to be.

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PITT THEATRE PITTSBURGH

A DAUGHTER OF THE GODS.

While Annette Kellermann has not deserted the art that has brought her fame and fortune, in her latest picture she makes a bid for honors as an emotional actress. Her efforts in this direction in the William Fox "million dollar" film production, "A Daughter of the Gods," were so ingeniously surrounded by aquatic and other environment that the brief dramatic scenes in which Miss Kellermann appeared, as to give little or no opportunity to judge her histrionic talents. You may be as suggestive as you like in the matter of dialog or in song on the English speaking stage, but must be attired in plenty of clothing. The former is regarded as art, the later, intention. But in motion pictures true art is often visualized sans habillements. In "A Daughter of the Gods" Herbert Brenon has made full use of this by photographing his aquatic star in the nude on every possible occasion, yet without giving offense to most prudish. To do this he resorted to a fairy tale, beginning his prolog with the regulation: "Once upon a time," with a mother seated beside her little girl relating the story. To complete the frame the mother and child should have been flashed once more at the finish. On the other hand there is so much footage in the nine or ten reels used of the 200,000 feet alleged to have been taken by the director that perhaps it is just as well the audience is not detained for what might be just as readily imagined. The big spectacular production could probably stand still a bit more trimming to enable it to be run in a trifle over two hours of actual screening. From the standpoint of production "A Daughter of the Gods" is without question one of the most stupendous exhibitions of pageantry ever shown and is most artistically directed. An entire city was apparently constructed for the express purpose of being burned down while the camera clicked, thousands of people were photographed upon land and water, there are huge battle scenes, beautiful mermaids, wonderfully effective waterfalls, gnomes, nymphs, and so on until you are fairly spellbound with the enormity of the undertaking. All of which is designed to show to the best advantage Miss Kellermann in her artistic diving

specialty, clad most of the time only with hirsute adornment, but, as before stated, so arranged as not to give offense to the most demure. The musical accompaniment, composed by Robert Hood Bowers, serves to enhance the beauties of the mammoth screen spectacle. William Fox deserves the utmost financial reward and written praise for his courage in staking his bankroll on "A Daughter of the Gods." Jolo.

LIFE'S SHADOWS.

Martin Bradley, a lawyer... William Nigh
Madge Morrow... Irene Howley
Hugh Thorndyke, a distiller... Will S. Stevens
Rodney Thorndyke, his son... Robert Elliott
Chester Thorndyke, another son... Roy Clair
Ducile Thorndyke, his daughter... Kathleen Allaire
Mary Graves, Bradley's housekeeper... Ruth Thorp
Melinda Liggett, town gossip... Grace E. Stevens
James Durkel, Mayor of the town... William Yerance
Jim Downing, his man... Frank Montgomery
H. Spencer Seaton... David Thompson
Lem Harding... Harry Linson
Soudner Coleman... Harry D. Blakemore
William Nigh is the writer, director and star of the Columbia-produced Metro feature, released Oct. 9. This is one of the type of pictures that are sure to appeal to the middle classes in rural communities, for it is a comedy drama of rural life, with the wronged girl and other first assistants to this particular form of dramatic entertainment. Nigh in the role of Martin Bradley, a country lawyer who is a scoundrel, gives the best performance of the company appearing in the picture. His principal support is Irene Howley, who plays the wronged girl. The "girl" has been taken around to the bright lights by the son of Hugh Thorndyke, a retired distiller. It seems Hugh and Martin were chums when boys and both loved the same girl, with Hugh winning out in the race to the altar. This drove Martin to drink, and because of Martin's drinking Hugh must have seen the possibilities in the distilling game and started in to make it so fast that Mar-

tin finally decides he can't keep up with the output and quits. But Martin also decides that his former sweetheart's children can do no wrong so he appoints himself chief liar for the wronged "girl." After about three reels of the picture have passed in review, one begins to get some sort of an idea of what it is all about and then the next two reels are given over to straightening all of the involved mess that the author has managed to cram into the three preceding ones. As a feature it is only a fair sample of what a picture should really be. Fred.

SAINT, DEVIL AND WOMAN.

Thanhouser has released under the Pathe Gold Rooster brand an unusual and ridiculous photoplay, written by Philip Lonergan and directed by Frederick Sullivan. It is called "Saint, Devil and Woman," and starts off with a statement that it is "grounded on psychological facts." A young convent girl, heir to a wealthy uncle, is under the hypnotic spell of the executor, a villain made up a la Mephisto. He compels her to become a she-devil, sorcerer and tear her maid, out the wages of her employees, etc. In the end she is changed from a "saint incarnate" to her former sweet self by a handsome young doctor, who is also a hypnotist and possessed of will even stronger than that of the villainous executor. With the death by suicide of the executor all the girl's diabolical impulses depart and she returns to the convent, fearing to face the world. Thither goes the doctor and says: "Are you afraid to face it with me?" And then she lays her curly locks upon his manly bosom and the picture fades out. Florence LaBadie plays the girl and does nicely with a very difficult role. Jolo.

THE MAN WHO STOOD STILL.

Herman Krauss... Low Fields
Marie Krauss... Doris Kenyon
Otha Spiegel... George Trimble
Alice... Viola Trent
Fred... Harry Fraser
MacPherson... Edw. O'Connor
Frank... John Powers
Joseph... Dave Ferguson
Katie... Auguste Burmeister
A screen adaptation of Jules Eckert Goodman's play, "The Man Who Stood Still," has been made by Paragon (World), directed by Frank Crane, with Low Fields in the role created on the legitimate stage by Louis Mann. The team of Weber and Fields essayed the stellar roles in comedy pictures on more than one occasion, with little or no success. In "The Man Who Stood Still," however, Low Fields proves what he has long felt but hesitated to insist upon—that he is

master of the art of bringing tears to the eyes of theatregoers. It took Nat Goodwin many years to convince people that he was not only a comedian; David Wardfield had difficulty in persuading managers to accept him as other than a clown. Now Low Fields has yearned for a play in which he could portray a human being instead of a caricature. Perhaps his screen appearance in a legitimate role will be a wedge that will pry open some managerial door. His film portrayal of Herman Krauss certainly entitles him to a chance. It is a homely heart interest tale, capably played by the two stars, Mr. Fields and Miss Kenyon, ably supported by an all-round organization of players. Mr. Fields' name and the merit of the piece and production should make "The Man Who Stood Still" a big money-maker in the program picture division. Jolo.

"ATTA BOY'S LAST RACE."

Lola Brandon... Dorothy Gish
Jim Spencer... Keith Armour
Jarvis Johnson... Carl Stockdale
Lucille Stone... Adele Clifton
Mrs. Brandon... Loyola O'Connor
Phil Strong... Fred H. Turner
All the Triangle's resources of skill and money couldn't make a good five-part subject out of the two-reel idea of the new Dorothy Gish comedy-drama written by Tod Browning, directed by George Siegmann. From start to finish the film is nursed along with trivialities, padded with the insensational detail and extended with superfluous matter under the guise of "atmosphere," all with the single purpose of totting up the footage. The dramatic basis of the tale, of course, is a horse-race—two of 'em, indeed. When the screen first showed Atta Boy in his box stall being fed by the heroine, one looked about for the mortgage. Horse and mortgage are as inevitable amenities as ham and eggs. The mortgage came along later, oh very much later, and was managed with a vast amount of labored scenario maneuvering. The horse race came along, too, with its close finish and tense excitement in the grandstand. One section of the race was excellent, that in which the camera kept alongside of the horses and showed Atta Boy creeping up from behind, but the finish where the real dramatic interest lay was "shot" from a stationary camera and the horses blurred and "figgered" as they always do in a film of this sort. Miss Gish plays charmingly as always and some of the scenes are pictorially pretty, but the story is stale and hackneyed and far from worthy of the Triangle standard, a concern whose average of excellence is so high that it can ill afford to market mediocre work bearing its brand.

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ANOTHER BRENON TRIUMPH

HERBERT BRENON, Producer of "War Brides"
Was Sole Author and Director of

"A Daughter of the Gods"

Read What New York Critics Say of That Spectacle:

MORNING WORLD:

[Louis V. De Foe]

MORNING SUN:

[Lawrence Reamer]

HERALD:

[John Logan]

EVENING SUN:

[Steven Rathbun]

TELEGRAM:

[R. G. WELSH]

EVENING WORLD:

[Charles Darnton]

TRIBUNE:

[Heywood Brown]

GLOBE:

[Louis Sherwin]

JOURNAL:

["Zit"]

Another motion picture spectacle of dimensions and on a plane of beauty rare, even in these ambitious days. * * * It is a fanciful story by Herbert Brenon, which might almost be a distant echo of some fable out of the Arabian Nights. * * * The camera has caught nature pictures of truly wondrous beauty.

Mr. Brenon and his associates were quite satisfied to do no more than show beautiful pictures to delight the eye of the spectator. In this respect "A Daughter of the Gods" is quite incomparable. * * * A triumph for all concerned.

It was made in Jamaica, from a story by Herbert Brenon, and under his direction. * * * All the opulence of the fabled Orient has been builded into the pageants and harem scenes.

This fantastic photoplay measured up to expectations and no one of last night's spectators was disappointed, for "A Daughter of the Gods" is as beautiful as "Neptune's Daughter" and ten times as big. * * * It should run for months.

There are moments of great beauty and thrills crowded into one exhibition, that would suffice for a week's entertainment at least. There are scenes of pageantry and pictures of war that are worthy of D. W. Griffith.

* * * Herbert Brenon is given credit as director of the production.

So far as the story went, Herbert Brenon had evidently given free rein to his fancy. * * * The multitudes are not only picturesque, but they appeal to the imagination, and also remind the spectator that the motion picture industry, so-called, has reached a stage that makes it the wonder of the age.

"A Daughter of the Gods" has the enormous advantage over "Intolerance," that it tells a story.

There is no question that "A Daughter of the Gods" is a stupendous affair * * * written and directed by Herbert Brenon, a brother of the late Algernon St. John Brenon, who was one of the most brilliant critics in America, or any other country for that matter.

It remained for "A Daughter of the Gods" to awaken a new feeling among us. Its stupendousness is almost appalling, but its romance and sentiment and poetry balance it so perfectly that we hardly know any of the time just what emotions are uppermost.

And in Philadelphia, Too

PRESS:

[Richard J. Beamish]

NORTH AMERICAN:

[Harold Quicksoll]

PUBLIC LEDGER:

[C. H. Bonte]

RECORD:

[Herman L. Dieck]

INQUIRER:

[Harry L. Knapp]

It fulfilled all the promises that had been made of a wondrously beautiful and animated spectacle. * * * The Oriental splendors of the Sultan's palace have been conjured into existence in the most realistic manner by the magic wand of Herbert Brenon, who directed this amazing creation.

In general it was characterized by grace, by stirring grip, by clever musical accompaniment, excellently directed, and by a wholesale Oriental atmosphere. * * * The picture is rated as a three-star production by the photoplay department of The North American.

Herbert Brenon, director of the great feature, chose Jamaica as his locale. * * * Here is a superlatively beautiful picture, upon which an infinity of pains has been bestowed. * * * Surely, the moving picture can go no farther than this, and yet it probably will.

An audience that filled the theatre set for nearly three hours, under the spell of the fanciful story devised and directed by Herbert Brenon. * * * "A Daughter of the Gods" is one of the really big creations of the moving picture artist.

Done, as promised, on the most lavish scale, it is needless to dwell on the fact that the film is spectacular to a degree.

And there are still more of the same

In "WAR BRIDES," with NAZIMOVA Brenon has not been satisfied merely to do as good work as before

"WAR BRIDES" will be the WORLD'S GREATEST PHOTODRAMA

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BILLS NEXT WEEK.

(Continued from page 17.)

South Bend, Ind.
ORPHEUM (wva)
 Lavinia & Herman
 Barry Girls
 Caesar Rivoli
 Friend & Downing
 Gen Pisano Co
 2d half
 Two Tom Boys
 Mile Laurence Dancers
 Grew Paltes Co
 (One to fill)

Spekane
PANTAGES (p)
 (Open Sun Mat)
 Harry Hines
 Adonis & Dog
 Pereira 6
 O'Neil & Walmsley
 Valerie Sisters

Springfield, Ill.
MAJESTIC (ubo)
 "All Girl Revue"
 Kate Watson
 2d half
 "The Freshman"
 Benny & Woods
 Geo Fisher Co
 Carlita & Howland
 Santos & Hayes
 Paul Bawens

Springfield, Mass.
PALACE (ubo)
 Frank Hartley
 Olga & Alado
 Brown & McCormack
 Sam Leibert Co
 R. G. Dooley
 6 Harvards
 2d half
 The Yaltes
 Bernhard & Bennett
 H & B Puck
 Arthur Lipson
 "Dreams of Orient"
PLAZA (low)
 Wilbur Sweatman
 Forrester & Lloyd
 Patsy Doyle
 Military Quintet
 (One to fill)
 2d half
 Stone & Clear
 Mr & Mrs Caplan
 John O'Malley
 (Two to fill)

Springfield, Mo.
JEFFERSON (wva)
 The Sultanos
 Rio & Norman
 Leonard & Beatrice
 Morris' Baboons
 2d half
 Victoria Four
 Dancing Stars
 (Two to fill)

Stamford, Conn.
ALHAMBRA (ubo)
 2d half
 (19-21)
 LaBelle & Williams
 Bud Clark
 4 Popular Singers
 Skipper & Kastrup
 5 Harmony Girls
 Mack & Crosby & R
 Superior Wia.
PEOPLES (wva)
 Sperry & Rae
 (Two to fill)
 2d half
 Bert & H Gordon
 (Two to fill)

Syracuse, N. Y.
TEMPLE (ubo)
 2d half
 (19-21)
 Chas Waters Co
 Hing P Wallace
 "Future Fanatics"
 Lewis & Norton
 Glando
 Harry Thompson
CRESCENT (ubo)
 Ed Morton
 Daly & Burlow
 Bunla Pearl
 Jos Kennedy Co
 Lambert & Frederick
 Valentine & Bell
 2d half
 Bicknell
 Robbins & Lyons
 "Playland"
 (Two to fill)

Tacoma
PANTAGES (p)
 Renee Family
 Ward & Faye
 Herbert Lloyd Co
 Chinko
 Monte Kaufman
 Noel Abel
 Reglanni & Vogliotti
Terre Haute, Ind.
HIPP (wva)
 Rambler Sis & Pinaud
 Knapp & Cornelia
 Grapewin & Chance
 Kaufman Bros
 International Girl

Toledo
KEITH'S (ubo)
 Jas Carson Co
 Clayton Co
 Clifford Walker
 Yvette
 Eadie & Ramsden
 Van Bergen & Foster
 3 Roanires

Toronto, Can.
SHEA'S (ubo)
 Queenie Dundee
 Goleet Harris & M

Hugh Herbert Co
 Millmore & Carlton
 "All Girl Revue"
 Harry Bliss
 Caesar & Melrose
 (One to fill)
HIP (ubo)
 Gordon & Day
 Adeline & Frances
 Pat & Peggy Houlton
 Capt Kidder
 Penn City 3
 Connolly 3
TONGUE ST (low)
 The Lowrys
 Lucille's Cockatoos
 Alf Grant
 Robt O'Connor Co
 Edah Delbridge 3
 College Girls Frolic
 (One to fill)

Trenton, N. J.
OPERA HOUSE
 (ubo)
 2d half
 (19-21)
 Hazel Hines
 Fritz Gwynne
 Bell Mayo 3
 Holmes & Levere
 Brander Joy Gills

Troy, N. Y.
PROCTOR'S
 Laypo & Benjamin
 Boggs & Adams
 Joe Kettler Co
 Velyda & Bras Nuts
 Carson Willard
 "Future Fantasies"
 2d half
 Asaki Troupe
 Valant & Gamble
 Kennedy & Rooney
 Conrad & Conrad
 Willie Solar
 Daring Sisters

Union, N. Y.
COLONIAL (ubo)
 2d half
 (19-21)
 Rose & Dell
 Gonne & Albert
 "Rubeville"
 Kelly & Pollock
 Vancouver, B. C.
ORPHEUM
 Sophie Tucker Co
 "Cranberries"
 Beaman & Anderson
 Cantor & Walker
 Ruth Budd
 Bert Fitzgibbon
 Riche & Burt
PANTAGES (p)
 O & J Evans
 Jue Quon Tai
 James Grady Co
 "Oh, the Woman"
 Warren & Templeton

Victoria, B. C.
PANTAGES (p)
 3 Mori Bros
 Valentine & Vox
 "Nut Sundae"
 Sherman Van & H
 Clifford & Mack
 Victoria, Minn.
ROYAL (wva)
 2d half
 Sperry & Rae
 (One to fill)
Washington
KEITH'S (ubo)
 Morgan Dancers
 Harry Green Co
 Muriel Windom
 Milt Collins
 Dorothy Granville
 Leigh & Jones
 Saxo Sextet
 Frank & Tobie

Waterbury, Conn.
POLIS (ubo)
 Seabury & Shaw
 Holden & Harran
 Leonard & Willard
 Arthur Lipson
 "Dreams of Orient"
 (One to fill)
 2d half
 Frank Hartley
 Lewis & Feiber
 Wm Ebs
 "Pinkie"
 Moore O'Brien & McC
 Chas O'Hearn Tr

Waterloo, Ia.
MAJESTIC (wva)
 N & S Kellogg
 O Delmar & Prager
 "The Family"
 Pat Barrett
 Fink's Circus
 2d half
 "The Blow Out"
 Wilkes-Barre, Pa.
POLIS (ubo)
 (Scranton split)
 1st half
 Vivian & Aronian
 Cooper & Hartman
 Andrew Mack
 Landen Bros
 La France Rose Tr

Williamsport, Pa.
FAMILY (ubo)
 Greno & Platt
 Gono & Albert
 Joe Bernard Co
 Inter 4
 2d half
 Bob Tip Co
 Stetson & Huber
 Great Howard
 Kennedy & Burt
 "Bway Revue"

Winnepeg
ORPHEUM
 Stone & Kalls
 McKay & Ardine
 Gaudier's Toy Shop
 Mulron & Gagan
 Mr & Mrs G Wilde
 McConnel & Simpson
 Riggs & Ry

PANTAGES (p)
 Nancy Fair
 "All Aboard"
 Olympia Desvall
 Nouvell Bros
 Moss & Fray

Woonsocket, R. I.
BIJOU (ubo)
 Vivian Cahill
 Ben Smith
 Harmony Girls
 2d half
 3 Ayolos
 Murphy & Lachmar
 Leroy Co

Worcester, Mass.
POLIS (ubo)
 Hale Bros
 Kitcher Taylor & McK
 Weir & Mack
 Bob Yocco
 Chas Ahearn Tr
 2d half
 Seabury & Shaw
 Alvin & Wms
 Harry Mason Co
 R & G Dooley
 "Empire Girls"
PLAZA (ubo)
 La Dora
 W & Ebs
 Clem Bevan Co
 Bernard & Bennett
 2d half
 De Burg Sisters
 Jack George

Leonard & Willard
 Sam Leibert Co
 Yonkers, N. Y.
PROCTOR'S
 Kanawasa Japs
 Florence Gladell
 "Ankles"
 Gordon & Kinley
 Alexander & Scott
 Monarche Maids
 Chas Walters Co
 Kaufman & Lillian
 Burke & Harris
 Hal Crane Co
 May Francis
 "Girl in Gown Shop"
 Yerk, Pa.
OPERA HOUSE (ubo)
 2d half
 Greno & Platt
 Wanser & Palmer
 Doris Lester Co
 Inter 4
 "In Mexico"
 Youngstown, O.
HIP (ubo)
 Adelaide & Hughes
 Stuart Barnes
 "What Hap Ruth"
 W H Wakefield
 Tower & Darrell
 Parish & Port
 Hager & Goodwin

Paris
ALHAMBRA
 Ching Ling
PLAZA (ubo)
 La Dora
 W & Ebs
 Clem Bevan Co
 Bernard & Bennett
 2d half
 De Burg Sisters
 Jack George

BURLESQUE ROUTES

Oct. 23 and Oct. 30.
 "A New York Girl" 23 Gayety Detroit 30
 Gayety Toronto.
 "Americans" 23 So. Bethlehem 24 Easton 25-
 28 Majestic Wilkes-Barre Pa.
 "Auto Girls" 23 Gayety Chicago.
 "Beauty Youth and Polly" 23 Newark 24
 Zanesville 25 Canton 26-28 Akron O.
 "Behman Show" 23 New Hurtig & Seamons
 New York 30 Orpheum Paterson.
 "Bon Tons" 23 Columbia Chicago 30 Berchel
 Des Moines Ia.
 "Bostonians" 23 Gayety St Louis 30 Star &
 Garter Chicago.
 "Bowery Burlesquers" 23 Empire Hoboken
 2-4 Park Bridgeport.
 "Broadway Belles" 23 Gayety Baltimore.
 "Burlesque Revue" 23-28 Park Bridgeport 30
 Colonial Providence.
 "Cabaret Girls" 23-24 Erie 25 Ashtubula Pa
 26-28 Park Youngstown.
 "Charming Widows" 23 Buckingham Louis-
 ville.
 "Cherry Blossoms" 23 Century Kansas City
 Mo.
 "Darling's of Paris" 23 Gardner 24 Green-
 field 25 Amsterdam 26-28 O H Schenectady
 N. Y.
 "Follies of Day" 23 Empire Albany 30 Casino
 Boston.
 "Frolle's of 1917" 23-24 Binghamton 25 Nor-
 wich 26 Oneida 27 Niagara Falls N. Y.
 "Follies of Pleasure" 23 Empire Cleveland.
 "French Frolle's" 23 New Castle 24 Johnstown
 25 Altoona 26 Harrisburg 27 York 28 Read-
 ing Pa.
 "Ginger Girls" 23 Gayety Minneapolis.
 "Girls from Follies" 23-24 Holyoke Holyoke
 25-28 Gilmore Springfield Mass.
 "Girls from Joyland" 23-25 Broadway Camden
 26-28 Grand Trenton.
 "Globe Trotters" 23 Orpheum Paterson 30
 Empire Hoboken.
 "Golden Crook" 23 Gayety Omaha 30 L O.
 "Grown Up Babies" 23 Savoy Hamilton, Ont.
 "Hasting's B G Show" 23 Columbia New York
 30 Casino Brooklyn.
 "Hello Girls" 23 Lyceum Columbus.
 "Hello New York" 23 Palace Baltimore 30
 Gayety Washington.
 "Hello Paris" 23 Engelwood Chicago.
 "High Life Girls" 23 Standard St. Louis.
 "Hip Hip Hooray Girls" 23 Star & Garter
 Chicago 30 Gayety Detroit.
 "Howe's Sam Own Show" 23-25 Bastable
 Syracuse 26-28 Lumberg Utica 30 Gayety
 Montreal.
 Irwin's Big Show" 27 Gayety Philadelphia 30
 Miner's Bronx New York.
 "Lady Buccaneers" 23 Gayety Milwaukee.
 "Liberty Girls" 23 L O 30 Gayety Kansas City
 Mo.
 "Lid Lifters" 23 Star Toronto.
 "Majestic's" 23 Empire Newark 30 Casino
 Philadelphia.
 "Maids of America" 23 Grand Hartford 30
 Jacques Waterbury.
 "Marion Dave Own Show" 23 Gayety Buffalo 30
 Corinthian Rochester.
 "Merry Rounders" 23-25 Cohen's Newburgh
 26-28 Cohen's Poughkeepsie 30 New Hur-
 tle & Seamons New York.
 "Midnight Maidens" 23 Star Cleveland 30
 Empire Cleveland.
 "Military Maids" 23 L O.
 "Million Dollar Dolls" 23 Empire Hoboken 30
 People's Philadelphia.
 "Mischief Makers" 23 Olympic New York.
 "Monte Carlo Girls" 23 Treadero Phila-
 delphia.

"Pace Makers" 23 Majestic Ft. Wayne Ind.
 "Parisian Flirts" 23 L O.
 "Plus Plus" 23 Lyceum Dayton 30 Olympic
 Cincinnati.
 "Record Breakers" 23 Academy Jersey City.
 "Reveries" 23-24 23 Gayety Pittsburgh 30
 Star Cleveland.
 "Review of 1917" 23-24 O H Torre Haute Ind.
 "Roseland Girls" 23 Casino Boston 30 Colum-
 bia New York.
 "September Morning Glories" 23 Star Brook-
 lyn.
 "Sidman Sam Show" 23 Gayety Washington
 30 Gayety Pittsburgh.
 "Sightseers" 23 Empire Toledo 30 Lyceum
 Dayton.
 "Social Follies" 23 Gayety Brooklyn.
 "Some Show" 23 Corinthian Rochester 30-1
 Bastable Syracuse 2-4 Lumberg Utica.
 "Spiegel Review" 23 Gayety Boston 30 Grand
 Hartford.
 "Sporting Widows" 23 Miner's Bronx New
 York 30 Empire Hoboken.
 "Star & Garter" 23 Gayety Montreal 30 Em-
 pire Albany.
 "Stop Lively Girls" 23 Gayety Toronto 30
 Gayety Buffalo.
 "Stone & Pillard" 23 Jacques Waterbury 30-1
 Cohen's Newburgh 2-4 Cohen's Poughkeepsie.
 "Sudell Rose Show" 23 Berchel Des Moines
 30 Gayety Omaha.
 "Tango Queens" 23 Gayety Philadelphia.
 "Tempters" 23-25 Orpheum New Bedford 26-
 28 Worcester Worcester.
 "Thoroughbreds" 23 Majestic Scranton.
 "Tourists" 23 Star St Paul. Boston.
 "U S Beauties" 23 Howard Boston.
 "20th Century Maids" 23 People's Phila-
 delphia 30 Palace Baltimore.
 "Watson Billy Show" 23 Gayety Kansas City
 30 Gayety St Louis.
 "Watson Wrote Show" 23 Colonial Providence
 30 Gayety Boston.
 "Welch Ben Show" 23 Olympic Cincinnati 30
 Columbia Chicago.
 "White Fox Show" 23 Cadillac Detroit.
 "William Mollie Show" 23 Casino Brooklyn
 30 Empire Newark.

INTERNATIONAL CIRCUIT.

Week Oct. 23.

"Bringing Up Father in Politics" 23-25 Nix-
 on Atlantic City 26-28 Trent Trenton.
 "Broadway After Dark" O H Atlanta.
 "Daughter of Mother Machree" Lyric Bridge-
 port.
 "Eternal Magdalena" Majestic Jersey City.
 "For the Man She Loved" Knickerbocker
 Philadelphia.
 "Girl Without a Chance" Walnut Philadel-
 phia.
 "His Other Wife" Park Indianapolis.
 "How Hearts and Momes Are Broken" L O.
 "In Walked Jimmy" Modern Providence.
 "Keep Moving" Bijou Richmond.
 "Little Girl God Forget" Crescent New Or-
 leans.



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 "My Aunt From Utah" Garden Kansas City Mo.
 "My Mother's Rosary" Bijou Birmingham.
 "Natural Law" 26-28 Broadway Camden, N. J.
 "Peg o' My Heart" Orpheum Newark.
 "Rolling Stones" Grand Worcester.
 "Teaser" Castle Sq. Boston.
 "That Other Woman" Bronx New York.
 "The Girl He Couldn't Buy" O H Brooklyn.
 "The Heart of Dixie" O H Youngstown.
 "The Hour of Temptation" Orpheum Philadelphia.
 "The Old Homestead" Imperial Chicago.
 "The Peddler" Lyceum Pittsburgh.
 "The Penalty of Sin" Palace Toledo.
 "The Woman He Married" Gayety Louisville.
 "The Woman Who Paid" Felt's Washington.
 "Thurston" National Chicago.
 "Which One Shall I Marry?" Boyd's Omaha.
 "While the City Sleeps" Auditorium Baltimore.

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
 Abbott Al
 Adler Hyman
 All Shayan Ben
 Allen Geo
 Andrews Cecil
 Ambler Edw (P)
 Anderson Fred
 Armando Ernest
 Armend Grace (C)
 Armstrong Lucille (P)
 Arnold Geo (C)
 Artano Mrs Clare
 Ansel Mrs Jeanne

B
 Bahr Doris
 Bantell Harry
 Barber Mrs Florence
 Barnes Gertrude
 Barrows Chas
 Barth Lee
 Barwell Mrs
 Bart Charlie
 Bayard Victor
 Beatty Kathryn (C)
 Belmont Belle
 Belmont Dorothy (C)
 Bennett Eva
 Bennett J H (C)
 Benning W Mr
 Benesford Harry (O)
 Bergeron & King
 Bernard Dean (C)
 Berrick & Hart

Bert Billie
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 Bradley Helen
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 Cook Harold (C)
 Cook Wm
 Coleman Claudia
 Colvin Blanche
 Comstock W (P)
 Conway Jack (P)
 Costello W (P)
 Couver Genevieve

Cowan Mrs Lynn
 Coy Estelle
 Coyle Winifred
 Crowther J Wilkinson
 Cullen Reth (O)
 Curran Helene F (P)
 Curtin Dick (C)
 Curtis Jane (C)

D
 Dale Stanley
 Davis Hal (C)
 Davis Marlen
 Dawson Harry (C)
 Dean Leta (C)
 Deane Phyllis
 Deas Blanche
 Dodge Billy
 DeHaven Milo
 Deland Chas
 Delmar Dan
 De Long Maude (G)
 Delson Mrs. H
 Deming Joe
 DeNerville Julia (O)
 Derr A Monroe (C)
 De Vere & Atkes
 De Von Sisters

Dhabat-Dixon (C)
 Dion Phyllis
 Dolan Gertrude
 Douglas Bill
 Doulsen Gwen
 Dowling Eddie
 Draper Bert
 Drayton T
 DuBois Wilfrid (C)
 Du Felt Frank
 Duffy Babe
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 Dunbar's Md Sing (C)
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 Dyson Hal
 Dyson Harold

E
 Earl Mae
 Edwards Kitty
 Edwards Ralph
 Ehrenheit W
 Eichenbough C G (C)
 Eldridge Mr C
 Eldridge Mrs H B
 Ellis Geo R
 Elen Wm (C)

Evans Barbara
 Evans Tom J
 Evans Wm J
 Evelyn Eva (C)
 Ewald Edward

F
 Faber & Waters (C)
 Fairchild Mattie (C)
 Fauvette Maude
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 Ferrier Fern
 Ferry Wm
 Fields Dollie (P)
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 Folettil Miss
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 Friend Al M (C)
 Froelich Mrs Gertr

G
 Gabriel Master
 Gale Genevieve Gross
 Gallagher Ed
 Gable Albert A
 Gardner H M
 Gear Ed
 Geedale Eva (C)
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 Gordon Eleanor
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 Graham Harry R
 Grant Ed
 Green O M (C)
 Green Harry (O)
 Green Ray
 Grew Wm A
 Grey Clara
 Grey Helen
 Grooper Gertrude
 Grooper Frank E
 Guild Martin J
 Gumm F A (C)

H
 Hagan Johnny
 Hake G (C)
 Hall Blanche
 Hall Fred
 Hall G H
 Hall Howard R
 Hall Vera
 Harcourt Sallie (C)
 Harris Eleanor (C)
 Harris Geo F
 Harvey Bert
 Harvey Jack
 Hawkins J H
 Hays Dorothy (P)
 Hendricks & Padula
 Hewitt Harry
 Hills Harry
 Hoapili Patrick
 Hoatson & Sybell (C)
 Hoffman Frances
 Holt Wickera
 Hurley Edgar
 Hutchinson J F (C)

I
 Ingraham Mitchell
 Inhoff Lella
 Irving Melvior

J
 Jacklin Chas
 Jeffries Florence
 Jeanette Sisters (P)
 Johnson Walter
 Jonathan
 Jones Edith (C)
 Jones Edith

K
 Kane Frances
 Kalms Max
 Kammerer & Howland
 Kaufman Isac
 Kay & Kesting (C)
 Kent B Miller
 King Frank G
 King Mrs Jessie
 King Mrs B J
 Kramers Three
 Kramer & Ross
 Kramer & Pattison
 Kutner Solly

L
 La Belle & Tenny (C)
 La Cure Henry
 La Forge Ray
 La Junt Ira
 Lakewood Daley
 La Mar Leona
 Lane Helen
 Lane Ted (O)
 Langdon Hal
 Langston Wm (C)
 La Pearl Roy
 Lauren Ben
 La Verne Evelyn
 Lawrence Lillian (C)
 Lee Marie (C)
 Le Compte Mrs Olive
 Leighton Bert
 Leland's The (C)
 Lemberg Jack
 Leonard Jean
 Lenhart Josephine
 Leonard Lew
 Levy Alphonse
 Lewis Harry
 Linney Horace
 Litton Tom
 Lipinski Mr
 Loder Mr & Mrs Chas
 Loyd K B

M
 MacDonal A
 Marget
 Marion Marie
 Marshall Lew (C)
 Massey John W (C)
 Matthews Mrs Don (C)
 Matthews J C (C)
 Matron Juanita (C)
 Maxfield Mary
 May Miss L
 May Sophie
 Mayo Louise (C)
 Mayor Masie
 McCormack & S (O)
 McCurdy M V Miss
 McDermott E J
 McLaughlin Chas
 McPherson Walter
 Meehan James
 Meeker Matt J
 Melrose Bert (C)
 Mercedes Joseph
 Merrigan Eddie
 Miller B A (C)
 Miller Fred
 Mills Robt J
 Milton & Curran
 McMan Isabel
 Minor Mather
 Minus Bud
 Mitchell Russell
 Monroe Beale
 Mooney Jack (C)
 Moran Hazel (C)
 Moore Frank
 Moore Jack
 Moore Oliver
 Morse Joe (P)
 Murphy Senter F (C)
 Murray Laura
 Musical Misses 3
 Myers Bob (C)
 Myers Edward (C)

N
 Naldreid Stanley (C)
 Nardine L V
 Nawn Tom
 Nelson Craig
 Newport Hal
 Newton James
 Nichols Sisters (C)
 Nolan Mildred
 Norris Lavona
 North Robert
 Noss Margaret L
 Noyes Elsie

O
 Oakland Edna
 O'Brien Miss A A
 O'Dare Patricia
 Ohrman L C (C)
 O'Neill Rhea
 O'Neill & Wasley (C)
 Orthman Grace
 Oscher Rosalie
 Overall Jane
 Owen G & M

P
 Page Helen
 Page & McGrath
 Palmer Evelyn
 Paoli Mr P H
 Paradoska H
 Patridge Emma
 Pearson Evelyn
 Pelham
 Peter & Clark (C)
 Pierce Irene
 Pittman Keith (C)
 Pittman Keith
 Prayer Mary
 Price Madeline
 Pullman Jaclyn
 Pullman Lillian

Q
 Quintrell Fred

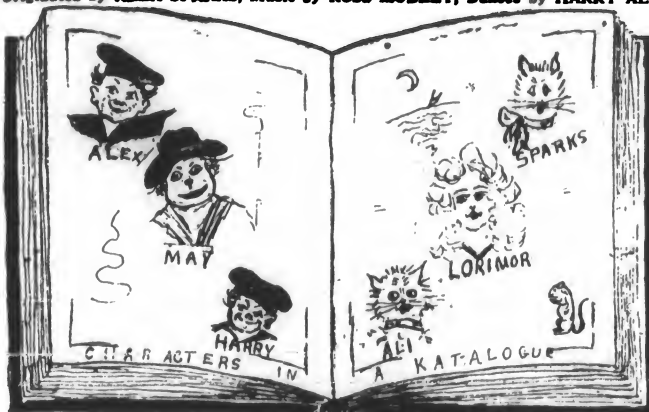
R
 Racket Clara
 Rafal Dave
 Rambora Natacha (C)
 Ramsay & Kline
 Randall Russell G
 Raymond John M
 Rawson G & F (C)
 Reaves Roe
 Raymond Clair
 Rich Edna
 Rich & Ray
 Richard Jack
 Richards Myanna
 Richardson Miss B
 Rigby Arthur
 Rindner Miss M
 Robb Lotus
 Roberts C J (C)
 Roberts Florence (P)
 Roberts Helen
 Robertson Wm (C)
 Robison Pauline
 Rogers Wm T
 Roman G Clark
 Roman Hughie
 Roman Mrs M
 Rooney Mrs A
 Rose Mrs Ed
 Rose Vera
 Roslyn Jack
 Ruby Mrs G & A
 Rule James
 Russell Florence
 Russell & Frank
 Rutherford Jane
 Rutherford R A
 Ryan C W

S
 Sahaya Miss
 Samuels Maurice
 Santell Rudolph (O)
 Santere Nick (C)

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"WHEN THE BLACK SHEEP RETURNS TO THE FOLD"

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.

VERSE

When the smile of a fool starts to fade,
When he finds out the errors he made;
Then the old-fashioned truth that he heard in
his youth
Says, "Go home," but he is afraid.
As he stands on the threshold of sorrow,
With the doors of the world closed up tight,
He compares yesterday with tomorrow
And decides that he'll go home that night.

Don't fail to write, wire or call for the greatest song of the decade

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My last appearance at the Palace, New York, see Variety, May 22, 1914.

I was moved from closing the bill to "No. 5". No other comments necessary.

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Direction, ALF. WILTON

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Sheehan Valinle (C)	Stradley Lillian
Shermans Two	Strong Nellie
Shirk May	Sully Estelle
Siegal Mr	Sutton Lew (C)
Silver Samuel	Sutton Harry B
Simmonds Mrs Grace	Swain Frank H (C)
Simmonds H	Sweet Al
Simpson M (C)	
Simpson Arthur	T
Simpson Georgia	Tanner Jack
Sinal Norbert	Taylor Sidney (C)
Smith Art (C)	Teederowitz (C)
Smith Mr	Temple Robt (C)
Smith, Keef & Shaw	Tendaboa Chief
Solidare Chas	Terry Arthur & Grace
Stafford Frank	Thomas Bert (C)
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Stanley Frank	Tokle Japs (C)

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And Carrie Reynolds is sure "it is the best preparation on the market." Try and see if they aren't right.

A sure cure for pimples, blackheads, smooths out the wrinkles, restores the complexion to rosy health. Keeps the face in the pink of condition. A tonic for the skin. Ideal after removing grease paint.

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	Walker Sam
V	Walsh Billy (C)
Valerio Rose Sextette	Walsh Ed R (C)
Valley Mr & Miss	Wallace O C Jr
Vali Muriel (C)	Warren Ruth (C)
Van Harry (C)	Wayne Mrs A
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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mark Vance, in charge

Irving Yates denies he is to marry.

Tim Keebler is back in town again, sun-burned.

Terry's "Ten Nights in a Barroom" closes its season in Iowa Oct. 21. It's a tent show.

Richard Kent plans to send out a one nighter entitled "Alaska."

WIRES

If persons out of town expecting telegrams or cable sent care Variety, New York, will forward the necessary amount, and give permission to Variety to open the wires upon receipt, the contents will be re-wired immediately.

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Sam Gerson has been laid up with the gripe.

C. S. Primrose is able to be out after a recent illness.

Fred Lowenthal has returned from a business trip to New York and Baltimore.

Dec. 1 now looms up as the opening date for the new Rialto. Workmen are now rapidly building the front of the house.

There's talk that "The Unchastened Woman" (Emily Stevens) will move into one of the Loop theatres. It's new at the Princess.

Quite a number of acts are playing independent dates in the smaller countryside theatres on percentage.

U. J. Hermann (Sport), manager, Cort, was one of the "highest scores" in a recent trap shooting tournament in the suburbs.

The Hayden is a new theatre in course of construction at Crown Point, Ind. Estimated cost, \$16,000.

I. Weingarden has Oct. 26 set as the day his Chicago Grand Opera Company will open its tour.

Kitty Flynn is being featured as one of the principals with the Carl Helsen Revue, now playing local houses.

A new form of report blanks for tabs has been compiled for house managers by Sam Thall.

Martin Beck breezed into town Tuesday and made arrangements for a quiet getaway for French Lick Springs for a rest and a little golf.

Patsy Shelly was added to the Carl Helsen revue at the Wilson Avenue this week. The act plays the American next week and then goes to Milwaukee.

H. K. Shockley, operating the Lincoln Square, Decatur, Ill., is still on the hunt for a first class attraction to open his new playhouse.

Harry J. Kidding, manager Cohan's Grand, is back from a short jaunt to the north woods camp of Charles Comiskey, the baseball magnate.

So far no definite date has been set for the Chicago premiere of "Canary Cottage," the new Oliver Morosco show which was brought out on the Coast last season.

Louise Fernald, an opera singer, who received her training abroad, is to be starred in a new sketch, "A Fair Imposter," by Arthur J. Lamb.

Ross Forrester, of the Forrester Company, playing "Our Family," was removed to the American Hospital this week where he will have an operation performed upon his throat.

Mme. Lilyan and Martha Boggs, who have been getting new wardrobe from Edith Strickland, left for New York Saturday to fulfill Broadway engagements.

They are looking for Roy D. Murphy to return to his office on the Association floor this week. R. D. has been in New York for the past month.

The "What's Your Husband Doing?" company, which ended its disastrous engagement at the Blackstone Saturday, returned to New York Sunday.

Leonard Hicks says he is going to buy a silver cup and present it to the golfer in local show ranks showing the most skill, contest games to be arranged later and names of players eligible announced by Hicks.

We Invite all Singing Members of the Theatrical Profession to Examine an Assortment of GREAT NEW UNPUBLISHED SONG NUMBERS

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SONG HIT

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LITTLE BIT
OF BAD IN
EVERY GOOD
LITTLE
GIRL**

A SENSATIONAL KNOCKOUT
BY
GRANT CLARKE
AND
FRED FISCHER

SAN FRANCISCO

PANTAGES BLDG

THE
SUPREME
BALLAD HIT
OF THE SEASON

**IRELAND
MUST BE
HEAVEN
FOR MY
MOTHER CAME
FROM THERE**

LYRIC BY
JOE MCCARTHY and
HOWARD JOHNSON
MUSIC BY
FRED FISCHER

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HITS**

THE MOST SUNG
SONG IN AMERICA

**YOU'RE A
DOGGONE
DANGEROUS
GIRL**

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GRANT CLARKE
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A NEW
NOVEL SONG
WITH THE PUNCH

**THE
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MELODY
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With Wine

With Wine

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"THE RENDEZVOUS OF THEATRICAL'S BEST"

After all the squabble over Hardeen's contracts to play Des Moines, Hardeen finally played a week at the Empress there last week. The "All Aboard" act, which recently played McVicker's, was also on the bill.

It's reported that the new Robert Edison show is to be rushed to Chicago to replace "Where the Rooster Crows," the same producers owning both shows. The latter is doing little business at the Playhouse.

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Joe Birnes has memorized a poem in which a non-union man dies and goes to the Gates of Heaven to be admitted, etc. Just what happened only Joe can tell in the reciting of the effusion.

The Strand may shortly install a feature film for an anticipated "long run." The Russian Boys' Band opened Monday week and

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quit Thursday. The boys failed to draw and the engagement was called off.

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Marion Hutchins, who plays the sten-
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SIME

reviewing the Orpheum, Brooklyn, in *Variety*, Oct. 6, 1916, says:

"JACK WILSON

has a verse in his battle song probably suggested by an English song first sung over here by

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I say it was not suggested. It was deliberately stolen. I produced this song at Hammerstein's, in 1911 and hold exclusive American rights for same, given me in writing by the owner, Miss Florrie Forde, of England. I have been using the song since then and it was never infringed upon until the wonderful author

EARL CARROLL

wrote a song for the show "So Long Letty," in which he adopted the main theme of my song, **especially the PUNCH LINE.** Of course, **original** writers never overlook **A PUNCH LINE.**

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"If he serves his country like
he serves his girl, God Save
the King."

The Copied Version
"If he is as true to his country
as he is to his wife, Heaven
Help the U. S. A."

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Daisy Harcourt



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rest. Miss Hutchins was personally complimented for her performance in the lead by John Mason.

On the opening bill of the Parkway (north side), which swung into the pop vaudeville columns Oct. 16, booked by Walter Downie, W. V. M. A., were the following acts: The Puppets, Four Roses, George Fredo, Lulu Coates and Crackerjacks.

Some of the local houses are trying to get as many pictures of the presidential candidates in action and thereby help the vaudeville section out with the applause that is sure to come when "respective favorites" are shown.

Edward J. Ader, the Chicago attorney, who handled many theatrical cases in past years, has been reinstated by the court. Ader was disbarred by the Illinois Supreme Court in February 19, 1915, on charges of misappropriating funds.

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Fire raged in the basement of a building adjoining the Lexington theatre (715 South Crawford avenue) the night of Oct. 11, but 700 patrons of the house were dismissed without any stampede or trouble, notwithstanding smoke pouring into the theatre.

Rehearsals are now in progress for Chicago's new season of grand opera. Victor Herbert has accepted Director Campini's invitation to conduct the first performance of Herbert's "Nations" on the first Saturday of the season. Herbert will also direct his "Madeline" performance.

Musical comedy agitation continues. With State's Attorney Hynes fighting Mayor Thompson, Chief of Police Healey and Prosecutor Miller and with much talk of Healey being indicted by the grand jury, the State street reformers are at it again. Final action pending.

A new theatre, seating 1,000, now in course of construction at 4045-51 South State street, which is expected to be ready for occupancy by Dec. 15 next, has been leased from the Merchants' Bank by Alexander Flower and Max Meyer, owners of the Prairie theatre, for

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By JOE GOODWIN and HALSEY MOHR

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EXACT REPRODUCTION FROM CHICAGO
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ASTAIRES SCORE IN DANCE AT PALACE

Don't miss the first act on the Palace bill this week!

Despite the fact that some of the best headline talent in vaudeville is showing at the Singer playhouse, a pair of youngsters, opening the show, really carry off the honors. They are Fred and Adele Astaire, billed as brother and sister, and looking the part in every way. Their dancing is a real treat. They are youthful, unaffected, and bring to vaudeville freshness and ability which even the hardened Monday nighters appreciate.

The bill ranges from grand opera to mental transfers, and sandwiched between are the Morgan dancers and a corps of lesser acts.

Mme. Chilson-Ohrman sings three songs and leaves with the audience demanding more. Mercedes and his blinded assistant are in excellent form, and their well-known act runs smoother than ever before. The Morgan dancers present the same elaborate entertainment of last week, with the same success.

—By "The Optimist."

Ashton Stevens in Chicago "Examiner" Says:

ASTAIRES' ACT PLEASING

And another act too good for an evening position is the song-and-dance one of Fred and Adele Astaire, a brother and sister rich with youth, charm and that quality known to (if not always appreciated by) the managers as "class."

"Variety's" Review:

"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."

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a five-year period at a reported term rental of \$30,000.

When Ann Murdock and company left town last Sunday it became known Charles Cherry had left her support, having another engagement, and upon the continuation of the Murdock tour, H. B. Warner may be found in the former Cherry role. Edgar Norton played

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John Hardwood's part during the closing performances of "Please Help Emily" here.

American Hospital bulletin: Freda Herman (wife of Jack Herman, sporting promoter), recovering from recent operation; Jack Boyle (Howard and Boyle), making progress; Harry LaToy, has left the institution noticeably improved; Janet Allyn, has recovered from her recent suicidal attempt and has left the hospital.

Frank Clark is of the impression that he has a "find" and a musical genius named Pierre De Calliaux, who not only is a corking good pianist and composer, but speaks five languages, three fluently: French, German and English. Clark now has Morton Harris, who was on the selling end for years, song plugging for the Waterson-Berlin-Snyder list. Some tall hustling and plugging is being done by the local house for the new song addition, "I'm Going to Hide Away in Iowa."

The Inas Troupe since Sept. 4 when it bought some railway tickets of the Chicago & Great Northwestern Railway has been having a time, inasmuch as the tickets were lost and were not located until Oct. 11, when a local attorney who found them turned them over to a friend for redemption. The troupe had a fair date, getting tickets to St. Paul and the same were handed to the baggage man. In some way they were lost. The tickets were picked up on the floor of the railway office. The troupe is going to try and collect.

Agnes Kane and the management of the Orient, Oskaloosa, Ia., had a mixup over salary in September which is under way of amicable settlement through the efforts of Chicago parties. Miss Kane played the house and also filled in an "extra show," according to her story. She had to jump to Burlington and in order to make connections asked to be excused from the last Oskaloosa show. This was refused and Miss Kane went to Burlington per schedule with the result the Regent management refused to pay her salary. All the local theatres will give extra shows on election night.

With the theatres all averaging an unusually profitable season so far some of the houses are reaping additional coin harvest through the rental of the houses for political meetings during the time there are no performances. For some time some of the houses have been used for mid-day and afternoon church gatherings, but the political rental is too juicy to turn down. The latest theatre to hit the political thing is the Columbia, and the Republicans held a big meeting there Monday noon, band and everything.

AUDITORIUM (Cleofonte Campanini, gen. dir.).—"My Home Town Girl" (Hyams and McIntyre) assured of big business with policemen making city canvase with Policemen's Fund tickets (second week).

BLACKSTONE (Edwin Wappler, mgr.).—Gone is "What Your Husband Doing?" and dark is the house until Margaret Anglin opens in her new play.

COHAN'S GRAND (Harry Ridings, mgr.).—Boxoffice interest continues at high pitch for "The Great Lover" (Leo Ditrichstein) (third week).

CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" (Ceeli Lean) continues to do well with house location against show (fifth week).

CORT (U. J. Hermann, mgr.).—Beats all box business keeps up for "Fair and Warmer" (eleventh week).

COLUMBIA (E. A. Wood, mgr.).—"A New York Girl" (Mlle. Babette-Harry Bentley).

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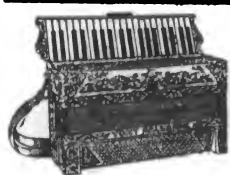
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ENGLEWOOD (J. W. Whitehead, mgr.).—"Lady Buccaneers" (burlesque).
GARRICK (J. J. Garrity, mgr.).—"Princess Pat," business not up to expectations (third week).
GAYETY (Robt. Schoenecker, mgr.).—"The Pace Makers" (burlesque).
HAYMARKET (Art. H. Moeller, mgr.).—"Beauty Revue" (burlesque).
IMPERIAL (Will Spink, mgr.).—"The Other Wife".
ILLINOIS (Rolla Timponi, mgr.).—"Alone at Last," opened Sunday night.
LASALLE (Harry Earl, mgr.).—"Where Are My Children?" leaving next month, new Mary Pickford picture opening there Nov. 5 (twelfth week).
LITTLE THEATRE (Maurice Browne, mgr.).—"Mary Broome" opened Tuesday night.
NATIONAL (John Barrett, mgr.).—"A Little Girl in a Big City".
OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason), continues to profit (eighth week).
PRINCESS (Sam Gerson, mgr.).—"The Unchastened Woman" (Emily Stevens) drawing well (third week).
STAR & GARTER (Charles Walters, mgr.).—"House dark this week."
STUDEBAKER (Louis Jones, mgr.).—"20,000 Leagues Under the Sea," going big (second week).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"All talk and no play makes a vaudeville bill mighty monotonous. That is just the status of the Majestic show Monday. Not in a year has a Majestic bill been so saturated and so overcharged with talk as that on view at the Monroe street playhouse this week. In a lecture of a legitimate show one naturally expects to find a deluge of talk, but in vaudeville such a thing does neither the house nor the bill any good. One act after another reeled off talk that soon developed into a cyclone of chatter, patter and smatter before the end of the show brought some seals that couldn't. The Seabacks opened the show, doing eleven minutes and holding the attention of the already seated. The talk began in earnest when Clifford Walker offered his "single," which relies on "talk" more than anything else for its success. Walker did well, all things considered. The drone of voices came when the Cressy-Dayne outfit came into view with a flock of "gosh darns," and there was enough talk-tornadoes to wreck any bill. Fully five minutes elapsed before any semblance of laughter resulted. In "City Case" the Cressy-Dayne company takes a lot for granted, but 24 minutes of their humdrum isn't relished. Grace DeMar was deserving of pity when she appeared as "No. 4," following the gabfest just ahead. Miss DeMar had some job cut out for herself, but thanks to her looks, personality and a breezy line of talk registered solid. She made the best of her position and her success in all the more substantial considering the audience had just sat through 38 minutes of talk from the Walker and Cressy-Dayne turns. The opening portion of Miss DeMar's act is new and was not used by this young woman at her Palace engagement. The Majestic regulars seemingly liked the new routine and applauded accordingly. Miss DeMar appears to be getting away from the singing idea altogether and her voice can be heard in any part of the house the returns are there. More talk emanated in Mack and Walker's "Pair of Tickets," with new songs being introduced with credit. A splendid act but suffering with its proximity with so much talk ahead. Harry Cooper and his "Mail Carrier," stunt turned loose another flooding of familiar talk, with his songs drawing him applause at the close. Melville Ellis and Irene Bordonni pleased immensely. The stage setting was applauded. Ellis caught the harvest spirit and decorations appropriate of the fall season predominated. The draperies also suggested the coming of the harvest moon and was noticeably effective. Ellis and Miss Bordonni were a happy hit, with the solo violinist of the house orchestra, proving a big feature with his playing. Miss Bordonni displayed some beautiful gowns, and the last one in particular was a treat. Her "Pretty Baby" number was loudly applauded. Ellis and his piano numbers were greatly enjoyed, but in

the face of all that talk just ahead Ellis took the bit into his mouth and used a "spiel" for an encore. Fay, Two Colyze and Fay used more talk, likewise some songs and some jar bits that caught on immensely. Odiva and seals closed the show and lopped two minutes off the original time, owing to the lateness.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—"Business never better. The Monday crowd made its usual big showing and as a whole was most appreciative. Not the best show of the season but one that contained sufficient entertainment for the popular prices. One thing certain. They give 'em a big show for the small admission fee, and perhaps for that reason the audiences are not so exacting. Hicks and Hart opened with their juggling turn. Pleased. Mabel Harper, assisted by girl at the piano Miss Harper referred to as "Little Elsie," did well. Miss Harper perhaps is best classed as a "nut comedienne." She kids herself and sings occasionally. Also used a parody for an encore that was sure-fire. Dale and Archer are two men, in evening clothes, one representing an old man with the well-known penchant for wine and women, and there is considerable patter 'twixt the two. Some of the crossfire is smart and reached home. Some went that direction where the regulation "over their heads" stuff generally wends its way. The men finished up much stronger than they opened and the introduction of a girl for a "bit" wherein the A. K. follows and makes her acquaintance, "chasing" her a few drinks himself, received big laughter. Charles Gibbs has been at McVicker's before, but his imitations of birds, beasts and the instruments was very well received. What was styled the Metro Travelog was flashed on the screen, showing of the Oregon salmon beds. Rather interesting, but the pictures of the world's baseball series would have been more appreciated by the audience. Lipinski's plans went through their village life reproduction and the act caused much laughter. Dogs worked well in spots. The act is a good one for this house. Daniels and Conrad, with their classic and topical numbers on the piano and violin, were encored. Splendid musical turn. The hit of the show was "The Suffragette Court," with chorus girls, special stage settings and a cast headed by Robert Millikin, Herbert Brooker, Miss Horn and Ruth Francis. The act enables the six girls to make some pleasing and pretty changes of costumes and the comedy of Millikin throughout was great fun for the McVickerites. Millikin is a natural comedian and makes the best of every word, move and gesture. He injected some local color that was laughingly received. The big fellow shows the effect of his production tender and is a valuable asset to this turn. Brooker may not have a great voice but he wears his clothes well and "feeds" Millikin well, and that was enough for McVicker's. Miss Horn is one soubrette who does not stop all over the place and looked attractively sweet in her stage outfits. Miss Francis wore her clothes becomingly and helped out the picture nicely. On Millikin's shoulders, the two comedians and he carries a whole gag more satisfaction than any seen at the house in months, i. e., if the laughter and applause Monday were to be accepted as any criterion. After 2 o'clock appeared Charles B. Lawler and daughters, who arrived earlier but could not show, owing to the delay in their baggage reaching the theatre. Charles Reilly, a "whiteface comedian," also appeared after 2 o'clock.

PALACE (Harry Singer, mgr.; agent, Orpheum).—"Show nothing to brag about but one that rounds out pretty fair entertainment. Especially good in spots. Slow in others. With a puppet show and an animal act dovetailing a quiet, dramatic (protean) turn one can readily understand why speed was lacking. When the headliner, Beale Clayton, swung into view the old bill jumped into the life the folks received with open arms. Lamb's Manikins started the show and held interest. Turn still contains novelty that was applauded. Moore, Gardiner and Rose found the going pretty rough at first but managed to swing into the hit column before they had left the stage. The trio is depending too much on their song-writing reputation, which may be great stuff for the road but in the bigger cities it is more or less a handicap when an audience expects the boys to do more singing than they do. John and Winnie Hennings were a hit, their closing "bits" with the horns being very funny. Too early for this act on this bill, but they made the best of it. Much had been expected of Henri DeVries, and as a protean star, according to the advance notices, one really expected to see him jump right in and do things. But DeVries suffers by the comparison with others, mainly through the difference of

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characters and the speed with which Roberts made his changes. DeVries is clever and does his seven characters most effectively, yet there is a quiet sameness that does not make each delineation stand out as it should. "A Case of Arcson" may or may not be his best vehicle of his repertoire, but there is not enough bigness of dramatic activity to make it much of a feature anywhere. Claire Rochester, a high-voiced warbler, begged to be excused after making a little talk. Franklyn Ardell and his sketch, "The Wife Saver," topped the audience over with laughter. Ardell worked like a Trojan and made every point tell. The spot was right and the audience was right and it was no trouble for Ardell to score tremendously. Hufford and Chien appeared next to closing. This is the chance those boys have been waiting for and Monday night they more than held their own. The audience would not tire of their original style of "close harmony," and one song after another was rendered. The darkey preacher "bit" was omitted and instead the men did more songs. The "Jennie Deary" travesty was sure-fire. Howard's animals closed.

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agent, W. V. M. A.)—Business last week was exceptionally good. The Carl Heisen Revue, headed by Mr. and Mrs. Carl Heisen, are North Side favorites, and with them at the Wilson were Mary Brown, Johnny Boyle, Kitty Flynn and Margaret Eberts. Eight girls assist. The Heisens have changed their offering around from last season and have gone in more for production numbers and individuality, permitting Miss Brown, Miss Flynn and the long-legged young Boyle to have the stage all to themselves in individual numbers. To show improvement and versatility the Heisens are singing, first doing a song and dance before going into a prettily arranged and well executed waltz routine. They use the runaway, but do not work it to death like they did before. There is

a neat Hawaiian number, led by Boyle, who, by the way, also sings but shows in actions that his main forte is eccentric dancing. Miss Brown is a cute bit of femininity who does a toe dance by herself, but seemed palpably nervous at times. Miss Eberts is a peart looker with no voice, but got considerable attention out of her number, with the other girls helping. The chorus went onto the runaway where each girl seated herself in a rope swing fastened to a specially built runaway top and swung to and fro as she sang the chorus. Effective. Kitty Flynn scored. The Heisen revue travels away ahead of last season by a wide margin. The Wilson show as a whole gave much quantity for the small admission. Bell and Eva, man and woman, pleased with their bounding

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net routine. Joe Roberts was a hit with his banjo numbers. Cathryn Chaloner and Co. in "Uninvited" had a dash of melodrama to keep up interest. The idea is far fetched but Miss Chaloner worked hard to place the sketch over, and succeeded. Doris Smith, playing Mrs. Vandergraft, looks well but appeared to lack rehearsal. Marie Lewis has very little to do. Anderson and Goines had easy sailing. The Heisen revue closed the show.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Sam Chip and Mary Marble in "The Clock Show," fine. Alexander Macfayden, pianist, opened the show, winning encore. Nederveld's Baboons closed the show. Searl Allen and Ed. Howard, "A Real Pal," got good laughing returns. Mabelle Sherman and Arthur Uttry were well liked. The hold-overs were Frederick V. Bowers and Co. in scenic song revue and Walter Brower, both of whom repeated last week's success. The hit of the show went to Frank Orth and William J. Dooley in the comedy sketch, "The Fool Detective."

EMPRESS.—"Mad Manhattan," the feature film, good. Courtney and Jeanette, comedy jugglers, ordinary. Four Old Veterans, got over big. Gladys Correll, songs, did nicely. Rialto Quartet was out of the show. Foster and Lovett scored the hit of the show. Beatrice Sweeney closed the show and went splendidly. Two young women dancers and a man single doing imitations were added.

PANTAGES.—"The Junior Polles of 1916," featuring Bobby Stewart, Mabel Walther and a large cast of young people, was the feature, closed the show. It made a first rate tabloid musical comedy number. "The Heart of a Man," with Romaine Fielding featured, went over big. Will and Kemp, opened the show, very good. Bernard and Trace are doing the best act they have shown in the west since

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A ROUTE FOR THE WEST

Willie Weston parted from Bernard. Brown- ing and Dean did well. La Farra Sisters were added.

CORT (Homer F. Curran, mgr.).—"The World of Pleasure" (2d week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Intolerance" film.

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

SAVOY (Homer F. Curran, mgr.).—"Dark. WIGWAM (Jos. F. Bauer, mgr.).—Del. S.

Lawrence Dramatic Players (7th week).

PRINCESS (Bert Levey, leases & mgr.; agent, Levey).—Vaudeville.

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

The San Francisco Symphony Orchestra's winter season begins at the Cort Oct. 27.

There is a movement on foot to have free concerts in the Civic Auditorium.

The Cubist-Futurist Pageant held at the St. Francis Tuesday night was directed by Mrs. Douglas Crane.

The Hippodrome, Cort and Pantages all did a splendid business with morning matinees during the championship baseball series.

Mrs. Gerda Wiesner Hoffman is on the coast giving dramatic readings. Mrs. Robert Nicholas and Robert Burton, vocalists, are with the reader.

Louis Jacobs, the musical comedy manager, having concluded his engagement at the Oakland Orpheum, is organizing a new musical comedy company to play the interior.

Oct. 13 the Sword and Sandal Society of the Stanford University successfully produced "Seven Keys to Baldpate." The play was staged in the Assembly Hall, University, Palo Alto, Cal.

George Metcalf has organized a musical comedy company and taken the new aggregation to Phoenix, where an indefinite engagement began Oct. 16. The show is playing at the Columbia and should do well.

Tony Lubelski, formerly a booking agent and of late a manager of shows, has been having a long streak of bad luck to which on

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Oct. 2 was added the loss of his wife. Mrs. Lubelski was a victim of apoplexy and leaves two children.

Jim Magrath, blackface comedian, who of late has been experiencing the seamy side of show life, is getting a company together for the purpose of playing the inland stands. At one time Jim had his own show and was quite popular in musical comedy circles.

The League of the Cross Cadets is preparing for a pageant scheduled for Oct. 31. A feature of the program will be the appearance of a detachment of regular army soldiers. The Secretary of War has authorized the participation of the detachment.

At the regular weekly meeting of the Board of Supervisors, Supervisor Wolfe, claiming that \$100 per day license was too little for circuses to pay for the privilege of playing 'Frisco, suggested that the Board consider increasing the circus license to \$1,000 per day.

The last of the "Aida" troubles, which caused the Lloyds of London to drop about \$30,000, was cleared up last week when the insurance company sold the "Aida" costumes to Clarence Sattetta, New York theatrical costumer. Sattetta got the costumes for \$3,000.

Everything is all planned for the San Francisco Lodge No. 21, T. M. U. 's, big 21st annual benefit performance which will take place this year at the Alcazar (afternoon Nov. 23). The committee in charge of the affair says it will surpass all previous efforts.

May Turner, colored, and a member of a theatrical troupe playing in one of the places

on Pacific street, suddenly decided to do away with herself Oct. 10, and, entering a drug store, bought poison which she swallowed. Hurried to the Emergency Hospital, she was saved.

The construction of the big theatre to be built on the southwest corner of Market and Fourth streets will soon begin. The office building which formerly occupied the site has been razed. The theatre will cost about \$250,000, according to the architect, seat 8,000, be a class A structure, the largest theatre on the coast, and have a stage equipped for vaudeville or legitimate attractions. The house is being built by the California Theatre Co. Excavation for foundation has begun.

Several theatres have changed their policy. The Grand, recently pictures, has installed a double policy of tabloid drama (Bob Athol Co.) and feature films. The Broadway, managed by Bill Dailey, and which has been showing vaudeville and pictures on Sundays only, has taken to "pop" priced musical comedy headed by Willis West and Hazel Boyd. The Savoy, which last year played road attractions and some film features, will, so it is said, confine its policy this year exclusively to movies.

The Opera and Drama League of San Francisco, having a wealthy membership which aims for the betterment of opera and drama and to sustain interest in the operatic stage, has thrived under the successful direction of Eugene d'Avigneau, the impresario. At present the League is offering a cash prize of \$250 for the best comedy vaudeville sketch submitted before Nov. 15. A prominent woman member of the League, who is said to be a good actress, wants to use the sketch.

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ATLANTA.

By LINTON K. STARR.

FORSYTH (George H. Hickman, mgr.; agent, U. B. O.).—The bill as a whole was splendidly received. Laurie and Bronson walk away with the chief share of honors; Harry Green and players in "The Cherry Tree," second; Charles Kellogg, cordially received; Dainty Marie, did well closing; Musical Johnstons, well received; Eckert and Parker, good.

PIEDMONT (Ted Hardcastle, mgr.; pop vaudeville).—The bill first half, headed by the Sunset Six, scored; Thompson and Griffin, Knapp and Murray, Chase Gruber and company and Haley and Haley were the other acts. "The Hypocrites" was the main screen attraction.

The Grand, running International shows up to this week, under the management of Moss Wise, Monday began a week's run of the Metro picture, "Romeo and Juliet." No announcement of any change or future policy, further than the heralding the picture of the week, has been made. It is generally understood, however, the Lyric, a Jake Wells house, will open next week and that Loew vaudeville will open at the Grand Oct. 30.

The Atlanta is dark this week, but announces "Daddy Long-Legs" for the last three days of next week.

Locally theatres this week are very successfully going against the counter attraction of the Southeastern Fair with the Greater Dominion Shows as the chief portion of the amusement zone.

BALTIMORE

By FRANK D. O'CONNOR.

MARYLAND (F. C. Schanberger, mgr.).—With all the acts and most of the faces new to this city the show is a real treat. Jack Wilson carries off the hit. "Mary Ann," by Hermine Shone and company, headlines, and while the theme is interesting, the running is not as smooth as it might be. Moore and Haager in dialect songs and stories are excellent; the latter makes up in good looks and grace what she lacks in vocal attainments. Aveling and Lloyd present a patter of laughable nonsense, marred by their apparent knowledge that they are making a hit. Joe Fanton and Co. in strong-man and

gymnastic act, in the spot before the intermission, are real surprises and are in a class by themselves. Frank and Tobie dance; Ethel Hopkins sings; George Lyons in a harp interlude, and Van and Bell, boomerang throwers.

FORD'S (Chas. E. Ford, mgr.).—"A House of Glass," a tense play, but the first two acts are far from suggesting the tense moments in the last two. Especially in the first act when the mannerisms of Mary Ryan in the leading role become tiresome, but later on she plays the role of the hounded girl with an intensity and realism that are gripping.

ACADEMY (H. Henkil, mgr.).—Chauncey Olcott, in "Honest John O'Brien," a play with a serious plot but so unconventional and illogical the only satisfaction to be obtained is through the individual study of types that the play presents. Mr. Olcott is without the usual Irish costume and setting and plays his role in a most engaging manner.

AUDITORIUM (L. McLoughlin, mgr.). (International Circuit).—"The Girl Without a Chance," a melo of the old school based on the White Slave traffic, to fair houses. The name and type keeping down the attendance. This house is crowded on farces but light on dramas of any kind.

NIXON'S (Chas. Thropp, mgr.).—A diversified bill running from a sketch and a miniature circus to painting, music and motion pictures. The Luck of Totem, which appeared here recently on the Keith Circuit, headlines and is well received. The Four Palettes are rapid painters. Tiny May's toy circus entertainers, Claude and Marion Cleveland, dialogues, gain many laughs. Carrow and Burns, comedians; feature films. **LOEWS** (GEO. McDERMOTT, mgr.).—Two Australians, woodchoppers; Herbert and Deane Homer, comedians; Curry and Graham; Holden & Graham; John O'Malley; Three Kuddies, and feature film.

COLONIAL (H. G. Kippis, mgr.).—Colored stock.
HOLIDAY ST.—Tango Girls.
PALACE—Sam Sidmon.

George A. McDermott, a former newspaper man of this city and connected with Loew's house for some time, has taken over the duties of manager of the local house of this circuit.

Dolly Loraine, the chorister who was stricken blind recently during the show of "Robinson Crusoe, Jr.," has recovered her

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BOSTON.

By LEN LIBBY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Grace LaRue topped the bill, her act seeming more pensive than heretofore. Two more unlike acts than Charlie Abear's cyclists and Claudius and Scarlet's "Call of the '60's" probably never fought for second honors at this house, Claudius and Scarlet getting a far heavier hand. "The Five of Clubs" opened, one juggler making three misses Monday night; King and Harvey, fair; McCormick and Wallace, ventriloquists, good; Harry Lester Mason, good; "Mary's Ankle," with Hopkins and Lynne Overman, excellent Tully act; Egdlertette's Posing Animals closed with heavy walkout.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville and pictures. Big.

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

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Featurable pop. Good.

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

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Heaviest pop gross in New England.

GLOBE (Frank Meagher, mgr.).—Pictures. Bushman-Bayne "Romeo and Juliet" opened Monday night strong.

SCOLLAY OLYMPIA (A. H. Malley, mgr.).

—Pop. Excellent.

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

FARK (Thomas D. Soriero, mgr.).—Pictures. Capacity.

TREMONT (John B. Schoffel, mgr.).—Last week of "Polish and Peripatetic Society." Fair. Mrs. Fluke in "Erastus Susan" opens Monday.

HOLLIS STREET (Charles J. Rich, mgr.).—Sir Herbert Tree in "Henry the Eighth" opened Monday night, being his first Boston appearance in 10 years. Production not the triumph anticipated, although an excellent performance. Lyn Harding's King considered the most vivid figure in play.

BOSTON OPERA HOUSE (Lawrence McCarthy, mgr.).—Opens next Monday under new management with Aborna. Looks good. McCarthy has surrounded himself with his old staff from the Boston theatre.

SHUBERT (E. D. Smith, mgr.).—Last week of "Go Long, Letty." Which could well have remained longer. "Her Soldier Boy" opens Monday.

PARK SQUARE (Fred E. Wright, mgr.).—Last two weeks of "Good Gracious Annabelle" seems to have more than made good here.

COLONIAL (Charles J. Rich, mgr.).—Ziegfeld's "Follies" still playing to capacity.

WILBUR (E. D. Smith, mgr.).—Tenth week of "Very Good Eddie." Excellent.

PLYMOUTH (E. D. Smith, mgr.).—"The Silent Witness" materially strengthened by addition of Mary Young (Mrs. John Craig) to the cast.

MAJESTIC (E. D. Smith, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—"Rolling Stones." Fair. "Texas" next week.

COPILEY (G. W. Patten, mgr.).—The Henry Jewett Players in "The Importance of Being Earnest." Looks like a permanent proposition.

HOWARD (George E. Lothrop, mgr.).—"The Tempters." Capacity.

CASINO (Charles Waldron, mgr.).—"Malds of America." Excellent.

GAITY (George R. Batcheller, mgr.).—"Harry Hastings' Big Show." Good.

BUFFALO, N. Y.

By W. B. STEPHAN.

SHEA'S (Henry Carr, mgr.).—Well assembled bill with Hugh Herbert in "The Production" taking the headline honors with Harry Langdon & Co. close second. Milnor and Carlton, clever; Harry Ellis, good; Gole, Harris and Moore, R.; Tono, Kees and Melrose, novel; "At the Party," hit; Queenie Dunedin, well applauded.

LYRIC (H. B. Franklin, mgr.).—Fine bill headed successfully by the Bennington Sisters with "The Devil's Revue" as special attraction, Callan and Ryan, clever stoppers; Marston and Clark in "The Claim Agent," fair; Joe Purcell and Sister, good; Alberta and Wulfin, gymnasts, very good.

OLYMPIC (Bruce Fowler, mgr.).—"Wake Up, America" headlining. The Lanoels, acrobats, good; Ethel Clifton and Edith Gaus, pleasing; Callahan and Callahan offering "From Dear Old Dixie," very good; Galletti's Monkeys, unusually clever. Feature pictures.

ACADEMY (Jules Michael, mgr.).—First week of pop vaudeville replacing musical comedy stock. Split week policy. Specialty nights a feature.

GAYETY (Chas. Taylor, mgr.).—Barney Gerard Show featuring Edmund Hayes in "The Piano Mover" drawing record attendance. Next week: Dave Marlon.

GARDEN (Wm. Graham, mgr.).—Max Armstrong's Broadway Brothers doing very well at usual prices. Next week: The Jolly Jesters.

TECK (John Oishe, mgr.).—"Katinka," with T. Roy Barnes, doing a very good business with a big advance. Next week: "The Passing Show of 1916."

STAR (P. C. Cornell, mgr.).—Ruth Chaterton in "Come Out of the Kitchen" well received by critics with B. O. reporting favorably on receipts. Next week: "Fair and Warner."

MAJESTIC (Chas. Lawrence, mgr.).—Joe Welch in "The Peddler," cleverly depicted character comedy drama with a well-balanced cast. Phenomenal increase in business since opening of season.

FAMILY (H. B. Franklin, mgr.).—Third week of feature, "The Little Girl Next Door" still holding up with record attendance.

HONOLULU, H. I.

By E. C. VAUGHAN.

Honolulu, Oct. 4. BIJOU (J. H. Magoon, mgr.).—Oct. 2-3. Daisy Jerome (English comedienne); Ruby Dent (at the piano).

BIJOU (J. H. Magoon, mgr.).—Oct. 4-6. Poole and Wise Bros. Minstrels.

HAWAIIAN OPERA HOUSE.—Dark.

LIBERTY, HAWAII, EMPIRE.—Pictures.

The Young Roof Garden is open only Saturday nights, but will resume the nightly dance and cabaret within a month (the opening of the tourist season).

J. C. Cohen (Honolulu Consolidated Co.) while on the Coast engaged the Ingersoll Musical Comedy Company. It leaves San Francisco Oct. 17 and due here Oct. 24. The company's stage manager is Bob McGreer, well known here as former manager of the Liberty. The company includes Audley Ingersoll, Frank Vack, Earl Young, Lou Davis, Eddie Young, Jean Murray, Cyril Adams, Queen City Quartet, Pearl Jardine, Beale Hill, Marjory Flavin, Minnet Hoffman, Grace Wallace and Ten Dancing Divinities. Audley Ingersoll is manager; Jack Raynes, musical director.

The Honolulu film company leaves for Hilo today to take pictures.

The military posts on the Island of Oahu have erected film houses, and they are filling a want. Most of the vaudeville people playing Honolulu are engaged to appear at the posts.

The new theatre at Lihue Kauai will open Oct. 16. The building is concrete and seats 500.

JACKSONVILLE.

ORPHEUM (H. C. Fourton, mgr.).—Violet McMillan, the film artist, featured; Cycling McNutte, good; Mr. and Mrs. Kelso, fair; L. and S. Clifford, pleased; The Norvelles, fair. Last half includes Newport and Strik, Elliott and Mullen, Mudge Morton 3, Marie Stoddard and Tallman.

DUVAL (H. C. Fourton, mgr.).—"The Only Girl" Oct. 14, 15, 16. Business light.

ARCADE.—Features and Joe Willard, black-face artist.

REPUBLIC.—Features and Halligan and Combs.

STAR.—Burlesque.

The Second Annual Fall Festival opens Oct. 18 and continues the balance of the week. Dancing on the streets at night will be one of the features.

All extras wishing to work here during the coming winter should write Mr. McIntire, care the Garrick studios.

The manager of the Nola Film Co. of New Orleans is here trying to dispose of his interests.

The Regent Photo Play Co. of Cleveland, O., will arrive about Nov. 8 for the purpose of making a series of pictures according to word received here yesterday. They will spend the entire winter here. Among the officers of the Regent are L. P. Otis, of the Otis Elevator Co.; A. D. Robertson, president; T. L. Ewart, secretary; C. D. Weston, vice-president and general manager. Weston is a Jacksonville boy and was formally connected with one of the local papers. John Thomas, a representative of the company, is now in the city looking for a studio site.



Quackery and Corns

Hundreds of treatments have been offered for corns.

Some were sedatives to quiet pain. Some were acids, harsh and risky. Some mere quackery.

But one man—a famous chemist—studied corns for 25 years. And finally discovered Blue-jay.

That is now the standard treatment, gentle, certain, scientific. It is used on a million corns monthly.

It has stopped the corn pain instantly, 70 million times. It has ended the corns completely within 48 hours, in 91 per cent of the cases. The others take a little longer.

Stop paring corns. Stop treating them in wrong ways. Use Blue-jay, and that ends them in a gentle, easy way. Prove that tonight.

Blue-jay Ends Corns

15 and 25 cents—at Druggists

Also Blue-jay Bunion Plasters

FAUER & BLACK, Chicago and New York
Makers of Surgical Dressings, etc.

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of

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Will be issued early in December

No change in rates

This special edition promises to surpass all its predecessors

A representation guarantees you world wide publicity

Reserve your space now and be assured of a preferred position

LOS ANGELES.

By GUY PRICE.

Frank Cruickshank, general press representative for Sells-Floto Circus, "pulled" some big stuff in the local newspapers, landing several freak features on page one.

Herman Boleley has fully recovered from his illness.

Kenneth McGaffey, now a movie press agent, is official host for the visiting advance agents. He feeds the boys at his Hollywood bungalow.

The Little theatre reopening has been postponed again. Miss Farnsdale, who is putting up the money for the productions of one-act plays, decided at the eleventh hour last week to postpone the premier owing to an unworthy production.

The Burbanks is back at musical comedy. "The Yankee Prince," with Neal Burns, borrowed from the movies, is the current attraction.

William Rader is now with the Burbank staff.

John Blackwood's new "comedy of cheerfulness," as he calls "Come Again Smith," had its premiere at the Belasco. Blackwood's house. The comedy is in three acts and, though it went a trifle slow at the opening, has been speeded up and wonderfully improved. The lines are bright, the situations clever, and on the whole the play is most entertaining. It is built along George M. Cohan lines. Harrison Ford, who played in "Rolling Stones" in New York, Ines Plummer, Richard Sterling and George Howard, who also directed, were the stars of the piece.

"Canary Cottage" is doing big business on its return engagement at the Mason. This is all the more remarkable because the same show ran eight consecutive weeks only two months ago. It will visit several small towns hereabouts before taking the overland for New York to open Morosco's new theatre.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—"Watch Your Step."

CRESCENT (T. C. Campbell, mgr.).—"My Mother's Rosary."

LYRIC (Lew Rose, mgr.).—Stock burlesque.

LAFAYETTE (Lloyd Spencer, mgr.).—Fern, Richieu and Fern, Restivo, Graham and Randall, Hawley and Belliere.

TRIANGLE (Ernst Boehringer, mgr.).—Pictures.

ALAMO (Will Guerlinger, mgr.).—Brown's revue.

PEREZ (Chas. Perez, mgr.).—Aviator Girls.

Ieldora Duncan appears at the Athenaeum shortly.

C. D. Peruchi and Mabel Gypzene are to tour the south in a revival of "The White Sister."

Sal Roman has engaged Herb Trustee as principal comedian for his Orchard cabaret. John Mattise and Frances Detray will be the main exponents at the San Souci over the winter.

Ernst Boehringer has secured the Mary Pickford rights for Louisiana.

The Sillingardi opera company opens at the French opera house for a two weeks' engagement 31.

"The Little Girl God Forgot" comes to the

Crescent next week. "The Only Girl" will be at the Tulane.

Along the Interstate time the managers are making Friday cabaret night. The artists on the bill at the show's conclusion offer "bits" in street garb.

Fred Fesenbeck Duo is appearing at the Columbia.

Tom Campbell has a new secretary and a new chauffeur.

La Belle Helene, a dancer, is the principal attraction at the Lyric for the current week.

PHILADELPHIA.

B. F. KEITH'S (H. T. Jordan, mgr.).—Although the bill contained no big comedy feature among its name acts, the show was well balanced and played well, averaging good entertainment from start to finish. Edwin Arden in his new sketch, "Close Quarters," divided the chief honors with Belle Story. The Arden sketch has the eternal triangle as its theme, worked out in a new way with an unexpected climax that compelled interest right up to the finish. There is a tendency on the part of Robert Wayne to overplay the role opposite the star, but not so much as to injure the smooth-running of the story, and it furnishes a strong contrast to the quiet playing of Mr. Arden. The sketch was very much liked. Miss Story was warmly greeted. She still retains the "Chin Chin" number, as it gives her opportunity to show off high notes. Santly and Norton were next as applause winners. These boys are holding on to one or two of their old songs a bit too long, but they have been careful in retaining the best of those we have heard before and have a corking closing number in "Good Little Girl." In the next to closing position they scored solidly. Charles Leonard Fletcher was back after a considerable absence and did extremely well with his characterizations. "Cap" Anson and his two imposing looking daughters hit in the high average class as a baseball sketch. The "Grand Old Man" of baseball does a neat bit of work with his reminiscence stuff and the audience seemed willing to take him more seriously as a vaudeville offering than for his baseball achievements. The girls add to the picture as well as helping out with a couple of songs. Gerard and Clark worked hard to put over a comedy hit with their "nut" material. As a matter of fact the girl works a little too hard along this line to get the best results. She is funny at times, but could do better by the use of quieter methods. They have some good material and did very nicely, taking good care of the spot. Camilla's Birds gave the bill a very pretty opening number. Frank Parish and Peru passed in excellent shape with their eccentric dancing and jumping tricks and the Kramers, two men and a

woman, in a routine of familiar ring tricks, nicely handled and prettily staged, furnished a very satisfactory closing number. With the exception of some pictures of the recent activities of one of the German submarines, the Sells-Tribune pictures were below the usual average.

COLONIAL (H. A. Smith, mgr.).—"Miss Hamlet," with ten people. Others were: Drawee, Frisco and Hambo, Clover Leaf Trio, Dorothy Herman, the Valdes, Owen and Moore. Film feature, Valdeska Suratt in "The Straight Way."

NIXON (F. G. Nixon-Nirdlinger, mgr.).—"September Morn," tabloid musical comedy, with company of ten, featured. Others were: "What Every Man Needs," Gordon's Dogs, Quinn and Lafferty, Cohan and Young. Film feature, Virginia Pearson in "The War Bride's Secret."

BROADWAY (J. Cohen, mgr.).—"The Bachelor's Dinner," tabloid musical comedy headed the bill, with Mack, Williams and Segal, Keystone Trio, Five Armants, Brown and Burke and June Caprice in the Fox feature, "The Ragged Princess."

GRAND OPERA HOUSE (D. C. Wegefahrt, mgr.).—Marion Weeks, Prescott and Co., "Town Hall Follies," Anthony and Mack, Fiske and Fallon, Cabaret Dogs, pictures.

KEYSTONE (M. W. Taylor, mgr.).—Svenkall and Elsie Terry, Kennedy and Burt, "Dr. Joy's Sanatorium," Billy Rogers, Marika

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates offered, 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

FALL MALL DEPOSIT AND FORWARDING CO.,

Carlton St., Regent St., S. W., London.

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STAFFORD PEMBERTON
Now appearing at 44th Street Theatre with
MAUDE ALLAN

MAX HART presents

Keller Mack and Anna Oakey

In a new song skit, entitled "LOVE-GAS"
KEITH'S ROYAL NEXT WEEK (Oct. 23)

Mollie Williams

in

HER OWN SHOW

Breaking Records All Over

Columbia Theatre This Week (Oct. 16)

FIVE HARMONIE GIRLS

Under the Management of
HARRY SHEAN

(Musicians and
Singers DeLuxe)

Featuring "DOWN HONOLULU WAY"

SAM SHANNON, New York Representative

Dunedin Duo

Those Versatile Entertainers

BOOKED SOLID U. B. O.

Direction, BEEHLER & JACOBS



BOTHWELL BROWNE
in HIS REVUE OF EXOTIC ART DANCES
Assisted by FRANCIS YOUNG

and Carmen, Brossins and Brown, and the serial picture, "The Shielding Shadow." GLOBE.—Bill headed by "The Lawn Party," Dan Sherman and Co. in "A Jay Circus," Nan Sullivan and Co. in "Never Again," Ti Ling Sing, Goldsmith and Pinard, Ward and Ray-

mond, Dare Devil Johnny Raymond, Harkins, McKee and Loftus, pictures.

WILLIAM PENN (W. W. Miller, mgr.).—"The Globe Trotters," with Cliff Bragdon, Norma Barry, Harold and Cao, Big City Four, J. Edwin Lessig and Co. in "We Us & Co."

Jones and Johnson and the film feature, "The Dawnmaker." Last half: "Mammy Jinny's Birthday," Canfield and Barnes, Brennan and Powell, Thomas Trio, film feature, Norma Talmadge in "The Social Secretary." BIJOU (Joseph Dougherty, mgr.).—First half: William Wilson and Co. in "The Salesman," Herbert Germaine Trio, Eddie Downing, Venetian Trio; Mardo and Hunter in "The Crazy Keeper." Film feature, "The Yellow Menace." Second half: "Junior Revue of 1916," Claude Bauer, Morris and Beasley, the Florences, Lady, the "Movie Dog," and the film feature, "The Shielding Shadow." Bill splits with the Allegheny.

ST. LOUIS.

By REX.

Inviting the populace to "Step This Way," the funny Lew Fields scored quite some hit at the Shubert-Garrick this week in the rejuvenated "The Girl Behind the Counter." Fields and his associates are great little noise makers and the orchestra a riot. With new songs, dances and comedy the piece did a big business and should enjoy a successful road tour.

"Cousin Lucy" was two hours late in reaching St. Louis Sunday evening, and patrons of the Jefferson waited for forty-five minutes until Julian and his cast at a decidedly disadvantage were permitted to proceed with the three acts of comedy interspersed with music. Poor railway service, it was explained, and as an innovation the audience was permitted to witness the assembly of the first scene that their impatience might be somewhat allayed. Though seen here before Eltinge is always a favorite and should do excellent business. "Chin Chin" next, with an enormous advance sale demand.

Kate Ellmore and a merry cast in "My Aunt from Utah" were a big hit at the American. At popular prices the production is a treat. "A Little Girl in a Big City" next.

Now Playing LOEW TIME, American First Half of This Week (Oct. 16)

HARRY AND AUGUSTA TURPIN

IN THEIR ORIGINAL NOVELETTE

Anyone infringing upon our material will be prosecuted to the full extent of the law.

"THE GIRL AND THE BANK" ACT FULLY COPYRIGHTED
PIRATES KEEP OFF

Direction, HARRY SHEA

AMERICA'S POPULAR SONG WRITERS IN "15 MINUTES OF SONG AND COMEDY."

Billy TRACEY and VINCENT Nat

Headlining on Loew Circuit. WE ALSO WRITE EXCLUSIVE MATERIAL.

Direction, MARK LEVY, Putnam Bldg., New York

JACK KAMMERER and EDNA HOWLAND

A POSITIVE HIT ON EVERY BILL THEY PLAY

THE ORIGINAL IDEA

Back in New York again after working steadily. Thanks to the little fatascal who does our business, Jim Harkins, we thank you and our wish is you never have to go on "No. 3" spot. Apologize to Jack Mills for neglecting him in our column, but we hope that every act playing Philadelphia will sing "Wacki Wee."



"KOKOMAT-NIA" club new members
El. Brendel
Ford and Truly
Anderson and
Evans
Ingels and Redding
Gonne and Albert
Dandyl Trio
Grace and Berkes
Kelly and Drake
Please send in your dues.

TORCAT and FLOR D'ALIZA ROOSTERS

A LAUGHING HIT ON EVERY BILL



FRANK GABBY

PRESENTING A NEW VENTRILOQUIAL COMEDY
"GET A DOCTOR"

By JOHN G. COLLINS

"Zit" in the New York Journal said: "Frank Gabby is a ventriloquist of the highest order."

Respectfully dedicated to MISS RUTH HENRY

(formerly of Ruth and Kitty Henry)

Here's to my li'l playmate
Who has gone and got hitched;
That you'll have a long life
From which you'll ne'er be switched.
And if you play in a house called "Trouble"
Or get canned in Theatre De Care,
Stick—you're penciled in The Circuit of Health,
You'll find The House of Happiness there.
They say your husband's a regular. I hope it's the truth—

For they can't come too good for our little Ruth.
Do your booking direct; you're nice enough too.
Let God be your Ten Percenter; he'll see you through.
If you want for a booster, I'm there, believe me,
Without any further parley.
I'm wishing you both all the good things in life,
Your faithful friend, Jack Marley.

JACK MARLEY (With the Gabby Glide)

WORKING WITH { U—ndying nerve for
B—igger time, and to eventually
O—wn the Palace Theatre, New York

CROSSMAN'S SIX ENTERTAINERS

Personal direction, HARRY FITZGERALD

DIXIE'S HONEY BOY OF THE PIANO

JIM MacWILLIAMS

Booked Solid U. B. O.

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

THE DE LUXE ACT

HARVEY - DE VORA TRIO

WORKING FOREVER

Now on our Fourth Trip over the LOEW Circuit in two years

COPELAND and PAYTON'S

FLORENCE FINLAY DINING CAR GIRLS MAMIE PALMER
RAY WEBSTER LENORA BURKE
BIG SONG HIT "MONEY" (Words and Music by Lou Payton)
"Cooks" Booked Solid "Maids"

Eastern Representative, Jack Flynn Western Representative, Harry W. Spingold
Best U. B. O.—W. V. M. A. Wishes to All

WALTER DANIELS and MINNA WALTERS



In "The Old Timer"

Designers of music, singing, nonsense and original character studies.

CLAUDE Golding and CLARA Keating

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS
Western Rep., BEEHLER & JACOBS

Stella Mayhew and Billie Taylor easily captivate their audiences in the headlining position at the Columbia. Howard Kible and Herbert are a big hit; Trovate, appreciated; Mary Gray, good; Two Blondys, please; Woolf and Stewart, feature; Mayo and Tally, hit; Robbie Gordone, usual; movies close.

GAYETY (Ben Parry, mgr.)—"Hip Hip Hooray Girls" do well. Next, "Bostonian Burlesquers."
STANDARD (Leo Reichenbach, mgr.)—

ARTHUR HAVEL & CO.

In a comedy playlet entitled
"PLAYMATES," by Will M. Cressy
Next Week (Oct. 23)—Keith's, Dayton
"Hello Pop" (Arthur and Puggie)

Direction JAMES PLUNKETT

ALVARETTAS

IN "I CAN'T SHUT MY MOUTH"

Direction Claude and Gordon Bostock
WORKING

RITA MARIO

And Her
Inimitable Orchestra
Headlining U. B. O. and W. V. M. A.

KEIT and DE MONT

with
IRWIN'S "MAJESTICS"

"A New Ship on the Vaudeville Ocean"

George A. Mildred

Mack and Dean

Has started a voyage over the seas of the W. V. M. A.
Pilot, JESSE FREEMAN

"Big Review of 1917," capacity. Next, "High Life Girls."

IMPERIAL (Oscar Dane, mgr.)—"One Day" at popular prices did fair.

PLAYERS (Roy Jones, mgr.)—"On Trial," the first really heavy dramatic or melodramatic production attempted by the Players stock cast, brought out their real worth. The presentation lacked nothing and was appreciated by capacity audiences. Miss Helen Higgins, a seven-year-old lass, as the Strickland baby, proved an actress par excellence.



ORPHEUM THEATRE
This Week (Oct. 16)

"On Trial" is easily the best of the Players' efforts.

PARK (Wm. Flynn, mgr.)—"Miss Nobody from Star Land" proved an enjoyable vehicle for the Park Opera cast. Miss Florence Mackie and Carl Hayden continue favorites in the leading roles. Miss Sarah Edwards is likewise very popular with west end theatre-goers.

Mrs. Mildred Cavo Brooks, who left her husband, a wealthy jewelry manufacturer, and his 1,000-acre farm at Wright, Mo., some few weeks ago and returned to the stage as a member of the Players Stock company, has "quit again" and returned to hubby. They will reside in the city. "No more farm life" for the Brooks.

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



McKAY'S SCOTCH REVUE

There being numerous hits on the bill, but none more enthusiastically received than McKay's Scotch Revue.—"Journal," Syracuse, N. Y.

EMMA EARLE and SUNSHINE

Loew Time, FEATURING EMMA EARLE'S original old lady specialty
"WHEN I WAS YOUNG"

Direction, FRANK BOHM, Inc.

One of the BEST COMEDIES Now Playing Vaudeville

NANA SULLIVAN and CO.

Presenting
"NEVER AGAIN"

EVELYN BLANCHARD Presents FLO IRWIN IN VAUDEVILLE

JOE MORRIS and FLOSSIE CAMPBELL

"THE AVI-ATE-HER," by J. L. BROWNING

BOOKED SOLID U. B. O.

Direction, LEWIS & GORDON

GEO. NAGEL

The Versatile Nut, says:

They say it pays to advertise, and so I'll let you know
Of the many different things I do to help fill out the show.
My singing is not fair, although it helps me get along;
But my acrobatic dancing is considered pretty strong.
I juggle balls and clubs, in my own original way;
I dance while juggling axes, which is clever, so they say.
I imitate all kinds of birds, and cut up quite a bit;
My whistling solo always is a big sure-fire hit.
I'm a good ad lib. comedian; nut and hick stuff's where I shine.
I can make a stab at anything, and put it over fine.
I've also got a partner by the name of Evelyn Grey.
Who's just as cute and clever as some found upon Broadway.
So better grab us while you can, for you can never tell
Tomorrow we may book to go to Heaven or to —!



JOHN T. DOYLE and Co.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

This Week (Oct. 18)—Pantages, Winnipeg.
Next Week (Oct. 23)—Pantages, Edmonton, Canada.



HOUDINI

Address care
VARIETY
New York

BEN RYAN and DOLLY RYAN

ENTERTAINERS OF THREE CONTINENTS

COMEDY DUO
Loew Time

ORIGINAL LONG SHOE DANCERS
Direction MARK LEVY

THE LAUGHING AND APPLAUSE HIT OF THE TWENTIETH CENTURY

RUCKER and WINFRED

WORLD'S GREATEST EBONY-HUED ENTERTAINERS

Now playing return engagement Pantages Circuit. Direction TOM JONES

JACK E. GARDNER IN "OLD STUFF"

Direction, HARRY WEBER

REVIEW OF N. Y. STAR AT 5TH AVE. THEATRE SAYS RICHARD BOLKE'S

"CREO" IS A BIG TIME FEATURE

Direction—ALF. T. WILTON

Some act—Catch us

VALYDA

and her BRAZILIAN NUTS.
Always working

Direction, ROSE and CURTIS
POLI TIME—NOW



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville," by Ned Dandy
This Week (Oct. 18)—Majestic, Milwaukee
Next Week (Oct. 23)—Temple, Detroit

Direction, HARRY FITZGERALD

An actor can draw a WEEK'S SALARY
(not in advance) but it takes more than
an ARTISTE to draw a glass of BEER.
Stay behind the bar, tender-hearted bar-
tender.

ARTOIS DUO

Richards' Tour,
Australia

Direction,
MARK LEVY

Harry Katie

Keen : Williams

A real comedy act in "one."
(Special Scenery)

SAM DODY

Playing Monsieur Duval in Lew Fields
"STEP THIS WAY" CO.
EN ROUTE

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

ALFREDO

Address Care VARIETY, London

Well boys, I feel proud. Played Plaza
Theatre, Springfield. Next-to-closing on
opening bill. But I'm still a

SMALL TIMER

Yours,

HARRY SYDELL "Hokist"

Loew Circuit.

Dir., MARK LEVY.

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

Fifth Ave.
Proctor's
NOW
(Oct. 19-22)

BEDDIE BORDEN

Direction
PAT
CASEY

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

A SANDWICH WITH SPECIAL DRESSING IN "TWO"

McGREEVY and DOYLE in "A RAILROAD SANDWICH"

QUITE REFRESHING

TRANSFIELD



STERS

SKIRTS ARE LONGER—CALVES MUST SEEK SHELTER IN WINTER



BILLY BEARD

"The Party from the South"
Direction
Harry Weber

Frank Lynch, of Huckins Run fame, and his wife (Nina) came to pay us a visit, and stopped at the same hotel. And how they did fight for three days. Nice people, them Lynches.

JIM AND MARIAN HARKINS

Direction, NORMAN JEFFERIES

INDISPOSED



Dear Folks:
Won't write much this time. I'm in agreement with one of the Boarders. Feeling poorly.

Oswald

P. S.—The other dog is still in the hospital. Some folks' artistic temperament overbalance their talent.



McINTOSH and his MUSICAL MAIDS

Noiseless powder has been invented, but the women do not use it. Some of theirs has been very loud.

Fred (Hank)

FENTON GREEN

and Harry (Zeko)

(and Cat)

In "Magic Pills"

Will be at Keith's, Philadelphia, next week (Oct. 30). Friends kindly write.

You talk about acts being a riot. Well Sylvester & Vance knocked them for a goulash. That's going some for Roanoke! More power to them!

NOLAN AND NOLAN

JUST JESTLING JUGGLERS

Direction, NORMAN JEFFERIES.

All booked up solid.

Unlike other AGENTS, poverty never worries Horwitz. Of acts he has plenty; of money, piles. Also sole representative of Five Fearless Flying Feinbergs.

WARNING

Oysters are seldom found in Cherrystone Clam Cocktails (except at the Automat).

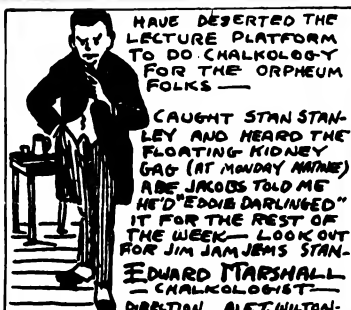
Fishkakeolingly yours,

NEIMAN AND KENNEDY

DIRECTOR, MARK LEVY

Loew Time.

NEVER marry a woman for money,—but trust that the woman you do marry, has it.
Walter Weems
Kia-Ora!
(In Maori — "Good Luck")



HAVE DESERTED THE LECTURE PLATFORM TO DO CHALKOLIST FOR THE ORPHEUM FOLKS —

CAUGHT STAN STANLEY AND HEARD THE FLOATING KIDNEY GAG (AT MONDAY NIGHT) ARE JACOBS TOLD ME HE'D EDDIE DARLINGED IT FOR THE REST OF THE WEEK — LOOK OUT FOR JIM JAM JEMS STAN-EDWARD MARSHALL CHALKOLIST — DIRECTION ALF. WILTON

Am founding home for USED MATCHES. Freddie James, and other Mecca Friends

Please Contribute SWAMP ROOT

Before Taking.....Ernie Williams
After Taking....."Nibs" Granlund

Yours truly,

JIMMY FLETCHER

Direction, MARK LEVY

RESTING IN NEW YORK.

WALLACE **BRADLEY**

and GRETE

ARDINE

In their dancing and singing surprise
Direction, HARRY WEBER



BREAKING RECORDS EVERYWHERE

Catherine Crawford
AND HER Fashion Girls

BOOKED SOLID

Direction, Arthur Pearson

FRED DUPREZ

"Mr. Manhattan"



Says:
"We are having all kinds of weather over here—principally bad, except when it's worse. Samples will be sent on request. I met an old man of ninety recently who claimed that at one time the sun shone continuously for seven hours. I afterwards learned that he is the biggest liar in England."

The VENTRILOQUIST WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

HOLDEN AND GRAHAM

Artistic Bits of Versatility
Direction, TOM JONES

WRIGHT AND DAVIS

AND
DAVIS

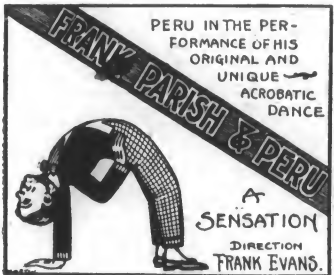
"The Love Insurance Agent"

Direction

LEW M. GOLDBERG

35

ORPHEUM THEATRE
This Week (Oct. 16)



PERU IN THE PERFORMANCE OF HIS ORIGINAL AND UNIQUE ACROBATIC DANCE

A SENSATION

DIRECTION FRANK EVANS.

This week (Oct. 16)—Keith's, Philadelphia
Next week (Oct. 30)—Empress, Grand Rapids

MESSRS. HUGHES AND SMITH Present

THE PINT-SIZE PAIR

JOE LAURIE

AND

ALEEN BRONSON

"LOST AND FOUND"

Yes, I think Rockwell & Wood's OLD SHOITS would fit me! So would Lew Hearn's, and I can cut down some of Gene Hughes'. Size 14-14½.



HOWARD LANGFORD

Principal Comedian with "Katinka"
Direction, Chamberlain Brown

MARTYN and FLORENCE

(Vaudeville's Best Opening Act)

A success of successes on Loew Circuit

Personal Direction, MARK LEVY

TOURING
Pantages Circuit
MODELS DE LUXE

Presented by Margaret Stewart and William Downing

THE REYNOLD'S

Watch for us in
SONG, RHYME AND MAGIC
Now Featured on Loew Time

AL. HARRIS and GRACE LYMAN

A Variable Pair

W. V. M. A.

AND

U. B. O.

BOOKED SOLID

Direction

Lew L. Goldberg

President Harry Meyers has asked for dues. The collectors I have so use for. Grape hair I don't use. I have my own mustache? And it is not stuck on with spirit gum. So if it is O.K. I will send it as an old red shirt.

Nolan and Nolan should join the club. Also Chas. and Ruby Loder. Cunsingham please write.

GEORGE SKIPPER

AND

MYRTLE KASTRUP

MONTMARTRE

BROADWAY
At 50th St.

AT MIDNIGHT

UNDER THE MANAGEMENT OF
CLIFFORD C. FISCHER

TWO
FLOORS

Where Exclusive New York
Meets After Midnight

DORALDINA

Assisted by Her Own Hawaiian Orchestra

There have been few imaginative dance creators with beauty and the gifts of grace. Doraldina's lovely creative dances place her---IN HER OWN SPHERE---ALL HER OWN---with the greatest marvels of physical motion of this or any other day.

TEN CENTS

VARIETY

VOL. XLIV, No. 9

NEW YORK CITY, FRIDAY, OCTOBER 27, 1916

PRICE TEN CENTS

The cover features a central, large, irregularly shaped portrait of actress June Caprice, smiling. This central image is surrounded by four smaller, circular portraits of other actors, each set within its own ornate frame. The top-left circle contains a portrait of Blanche Farnham, the top-right of Virginia Pearson, the bottom-left of Elaine Hammerstein, and the bottom-right of Fay Bainter. Above the central portrait is a small, shield-shaped label with the word "Pictures". To the left of the central portrait is a larger, shield-shaped label with the word "Dramatic", and to the right is a similar label with the word "Variety". The entire composition is framed by a decorative border consisting of two columns on the left and right, topped with classical capitals. A laurel wreath is draped across the bottom and sides of the central portrait. At the very bottom center, there is a small, detailed illustration of a theatrical scene with figures and a building, with the text "EDGAR M. MILLER N.Y." printed below it.

Pictures

Blanche Farnham

Virginia Pearson

Dramatic

Variety

JUNE CAPRICE

ELAINE HAMMERSTEIN

FAY BANTER

EDGAR M. MILLER N.Y.

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS!
LOUIS BERNSTEIN, President

If you want a smashing sensational
HIT SPOT in your act, get our new
song that will tear them to pieces,
the biggest *Novelty Comedy March*
Rag the country has had in 20 years

“THEY’RE WEARING ’EM HIGHER IN HAWAII”

By GOODWIN, TRACEY & VINCENT

VERSE

Henry Meyer was a buyer, buying
ladies' wear,
He took a flier to Hawaii, studied fash-
ions there,
One day Meyer got a wire, hurry back,
it read,
He wrote: "I'm busy, I'm getting dizzy,"
the styles here turn my head.
You'd say the same if you were here
with me,

CHORUS

For they're wearing 'em higher in
Hawaii,
Higher, higher, higher, higher in Hawaii,
The beautiful beach at Wai-ki-ki,
Is not the only pretty sight that you can
see,
In Hawaii the maidens there are flier,
They simply sway your heart away,
Hula maids are always full of pep,
All the old men have to watch their step,
For they're wearing 'em higher in
Hawaii,
They're going up, going up, every day.

VERSE

Meyer's boss was very cross and started
on his way,
He took a trip upon a ship for Honolulu
Bay,
He found Meyer in Hawaii, weaving
skirts of hay;
When Meyer taught him, the fever
caught him,
He said, I'm going to say—
I'll move my office over here today.

(Copyrighted, 1916, By Shapiro, Bernstein & Co.)

SHAPIRO, BERNSTEIN & CO., 224 WEST 47th STREET
NEW YORK CITY
CHICAGO 'FRISCO
Grand Opera House Bldg. Pantages Theatre Bldg.

VARIETY

VOL. XLIV, No. 9

NEW YORK CITY, FRIDAY, OCTOBER 27, 1916

PRICE TEN CENTS

VAUDEVILLE MUST "CLEAN UP": UNITED BOOKING OFFICES ORDER

Resident Manager Enjoined Upon Utmost Severity for "Blue" Matter and All Swear Words. No Vulgarities Whatsoever. Act Disciplined Tuesday at Colonial for Not Following Instructions. Protecting Matinees.

A "clean up" has been ordered for vaudeville's big time. The United Booking Offices has done it. Tuesday at the Colonial, New York, an act was removed from the bill without notice for having failed to follow instructions given it Monday to take out certain material from its routine. It was reinstated only after it had cleaned up.

Late last week the U. B. O. notified its resident managers of the big time theatres securing bookings through the office that hereafter no "blue" matter, swear words (including even one "hell" or "damn") and anything approaching vulgarity must be eliminated from the performances. The house managers were informed that when deleting an act of coarse material, a report of what was ordered out was to be sent to the U. B. O. in New York and a copy of that report would be forwarded all U. B. O. managers.

The stringent instruction is believed to have been in part a desire by circuit managements to take a drastic step to replace vaudeville on the cleanly plane the late B. F. Keith first set it, and to also protect the matinee attendance, largely composed of the country's youth.

The trend of the times with its night amusements after theatre hours and dressing, not forgetting the afternoon dances, has been toward a liberality and a "wiseness" that greeted "fly stuff" on the stage with a welcome designed to deceive a manager, who could accept from its reception his audience wanted that sort of matter. At one time not so long distant vaudeville recognized what was known as a "Hell finish" (the word hell being used in a sentence at the conclusion of any act) as almost a necessity.

The U. B. O. intends to correct the abuses and return vaudeville to where it once stood and belongs—the entertainment for the masses, children and adults, to be given without bringing a blush or shiver.

Pittsburgh, Oct. 25.

George Damerel and Co. are idle here this week, waiting for Saturday when the turn will collect \$800, its salary.

from the Davis theatre. The management of that vaudeville theatre, after the Monday matinee, canceled the Damerel turn because of the use of "Hell" in it.

JAHLED FOR SPEEDING.

Handis and Millis, a male dancing team appearing at Moss Jefferson the last half of last week, were arrested Friday for speeding while enroute to the theatre on a motorcycle.

They were brought before Magistrate House who gave the smaller member of the team who was running the machine 10 days in jail.

The act offered to pay a fine but the magistrate refused this when the policeman who had arrested them testified they were going 40 miles an hour on Riverside drive.

MARRYING WEALTHY GIRL.

Jackson, Mich., Oct. 25.
Next Sunday, Oct. 29, in this city will be solemnized the marriage of Donald Ganiard and Margaret Haines. The bride is the daughter of a very wealthy family and is reported heiress to one million dollars in her own right.

Mr. Ganiard is the pianist for Norah Bayes in vaudeville. He will resume his position with Miss Bayes, after the honeymoon.

CIRCUS'S GOOD SEASON.

The closing date for the Barnum and Bailey circus will be Memphis, Nov. 13. The Ringling show closes Nov. 4 in Baton Rouge, La. The season has been one of the longest and most profitable the big tent shows have experienced in several years. Both closed last year in October.

NO REP. THEATRE.

Gilbert Miller, speaking for his father, Henry Miller, denied the report the latter was to conduct a repertoire theatre in New York. The elder Miller is at present resting on the farm. Gilbert, now that "Come Out of the Kitchen" has been launched in New York, is figuring on returning to London.

TANGUAY IN FRISCO.

San Francisco, Oct. 25.
The William Morris vaudeville road show, with Eva Tanguay as star opened at the Cort Sunday. The newspaper reviewers found much fault with the show and business following Monday and Tuesday matinee fell off quite some, attributed to the notices. Last night it was fair, but there is no line now obtainable on the week's gross. At the Tanguay show prices (same as Lander's) the Cort can hold about \$16,000 if full capacity is done.

After the Los Angeles engagement at Clune's Auditorium of the Tanguay troupe, the management is likely discouraged at the local showing, where much was expected from the box office during the two weeks the company is to remain here. From this point it is routed for three weeks over one and two-nighters into Duluth, where the 10-week contract of Miss Tanguay to Mr. Morris will expire. It is not anticipated the Morris-Tanguay contract will be renewed under its option for a further like term.

Los Angeles found the same fault with the Tanguay show San Francisco did, that the bill surrounding the feature is not of sufficient value.

"CHIN CHIN" HELD OVER.

St. Louis, Oct. 25.
Montgomery and Stone with "Chin Chin" at the Jefferson are playing to capacity and the attraction will be held over for another week.

SIR HERBERT'S LEADING WOMAN.

Laura Hope Crews has been engaged to replace Edith Wynne Matthiason as leading lady with Sir Herbert Tree. Miss Crews makes her debut with the company at the Hollis St., Boston, Monday.

"NO. 2" AND "3" BEAT "NO. 1."

Reports from out town say that the "Katinka" production, "No. 2" and "3" companies, are outdrawing the gross receipts of the "No. 1" "Katinka" that holds most of the original New York cast of the musical comedy.

WIFE TOO ACCURATE.

Chicago, Oct. 25.
George Epton Perfect testified in court Saturday why he desired to have a divorce granted by Judge Thomson from Charlotte Jane Perfect. He and Mrs. Perfect were formerly in vaudeville as Perfect and Perfect, but had "split" owing to Mrs. Perfect's alleged cruelty and temper.

Perfect testified that his wife once threw a carving knife at him which cut a two-inch gash in his knee. The decree was granted.

White Rats News PAGE 16.

SCHENCK'S WEDDING DAY.

Today (Friday) is the day for Joe Schenck and Norma Talmadge. They will journey back to Stamford, Conn., where a marriage license was procured by them a couple of weeks ago, and in that town be made man and wife.

A postponed honeymoon trip will be taken around Christmas. At present the future Mrs. Schenck is at work upon a feature film that a trip just now would seriously impede.

SEA LIONS AS SCOUTS.

Cincinnati, Oct. 25.
Winston's water lions got a big play in the newspapers this week through another smart press story pulled off by Manager Ned Hastings, of Keith's. Hastings put over a yarn that the sea lions would be offered to the United States Government in case of war, to do scout duty. When hostile submarines come into American waters, if we may believe Mr. Hastings, the sea lions would see them make a bee-line for home and tell it to the Marines. Anyway, it made another good story that Hastings has slipped across in his brief stay in this city.

CENTURY'S BUCK DANCING.

Buck dancing is to be revived. A number done by 32 dancers, and put on by Ned Wayburn, will be in "The Century Girl." It will be lead by Elsie Yick (known in vaudeville as Elsie Young).

The latest addition to the already large cast for the new Century show is Muriel Window. The management has been negotiating for Gertrude Hoffmann, but Morris Gest, to whom Miss Hoffmann is under personal contract, has other plans for her.

Emelie Lea almost signed a contract to become a member of "The Century Girl" last week, but an existing contract between the dancing star of "The World Dancers" and May Tully interfered. The booking office refused to book the "Dancers" unless Miss Lea remain with the act.

The opening date is announced as Nov. 6 instead of Nov. 2.

Song Writer Buys Property.

Chicago, Oct. 25.
Carrie Jacobs Bond, who wrote "The End of a Perfect Day," has invested some of her royalties in an apartment building site at the southwest corner of Jeffery avenue and 69th street (south side). The proposed building will cost about \$28,000 and Mrs. Bond will probably live in one of the new apartments.

'COMPLAINT BUREAU' FOR ARTIST; VARIETY MANAGERS MUST JOIN

Vaudeville Managers' Protective Association Adopts Two New Ideas to Vaudeville. Any Variety Artist May Complain Against Any Variety Manager. Variety Managers May Be Obligated to Join V. M. P. A.

Something decidedly new for variety artists is the Complaint Bureau to be opened by the Vaudeville Managers' Protective Association in its Columbia theatre building offices Monday, Oct. 30. The bureau will be in charge of someone under the supervision of Pat Casey and will remain open daily for the receipt of complaint from artists, from 11 until 4. Complaints will be received in person or by mail, and will be investigated against any variety manager whether or not a member of the V. M. P. A.

At the last meeting of the managers' association, attended by a majority of the members, it was decided by a unanimous vote a campaign of organization be launched throughout the entire country covering the vaudeville, burlesque and circus branches of the profession in an effort to make the organization an air-tight and country-wide affair.

At the present time practically all the larger vaudeville circuits, burlesque managers and circus owners are listed on the V. M. P. A. membership board, but a few of the independent burlesque managers are still out and a large number of the independent vaudeville theatre owners have failed to join. A list of those is being compiled by the executives of the managers' organization and a direct form of solicitation will be utilized to bring the importance of membership to their notice.

The members decided at the same meeting that after a reasonable time they will move to enforce membership in the organization by refusing to play any acts engaged by the "hold-out." They feel that a lock-out of acts will soon bring the independents to a realization that active membership in the Vaudeville Managers' Protective Association is essential to secure a supply of programs.

WOMAN ORCHESTRAS PERMANENT

London, Oct. 25. Evidently Oswald Stoll is determined not to accede to the demands of his orchestral musicians for an increase of salary, for he has permanently engaged the women musicians who recently replaced those who quit.

THREE BIG HEADLINERS.

London, Oct. 25. Mark Hambourg, the eminent Russian pianist, made his English variety debut at the Coliseum Monday and scored strongly.

The bill includes Charles Hawtrey and Mrs. Patrick Campbell—making a trio of the highest priced headliners procurable.

MCCUTCHEON WOUNDED.

London, Oct. 25. Wally McCutcheon is in town with his head swathed in bandages, having received shrapnel wounds about his head and body. He is on the road to recovery, but still suffering from shock.

SAILINGS.

Oct. 17 (from San Francisco for Australia) Cavano Duo, Ingersoll Musical Comedy Company (for Honolulu); Bob McGreer, Pearl Jardiner, Bessie Hill, Bob Ryles, May Hill, Elsie Barnow, Mr. and Mrs. Frank Vack, Ruth Maker, Blanche Du Boise, Aileen Flavina, Miss I. Gordon, Miss N. Fox, E. Young, Dan

Kelly, Ralph Kenderick, Harry Monahan, Flavina Mairs, Mr. and Mrs. Edw. Ryan, Mr. and Mrs. Ingersoll, C. Fliebeck (Sierra).

KNOBLAUCH'S PLAY POOR.

London, Oct. 25. Edward Knoblauch's "Home on Leave" was produced at the Royalty Oct. 18. It is badly constructed and holds little interest.

Marie Lohr scored a personal success.

ROLICKING NEW FARCE.

London, Oct. 25. "Lucky Jimmy," produced at the St. James' Oct. 19, is a wild, rollicking farce, with little dramatic interest. It was enthusiastically received.

Smoking is permitted in the auditorium and the innovation is being watched by managers of other legitimate houses.

Subscribes to Red Cross Fund.

London, Oct. 25. Frank Allen, chairman of Moss Empires, has personally subscribed £2,500 to the British Red Cross Fund.

Illustrated Lecture Revived.

London, Oct. 25. Herbert Ponting's illustrated lecture on "With Scott in the Antarctic" was revived at Philharmonic Hall, Oct. 21.

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

INSIST ETHEL LEVEY WILL MARRY.

London, Oct. 25. While no verification is at hand, the friends of both parties to the "transaction" insist that a marriage between Ethel Levey and Grahame White is imminent.

This report has been current ever since the divorce proceedings instituted by the former Mrs. White against her husband.

RUSSIAN BOYS' BAND STRANDED.

Chicago, Oct. 25. The Russian Boys' Band is stranded here. Following eviction from the Grand Pacific hotel Monday, Joseph J. Topper, manager, made an appeal to the police for help, saying the boys were starving in the streets.

The band, according to Topper, was contracted to play the Strand for two weeks at \$1,000 a week, but after three days were played the engagement was called off.

A benefit concert, Topper says, was played Sunday, but the band received no money.

ODETTE MYRTIL MARRYING.

Ziegfeld's "Midnight Frolic" on the Amsterdam will not see Odette Myrtil this season, according to a cable from her to Charles Bornhaupt. It said the young French woman intended marrying and had not sailed last Saturday from the other side, as expected.

The name of her prospective husband was omitted from the message. An American artist now abroad has been much interested of late in Miss Myrtil.

DR. RACEFORD SUCCESSFUL.

London, Oct. 25. Dr. Royal Raceford proved highly successful on his first appearance at the Victoria Palace.

TWO MORE "PEGS."

Oliver Morosco and Melville B. Raymond have closed for two additional road companies of "Peg o' My Heart" on tour election week. The companies were engaged this week.

EFFECT MAY CAUSE INJUNCTION.

Frank Thomas, creator of scenic effects, may start injunction proceedings against the Shuberts to restrain them from using a bathing girl scene, bathhouse and surf effect in "The Show of Wonders" at the Winter Garden. Thomas is said to have received private advices the managers have infringed on his patented effect of this type in the present production and waited only for the opening performance in New York to verify his reports.

When the show opened in New Haven last week there were five scenes not shown there. Several scouts from New York who were on the ground to look the show over were informed blandly by J. J. Shubert the production they witnessed was not the one that would be seen in New York.

The last three performances of the week at the Shubert, New Haven, showed some remarkable switching about had been done and the opening of the show instead of appearing almost as a vaudeville entertainment, with a program composed entirely of male comics, which ran for more than an hour, had been pruned down and the chorus was gotten into action sooner.

The business for the last three performances there was tremendous. Friday night after a football game at Yale, the house was jammed beyond capacity with extra chairs and standees. The two performances Saturday were likewise, in spite of the opposition of the pageant in the Yale bowl.

MUSIC IN BERLIN.

Although war conditions have made civilian travel into the Central Powers difficult and perhaps hazardous, Continental successes have been just reported to this country through the two months' trip of Grace Isabel Colbron, who visited Denmark, Germany and Austria as the representative of Hans Bartsch, the play broker.

Among the foreign scripts Miss Colbron has two operettas and two comedies. The most important is "Marie's Soldier," with music by Leo Ascher. It is now running in Berlin. The other operetta is "Varum Geht's Dem Yetz" ("It's All Right Now"), and has a score by Edmund Eysler, who composed the music for "The Blue Paradise."

The comedies are "The Seventh Day" now on in Berlin. The author is Rudolf Schanzer, and "The Bathing Girl," by Sigmund Neuman. Mr. Bartsch may present all of the plays here in German before disposing of the American right for English presentation.

Miss Colbron says in the Teutonic countries the war has not interfered with productions which run largely to operas. The difficulty seems to be with the chorus. All available men are in service, but none of the principals are drafted and only enter the army voluntarily. Choruses calling for males are composed of boys and old men. Gaudy colors are absent from many productions.

MAARCK WANTS HIS MONEY.

About \$15,500 is hankered for by George Maarck from the New York Hippodrome. The foreign animal trainer is reported having placed his matter with Max Steuer for suit if necessary.

Maarck's Lions were engaged for the Hip (present show) for 20 weeks at \$1,000 weekly. The act was dismissed from the performance after the first public showing. Thereafter for four and one-half weeks Maarck received his contracted salary regularly each week, when it suddenly stopped. He is after the remainder of the amount alleged to be due him for 15½ weeks.

The Lion turn is a foreign act and the Hippodrome engagement was its first American appearance.



This is how they like my "Nuttiness" out West.

PRETTY GOOD! YES?

(That's me holding up the sign.)

Direction, SIMON AGENCY.

F. F. PROCTOR REPORTED PRACTICALLY RETIRING

Latest Proctor Theatres Going to United Booking Offices Sheets Said to be 125th Street and 58th Street. Others Will Follow it is Believed. Testing Plan of Theatre Transfer One by One

The eventual retirement of F. F. Proctor from active participation in the supervision or booking of his string of theatres was practically forecasted this week with the announcement the executives of the United Booking Offices had arranged to take over the management of the Proctor properties on 58th street and 125th street. The latter house is scheduled to close at the end of this week to be entirely renovated. It will reopen Nov. 6 with a U. B. O. bill. The 58th street theatre will follow and possibly at the same time the Proctor holdings in Albany, Troy and Schenectady will be transferred to the U. B. O.

Last week the United assumed management of Proctor's 23rd street house, dropping the picture policy for a vaudeville program. Previous to that it had taken over one by one the Proctor houses at Elizabeth, Mt. Vernon, Newark and the 5th Ave.

Just what disposition will be made of the Proctor booking office has not been decided upon, but it is generally understood the booking responsibilities for the time will be divided between Lawrence Goldie and Carlton Hoagland, with the latter supervising the supply of the up-State theatres. Goldie is now handling the booking for the other Proctor theatres listed on the U. B. O. books.

The deal for the transfer of the Proctor houses to the United Booking Offices was practically settled several weeks ago, but the principals interested decided not to give the matter any premature publicity, preferring to test the possibilities of the move by taking over one house at a time.

While Mr. Proctor will likely retire from active participation in vaudeville circles, he will have an interest in all of his theatres.

The name of Proctor has been an important figure in vaudeville for years, having played the first class grade of shows until the picture vogue arrived, when the Proctor house turned to pictures, afterwards to pop vaudeville, with some remaining picture houses.

MCDERMOTT OFF FOR GOOD.

Bill McDermott is off the Loew time again and never to return according to Jos. Schenck. The monologist was released Saturday night, after playing seven out of 15 weeks, which he had booked under a play or pay contract.

McDermott has had a stormy time with the Loew management. A few weeks ago he refused to play split weeks, but changed his mind.

Wednesday McDermott denied he was off the Loew time, explaining he was not playing this week because he was sick, though on the street at the time, looking well enough. Louis Wesley who booked the monologist with Loew, affirmed McDermott was through on that circuit, and it was also confirmed at the Loew booking office.

LESLIE LEAVES SHOW.

Bert Leslie is out of "For the Love of Mike," which the Shuberts had in rehearsal, the comedian handing in his part Tuesday.

The cast may be further changed by the withdrawal of Reine Davies, who is dissatisfied with her role.

Mr. Leslie explained that he could not do himself justice in the farce unless he rewrote the part.

"Mike" is a musical play, the com-

poser being Jerome Kern. The title was recently changed to "Strike the Lyre," but another name is to be chosen. Others in the cast are Vivian Wessel, Lois Meredith, Louise Mink, Leoni Morgan, Helen Clark, Thurston Hall, Percy Ames, Clifton Webb, Scott Welch, Billy Halligan and Frank Sylvester.

ANOTHER ARTISTS' SOCIETY.

The American Vaudeville Artists, incorporated a year or so ago, has been brought back to light and now claims to have a membership of 50.

Its secretary and attorney, August Dreyer, is the single person made known as interested. The names of the remaining officers and all members are to be held aloof from publicity, giving the A. V. A. the real aspect of a secret society.

Its aim is the protection of stage material. Any member reporting a case of lifted material will cause action by the A. V. A. to be taken at once against the offender. Its headquarters are to be in Times Square.

One of the club's rules is that members to obtain action by it must file a copy of the material in Vauverry's Protected Material Department.

ROLFE-MADDOX PRODUCTION.

After a long vacation from vaudeville and notwithstanding their many interests in the picture field, B. A. Rolfe and Charles Maddox have found time to produce a musical act for vaudeville, requiring 15 people. The title is "America First."

The turn is full of film, people, music and patriotism, particularly the latter. It will be seen at one of the big time houses in New York next week.

LOVENBERG'S HALLOWE'EN.

This noontime (Friday) a party of ten will leave the Grand Central for Charles Lovenberg's Canoe Brook Farm at Putney, Vt., to spend the weekend. It will be Mr. Lovenberg's Halloween party.

Those going are Carl Lothrop, Ted Louder, Harvey Watkins, Frank Vincent, Fred Shanberger, Bart McHugh, Harry Jordan, Geo. Metzel, Sam Hodgdon, John Calvert. The party will return to New York Sunday night.

Mr. Lovenberg is manager of Keith's Providence. His guests are all connected with the United Booking Offices.

REYNARD-BIANCA ACT OFF.

Mme. Bianca is to lead a large dance production in vaudeville. This dissolves the Reynard-Bianca ventriloquial-dancing act which has played for a few weeks.

The dissolution is a business one, and brought about by Ed. F. Reynard being called back to look after his theatrical interests in Marion, O.

Pantages Expected.

New York expects to see Alexander Pantages in person Nov. 1. He will be in Minneapolis Oct. 29 to witness the opening of his new theatre there

Digby Bell in Farical Sketch.

Winchell Smith has written a sketch (farce) for Digby Bell called "Mind Your Own Business," calling for five people.

JIM MORTON'S HIT.

The hit as announcer for a vaudeville bill made by James J. Morton at the Orpheum, Brooklyn, has been of such decided proportion Mr. Morton will be retained at that theatre in the announcing capacity for four weeks. This is his third.

From the Orpheum Mr. Morton will go to the Colonial, New York, and probably play over the Keith, New York, time as an announcer before leaving to fill engagements for his services from the big time vaudeville houses out of town.

"Announcing" as done by Mr. Morton, who is the accepted originator of the idea in connection with vaudeville programs, is mostly impromptu and changed to a greater or lesser extent at each performance. Comedy business and lines are invented continually. The scheme has met the universal approval of the Orpheum's patrons, a rather fastidious class of vaudeville goers.

FRITZI SCHEFF AFTER SALARY.

Fritzi Scheff, through her attorney James A. Timony, started action in the Supreme Court Thursday against Martin Beck and the Palace Theatre Co. of New York, charging breach of contract and asking damages of \$1,500, which sum was to have been her salary last week.

In her complaint Miss Scheff alleges her contract for the Palace appearance last week stipulated she was to be the sole headliner, but that she discovered there were several other acts given equal prominence on the bill, whereupon she refused to appear.

Immediately after the carded announcement of Fritzi Scheff's disappointment was placed in the lobby of the Palace last week, a representative of the White Rats visited Miss Scheff and after a brief conversation returned to the organization with the prima donna's application for membership in the Associated Actresses of America, the women's auxiliary organization allied with the Rats.

At the United Booking Offices this week it was said orders had been sent each booking agent not to consider any offer for a re-engagement of the musical comedy star regardless of the figure asked or the conditions governing it.

DAN HENNESSY HOME.

D. F. Hennessy, manager of the Family Dept. of the U. B. O., has been confined to his home for several days suffering from an attack of appendicitis. He will remain away from the office for several weeks.

NOT AMELIA BINGHAM.

Amelia Bingham denied she will appear in vaudeville this season. Miss Bingham stated that no vaudeville agent had authority to offer her services in the two-a-day for the time being.



When MR. PANTAGES features you in SAN FRANCISCO that speaks for itself. Oh, Ye Gods, what a sensation we've been. Booked for a return tour opening June, 1917. HARRY COLEMAN 20TH CENTURY VENTRILOQUIST

SENTIMENT AGAINST HUGHES.

A singular demonstration of the political views of the profession was exhibited Tuesday afternoon at the corner of 47th street and Broadway, when a campaign auto carrying four adherents of the Republican presidential candidate, Chas. E. Hughes, stopped for a brief few moments to exploit their champion.

Traffic immediately suspended and the mob began heckling the speakers, who seemed entirely incapable of satisfactorily explaining their points. The crowd appeared to feel Hughes' election meant a widespread wave of reform which might eventually eliminate Sunday shows. When one of the speakers foolishly shouted the crowd represented the "scum of the earth," they tore the banners from the machine and pushed it merrily on its way east. In the gathering were a number of agents, managers and artists, and while it numbered close to a thousand, not a Hughes supporter was evident.

The Wilson Club, composed of the allied theatrical trades, has located on 46th street and 7th avenue and nightly meetings are held with prominent professionals on the stump.

Hughes' abolishment of betting on the race tracks during his reign as Governor of New York has filled the sporting fraternity with a fear of reform that show people profess to believe might eventually relate itself directly to the theatrical profession.

GOING TO LONDON.

The next big revue production Albert de Courville is to produce (about Christmas) at the London Hippodrome, will probably have as principals Billy Montgomery and George Perry, now doing an act together over here.

Negotiations for the couple were about closing early in the week. Mr. de Courville is said to have a personal representative in New York just now who has been taking care of the managerial end.

MOLLIE FULLER ILL.

Chicago, Oct. 25. Mollie Fuller (Mrs. Fred Hallen-Hallen and Fuller) is ill in this city and all engagements have been canceled by her husband, pending recovery.

PLAYFUL NAMES.

Among the latest playful names for vaudeville acts are Nice and Phunny, and Cummin and Seaham.

IRISH FAIR HOLDS OVER.

The Irish Fair at Madison Square Garden is holding over an extra week beyond the first time advertised. Of the vaudeville at the Garden five acts are still retained.

BERNSTEINS SEPARATED.

From reports about Freeman Bernstein and his wife (May Ward), have permanently separated.

The Bernstein affair was the subject recently of a front page story in the New York "World."

SHUBERTS' NEW STAR.

The Shuberts have placed Marie Nordstrom under contract and will star her this season in a new play.

"Bug" Sang Trouble.

Chicago, Oct. 25. The local offices of the T. B. Harms tried to stop Robert Millikin using "Some Little Bug Is Going to Find You Some Day" at McVicker's last week where Millikin sang it in "The Suffragette Court." Ralph Herz also used it during his local engagements.

V. M. P. A.

ANNOUNCEMENTS ARE ON

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of this issue.

WHITE RATS CELEBRATION OF HARRY MOUNTFORD'S RETURN

Large Gathering at Clubhouse Last Thursday Night Listen to Speeches Lauding Organization's Executive. Much Enthusiasm. Mr. Mountford Also Speaks.

White Rats at their clubhouse last Thursday night celebrated the first anniversary of Harry Mountford's return to the organization. A crowd of about 800, filling all available seating space was there at midnight when Tim Cronin as chairman opened the meeting. The usual blockade of standees at open meetings since Mr. Mountford assumed the direction of the Rats was absent, but in other respects the gathering resembled the usual assemblage that answers the call.

Mr. Mountford closed the meeting at precisely 3 A. M. after speaking for one hour without having anyone "walk out on him." The enthusiasm for Mountford was often evident during his remarks, at the conclusion of them and previously during the talks of the other speakers when his name was mentioned.

The principal new point made by Mountford was he claimed to have information the vaudeville managers had intended to grade all acts for this season, with a maximum salary for each, until his rejuvenation of the White Rats organization caused them to pause. The speaker read what was declared to be a copy of a wire sent "Tink" Humphries in Chicago by J. J. Murdock in New York, complimenting Mr. Humphries upon his handling of the Oklahoma City strike situation. Mountford mentioned the managers desired to press the organization to a show of strength just now, but "we will take such action as we see fit at all times," said the speaker. "There are other ways of getting at the managers besides striking." A statement made by Mountford was to the effect the Board of Directors of the Rats has invested James W. FitzPatrick, its president, and Harry Mountford, its Executive, with full power of action in all matters. This, said Mountford, was to ensure secrecy and hereafter it will not be possible for any information to leak of the intended moves of the society.

None but members of the organization was on the speaker's platform. They were Mr. Cronin (who acted as chairman in place of Junie McCree, called to Chicago suddenly the day before to give attention to Fay Templeton's act, it was stated), Mr. FitzPatrick, Mr. Mountford, Edward Clark, vice-president, Adolph Steiner, president of the German branch of the Rats, and Ernest Carr, who read several wires.

Mr. Carr at an early part of the proceedings, announced that following the usual custom of White Rat meetings when the name of "the enemies to the order" were read, the hall would be darkened. This procedure, said Mr. Carr, was followed by all deputy organizers presiding at meetings of the Rats. Deputy organizers, continued the speaker, were instructed to inform all members at meetings not to associate with those whose names were called, nor to eat, drink, speak or dress with them, not to stop at any hotel they did and to notify any hotel harboring them the names called were "scabs," "black-legs" and "traitors" and to so inform all stage hands and musicians. The hall was then totally darkened. The names were called off in spaced intervals from the rear. The name of one act (two men) was greeted with hisses, cat-calls and groans. The other names were hissed only, some lightly so.

The second speaker was Mr. Fitz-

Patrick, who said he had been ill with a cold but came to the meeting in spite of his condition. Mr. FitzPatrick did not appear over strong, but made an eloquent address, strongly endorsing Mr. Mountford's and his reign from every angle. He placed himself unmistakably for Mr. Mountford's person and policy. Mr. FitzPatrick laid great stress upon what he termed the outrage of a booking agency in Detroit booking a mother and daughter (probably a "sister act") at \$50 for the week, in an all-colored place in that city, without having informed the women of the character of the resort. The speaker said the women, in need of money, had no alternative after arriving, but upon the second day were dismissed and paid \$7 for their services. The act wrote a letter to the Rats relating the circumstances and Mr. FitzPatrick held the letter as he spoke. He read from it the white women had been told to go into the manager's office, and that they did so, whereupon the colored manager with another negro walked into it and pulled down the shades. The women fled. The impression was received they left the place or were dismissed after this incident. Mr. FitzPatrick said the agency booking the act was the International Exchange of Detroit and the man in that office who booked it was known as "Mack." He asked those in front to remember the name, scoring the agency and the booking man unmercifully, mentioning there was other "dirt" in connection with the affair he could not bring out at that time through the ladies present. Mr. FitzPatrick had apologized to the women in the audience for bringing up the matter, but saying it was such a flagrant case it should not be overlooked.

An affidavit regarding a "woman matter" in St. Louis was also read by the speaker and he recited an alleged assault with a blackjack last week by the management of the Bastable theatre, Syracuse, upon a woman in the bill there who had gone to the treasurer's office to remonstrate.

The three big things the White Rats aimed for, announced Mr. FitzPatrick, were "The Closed Shop," an equitable contract and a limited commission. The organization would never rest, said he, until these were obtained.

Upon opening his speech, Mr. FitzPatrick asked: "Have you been canceled yet?" Not a ripple. The speaker remarked he felt sorry after thinking up that opening remark for three days that it had so ignominiously flopped.

Following Mr. FitzPatrick (who also spoke exactly one hour) came Mr. Clark, who had prepared in the form of a picture scenario called "The Man Who Came Back," the history of the White Rats. It held 63 scenes and Mr. Clark read the unique idea in 25 minutes, to a thunderous reception at its close.

The first speaker of the evening, after Mr. Cronin's introductory address, was Mr. Steiner, who caused amusement when he said before any act should accept an engagement to play for \$5 a day it should call at the German branch headquarters where it would be paid the \$5 not to accept. If the German branch did not have the five, added Mr. Steiner, the members would play pinocle with the act and let it win that amount. Mr. Steiner excused his slight German account but stated it was a part of his vaudeville act. He mentioned a year before he had stood on the same platform as the seventh speaker of the program, but

"SUSPENDED" ACT ANNOYED.

A vaudeville act recently suspended from good standing in the White Rats was reported Wednesday morning to have been annoyed while going through his turn at the Lincoln Square theatre Tuesday night by constant coughing in the audience.

It was later said a woman member of the Rats had boasted she had "planted" three women in the audience to do the coughing, to annoy the suspended member.

The Rats have suspended several members of late on the ground they played non-union theatres in Oklahoma City against the order of the organization.

One of the acts so proclaimed, E. E. Clive, notified VARIETY he is not and has never been a White Rat nor did he ever join the organization. Mr. Clive offered to furnish an affidavit made by himself in support of his statement. His name had been advertised by the White Rats in VARIETY as one of the members suspended. The Rats was notified by VARIETY of Clive's claim.

N. V. A. APPLICATIONS OUT.

With next week application blanks for membership in the National Vaudeville Artists will be sent to all theatres whose managements belong to the Vaudeville Managers' Protective Association.

This arrangement was reached after a meeting this week between the N. V. A. and V. M. P. A. The two organizations are working together on a most harmonious basis.

FITZGERALD CASE ADJOURNED.

The matter of Harry Fitzgerald, charged with violating the agency law by License Inspector Duff, upon complaint of James Oliver, came up before Magistrate Groehl in the third district magistrate court Wednesday. The case was put over until next Wednesday.

In asking for a continuance attorney James Timony (representing Oliver) said he desired to obtain the records in which Fitzgerald sued actors for commissions.

In granting the postponement the magistrate remarked that if the case is not ready for a hearing next week he will dismiss it.

now he was "opening the show." The lapse of a year's time and the difference in his "position on the bill," displayed, according to Mr. Steiner, the advancement of the order under the direction of Mr. Mountford.

All the speakers referred to the condition of the Rats Oct. 19, 1915, when Mr. Mountford reassumed charge.

Several references were made to the National Vaudeville Artists. During Mr. Mountford's time on the platform, he read what was claimed to have been a notice from agents to their acts, reading they should resign immediately from the Rats if they have not already done so, to "avoid consequences."

Wires were read from Fred Niblo, who said the organization could not be complete without Mountford, Mr. McCree, who regretted his absence, Barry Connors, the Deputy Organizer for California, who said "The West is a pipe," and Joe Birnes, the Rats representative in Chicago whose wire when reading, "When are you going to cut loose?" raised a howl. Others were in a similar strain.

On each seat and at the press table in the meeting room was a copy of the "Chicago Labor News," a weekly published in that city, carrying an article giving the gist of Mr. FitzPatrick's published proposal for a White Rats committee to meet the Vaudeville Managers' Protective Association for a conference, and the V. M. P. A.'s printed refusal to do so.

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

OKLAHOMA CITY STRIKE.

Oklahoma City, Oct. 25.

Adoption by the Allied Amusement Council (comprising White Rats and union stage hands, operators and musicians) of a resolution condemning the action of the board of city commissioners in attempting to prohibit picketing of "unfair" theatres by strikers, was practically the only development of importance in the strike situation during the past week.

The resolution was adopted during a meeting held last Sunday and was published in the "Free Pointer," the strikers' official organ.

Picketing of the Empress, Lyric, Liberty, Folly and Majestic continues, but with seeming little effect, as most of the houses prior to this week were enjoying capacity business. An order issued by the health authorities prohibiting admittance of children under 16 years to any theatre for two weeks has reduced the business of all houses considerable. The order was the result of the heroic efforts to check infantile paralysis, which has made its appearance in this city.

The Folly opened this week with vaudeville in addition to pictures, Manager Powell giving an assurance he had the house booked solid for the remainder of the season. Only high class acts will be played and most of these will be furnished by the Interstate Circuit. Mr. Powell recently secured the exclusive Oklahoma City rights to the William Fox pictures, while his house will be the only one here to play the Chaplin films.

Although the Overholzer opened a week ago with what was to have been a four days' run of "Where Are My Children?" the engagement was extended to a full week. The spacious house was filled to capacity at every performance, notwithstanding that pickets were stationed at the entrance. The Overholzer now is playing legitimate attractions, and will for the rest of the season.

The Lyric is playing five acts of vaudeville and pictures and the audiences are good. Strikers seemingly devote most of their attention to the Lyric, where they station men and women pickets nightly. The musical tab company of Milton Schuster, 30 people, this week is presenting "The Maid from Mexico" at the Liberty, where the audiences, in consideration of the health board order, are good. Business at the Empress also is good, while the Majestic generally is crowded. The Metropolitan, Dreamland and Strand theatres, all endorsed by the strikers, are doing their regular business. The Met is giving three acts of vaudeville and pictures for ten cents day and night. The Dreamland and Strand are five-cent theatres.

Hearing on the writ of habeas corpus issued in favor of the picket who was arrested to make a test case soon after the city ordinance prohibiting picketing went into effect, will come up probably this week or early next week in the circuit court of appeals. If the court holds the commissioners were empowered to pass the ordinance, all engaged at picketing since the case was continued will be arrested. This was the order issued by Mayor Ed. Overholzer. Policemen secured the names of all pickets.

5TH AVE.'S 22 ACTS.

Next week Frank Quaid who manages the Fifth Avenue will give 22 acts in an "Autumn Festival," dividing the large number 11 to each half.

Mr. Quaid has a plan to bring the Fifth Avenue back to the ranking position for vaudeville, through redecorating its interior and newly carpeting the floors. An order given Sloane & Co. for the carpet will be filled next week. The improvements will be made under Mr. Quaid's direction without interfering with any performance.

ARTISTS' FORUM

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

New York, Oct. 23.

Editor **VARIETY**:

Hallen and Hunter I am reliably informed are doing the opening formerly done by the late Billy Fogarty and myself when playing as Kirk and Fogarty. The opening was Mr. Fogarty entering in a stage hand's or usher's uniform, laying a carpet across "one" after which I entered. We then went into talk and Mr. Fogarty continued wearing the uniform until the turn was about half over.

It has been told to me by so many people Hallen and Hunter are now doing this. I am certain there can be no error. It seems from what I hear Hallen and Hunter took this bit almost immediately after Mr. Fogarty's sudden death about six weeks ago.

This bit of business belonged to our act and is now my property. I do not want it used as I may have occasion to employ it myself in the future. Also the circumstances were such that I should think any act would have respected them.

Ethel Kirk.

New York, Oct. 20.

Editor **VARIETY**:

I, being a "rank outsider," would ask that you give my letter space in your paper. I read **VARIETY** because I can read your "write-ups" on different shows and acts and some times I depend largely upon your criticism as to just what show I will go to see.

One Thursday I happened to be near the Greeley, Square theatre (a Loew theatre) about 9.45 a. m., and it was raining, so I dropped in to see the show as they were selling tickets. Imagine my surprise upon entering to find it about one-half filled and to find the acts rehearsing in full view of the audience.

Don't you think this is pretty hard on the different acts to be compelled to rehearse in front of the audience and then come on a little later and try to "make good."

I might add the public seems to know too much of the actor's business as it is.

Frank L. Watkins.

NEW ACTS.

Acts from circuses for vaudeville are Bradna and Derrick, Weise Troupe, Joe DeKos, "Sports in the Alps" (old Picchiani Troupe), Thelero's Circus (Paul Durand).

J. C. Mack's "Mother Goose," lately withdrawn from the International list, has been boiled down to tabloid form and is playing the Wilmer & Vincent houses as a vaudeville number.

Helen Holcomb (daughter of Willard Holcomb, the publicity man), in revival of "Her Last Rehearsal," by her father.

"A Double Exposure" played for a short while by Willard Mack, its author, with a new cast including Jack Webster and Bert Wilcox (Joe Hart).

Mark Linder and Co. in "Man and the Law" by Richard Warner (Charles Wilshin).

E. E. Overton and Co. in "Dad's Girl," including Katherine Cousins, E. J. Blunkall and J. J. Flanagan.

Hanlon and Hanlon have split in Chicago. Mike Hanlon will hereafter appear with Wald.

Lillian Le Roy and Elisabeth Seaman (formerly with "The Golf Girls") "sister act" (Jack Fauer).

Low Payton and Harry Kranz ("The New Chauffeur," formerly used by Hussey and Boyle).

Charles Cohan (formerly Cohan and Lowenwirth), Hebrew monologue by James Madison.

Bessie Leonard, single: Deila Davis and Harry Moseley, musical skit (M. P. Lowe).

"Mother Machree and Her Three Daughters" (Billy Sharp).

Florence Bindley and George E. Harris, rehearsing Chicago.

Helen Rook (returning), single (Geo. O'Brien).

Clare and Flo Gould in "Holding the Fort."

Edith Thayer supported by Vincent Cassidy and orchestra.

Virginia Kelsey (formerly with "U. S. Beauties,") single.

Allen Spencer Terry in "The Button Salesman."

"One Good Time" with Henrietta Goodwin.

E. E. Overton and Co. in "Dad's Girl" by Jack Ellis.

A revival of "The New Stenographer" with Tony B. Stamford.

Cartmel and Harris in new sketch by James Madison.

Jack Jarrot and Ethel Mason (Harry Fitzgerald).

Edna Dolly (Lester and Dolly), single.

Ethel Arnold and Earl Taylor, in "Indisposed," by Blanche Merrill.

Jack Ryan, with Mameaux (the Pittsburghs' pitcher).

Elvia Bates and Co. in "A Woman of Few Words."

Five Young Americans, four girls and boy.

Worsley (Worsley and Ashton) and Meyers, piano act.

Vasilios Kanellos and Mmle. Daphne, dances (Chicago).

George Clark, single (Pat Casey).

Ben Deeley, white face act.

Lionel Atwell, in sketch.

Ruth Allen, in sketch.

Leah De Picon, male impersonations.

Eddy and Alain in "Physical Culture."

Ruth Royce, in new single.

Vine and Temple.

Princess White Cloud.

INTERSTATE'S ADDED CIRCUIT.

Chicago, Oct. 25.

The Interstate Amusement Circuit has a plan to organize smaller towns through Oklahoma, Texas, Kansas, Louisiana and Arkansas, which cannot afford the more expensive vaudeville shows furnished via the Interstate's New York and Chicago offices. The new circuit will be booked by E. C. Mills, with a branch office in the Terminal Building, Oklahoma City.

A road show, framed by Mills, comprising three acts, played on the three split basis, will open the new route at Bartlesville, Okla., and then in turn play the circuit, adding new towns as the strength of the new chain asserts itself. Eight weeks will be given on the new Interstate branch.

Acts will be expected to pay their own transportation to the starting point (Bartlesville) but from that place on the turns will receive a flat salary with the usual commission deducted, but no further transportation expense is personally expended.

The Interstate plans to start the Mills' booking Oct. 30.

The Tulsa and Oklahoma theatres will continue to get their Interstate shows from the Association per Ray Whitfield's sanction as heretofore.

IN AND OUT.

Will Morrissey was out of the Colonial bill three or four hours Tuesday without knowing it. Orders were sent to take Morrissey out of the show upon his failure to revise his turn according to instructions issued at the Monday matinee. Objection was made to certain material. When hearing of the cancellation Morrissey made an explanation and returned to the Colonial bill Tuesday night, with his act reset as required. Among the matter Morrissey removed were swear words, a suggestive lyric and ad lib remarks not considered proper before a general public.

Tyler and Crolius cancelled last half last week, the woman of the act being ill and Vine and Temple were substituted in the Association road show at Virginia, Can.

LaVerna and Dagmar, carded to open St. Paul the last half of last week, cancelled on the advice of physicians ordering the man to California for an immediate rest. Dean and Mack were substituted.

Charles Gibbs, owing to illness, left the McVicker's bill, Chicago, the last half of last week. No act substituted.

Geo. Damerel and Co., were canceled at the Davis, Pittsburgh, after the Monday matinee this week. Wright and Dietrich got the vacancy Tuesday.

A trunk delayed kept Dainty Marie out of the Palace, New York, program for the Monday matinee only. Retter Bros. substituted for the single performance.

Claudia Albright (Albright and Rodolf), owing to a cold could not open at the Majestic, Chicago, Monday matinee, but her partner, Mario Rodolf, worked as a "single," using the piano accompaniments for his songs, however, and filling in the time until Miss Albright could open.

Golding and Keating left the Kedzie, Chicago, show Tuesday, owing to Claude Golding's bad throat.

MANAGER HELD FOR TRIAL.

Syracuse, N. Y., Oct. 25.

Tomorrow (Thursday) is the day set for the trial of Stephen Bastable, manager of the Bastable theatre, for an alleged assault upon Elmina, a woman who juggles heavy articles.

Elmina procured the arrest of Bastable Sunday night, Oct. 15, when drawing her salary. She claimed the amount given her for the half week at the Bastable theatre was \$20 less than her agreed upon price. The woman, who owns the act, Elmina and Co., is claimed by Bastable to have "made a pass at him." The house treasurer is reported having mixed himself up in the argument. During it someone is alleged by Elmina to have hit her upon the head with a blackjack. Bastable's arrest followed.

MOSS' TWO-A-DAY.

B. S. Moss has decided to change the policy of the Flatbush theatre, Brooklyn, beginning with next week. There will be six acts and a feature picture played, giving two shows a day, with seats reserved at the evening performance. The house will split.

Gordon Bros.-Loew Deal Chilly.

From reports it appears the booking deal for their Boston vaudeville theatres between the Gordon Brothers and the Loew Circuit is at a low state of vitality just now. The Gordons can not agree, it is said, with Loew upon the exact manner in which the Gordon's theatres shall be booked from that office. The Gordons now secure their bookings from the Sheedy agency. Their Boston houses are in opposition to those of the Loew Circuit's in the same city.

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

LOEW'S FIRST ATLANTA BILL.

The first program booked from the Loew Circuit office for the opening of Loew vaudeville Monday, Oct. 30, at the Grand, Atlanta, will have Marie Russell, Kinkaid Kilties, Herbert and Dennis, Chinese Musical Entertainers, Etta Lovelle; five acts in all to remain the full week.

Just now the Loew office, with no southern point to break the jump is going through the customary tribulations of "booking Atlanta." The Kinkaid Kilties, 12 people, go there from Cleveland, and after finishing the Atlanta week, return to Chicago. They will lose no time through Cleveland and Atlanta being six-day towns. The extra transportation will be adjusted by the Loew people so the Scotch act will suffer no actual money loss on their regular salary by the engagement.

Atlanta is 30 hours from New York and 24 from Chicago. Loew's points where a jump might be made are Philadelphia, Baltimore and St. Louis. The United Booking Offices is placing bills for a string of southern theatres, taking in the Forsythe, Atlanta. Entrance into the city is made somewhat easy by this means, though at one time "Atlanta" was the same problem to the U. B. O. it will be to Loew until a connection has been found.

Marcus Loew will leave for the south to be present at the opening. While there he may fix upon one or more other southern cities for immediate openings with Loew vaudeville that will relieve the situation for his booking office.

The Loew Circuit placed an announcement in its **VARIETY** advertisement this week, asking all acts laying off in the south to communicate with its New York booking office.

The Alhambra, Philadelphia, will be booked in the Loew New York offices by Moe Schenck.

Philadelphia, Oct. 25.

The Alhambra, managed by Jay Mastbaum, will play Loew Circuit vaudeville commencing Nov. 6. The policy will be a split week, six acts to each half.

The Alhambra once before played Loew vaudeville.

KEITH HOLDING H. O. H.

It has been settled the B. F. Keith interests will retain control of the Harlem opera house, on West 125th street, although it is not known whether the terms of the tenancy stipulate a renewal of the lease under the former conditions.

The lease on the property expired several weeks ago and it was then announced the Keith interests would withdraw, since the house failed to prove a profitable proposition, probably because of the keen neighborhood competition. The Alhambra is just around the corner, playing a big time show at reduced prices and a few doors west is Hurtig & Seamon's with burlesque show and Sunday vaudeville concert. Loew's 7th Avenue theatre is but a few hundred feet away and the new Loew location is only a few doors west of the Opera House.

With the expiration of the opera house lease, an arrangement was perfected between the owners and tenants whereby the latter would temporarily retain possession of the property until such time as a permanent arrangement was perfected.

In about three weeks the Harlem opera house will be darkened for a fortnight or more and the interior and exterior thoroughly renovated and refitted with modern decorations.

FOX'S TERMINAL, NEWARK.

William Fox has taken over the old Proctor theatre located on Park place, Newark. It will be called the Terminal, opening with the usual Fox show, six acts and a feature film.

AMONG THE WOMEN

By THE SKIRT

A club filled every nook and corner of the Orpheum, Brooklyn, Tuesday night. All the ushers and artists wore blue badges for the occasion. If Dorothy Jardon's songs had been as good as her clothes, she would have been a riot. As it was she did but passing fair. Miss Jardon appeared in a long straight robe of purple velvet. A mantle of the velvet was lined in satin of the same shade. A large hat had two immense Paradise. A song about flowers was sung in a most becoming frock of pale blue charmeuse made most Quaker-like in style. A long waist had a skirt done in box plaits. Under a cap long black curls hung. In a "Carmen" number a cloak of shimmering blue had tracings of red. Under this cloak a daring costume was worn. The bodice was of brilliants. The skirt was of crystal beads over pink tights encased in bloomers of blue net. A dress that evoked "Aha" from the women and applause from the men was made entirely of red, white and blue beads. Over this was a military coat of white broadcloth with a short cape. When Miss Jardon changes some of her songs she is going to have an act worthy of any program. Lucille Cavanagh (with George White) dresses an Indian number in a gold straight frock lined in green. A mantle of green had a gorgeous lining of gold sequins. An odd costume was of gray and black lace. The bodice was of black velvet with a tiny flounce. The following number was economically done by discarding the lace skirt and substituting a short velvet skirt. "Rocking the Boat," a sketch, has but the women's clothes to recommend it. Eva Taylor, the principal of it, wore a handsome cape of white cloth trimmed in fox. A gown was of white and silver brocade. The skirt was coat effect over a crystal petticoat. Della Marsh (same sketch) who thought every one was deaf, wore a simple dress of pale green chiffon with a flowered border. One side had a drapery of darker green velvet. The 16 Navasser Girls were all dressed in evening clothes of different shades. The stage picture would be better were they all dressed in one color. The Camilla's Birds setting looks well, white birds against a black background.

The revue ("C. O. D.") at Maxim's is dressed in style artistic and novel. The opening number has the girls in pink tights with trunks that represent lanterns in red, orange and blue. A pink fluffy costume was trimmed with narrow baby blue ribbons. A Quaker number was done in grey chiffon without linings. Then there was the old fashioned hoop skirts of flowered taffeta with the long panties of fine lace. It was quite noticeable all of the materials used in this revue were of the best, even to real plumes in one number. The Misses Cunningham and O'Brien doing the solos wear good looking clothes. Especially so was a white lace dress trimmed with gold lace.

If it is true "Little Miss Springtime" at the Amsterdam, is one of the best sellers on Broadway, it must be due to the scarcity of good musical plays in town, for this attraction is very dull. The chorus is lively enough and splendidly dressed at all times. The fault lies with the principals. They all become tiresome before the finish of the second act. Sari Petrass played an unimportant role in "The Girl from Utah" in London three years ago. Miss Petrass doesn't show improvement sufficient to be starred on Broadway. Natalie Alt who lately made the disastrous vaudeville mistake would have done much better with the role. Miss Petrass has a sweet voice but isn't there with the looks. The score is mediocre and not to be compared to "Sari." The dressing of the chorus is all Hungarian

in style but done in the paler pastel shades. In the first act Miss Petrass wears a deep pink soft satin made in peasant fashion with an apron of different colors. A festival costume was of white lace and gold apron. A simple gray Quaker like coat over pink chiffon was worn in the last act. The clever girl, Georgie O'Ramey, is utterly wasted in this production. Miss O'Ramey's part is so dull perhaps that is why she has chosen gray for both of her frocks.

It is regrettable the Dolly Sisters didn't have a better play than "His Bridal Night" for their debut in the legitimate. As bad as the play was the girls had a nice run, and it must have been their popularity personally which drew. It was surprising Rosie did so much better with the dialogue than Jenie, for the latter has had a little experience if you can call it such while with Harry Fox in vaudeville. The dressing of the sisters was probably up to date at the beginning of the season but the hooped skirts of the bridal dresses are now passe. A new outfit may have been ordered for the road, as the dresses and negliges worn in the show's final week at the Republic were very much the worse for wear.

"Betty," at the Globe, is the poorest musical comedy Raymond Hitchcock has ever had. He is rather a bore in the English role. The same may almost be said of Joseph Santley. Ivy Sawyer, with a poor voice and pretty face, wore some daintily made clothes. A wedding dress was of white satin and net with narrow crystal fringe trimmings. A veil was most becomingly draped. A chin strap was of orange blossoms. Her going away dress was of old blue charmeuse with a heavy white cord girdle. Justine Johnston didn't look herself in an orange velvet. Katharine Stewart is a splendid dresser. One evening gown was of dark blue satin, and net with a gold embroidered panel. The chorus, mostly of the blond type, were splendidly garbed. The last act found them most effectively dressed in futurist design.

The twelve young ladies who act as ushers at the Palace looked very nice Monday afternoon in their new gray dresses. The skirts are made full with dotted Swiss kerchiefs quaintly cut in sailor collar fashion over the bodice. The eldest Miss Campbell (Misses Campbell) is wearing the same rose satin as at the Colonial last week. The red plush drop at the Palace took away some of the color in the gown. The other sister has improved her blue poplin dress by having the skirt draped in melinc instead of the heavier material. The Palace audience treated these two girls like old favorites. The young women with Morton and Moore are dressing in the same clothes as last season. One affects the long clinging black charmeuse draperies and the other a green taffeta draped over lace petticoats. Trust Gerie Vanderbilt (with Geo. Moore) to come back with some extreme clothes. The designs are the results of a frenzied brain. The first dress was purple net over a foundation of chartreuse colored satin. A train of satin hung from the shoulders and was edged with fur. In doing a dance the train is lifted over the shoulders and forms a cape. A cloak of cerise velvet was made with a cape and trimmed in gold braid and beads. Discarding this Miss Vanderbilt was in black lace combinations. A coat of black velvet made in straight lines had sleeves in which pale yellow cloth was introduced. A white Red Cross nurse costume was made with a short skirt lined in blue with the sides cut very short. A dress was draped upon her by Mr. Moore in view of the audience. The skirt was made in two distinct

points, one twisted around the right ankle and the other point around the left wrist. The color was a deep blue and lined in burnt orange. A Russian costume was of gold and purple beaded trimming with a deep band of ermine. An ermine stole was cut to allow room for the arms.

A New York woman walked into the Claridge shop and ordered a black velvet semi-evening frock. The dress turned out beautifully and the woman expressed her satisfaction. The gown was sent home and worn once when the wearer decided she wanted a canary velvet. So she trotted the dress back and Mme. Rosenberg accepted it. Where would another modiste be found who would do the same?

Nora Allen got the honors for dressing at the American early in the week. Her gown consisted of a skirt of tiny silver ruffles over which mauve net was draped. The bodice was plain silver. The older woman of the Sully family wore a purple satin with a Russian top of striped material. The other one was dressed in green net. Stella Tracey (Tracey and McBride) has acquired a sense of humor since leaving musical comedy. And it is quite becoming, too. Now Miss Tracey wants to give her clothes a little more thought. Johnnie Singer's Dolls are also badly dressed. The girl of Chadwick and Taylor appeared first in a purple dress that was positively grimy. Later a yellow evening dress was all right had it covered this girl's dark arms and neck. The girl of Arthur DeVoy & Co. was neatly dressed in violet chiffon over green.

The Colonial bill Tuesday ran terribly slow until the Lovenberg Sisters livened things up a bit. Phina was the first woman on the program. A man sitting near me said if this act appeared in the south its members would find a mob waiting for them at the stage door and then things would happen. Colored acts in this section of the country are rather entertaining, but I think managers might require the women of colored turns to cover their necks and shoulders. Genevieve Cliff, in a dandy little sketch, wears the old fashioned hoop skirt in pink taffeta. Toots Paka is giving her company too much to do and doing too little herself. Babbette Raymond (with Thomas Dugan) wore a simple little white mulle over a coral lining. Nan Halperin was welcomed with open arms when she appeared. The show prior to these was frightfully slow. She justified the reception. Her bride's dress was a silver lace with three wide bands of silver braid. The bridesmaid's dress had a badly fitted bodice. The skirt was of blue chiffon. As a divorcee, Miss Halperin was her prettiest in a gown which took in all the shades of purple and mauve. A handsome feathered fan was carried.

One of the best burlesque shows I have seen in a long time is Harry Hasting's "Big Show," with Dan Coleman, at the Columbia this week. The dressing amounts to very little, but the comedy makes one forget the lack of finery. Alma Bauer appeared in the first act in orange velvet made Princess and embroidered in crystal. The second act had Miss Bauer in a neatly made pink net made in tiny ruffles and trimmed in wide beaded trimming. Elsie Meadows was nicely dressed at all times. A gown with a hoop was of gold lace made in points. The girls of the chorus put on their tights carelessly as they all bagged at the knees. Dan Coleman's impersonation of a woman is the funniest "dame" character (as it is called in English) on the American stage, bar no one.

Mickey Markwood in New Orleans.

New Orleans, Oct. 25.
Mickey Markwood is to be principal comic and producer for the burlesque stock at the Lyric. His wife, Edith Ross, also joins the company.

REORGANIZING INDEPENDENT.

At a meeting of the directors of the Independent Burlesque Circuit last Sunday in Buffalo, it was decided the entire circuit must be reorganized.

The present layout is far too costly in railroad jumps to make the circuit a success.

The plan is to link the houses in Baltimore, Washington, Philadelphia, and Brooklyn together, forming a separate four-week circuit, the shows to play each house every four weeks. In this way the jumping from the west will be eliminated.

In the past shows have in some cases jumped from Chicago to Brooklyn. Some of the shows jump from Pittsburgh to Baltimore and upon reaching Brooklyn after playing the other eastern houses have been forced to jump to Chicago in order to continue over the circuit.

PEOPLE'S, CINCINNATI, CLOSING.

Cincinnati, Oct. 25.

The People's theatre, backbone of the Independent Burlesque Circuit, will close for the season, Nov. 4. The two weeks' closing notice was posted on the call board yesterday.

It is a coincidence that Billy Hexter, former manager of People's, is there this week in charge of his show, "The Review of 1917," with Madame Frimini, a fortune teller, as an added feature. Hexter left People's two months ago and was succeeded by Charles McDonald, who formerly had the concessions at that house. McDonald, only a youngster, worked hard to succeed, but business was awful.

Two factors contributed largely to the failure. In the first place, the Heuck Amusement Company, which owns the house, had to contend with Mayor George Puchta. The Mayor, being married and the father of a son of near-voting age, seems to feel that he has a singular duty to perform, i. e., to be the self-appointed conservator of the public morality. He is trying to whirl the terrestrial pill back to the Revolutionary hoop-skirt days, when it wasn't generally known that a woman had legs, and our forefathers were too busy fighting the British and Indians to go to "The Follies of 1776" and find out.

As a result of the anti-calf crusade, burlesque in Cincinnati is as tame as the husband of a suffragette.

Another thing that hurt People's was the difficulty in getting shows. On several occasions, no attractions were in sight until a few hours before the Sunday matinee. One Saturday night, Carl Hubert Heuck, President of the Heuck Company and founder of the independent circuit, had to wire for a show that was on its way from Indianapolis to Philadelphia.

People's was on the verge of closing about a month ago, when the Columbia, Indianapolis, and other independent houses quit, but a halt was called, to see whether more life would be injected into the critter by the application of Manager McDonald's method. "Mac" used in his advertisements the man-to-man letters which were tried by Manager Harry Hart, at the Olympic, last season, but that didn't work, either. Some folks may consider it kind of queer that Hart lost out at the Olympic soon after he tried that kind of advertising, but that is what happened.

American Wheel Route Change.

The American wheel will drop two one-night stands at the end of this week, Gardner and Greenfield, Mass., playing the shows Monday and Tuesday. In their places, Amsterdam, N. Y., will play the shows Monday and Tuesday, with Schenectady the other four days of the week.

BUYS TICKET AGENCY.

John B. Lange, the ticket speculator, connected with the McBride-Marks ticket speculating syndicate, has bought out the Davy Mandell ticket agency.

VARIETY

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Peter Page is to leave "Betty" in a few weeks.

Mortimer Weldon is leaving "Flora Bella" at the Casino.

Sammy Wilson is engaged to marry Bella Brand, a non-professional, Nov. 2.

Morris Green has left the M. S. Epstein office.

Belleclair Brothers opened this week on the Loew Circuit.

Louis Olmes, formerly with the Tyson Co., has been appointed treasurer of the Lyric.

Elsie Adler is to do the Sari Pettrass role in the "No. 2" "Miss Springtime" due to open in Boston.

The Standard, New York, will play on Sundays hereafter six acts of Loew vaudeville, booked by Moe Schenck.

"And They Called It Dixieland" was sung by three acts in the Winter Garden program Sunday night.

The annual ball of the Theatrical Mechanical Ass'n will be held Dec. 4 at Amsterdam Hall.

William Blake, to have shown a new act at the Elmsere Sunday, failed to appear owing to illness.

The Family, Williamsport, Pa., will be dark for a about a month, due to alterations.

Ruth Robinson left Wednesday for Los Angeles to play leads with the Morosco stock there.

Barney Edelman, connected with the William Fox office for several years, has severed his connection, and is now associated with M. S. Epstein.

Saharet, the dancer, has been engaged by Maxim P. Lowe for his new musical comedy act, "The Sesame of Love."

Nick Norton is expected to return to the United Booking Offices next week. Mr. Norton spent the summer at his home, Mt. Clemens, Mich.

Ralph Herz has received an Orpheum Circuit route in the dramatic sketch played for one week in New York by him last spring.

When the orchestra at the Piedmont, Atlanta, walked out for one day last week, a pianist in a turn on the bill played the music for the show.

The H. H. Frazee musical farce "Thin Ice" is being held up for a tenor. The remainder of the cast is ready for rehearsal.

A cast for a new Irish operetta by Victor Herbert and Henry Blossom is now being selected. Joe Weber is producing it.

J. Parker Reed is again in the city. So is Mique Coyne, who has returned after piloting "The Elopers" in the far west.

"The Headliners" the new Aaron Hoffman sequel to "The New Leader," with Harry B. Toomer featured, has been routed until next May.

After "When Two Love," a new musical piece the Shuberts have in preparation, a new Franz Lehar operetta entitled "The Star Gazer" will be placed in rehearsal.

Henry P. Nelson, leading comedian with Tom Dinkins' "Thoroughbreds," left that show Saturday with Harry Stratton, joining the company this week in his place.

The Grand, Trenton, N. J., playing burlesque the last half, will commence a policy of pop vaudeville shortly, playing six acts for the first half only, booked through Sam Bernstein.

Mrs. Marguerite Boas, wife of Louis M. Boas, manager of Loew's Fall River, Mass., may tour in Cuba with a grand opera company headed by Geraldine Farrar this winter.

Richard Walton Tully has been a patient at the Neurological Hospital for the past ten days, suffering from a nervous breakdown. He is reported recovering.

ADVERTISERS

are respectfully requested to furnish VARIETY with copy as early as possible. This will ensure extra care and attention in layout and composition.

Proofs cannot be furnished for advertising copy received Wednesday. When proof is required, copy must be received before that day. Copy will be accepted at any time Wednesday when proof is not called for.

Cyril Ring, brother of Blanche Ring, husband of Charlotte Greenwood and acting manager of "So Long Letty," is recovering from a recent operation for appendicitis.

Joe Maxwell is at the Polyclinic Hospital, New York, recovering from an appendicitis operation, performed the same day the physicians discovered Mr. Maxwell was afflicted with it.

Ray H. Lesson, booking manager of the Gus Sun circuit, has returned to his office in Springfield, O., after a two-weeks' vacation during which he motor-cycled more than 1,500 miles in Canada.

Ira Shuster, for several years with the Leo Feist professional department, has placed his first number, "Keep Your Eye on the Girl You Love," with that concern.

Johannes Niersch died of Bright's disease after a long illness, and did not commit suicide, according to his brother, Paul, who was with him during the last days of his life in a Cincinnati hospital.

Albert de Courville is said to have sent a representative to New York in an effort to secure the Dolly Sisters for his new Hippodrome, London, revue which goes on about the holidays. The English manager overlooked that the Dolly girls were born in Hungary. That might make a material difference in the attitude of a British audience toward them. They are Americans now through marriage.

The Andreas Dippel opera "Gypsy Love" will open Nov. 18 in Allentown with Arthur Albro the original tenor in the piece heading the cast. Charles Burt has booked the show through the south.

John Wistach is now press agenting the output of Little, Brown & Co., the Boston publishers. His special job is to boost Owen Johnson and Cosmo Hamilton. He landed a page in the "Times" last Sunday.

Josephine Field has suffered a nervous breakdown and is ill at the home of her mother, 4521 Claremont avenue, Chicago. She was last a member of Arthur Hopkins' skit, "More Sinned Against Than Usual."

Dorothy Shoemaker is slated to succeed Mary Boland in the leading female role in "Backfire," when that piece goes on the road. Miss Shoemaker has been acting as understudy for the part during the New York run of the piece.

The Colonial, Nashua, N. H., will commence playing United Booking Offices vaudeville Nov. 13, booked by Jeff Davis on the fifth floor of the U. B. O. The house is now playing Loew vaudeville, through Loew's Boston office.

The top price at the Palace, New York, Sunday nights will be \$2 from now on, the former top being \$1.50. The boost in rate is probably designed to eliminate the ticket speculators who work in the doorways close to the Palace lobby.

Charles H. Livingston, manager with "The Natural Law," was forced to leave the company this week on account of illness and return to New York where he was immediately sent to a hospital in a serious condition. George Goett temporarily joined the company Tuesday as manager.

Warda Howard did not replace Florence Carpenter with the John Meehan Stock at the Spooner, Bronx, owing to a contract with the Vitagraph calling for a feature picture in which Miss Howard is now working. Rose King became leading woman of the stock company last week.

Roy Gordon, arrested in Amsterdam, N. Y., charged with desertion by Martha Gordon, was found guilty in the Domestic Relations court Friday last and ordered to pay his wife \$6 per week. He was placed under bond to guarantee the payments. Gordon was appearing in vaudeville with a Miss Foy.

"The Melting of Molly," another of those "Eat and Grow Thin" comedies, in which Irene Franklin is to star under the direction of Frederic McKay, is to open at Atlantic City (Apollo) Oct. 31. In the cast are Miss Franklin, Burton Green, Helen Tracy, Sue MacManamy, Nellie Fillmore, Wm. F. Connery, Jr., Ray Smithson, Raymond Van Sickle, Clara Mackin, Wm. Webb, Harold Vosburgh, Grace Carlyle, P. J. Boliver, D. C. Henry, George S. Trumbull. Ralph Cummings is staging the production. Branch O'Brien goes ahead and Rod Wagner will be back.

Ernest Shuter has secured the rights to "Strings," a comedy by Mervin Nelson and Velsor Smith and will open the piece in Atlantic City Nov. 23 for a preliminary out-of-town showing.

Fritz Marks former assistant treasurer of the 44th St., has gone to the Lyric as treasurer.

Marion Robinson is the headliner of the revue entertainers appearing in the Domino Room of Washington Heights at the Weimann Cabaret, 181st street and St. Nicholas avenue. This girl is proving herself a big favorite, being an all round performer, singing, dancing and playing the piano.

Entertainers in cabarets who establish a neighborhood reputation are commencing to find additional work in adjoining vaudeville theatres. Next week the College Inn bunch of 10 headed by Joe Ward, will appear for the full week at Loew's 7th Avenue theatre, but a few blocks away from the Inn on 125th street. The Sennett crowd from the Bronx is at Loew's National.

Variety's office at Broadway and 45th street had a three-alarm fire the other evening at midnight, when an awning commenced to burn. The fire was started through a lighted cigarette thrown from a window above. It is about the fifth fire from a similar cause this summer. VARIETY's office is covered up toward the sky by the rooms of the Bartholdi Hotel. Its occupants notwithstanding notices in their rooms continue to throw their lighted cigarette ends out of the windows, dropping them on the awnings below. Due caution for their own safety should be a preventative, as the hotel and VARIETY's office are in the tinder box block of Times Square. That is why three alarms were sent in for an awning fire, to prevent a conflagration.

TOMMY'S TATTLES.

By Thomas J. Gray.

The football season is on and the college boys are very busy studying the front lines in musical comedies.

When—
An orchestra leader says, "That's all right, I'll get it," he doesn't.
An actor says, "I'll know it the opening night all right," he doesn't.
An agent says, "I'll get you next week surely," he does—sometimes.

The film supers now have a union. Before a man can be hit in the face with a pie, he must show he's all paid up.

They may pass a law for actors to vote wherever they may be. That's going to make trouble for some of the female impersonators who may be playing states that haven't embraced woman suffrage.

Things most people know.
Two cannot lay off as cheap as one.
Bows that you take in the dressing room do not count.
Photographs are no good in a trunk.
One friend in a booking office is worth two in an audience.
Long railroad jumps can never be popular.

Press agents read their own notices.
French actress is looking for things to send to the boys in the trenches.
Looks like a good chance to get rid of that palm beach suit.

Film company complains it's hard to find some one to play Romeo. Several people around the Palace would fit the part. Roy, page Joe Raymond.

Jim Morton is having a lot of fun announcing the acts at the Orpheum, Brooklyn. He may also meet a few of the boys who are making a living doing his stuff.

MUSICAL SHOWS BIG WINNERS IN THE EASTERN TERRITORY

New England Munion Towns Won't Have Anything But Merry-Merry. Ohio and Indiana Absorbed in Political Conflict; Disregard Theatre.

The territory for about 200 miles surrounding New York is musical show mad. Local house managers are importuning bookers to route nothing but that type of attractions. The New England munion towns do not care for any other form of theatrical amusement just now, and the same is true of the towns in the upper part of New York state.

In Pennsylvania, Allentown is standing out as a bonanza for musical productions. It played six musical productions inside of ten days. Every one of the attractions got over \$1,100 a performance. "Watch Your Step" was bought for two days by the local management and played two matinees and two nights, getting around \$4,500. Other shows there were "Very Good Eddie"; "The Serenade"; "Lady Luxury"; third company of "Blue Paradise" and Perry J. Kelly's "The Prince of Pilsen."

The dramatic shows and farces in the same territory are averaging somewhere along between \$300 and \$600 a performance and the majority are just about breaking even.

Ohio and Indiana are particularly bad just now because the battleground of both political parties. The shows in the territory are consequently suffering. One of the "Fair and Warmer" companies traveling in that section is averaging about \$600 a performance, which is considered top money.

Henry W. Savage's "Every Woman" is doing a big business in eastern Canada.

A "Fair and Warmer" company that has just started into southern territory is sending back big returns, getting over \$900 in Charleston, W. Va., with other towns in that section holding up equally well.

Against this the general reports from the southern territory show that the companies are not doing very well. The Al G. Fields minstrel show is not doing its usual business. "Princess Pat," southern company, is reported as having played to \$18 at a matinee in one of the so-called "good" southern towns.

INTERNATIONAL CIRCUIT.

The International Circuit intends to play its attractions at the Lexington Avenue opera house after all. That theatre will be dark after Sunday night until Nov. 5, when opera opens there for a short run, after which the International's shows will stop there regularly each week. It will be the International's only house on Manhattan proper.

Harry A. Shea and Frank Gersten end their pop vaudeville try at the Lexington Avenue Sunday, after three weeks of discouraging business. During the legitimate run Mr. Gersten will give the Sunday night vaudeville, booked by Mr. Shea.

"The Two Janes" closed at the Broad Street, Philadelphia, last week.

The policy of the Bronx playing International attractions to bill its show circus fashion is causing considerable comment among the show managers on that circuit. The paper bills for this house average \$300 a week for the traveling managers, high for a popular priced house. The Grand, Brooklyn, is second, costing the shows around \$275 for its weekly billing. Some of the International weeks call for billing

amounting to \$175 to \$190.

Miller and Barbier have placed in rehearsal a new dramatic piece entitled "A Home Without Children," which is to be placed on the International. The company will be headed by Anne Dougherty with others, including Princess Bryant, Charles Moore, James Huntley, Joseph Mann, Frank Kenmore, Joe Stanhope.

Gus Hill and George Nicolai have leased the Orpheum, Milwaukee, as an addition to the International Circuit. It opens Nov. 12 (Sunday) with Howard Thurston.

"Stop, Look and Listen," the rights to which have been secured by Marty Sampter will be sent over the International Circuit. The piece is now in rehearsal and will open around Nov. 13. Gus Hill is reported having an interest in the show.

Chicago, Oct. 25.

"The Other Wife," sponsored by Vaughan Glaser, who was not with the show himself, suspended International activities at the Imperial Saturday.

Halton Powell's "Step Lively" stepped into the Glaser company's Indianapolis circuit time and opened at Indianapolis this week. The show has been playing the one nighters.

OLCOTT SHOW CLOSING.

"Honest John O'Brien" the Chauncey Olcott starring vehicle under the direction of Cohan & Harris, will bring its season to a close here Saturday.

The show has been on tour about three weeks.

MUSICAL COMEDY CONCERN.

Chicago, Oct. 25.

Unless present plans go wrong a new \$100,000 musical comedy corporation will be completely organized in Chicago within the next few weeks. The lease on a prominent playhouse is at the disposal of the promoters.

BIRD'S VACATION.

Charlie Bird may take a vacation! If he does it's going to be a real one, with George Wilson, way to the Coast.

Mr. Bird has never been to San Francisco. He has often walked to 42nd street and looked at the bill boards, but his only vacations have been when a cold laid him up for a day or so. Now that the chance is here Mr. Bird may leave his office in the Shubert suite for the Coast trip. If he does, it will happen tomorrow (Saturday).

"MASTER" STILL WAITING.

"The Master," adapted from the German of Herman Bahr by B. F. Glazer, the play produced by the Henry B. Harris Estate with Arnold Daly and Edward Ayles, will take to the road Nov. 6. The show has been laying off for the past two weeks waiting for a Broadway house, after opening in Cleveland Oct. 2, getting excellent press reviews. It will play nearby one-nighters until a theatre can be obtained.

MISS NORDEN IN "THE BRAT."

Virginia Norden has been engaged by Oliver Morosco for an important role in "The Brat." The former Vitagraph and Balboa star reported for rehearsals this week.

ADVOCATES HOSPITAL BENEFITS.

Chicago, Oct. 25.

In his usual story column space in the *Morning Herald* Oct. 21, Jack Lait started a world charity scheme whereby funds can be obtained for the American Theatrical Hospital and at length tells how the "show business" can support it.

Lait suggests that the business men of the theatrical world on a certain day—Lait sets Nov. 16, the date of the first anniversary of the breaking of ground for the new hospital at Irving Park and Sheridan boulevards—could give a certain percentage of the receipts of the house that day to the fund. He even favors making it an annual event.

The financial situation, as Lait puts it, is rather critical. The building is half up. It is mortgaged to a point of staggering the half-risen walls. Furthermore the new hospital ordinances require that a building for nurses' dormitories be built as an annex. An adjoining piece of property has been taken on option. Money must be raised before Nov. 25 to hold it. Lait, continuing, told of the hospital work done as examples why the American Theatrical Hospital is a good thing for the profession.

MOROSCO SHOW AND THEATRE.

Oliver Morosco will present "Canary Cottage" at the opening attraction of the Morosco theatre on West 45th street, the date at present being Dec. 15. There may be several changes made in the cast of the production before it hits Broadway.

The work on the Morosco theatre on 45th street is fast nearing completion.

Mr. Morosco expects to build a theatre of his own on Broadway, having in mind a site at 49th street.

Bayes Playing Six Weeks.

Norah Bayes will return to vaudeville commencing Nov. 6, for six weeks, prior to her rehearsal period for the George Hurlburt play Henry Miller is producing. Harry Mestayer was to have been Miss Bayes' principal support, but last week was shifted by Mr. Miller to the new Ruth Chatterton piece.

Shuberts in on "Gamblers All."

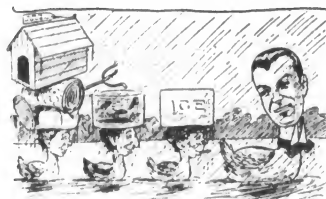
The Shuberts will be associated with Percy Burton in "Gamblers All" to be placed in rehearsal in a few weeks, with a view to opening the production Dec. 11.

So far Muriel Starr, lately returned from Australia, and John Milner have been engaged for the principal roles. Edmund Goulding and Nat Grijswold are also to be in the cast. Goulding has heretofore been identified with musical productions.

BREESE CO-AUTHOR.

Edmund Breese is the co-author with Anna Steese Richardson in a new play that is to be tried out in stock at the Lyric, Bridgeport, week of Nov. 6.

Edna Archer Crawford has been especially engaged for the piece that week. Mr. Breese intends the play for his own use later on and will be financially interested in the production.



London, Oct. 25.

FRANK VAN HOVEN arrived in London Oct. 18 in the morning and opened at the Coliseum in the afternoon. During his Coliseum engagement he plays another outlying hall.

SPESIZewa TO THE FRONT.

An announcement made Monday night from the Manhattan stage where Diaghileff's Ballet Russe is appearing, that Mile. Spesizewa would make her first appearance in America in "Les Sylphides" Tuesday night and ads in all the dailies Tuesday of similar import, uncovered that the dancer is considered as important as Nijinski or any others in Russia.

This had been kept from the American managers of the tour through petty jealousies in the ballet, and only through Spesizewa's threat to quit did the facts come out.

A Metropolitan director interested in the tour explained it was only by request of the American Ambassador to the Czar of Russia she was allowed to leave the country. It is further said Spesizewa only appeared in the Imperial ballet when the Czar was present.

Business at the Manhattan jumped to near capacity Monday night upon the initial appearance of Nijinski who will dance all week except Saturday night.

The ballet begins the tour Monday with the first stop Providence, followed by a week in Boston. There are no Wednesday performances, all contracts calling for that day off each week.

ALIMONY STANDS.

Los Angeles, Oct. 25.

Joseph Galbraith, well known coast leading man, has just lost his fight in the courts to have the alimony granted to his former wife reduced from \$50 to \$25 a month.

English Star's American Lead.

Walter Ringham has been engaged as leading man for Gertrude Kingston, the English star who is to open at the Neighborhood Playhouse in about four weeks.

PRESS OPINIONS.

GO TO IT.

Musical comedy by John L. Golden, John E. Hassard and Anne Caldwell, based on Charles Hoyt's "A Milk White Flag" music by Mr. Golden. At the Princess Oct. 24.

It has more than its fair share of catchy music. But the book is deadly dull, and even such expert and amiable entertainers as Emma Janvier, Percival Knight, Will Deming and Will Archie labor vainly in their effort to make it amusing.—Times.

Such clever entertainers as Emma Janvier and Percival Knight found themselves with nothing to quicken their native sense of humor.—World.

Packed it as full as a Christmas box with good songs. They rolled on, one after another, like sea waves, and the piece needed them all.—Herald.

SO LONG LETTY.

Farce with music in two acts and three scenes, book by Oliver Morosco and Elmer Harris, music and lyrics by Earl Carroll. At the Shubert Oct. 23.

No musical play so cheap and vulgar has found its way into the theatres of Manhattan in recent years. Before burlesque cleaned house such entertainments were regularly seen on its stages, but it is doubtful whether the modern burlesque censor would pass upon some of the things in this alleged high-class entertainment.—Times.

There is enough fun and pleasing music in "So Long Letty" to entertain any one for every minute of it.—Herald.

The piece affords a startling revelation of the state of the uplift in the provinces. For "So Long Letty" comes to New York after highly successful months on tour. It fairly reeks of the highways.—World.

COME OUT OF THE KITCHEN.

Comedy in three acts, by A. E. Thomas, from Allee Duer Miller's story of that title. At the Cohan Oct. 23.

"Come Out of the Kitchen," as in "Daddy Long Legs," Miss Ruth Chatterton has a part that compels immediate sympathy.—Herald.

But audiences will discover and take delight in a special charm in this delicate little play at Cohan's theatre, which proceeds from the excellent writing put into it by A. E. Thomas, who acknowledges indebtedness to Alice Duer Miller's story for his plot.—World.

Ruth Chatterton was never more winsome. Her delightful performance as Olivia Danglefield is the best and most persuasive reason for going to see the new play at the Cohan.—Times.

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

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

"Music Master" (Revival) and "Miss Springtime" in Lead on Broadway. Latter Only New Production of Past Month Doing Real Business. Older Plays Attracting Best. Fox-Kellermann Picture Starting With Rush.

The revival of "The Music Master" (with David Warfield) by David Belasco at the Knickerbocker theatre is the outstanding New York box office success of the present moment. Next in turn is "Miss Springtime" at the Amsterdam and the single one of the new flock of productions within the past month to get over for real returns. The runners up (all reported upon in VARIETY's last box office estimate of Sept. 29) are "Turn to the Right," and "Nothing But the Truth," with "Upstairs and Down" and "The Man Who Came Back" standing an excellent chance of being listed in the "long run" column.

The theatrical condition in New York is quite healthy just now and causing a lessening of the support for the higher priced theatre seats from the cut rate agencies than has existed for some time in a regular season since the "cut rate" scheme was brought into play to hold up lukewarm shows.

There is a small advance sale at box offices in town, even for the biggest successes, the major portion of advance bookings being confined to the hotel and other ticket agencies. Whatever business is done evenings is negotiated for by box office sales between seven and eight o'clock on the nights at which the purchasers attend. This doesn't apply so much to the matinees, women being satisfied to buy five or six weeks in advance.

This condition is not easily accounted for by managers, other than the "unsettled conditions." Others, however, attribute it to the fact that business men never know when their pursuits will interfere with advance engagements and prefer to wait until the last moment, feeling reasonably sure they can secure seats at the hotels or agencies, at a slight premium.

Throughout the country the theatrical condition remains about the same as a month ago, in the legitimate. The larger cities are giving good returns to recognized attractions, with "the road" as usual producing its quota of money for a "big" attraction (usually a "name") once weekly, taking all the show money out of that town for the week.

Vaudeville reports from all parts of the map testify to excellent results thus far, beyond the expectation of managers. There seems hardly an exception to this in the big and small time houses, barring some instances of too close opposition.

Pictures are enjoying an inning, but on a larger scale than previously. The method of manufacturing and distributing feature film has undergone so many changes, it has kept the public interested by the intense rivalry of the maker, distributor and exhibitor, with several extra large screen productions now playing, to further stimulate lay interest in the picture industry.

In New York the big picture item is the William Fox special production of "The Daughter of the Gods" at the Lyric. It started with a rush there last week and shows no indications of diminishing attendance at the two performances daily given.

VARIETY's estimate of the New York theatres' weekly box office takings at present is:

"Arms and the Girl" (Fulton) (5th

Week). About \$6,000. Made a little money last week. Cut rate and People's Institute tickets out.

"Backfire" (39th St.) (4th Week). Moving to Lyceum next Monday, an inexplicable shift according to Broadway showmen who say the piece dropped as low as \$2,500 a week at the 39th Street. They do not see any future for it by the removal. "Old Lady 31" follows into the 39th St.

Ballet Russe (Manhattan (2d Week). Hardly anything in the way of business corresponding to size of theatre until Monday this week, when Nijinsky packed lower floor.

"Betty" (Raymond Hitchcock) (Globe) (4th Week). About \$11,000 with house capable of holding somewhat over \$16,000. Not favorably looked upon as a long time winner.

"Big Show" (Hippodrome) (9th Week). Playing to three-quarters capacity as a rule on week days, probably running receipts to between \$40,000 and \$42,000. Reported Hip management already considering new production to replace present attraction. Hip drawing almost entirely out of town attendance, losing the New York and Brooklyn business which kept it at a high mark and speed last season, the first time in years the Hip universally attracted in its home precincts.

"Bunker Bean" (Astor) (4th Week). Between \$5,500 and \$6,000. Not looked upon as a New York success and greatly disappointing its promoters. Piece proclaimed by Chicago as best play there in years. "The Guilty Man," which "Bean" displaced, was doing better upon leaving.

"Caroline" (Margaret Anglin) (Empire) (6th Week). Leaving this week after a light record. Cyril Maude succeeds.

"Cheating Cheaters" (Eltinge) (10th week). Between \$8,500 and \$9,000 last week, remaining up with the leaders in its 10th week. Piece usually mentioned as "a hit" by those inquiring about New York successes.

"Come Out of the Kitchen" (Ruth Chatterton) (Cohan) (1st week). Opened Monday. No extraordinary demand for opening seats. Notices fairly favorable. Expert opinion show slow.

"Fixing Sister" (Wm. Hodge) (El-liott) (4th week). Doing about \$6,000 and well spoken of.

"The Flame" (44th St.) (8th week). Appears to have dropped off somewhat following removal from Lyric, where it ended to around \$7,000 with going up signs. Reported to have a newspaperman interested.

"Flora Bella" (Casino) (9th week). Around \$9,000, some from cut-rate agencies. Repeating Casino experience of previous recent seasons, doing business very quietly without many in New York knowing about it. Did \$2,616 Saturday night, a record for the house at the scale.

"Hush" (Little) (4th week). About \$4,000. It will go to the storehouse, making way for "Pierrot" from the Booth.

"Miss Springtime" (Amsterdam) (5th week). Between \$18,000 and \$19,000 weekly, with public liking show despite unfavorable opinions of it by Broadwayites. Getting between \$2,500 and \$2,600 on ordinary week night. James K.

Hackett reported having interest in production "let in" when show's producers apparently thought little of it. "No. 2" Springtime organizing. Show should make over \$300,000 this season.

"The Man Who Came Back" (Playhouse) (9th week). About \$9,000, close to continual capacity. Cut rates claimed to have been dispensed with this week and show expected to remain until New Year's or longer.

"Major Pendennis" (John Drew) (Criterion). Due to open last night. "Paganini" with George Arliss left Criterion last week, after dropping to \$3,000. The "Paganini" Arliss Criterion engagement sounds like a commentary upon the usefulness of "star names" on Broadway, when plays without "names" starred are drawing the most business. Many believe the day of "stars" on Broadway with very few exceptions have passed, not to return. Criterion rented for four weeks to Drew show.

"Mister Antonio" (Lyceum) (Otis Skinner) (6th week). Another "star name" instance. Doing about \$4,000, with "Backfire" succeeding it next week.

"Nothing But the Truth" (Willie Collier) (Longacre) (7th week). \$9,300 and in the hit department, though piece is not a rave. This week will go to \$10,000.

"Object Matrimony" (C. & H.) (1st week). Opened Wednesday night. William A. Brady wanted this piece in the 48th Street, but George Broadhurst, who has "Rich Man Poor Man" there, would not consent.

"Pierrot the Prodigal" (Booth) (8th week). Around \$3,500. Going to Little theatre. William Faversham in "Getting Married" will succeed it.

"Pollyanna" (Hudson) (6th week). Management claims more than is generally accepted. It is claimed last week the Hudson did \$8,600. Matinee receipts last week Wednesday reported at \$1,000 and Saturday matinee \$1,400. The jump in receipts reported as reason why Tyler management changed mind about leaving date. If spurt keeps up, will soon reach \$10,000.

"Rich Man Poor Man" (48th Street) (4th week). Around \$4,000. Geo. Broadhurst wants to continue. Will remain until Nov. 11, when Mazimova and her new play go in (Nov. 13).

"Seven Chances" (Belasco) (12th week). Removed to Belasco Monday after 11 weeks at Cohan. Did between \$6,500 and \$7,000 last week. A Belasco production opened Monday to \$1,400 at Belasco. May go over \$10,000 there this week. "Boomerang" closing last week did \$11,500.

"Show of Wonders" (Winter Garden) (1st week). Due to open last night.

"So Long Letty" (Shubert) (1st week). Opened Monday. Notices "panned" show in a manner which will bring business.

"The Music Master" (David Warfield) (Knickerbocker) (3rd week). Revival after 12 years by same producer. David Belasco with same star, David Warfield, playing to the full capacity of the Knickerbocker at every show, getting \$18,000 and leading in point of attendance (through capacity) all New York attractions. Piece new to younger generation and perhaps shows the wisdom of holding back a success of unqualified merit. "Music Master" never "number twoed" or quadrupled for quick money, never played in stock, never given to pictures and comes back strongly as it ever was. Not a "star name show" necessarily, although Warfield and "Music Master" indelibly associated.

"Treasure Island" (Punch & Judy) (1st week). Revival.

"Turn to the Right" (Gaiety) (11th week). \$9,500.

"Under Sentence" (Harris) (4th week). About \$5,400 last week. A "cut rate" piece. Not much looked for from it. Will be given two or three weeks more to show strength.

"Upstairs and Down" (Cort) (3th week). About \$8,000 last week and growing in favor. The risqueness of the dialog causing comment. Now largely helped by cut rates but has excellent chance.

"Go To It" (Princess) (1st week). Opened Tuesday night. Notices varied. Problematical unless a musical hit develops, as in "Very Good Eddie," by same writers.

Washington Square Players (Comedy) (9th week). Not doing much even with cut rate help.

"A Daughter of the Gods" (Lyric). Will do \$18,000 this week, all the house can hold at the scale for 14 performances. William Fox reported having invested \$350,000 in this picture before presenting it. Looks as though he will make a profit even with that charged against it.

"Intolerance" (Liberty) (8th week). Dropping off, to around \$6,000, hurt by the Lyric picture.

The Strand and Rialto, both picture theatres playing a weekly film program, are credited with about \$9,000 each as the week's gross. The Broadway, also pictures of the same policy, between \$5,500 and \$6,000.

Loew's New York theatre, playing upstairs (roof) and down (theatre) picture program in both, changing feature film daily, reported only as to profit, not less than \$4,000 weekly. Klaw & Erlanger equal partners with Loew in the New York.

"Joe Le Blang's 'Two for One' shows" (as they were called this week on Broadway—meaning cut-rate tickets available) are Manhattan opera house (ballet); Comedy (Wash. Sq. Players); Booth ("Pierrot"); 39th St. ("Backfire"); Harris ("Under Sentence"); Fulton ("Arms and the Girl"); Casino ("Flora Bella"); 48th St. ("Rich Man Poor Man"); Playhouse ("The Man Who Came Back"); Cort ("Upstairs and Down"). Of these Le Blang is handling orchestra seats only for the 48th St., Booth and 39th St. The remainder are balcony sellers.

The opera house, Bronx (combinations) did \$7,900 last week with "The Blue Paradise" ("No. 2").

Chicago, Oct. 25.

Barring two days of rainy weather and one day of President Wilson the business at the Chicago houses has been decidedly healthy for those with any sort of drawing strength. Several houses claim a substantial gain over former returns. Undoubtedly the "surprise draw" has been at the Cort where "Fair and Warmer" has done exceptional business with no "dollar top mat" to help it.

"My Home Town Girl" (Hyams and McIntyre) (Auditorium). Playing to packed houses at Auditorium with sell-outs due to policemen selling tickets themselves for annual benefit. Three weeks' stay.

"Fair and Warmer" (Cort). Doing between \$10,000 and \$11,000 weekly. Only house not running the "dollar Wednesday mat."

"Alone at Last" (Illinois). Shows steady improvement; reported between \$12,000 and \$13,000.

"Princess Pat" (Garrick). Hasn't done the business expected. Week ends have been excellent. About \$8,000 last week.

"The Blue Paradise" (Cecil Lean) (Chicago). House management is willing to gamble show is doing close to \$11,000 notwithstanding outside reports to the contrary. Denial cutrate tickets are out.

"Common Clay" (John Mason) (Olympic). Doing well, considering the show has been here for some time. Between \$7,000 and \$8,000.

"The Unchastened Woman" (Emily Stevens) (Princess). Returned. Over \$7,000 last week and showing advance. Dollar matinees attracting.

(Continued on page 29.)

LEGITIMATE

SHOWS OUT OF TOWN

CABARETS

Chicago, Oct. 25.
"Hip Hip Hooray" opens a 12-week engagement at the Auditorium in February, according to a current announcement, while "The House of Glass" opens Christmas week at Cohan's Grand, followed by "Hit The Trail Holliday." Cohan's Grand has its schedule laid out for next summer. "The Cohan Revue" being selected for the hot weather attraction.

New Orleans, Oct. 25.
"The Only Girl," adequately presented at the Tulane is doing well.
"The Little Girl That God Forgot," the popular priced attraction at the Crescent opened Sunday to \$700 with the prospect of having a good week.
Stock burlesque at the Lyric is moderately successful.

Boston, Oct. 25.
Openings here next week include Marie Tempest in "A Lady's Name" (Plymouth); "Sybil" (Colonial); "The House of Glass" (Park Square); Sir Herbert Tree in "The Merry Wives of Windsor" (Hollis); "In Walked Jimmy" (Castle Square); "Jim, the Penman" (Copley); "Sweet Lavender," "Diplomacy" and "A Pair of Spectacles" will be produced weekly thereafter by Henry Jewett at the Copley.
Anna Held is scheduled to reopen the Majestic next Monday in the new Shubert production, "Follow Me." The Boston opera house is booked solid until March, the Diaghileff Ballet following the Ahorns, the Hippodrome Show after for five weeks, then three weeks of the Boston National grand opera and then a new production of "Ben Hur."
Bernhardt comes to the Hollis Nov. 13, and "The Cinderella Man" at the Wilbur on the same date.

San Francisco, Oct. 25.
The Columbia is doing remarkably good business with the Griffith film, "Intolerance."
The Alcazar stock is enjoying satisfactory business.

Los Angeles, Oct. 25.
"The World of Pleasure" was well received by the reviewers and fair business resulted. Monday night the house was crowded with players from the picture studios.

Sid Grauman's "Night at the World's Fair" is drawing well at the Majestic, attendance doubtless being encouraged by popular prices. The show has been cut 30 minutes and improved thereby.

Unless there is an unexpected improvement in business at the Belasco by next week John Blackwood will discontinue his stock company. The receipts scarcely warrant keeping open.

HYDE & BEHMAN'S LOSS.

Chicago, Oct. 25.
The Star and Garter theatre, Hyde & Behman's local Columbia Circuit burlesque house, through being dark last week, when "The London Belles" refused to accept the engagement, lost its share of the probable gross receipts, between \$3,600 and \$5,000, which the theatre usually plays to.

W. S. Campbell, manager of the "Belles," would not accept the 55-45 division of the receipts offered by the management, Campbell wanting a 50-50 split. The difference of the five per cent. would possibly have amounted to \$200 for the theatre.

There is some talk around Hyde & Behman may commence suit to recover its loss, but it is unknown whom they will select as a defendant. The Bel-fredge "Hip, Hip, Hooray Girls" opened at the Star and Garter Sunday. It is also a Columbia Circuit show.

A story here says there may be a vacancy at the Hyde & Behman Gayety

theatre, Pittsburgh, next week, where the same terms in favor of the theatre exists. Sam Sidman's Own Show is on the Columbia route sheet to play there.

The Haymarket profited by the Star and Garter being dark. Receipts for the week were above \$5,000. This figure establishes a new house record for independent burlesque.

It is reported hereabouts Rud Hynicka's show, headed by Ben Welch, will not play the Star and Garter next week as routed because of the difference in terms. The billing is out, but reports persist that the company will not play.

SATIRE ON BUSINESS OPENS.

Meriden, Conn., Oct. 25.
H. H. Frazee presented "Business Before Pleasure," a new satirical farce in three acts by Mr. and Mrs. George Randolph Chester at Poli's last night. The action takes place in the immediate future and the scenes are laid in any large American city.

The idea is new and the lines and situations are constructed along humorous proportions. It pokes fun at the tendency of Americans to sacrifice everything on the altar of big business, showing a wedding and funeral postponed and a corpse returning to life when a stockholders' meeting is called. A stockholder learned over the phone his son is jailed on a charge of manslaughter and snarls because the boy didn't postpone the murder until after the meeting was adjourned.

Kathleen Clifford has a role of a weeping bride-to-be and Fritz Williams is excellently cast as her business-every-minute father. Grant Mitchell is the groom, George Parsons the best man and Edna Baker the bridesmaid. The piece shows excellent promise and can be whipped into shape.

"K. C. B." GETS RAISE.

Kenneth C. Beaton, formerly dramatic editor of the Seattle "Post-Intelligencer," is the "K. C. B." of the N. Y. "American," holding a five-year contract. Last week W. R. Hearst voluntarily gave Mr. Beaton a new contract calling for a larger salary, it being reported the "K. C. B." column has developed into a circulation getter.

BIRTHS.

Mr. and Mrs. William Courtleigh, Oct. 23, a son.

Mr. and Mrs. James G. Peede, Oct. 23, a daughter.

Mr. and Mrs. (Billie Burke) Florenz Ziegfeld, Jr., Monday afternoon at the Hotel Ansonia, New York, a daughter.

Mr. and Mrs. Bob Baker, Oct. 23, a son (their second).

MARRIAGES.

Alfred Burrell, professional, to Mary Pasmore, vocalist, in San Rafael, Cal., Oct. 13.

Carlotta Monterey to Canfield Chapman (non-professional), in Oakland, Cal., Oct. 14.

William B. Millard to Louise Rogers Bennett in Toledo last week. William R. Bennett with Mr. Millard control the Hippodrome, Chicago. Mrs. Millard is the daughter of her husband's partner.

E. P. McNamee to E. Katherine Dalrymple (non-professional), Oct. 1.

Earl Carrol to Marcelle Hontobot, Oct. 25, at the "Little Church Around the Corner," New York. Mr. Carrol is the composer of the music for "So Long Letty" and "Canary Cottage." His bride was in the Kellermann picture, "A Daughter of the Gods."

Wheelers Again Dissolve Professional.

Bert and Betty Wheeler have again dissolved partnership, professionally.

Excise violations, according to report, were filed last Thursday night against two Broadway cabarets by city and state excise inspectors. The outcome may be a test of the all-night "club" privilege and if also proven that New York's mayor's two o'clock closing order on the all-night license issued by the city has been abused, the aftermath may be dubious. The account says that in the two places having violations placed against them, inspectors called at the restaurants before the regular closing hour (one a. m.), ordered drinks and paid their check just before one. They remained in their seats until about three o'clock (when the cabarets were operating under their "club" charter) and then ordered another drink, paying for that, following it with the filing of the charges. When two o'clock passed, the time for the place to close under its all-night license, nothing was said to the inspectors as to whether they were members of the "club" nor was any attempt made to elect them to membership. Mayor Mitchell has been very liberally inclined toward the restaurant and hotel men in his present administration. He gave them the two o'clock privilege on their promise to observe it and made no remonstrance when the cabarets secured state charters as clubs, which gave them permission to remain open at will to serve members. The "club" matter has been neglected much of late. Cards of admission (or membership) have been done away with, no register is being kept and the restrictions that should be rigidly lived up to as a preventative almost wholly disregarded.

Castles-In-the-Air on the 44th Street roof removed its admission charge of one dollar this week. Considerable of the former show given up there has been retained. Patsie O'Hearn, a principal in the revue and a few of the song numbers, with about six girls in the chorus remain. The Castles' place, like one or two other restaurants having regular stages, tried unsuccessfully to give a performance on the stage, whereas a cabaret audience wants the entertainers or principal or chorus girls near them, unless the stage is in the centre of the room. The Castles' platform was at the extreme end. Another handicap to the aerial place was the absence of an attractive atmosphere, perhaps through the height of the big room, originally built as a summer theatre roof garden.

Peggy Brooks is out of the "Midnight Frolic," suffering from tonsillitis.

Damage suits for \$25,000 and \$50,000 will be the outcome of the production of the Hotel Martinique revue by Gus Edwards. The Andre Sherri firm made the costumes. While the piece was being rehearsed Mr. Edwards and Mons. Andre fell into an argument. Edwards alleges Andre called him names. Andre denies this but admits having thrown a bottle at Edwards, missing him. Edwards' suit is for \$25,000 and Andre says he will do a little better than that, suing Edwards for \$50,000 for damage to rep through Edwards' advertising someone else as having made the costumes Andre manufactured. House, Vorhaus & Grossman will be on the firing line for Edwards, while Nathan Burkan is to back up the Andre complaint.

Chicago, the home of "Walkin' the Dog," "Ballin' the Jack" and sundry other cabaret features, has added another innovation to its list of discoveries in the so-called "Jazz Bands." The

Jazz Band is composed of three or more instruments and seldom plays regulated music. The College Inn and practically all the other high class places of entertainment have a Jazz Band featured, while the low cost makes it possible for all the smaller places to carry their Jazz orchestra. A number of the organizations are reported to be considering the possibilities of invading New York and it would not be surprising to note the disappearance of the classical orchestras for the syn-copated groups.

The Golden Glades is to be the title for the Healy ice rink at 66th street. A. E. Johnson and Selwyn Joyce will look after the ice department of the big Healy establishment. The rink will be 40 by 26 feet and used for exhibitions only. Mr. Johnson is probably the most experienced ice agent for the booking of attractions and novelties there is in New York. The prospect is that the new Healy rink will be the scene of many unique displays.

Cabaret bookings by Billy Curtis this week included Mme. Gulli (Rector's); Bergman and Lang (Church-hill's); Carmencita, Maurice and Weston, Beth Young, Signor Morea, Mr. and Mrs. Emil August (Boulevard); Helen Perry (Marlborough); The Boylans, Paula Calmas, Rose Francis (Parisienne); Jean White (Shultz); Louise Bardush (Lorber's).

Holly Arms at Hewlett, L. I., long the property of Frank Holly who has conducted it for years as a road house, is reported to have passed recently to the possession of Joe Piani and Louis Cantoni. Mr. Piani has Woodmansten Inn; Mr. Cantoni is interested in Castles-by-the-Sea at Long Beach and Castles-in-the-Air on the 44th Street theatre, New York.

Ida Wynn, a well known English light opera soprano, is once more at the Hotel National, Trenton, playing a return engagement there. Miss Wynn has been in America for the past year, during which time she has established herself firmly in this branch of the amusement profession.

Deoch An-Doris Restaurant, 47th street and Broadway, has selected Wednesday for novelty events. Next Wednesday (Nov. 1) the attraction is "Nut Night" with special dinner and entertainment. "Blondie" Wallace, former All-American football tackle, is manager of the establishment.

Joseph Eckl, the vaudeville agent, gave a free performance of 10 acts to the prisoners of Sing Sing last night. Clifford B. Harmon, owner of the Harmon Estate, N. Y., contributed two automobiles to convey act to and from the prison.

Cabaret Engagement—Laura Baer and Miss Fisher, Bismark Cafe, 86th street and 3rd avenue; Cecile Dunham, Jesson and Jesson, Dot Walsh, Gertrude Harris, Keller's Cafe, Albany; Fenn Koch and Nina Clark, Rensselaer Hotel, Troy, N. Y.

Salary for Hawaiian orchestras is rapidly on the decrease. Some months ago a Hawaiian combination of four musicians asked and received \$250 a week. Now combinations of six are offered at \$150 weekly, with no rush.

Born to Mr. and Mrs. Douglas Crane, in San Francisco, last week, a son.

The Only Artists' Organization Recognized by the Managers

See What We Have Accomplished in Six Months!

HERE IS OUR WINNING POLICY

**HARMONY,
EQUITY,
BENEVOLENCE and
PROTECTION**

- 1st. We have secured an **Equitable Contract** for the performer.
- 2nd. We have created a feeling of **Harmony** and **Good Will** between the **Managers** and the **Members of Our Association**.
- 3rd. This is a **Benevolent-Protective Organization**. **BENEVOLENT** because it takes care of its needy.
- 4th. **Protective**, because we will and have protected the artists against pirates and irresponsible managers.

You Should Be Proud to Affiliate With This Society

Every Reputable Vaudeville Artist Who Desires to Play in the Reliable Theatres of America Should Belong to an Organization Which Can Do So Much for Him. If You Are Among the Minority of Leading Artists, Who Are Still on the Fence, DON'T DELAY ANOTHER DAY.

Now Is The Time to Join and Reap the Benefits From The Start

Our New Club Rooms at 1587-1589 Broadway (Corner 48th St.), when soon completed, will be most luxuriously and handsomely equipped, and will afford the members a convenient place for diversion and recreation. We were compelled to cancel our lease of the American Music Hall building and seek more spacious quarters on account of the rapid growth in our membership.

"Come In Out of the Rain"

If you have not already received an application blank, fill out the one to the right and return to the Secretary together with Five Dollars (\$5.00), one-half year's dues.

National Vaudeville Artists

Incorporated

HENRY CHESTERFIELD, - Secretary

National Vaudeville Artists, Inc.

Temporary Office:

1493 Broadway, Room 417

Permanent Home:

(Now Being Remodeled)
1587-1589 B'way, Cor. 48th St.

APPLICATION FOR MEMBERSHIP

NATIONAL VAUDEVILLE ARTISTS, INC.
1587 Broadway, New York City.

.....191....
Name Age Married or single
Team Name or Name of Act Color
Permanent Address
Are you a bona fide vaudeville artist
Who is your representative, if any
Are you a member of any other theatrical organizations, if so state names
thereof
Are you in good standing in said organization
If not in good standing, state reasons briefly

Applicant.

P. S.—THIS APPLICATION MUST BE ACCOMPANIED BY \$5.00—ONE-HALF YEAR'S DUES

Complaint Bureau

Commencing Monday next, October 30th, 1916,
this Association will maintain a

COMPLAINT BUREAU

to receive, investigate and adjust any and all complaints and grievances of artists, so far as it is within the power of the Association so to do.

The Complaint Bureau will be open from 11 a. m. to 4 p. m. every day, except Saturday and Sunday.

All complaints must be filed **in writing on a printed form** to be had for that purpose at the **Complaint Bureau**, on the ninth floor of the **Columbia Theatre Building**, New York City.

Artists unable to personally call, may write for the blank forms.

Upon receipt of any complaint an investigation will be promptly begun and such action taken as the facts may warrant.

Vaudeville Managers' Protective Association.

THE AGITATORS OF THE WHITE RATS

Have been trying to make the members of the profession believe that those opposed to the White Rats are **ONLY** the United Booking Office and Western Vaudeville Managers' Association.

So that artists will not be misled by this

FALSE STATEMENT

We herewith submit a list of the several circuits and their affiliations that are members of the

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION AND WILL BACK UP ANY STATEMENT

made by the V. M. P. A. The following is the list:

Ackerman & Harris Circuit
Boston Managers' Association and Affiliation
Canadian Theatres Co.
Feiber & Shea Circuit
Interstate Circuit
B. S. Moss Circuit
Orpheum Circuit
Ringling Bros. Circus Enterprises
Amalgamated Vaudeville Agency
Columbia Burlesque Circuit
Chicago U. B. O.
Gus Sun Circuit

Jones, Linick & Shaefer
Miles Circuit
Poli Circuit
United Booking Offices
Wilmer & Vincent
Boston U. B. O.
Chicago Managers' Association and Affiliation
Gordon, Boston Affiliation
Wm. Fox Circuit
Marcus Loew Circuit
Nixon-Nirdlinger Circuit
Pantages Circuit

West Vaudeville Managers' Association

They also claim that the Vaudeville Managers' Protective Association is opposed to all organization—union or otherwise. As to the falsity of this statement, the union employees of the several theatres can best testify. As for actor's organizations, the **National Vaudeville Artists, Inc.**, can best testify to that.

We know the White Rats is composed of a few paid agitators and disgruntled performers who have no salable act—with the exception of a **FEW ARTISTS WHO, RATHER THAN BE ANNOYED**, have heretofore paid their dues.

WE ARE OPPOSED TO THE WHITE RATS' POLICY

and again advise the profession that we will in no way whatever recognize the White Rats

NOR WILL WE PLAY THEM ON OUR BILLS.

We further state that we know those who
PAY THEIR DUES

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

Facts Versus Fiction

"Good morning! Have you been cancelled yet?"

"Good evening! Have you resigned?"

The other night an actor was seen drowning his sorrows in the Palace bar, and when asked what was the matter replied, "I have resigned to 24 different agents today and haven't got work yet."

The only member of these Organizations who has been cancelled up to the present, that we know of, is Miss Fritzi Scheff.

As an action is being started against the U. B. O. for the week's salary and for \$100,000 damages for libel, and also another action, of which more next week. The cancellation of this member will prove very expensive before the end of the tale is told.

How are the mighty fallen!

Two weeks ago the Vaudeville Managers' Protective Association in three different paragraphs declared they would never recognize the White Rats Actors' Union as long as it was affiliated with the American Federation of Labor, and publicly stated that was the stumbling block. They repeated again and again they would have nothing to do with us as long as we were affiliated with Organized Labor.

Of course we immediately drew this to the attention of Organized Labor throughout the country, and last week the V. M. P. A. published that amazing statement—that they were not against Organized Labor!

So it is exactly as I have always said: They say one thing one week and coolly and calmly contradict themselves the next week.

How any actor or any agent can believe anything they say is beyond me.

They say the V. M. P. A. is not against Organized Labor, and yet their Secretary, Mr. Mcas, took over a theatre, threw out the Union stage hands and Union musicians, and brought in non-Union help. And yet they are not opposed to Organized Labor!

And, as proof of it, they point to their friendly relations with their own Union—the N. V. A.—without a membership card, a Union without an election, a Union without funds, a Union without meetings—and a Union without members.

Further on, in this same marvelous advertisement, they state that they have enough members of the N. V. A. to fill all the Vaudeville theatres in the United States.

Then why worry about the White Rats?

Why spend money advertising the White Rats?

Why rack their brains in endeavors to kill the White Rats?

Why engage Pat Casey to fight the White Rats?

Why send out agonizing letters asking for subscriptions to fight the White Rats.

Why not let the N. V. A.'s fill all the theatres?

(I mean on the stage.)
They couldn't fill them in the audience—they would empty them.

The proof that the V. M. P. A. is afraid of the Unions is to be seen in two electric signs, one outside the Jefferson, and one outside the Prospect Theatre, here, which state: "THIS THEATRE EMPLOYS ONLY UNION LABOR."

This of course is not so, because they have non-Union stage hands, non-Union musicians, and non-Union actors.

But it shows what the V. M. P. A. will do to deceive the public, and it proves, beyond a doubt, that they are afraid of the opposition of Unionism, and wish to get Union support, even if only under false pretences.

The sign outside the Prospect says that that theatre employs Union Labor.

That is a good advertisement for the White Rats, because the only Union Labor employed there are members of these Organizations.

And yet at the same time they are going to cancel all these on October 31st.

Owing to the fact that all White Rats will be cancelled on October 31st, there is no doubt that we shall go out of business the next day; so these are probably the last words you will read from me in these columns. So, good-bye—a long good-bye.

Until next week.

H. M.

WHAT THE WHITE RATS ACTORS' UNION WANTS

We want no more than three shows a day.

We want a good contract that cannot be broken without damages being immediately paid by either manager, agent or artist.

We want one commission.

We want no 1 or 2-day contracts.

We want to protect the brains, property and honor of the artist.

We want no arbitrary cancellation.

And we want prosperity for all.

Do You Want These, Too ? Yes ? Then—

If you are a member, pay your dues.

If you are not a member, join, and join at once.

Until October 31st you can join these Organizations for an initiation fee of \$20.

After November 1st it is \$25.

Pay your dues, and carry your blue card secretly. You never know when and where you may want it, in the very near future.

But:

If you want four, five and six shows a day;

If you want 15%, 20% commission to be the rule;

If you want to get 6 splits in a week;

If you want to be cancelled at the whim of the manager;

If you want to have your brains and property stolen;

If you want to have no one in the business to be safe from insult and injury,

STAY OUT OF THESE ORGANIZATIONS.

And in a very short time YOU WILL STAY OUT OF THE PROFESSION.

HARRY MOUNTFORD.

Oct. 31st, 1916

"Oh, day of wrath, that dreadful day
When Rats and all shall pass away;
So says the U. B. O.—V. M. P. A."

This is the fatal day.

On Wednesday morning, November 1st (according to the U. B. O.), there will not be a White Rat working in the theatres of the United States of America.

Therefore, the usual meeting of the White Rats will not be held next Tuesday night, October 31st, at 227 West 46th Street.

But, to celebrate our death, a wild Hurrah Scamper will be held, a great Halloween Festival and a Club Smoker, to which ladies are invited; time, 11:30 P. M., Oct. 31st.

Tickets can be obtained from any member of the House Committee or at the Club.

Be sure and attend the wake.

No flowers, by request.

Oh, here we are again:

Nov. 1st, 1916

OPEN MEETING, under the Auspices of the

WHITE RATS POLITICAL LEAGUE

At 11:30 P. M.

In the Lodge Rooms.

Addresses will be delivered by Presidential and gubernatorial candidates.

Full particulars and speakers will be announced later.

All are invited.

The subject of a State and Federal investigation of the theatrical business will be laid before the audience by the leaders of political thought.

WHO IS THE SIMP?

B. F. Keith and E. F. Albee have taken the elements of public entertainment and moulded them into an institution that rivals in salary expenditures any of the big commercial enterprises of the world.

To keep this gigantic concern on a paying basis and expand it to its present proportions, they must necessarily be good horse-traders. The actor, whom they employ by the thousand, is eternally trying to sell Keith and Albee his act for all he can get, irrespective of worth. That's horse-trading. How long do you think the vaudeville business would last if the actor were paid his asking price? An Albee, Keith, Beck, Poli, Vincent, Loew, Fox or Pantages, would soon be a thing of the past. There would be no market for our acts and we would have to go back to the farm or start dealing 'em off the arm at Childs.

In all the sixteen years that I have been on the market with an act, I have never known Keith and Albee, or their Empire Building associates, to countenance a crooked deal in their dealings with performers. Only recently one of their employees tried to put one over on me that savored of shadiness. I had only to put the matter before Mr. Albee, and presto, the difference was quickly adjusted to my satisfaction. And I had no written contract with the U. B. O.

I don't want a written contract with this firm, for I know that if there is a thorough verbal understanding, that understanding will be kept to the letter. However, I am going to sell my act for all I can get for it. That's horse-trading, is it not? And Keith and Albee and their associates are going to use every legitimate means to buy me as cheaply as possible. That's horse-trading. I am a member of the N. V. A., and have recently played on over twenty U. B. O. bills, on each of which I more than made good, as managers and performers will attest. Yet I haven't a date booked anywhere at this writing. Why? Because I am trying to trade horses with Keith and Albee, and they, through their organization, are trying to get the best of me in the trade.

Is that crookedness? Are Keith and Albee simps for holding out on me?

NOW FOR A WORD ABOUT THE "BACKWARD STAR."

I was an active vaudevillian before the U. B. O. was organized. You could book direct with Mr. Hodgdon, or, if you chose, Wilson A. Smith, Wm. Morris, or J. J. Armstrong could book you as outside agents. A great many performers, unable to sell their acts legitimately, obtained booking through bribery. A performer who disclaimed such methods was left out. Joe Schmidt's Fourteenth Street Emporium was becoming the habitat of a cussing, howling mob of discontents. Old-timers remember the advent of George Fuller Golden and the U. B. O.

The bribery was carried into the booking office. I remember several cases of expulsion therefrom for accepting bribes from performers. Many weary hours I have sat warming the chairs in the St. James Building, while my fellow performers, some of whom had a better act, and a lot who were not as good, walked through the portals and copped the coveted.

Golden's organization bade fair to stop this bribery. In the

old hall on Twenty-third Street, the atmosphere was so impregnated with anti-bribery that, had any one been caught with the goods in our sanctum, it would have needed small incentive to string him up to one of the chandeliers. Ah, what simps we were! Some of the very fellows who were yelling loudest, "Lynch the Traitors," were the ones who crawled under the house and sawed the slender pillars in twain.

Did the U. B. O. do this? No, not on your life. It was some of our own trusted leaders who used us little fellows as stepping stones to our jobs. They it was who tumbled down the beautiful but chimerical edifice of Ratdom. WHO WAS THE SIMP?

Then, to pay more than 5% was a crime. Now, you've got to do it; for the performer himself has established the precedent, and you have to fellow suit or stay out of the market.

Thus it will always be. No matter how strongly you may organize competitors, you cannot keep competitors from underbidding each other.

Come on, boys. Gather 'round the bag of "Brotherly Love." Hold it open while a few trusted ones go out to bring in the scalps of the foe!

While you are chanting the battlecry of fair play, your emissaries will sell out to the enemy and leave you holding the empty bag.

Now, for a word or two anent the crisis.

I am through holding the bag. I am through playing into the hands of my competitors. I am through paying one man for the privilege of being a simp. I have always had to attend to my own selling, and am content to be governed by market conditions thrust upon me by my erstwhile "Backward Stars."

JUST ONE MORE IDEA.

I am, above all, an American citizen, and work under a franchise of freedom, guaranteed by the Constitution of the United States. This constitution makes it criminal for any man or body of men to disfranchise me of this freedom, or to even threaten to do so. I have been threatened that I would not be allowed to work at my chosen profession.

BUT.

But there is no Mountford, or Board of Directors of the White Rats' organization that is going to force me to stop making my living when there is a market for what I have to sell. My own competitors have opened my eyes.

WHO IS THE SIMP?

The men who control the Vaudeville Market,

or

The men who hold the Empty Bag?

Sincerely,

Dave Nowlin,

THE JOY FIENDS

Dave NOWLIN and ST. CLAIR Curtis

In a lot of **Burleskopry and Animal Mocking**

Direction, **ROSE CURTIS**

BILLS NEXT WEEK (OCTOBER 30)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theaters listed as "Orpheum" without further distinguishing description are on the Orpheum Circuit. Theaters listed as "S. C." and "A. B. C." following name (usually "Empress") are on the Sullivan-Conside-Amiliated 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. M. A." Western Vaudeville Managers' Association (Chicago); "P. P." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "N. N.," Nixon-Nirdlinger.

VARIETY'S Bills Next Week are as reliable as it is possible to be at the time gathered. Most are taken of 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)
Nat C Goodwin
Dorothy Jordan
White & Cavanaugh
"America First"
R T Haines Co
Aveling & Lloyd
Conlin Family 3
Phina & Picha
Camilla's Birds
COLONIAL (ubo)
Rock & White
Tighe & Jason
Eva Taylor Co
Chas Ahern Co
M & W Cutty
D Granville
Hale & Patterson
Claremont Bros
Donald Robert
ALHAMBRA (uba)
Nan Halperin
Geo Kelly
Toots Paka Co
Lorenberg Girls Co
Ed Morton
Dugan & Raymond
Packard Four
Valentine & Bell
Marie Lee
ROYAL (ubo)
"Breath Old Va"
Aveling & Lloyd
Milt Collins
Katherine Dahl
Northlake Ward
Lobby & Barrie
STH AVE (ubo)
3 Rianco
6 Saxophones
Susan Westford Co
Jim McWilliams
William Blum
Laurie & Bronson
Laurie 2d half
Sonia Sunith
John T Ray Co
Weston & Clark
Porter White Co
Festale & Stark
H O H (ubo)
Roland Traders Co
Chuck Haas
Agnes Scott Players
8 Harmony Girls
Curtis & Gilbert
Capt Geo & Beyer Co
Jones & Johnson
2d half
Mabel Best
Jack Kennedy Co
Granville & Mack
Valerya Brosseau Nut
(Other to fill)
PROCTOR'S 56TH
Kanasawa Jape
McAvoy & Brooks
Mabel Page Co
Albert & Paul
Schrode & Mulvey
Percy Pollock Co
"Future Fantasies"
2d half
Laypo & Benjamin
Marion Horria
Al White Co
Kane & Wms
"Fashion Afloat"
Anthony & Mack
"Ruberille"
PROCTOR'S 125TH
2d half
Anthony & Mack
Monarchs & Mads
Fingree Wallace Co
Kanasawa Jape
AMERICAN (loew)
J & P Regay
Howard & Sadler
Brow & Jackson
Kane & Wms
"Fashion Afloat"
Anthony & Mack
"Ruberille"
PROCTOR'S 125TH
2d half
Anthony & Mack
Monarchs & Mads
Fingree Wallace Co
Kanasawa Jape
AMERICAN (loew)
J & P Regay
Howard & Sadler
Brow & Jackson
Kane & Wms
"Fashion Afloat"
Anthony & Mack
"Ruberille"

Marie Fenton
Arthur DeVoy Co
Adams & Guhl
College Inn Enter
2d half
Lexey & O'Connor
Tracey & McBride
College Inn Enter
(One to fill)
GREGLEY (loew)
Murphy & Klein
Frank Gaby Co
Dixie Harris 4
Walter S Howe Co
Scapell
Solomon
(One to fill)
Amores & Mulvey
Folsom & Brown
Arthur DeVoy Co
Stylis Stappers
(Two to fill)
DELANEY (loew)
Stylis Stappers
Brooks & Aldwell
Owen McGivney
Samuels Comedy 4
Hilda Schaefer
(Three to fill)
2d half
Martyn & Florence
Vassar & Arkan
Mah & Wiles
Walter S Howe Co
Murray Bennett
Moral Opera Co
Howard & Sadler
Deland 4
NATIONAL (loew)
Rosa & Wright
Fennell & Tyson
Tracy & McBride
"Old Soldier Fiddlers"
Murray Bennett
Martyn & Florence
2d half
Lewy & Levey
Evans & Wilson
"Bachelor's Sweet-
hearts"
Frazzini
The Karamas
(One to fill)
ORPHEUM (loew)
Mah & Wiles
Bellechier Bros
Folsom & Brown
"Into the Light"
Frazzini
(Two to fill)
Miller & Bradford
Hall's Minstrels
Hawthorne & Lester
Lillian Watson
Bryan Lee Co
Gardner's Maniacs
(Two to fill)
BOULEVARD (loew)
Chadwick & Taylor
Curry & Gray
Roy & Roy
Al Kohlman Co
The Karamas
2d half
Walton & Dalberg
Anderson & Evans
Hilda Schaefer
Bennett's Enter
(One to fill)
AVE B (loew)
Clark & Lewis
"Arm the Law"
Capt Sorcho
(Two to fill)
FULTON (loew)
Jack Oari
Lewy & Levey
Bryan Lee Co
Lillian Watson
Hall's Minstrels
2d half
Hearn & Rutter
Murphy & Klein
Garry & Graham
Owen McGivney
Adams & Guhl
(One to fill)
WARWICK (loew)
Kamerer & Howland
Harry Brown
(Two to fill)
Wilson Bros
(Three to fill)
Aberdeen, S. D.
BIJOU (ubo)
Draper & Clayton
Nordock & Watson
Fairman & Fernal
Albany, N. Y.
PROCTOR'S
Erna Antonia 3
Boggs & Adams
Lottie Williams Co
Berndine Curson & R
McMestad 8
2d half
Kaufman & Lillian
Bill Reeves Co
Hill & Eckert
Joe & Tuck
Percy Pollock Co
Merle's Cockatoos
Alton, Ill.
HIPP (ubo)
Howard Sisters
Roser's Dogs
2d half
Bell & Frede
(One to fill)
Altoona, Pa.
ORPHEUM (ubo)
Kennedy & Kramer
Inter 4
"Finders Keepers"
Margaret Calvert
2d half
Wilson & Larsen

Cooper & Hartman
Monalia 8
(Two to fill)
Appleton, Wis.
BIJOU (wva)
Chas Gibbs
2d half
Rae & Wynn
Atlanta, Ga.
PORSYTHE (ubo)
Carus & Comer
Harry Fern Co
Watson Sisters
Ballet Divertissement
Dobson & Lee
Appale's Animals
3 Alex
PIEDMONT (abo)
Harry Milton & Dog
Grindell & Esther
3 Hickory Girls
"20th Century Girls"
(One to fill)
2d half
Elliot & McGreevy
Wolf & Brady
(Three to fill)
OH (loew)
Etta LeVelle
Herkert & Dennis
Kinkaid Kitties
Marie Russell
Chinese Enter
Auburn, N. Y.
JEFFERSON (ubo)
(One to fill)
Lambert & Fredericks
Jas Kennedy Co
Bessie La Count
Paul Conchas Co
Austin, Tex.
MAJESTIC (inter)
2d half
(Same bill playing
Auditorium, Waco,
2-8)
Heras & Preston
F & A Astaire
Lillian Watson
Lillian Watson
Victor Morley Co
William Bentley & W
Stewart Sisters
Baltimore
MARYLAND (ubo)
"Age of Reason"
Tempest & Sunshine
Leigh & Jones
Gott Harrie & Moore
Chas L Fletcher
Wells Norworth & M
Retter Bros
(One to fill)
HIP (loew)
Hector's Dogs
Grey & Klunker
Grey & Old Rose
Fred Hildebrandt
"Her Honor Mayor"
Burns & Klassen
Hill & Ackerman
Banger, Me.
BIJOU (ubo)
(Lewistown Split)
1st half
Sidney & Townley
Arthur Rigby
De Pace Opera Co
Beloit, Wis.
WILSON (wva)
Parsons & Parsons
Dunbar Singers
Pat Barrett
(Two to fill)
Birmingham, Ala.
LYRIC (ubo)
(Naahville split)
1st half
Helen Page Co
Violinsky
Victoria 4
"Garden of Aloha"
Tuscano Bros
Bloomington, Ill.
MAJESTIC (wva)
McRae & Cio
Frances Dyer
I Cons & Corone
Reisner & Gores
Electrical Venus
2d half
LaToya Models
Van & Carrie Avery
Bob Hall
Bogany Troupe
(One to fill)
Boston
KEITH'S (ubo)
"Four Husbands"
Mrs G Hughes Co
Conly & Webb
Rae Eleanor Hall
Page Hack & Mack
Lockett & Waldron
Gusman Trio
ORPHEUM (loew)
Meth Bros & Gille
O'Neil & Saxton
Lucille & Cockatoos
Stone & Clear
Fireside Revue
Maidie DeLong
Steiner 3
2d half
The Halikins
Stella Berlin
Danny
"Bit of Scandal"
Frank Morrell
3 Kundles
(One to fill)
ST. JAMES (loew)
The Halikins
Frank Morrell
Wilmer Walters Co
DeVine & Wms
Memories
2d half
El Clev
Oriental
Ex Jubilee 4
Steiner 8
(One to fill)
Bridgeport, Conn.
PLAZA (ubo)
"Lady"
Weldons & Burke
Leonard & Willard
U S Boy Scouts
Morris & Miller
Hughes Trio
Raymon & Hoyt
Joyland
Chicago
MAJESTIC (orph)
Emmett Conrigan Co
S & K Morton
Koshanara
Clara Morton Co
Wolf & Stewart
Leo Beers
7 Honey Boys
Howard & H
Jordan Sisters
PALACE (orph)
Ellis & Bordon
Carson Co
Natalie Alt (single)
Moon & Morris
Clark & Verdi
Werner Amores Co
Leipzig
Maxine Bros
"WICKERS (P)
Gaston Palmre
Chisholm & Breen
J & S Gleason
Edah Delbridge 3
Jesse Hall Co
Goldsmith & Pinard
ACADEMY (wva)
Magin
Roasting & Shelly
(Three to fill)
2d half
Blanche & Adler
Metric Bird
(Three to fill)
AMERICAN (wva)
Willison & Sherwood
Geo Lovett Co
Ash & Shaw
"Fetichist Minstrels"
A Abbott
(One to fill)
2d half
Wm O'Clare Girls
Golding & Keating
Kerville Family
(One to fill)
AVENUE (wva)
Howe & Howe
Kaufman Bros
King Troupe
(Two to fill)
2d half
Howard Sisters
Rawls & Von Kaufman
Ash & Shaw
(Two to fill)
KEDZIE (wva)
Paul Pedrine
Ernie & Ernie
Rial Hawnans
Tower & Darrell
Bouncer's Circus
2d half
Marlo & Duffy
Lillian Sisters
"Night Have Beans"
Monarch Comedy 4
"Edge of World"
LINCOLN (wva)
Will Morris
Otto Koerner Co
Chas Howard Co
(One to fill)
2d half
Billbury & Robinson
Ward & Curran
Rert & Harry Gordon
(One to fill)
WILSON (wva)
Lillian Sisters
"Might Have Beans"
Golding & Keating
Camden, N. J.
TOWER'S (ubo)
2d half
(20-28)
Anthony & Adele
Eldridge & Barlow
Sylvester & Vance
L Winch Co
Cedar Rapids, Ia.
MAJESTIC (wva)
5 Belgian Girls
Joe L Browning

Carl Rosini Co
(One to fill)
2d half
The Seabacks
Ray Snow
Carolyn Thomson
Lewis Belmont & L
B Bouncer's Circus
WINDSOR (wva)
The Seabacks
Mahoney & Rogers
Walters & Walters
Chas Howard Co
Marley & Duffy
2d half
Argo & Virginia
Geo Fisher Co
Kaufman Bros
King Troupe
(One to fill)
Cineimatti
KEITH'S (ubo)
(Sunday Opening)
M Macomber Co
"The Headliners"
(New)
E Welch Co
C & F Usher
J & W Hennings
3 Hickory Bros
Simmons & Brady
EMPRESS (abo)
Mabel Harper
McWaters & Melvin
Gaird & Zell
J Adler & Girls
Reed & Hudson
Thompson & Griffen
(One to fill)
Cleveland
HIP (ubo)
The Blondys
Hamilton & Barnes
B Morrell 6
J H Cullen
M B Hart
Elsa Ryan Co
B Baker
(One to fill)
MILES (P)
Evelyn & Dolly
Gordon Eldred Co
Polly Prim
Lipinski's Dogs
Jack LeVier
Columbus
KEITH'S (ubo)
Adelaide & Hughes
"Forty Winks"
Willy Zimmerman
McCarthy & Frage
Yates & Wheeler
Herbert's Dogs
(One to fill)
GRAND (abo)
2d half
Smilette Sisters
Ingrid & Hay
Musical Three
Variety Trio
Buch Bros
Dallas
MAJESTIC (inter)
Sanna & Co
Burt Earle
Ethel Clifton Co
DeLeon & Davis
Muriel Worth Co
Lydia Barry
D'Armour 2 Douglas
Davenport, Ia.
COLUMBIA (wva)
"All Girl Revue"
Kate Watson
2d half
Lorenza & Ladue
Ernie & Ernie
Billy Hall Co
Chas Wilson
Ameto
Dayton, O.
KEITH'S (ubo)
Valerie Bergere Co
Mack & Walker Co
Hazel King Co
Gandy & Lee
Harry B Lester
3 Bobs
Schoven & Mayne
Decatur, Ill.
EMPRESS (wva)
Lator's Models
Faber & Waters
Geo Fisher Co
Bobbie & Nelson
Olga Mishka
2d half
"6 Little Wives"
Denver
ORPHEUM
"Nursery Land"
Willard
Dore & Halperin
J C Lewis Co
Baker's Sisters
PANTAGES (p)
Von Cello
Alice Hamilton
Moley & Woods
Leonard Anderson Co
Woolf's "My Horse"
Des Moines
ORPHEUM
(Open Sunday Mat)
Princess Kalama Duo
Russell Ward Co
Lillian Kingsbury Co
Rooney & Bent
Duffy & Lorens
Eddie Leonard Co
Brooks & Torelli
Detroit
TEMPLE (ubo)
Blossom Seeley
H Beresford Co
Tom Edwards Co
W H Wakefield
Bert Hanlon
& Entertainers
Queenie Dunsdin
Klamura Jape
ORPHEUM (R)
Raymond
"Musical Matinee"
Morton Bros
John O'Halley
"Red"
MILES (abo)
Everitt & White
Case & Alma
King Saule
Norton & Girls
Al Lawrence
"Palm Beach Beauties"
Devils Lake, N. D.
GRAND (abo)
Brow & Kennedy
Draper & Clayton
La Delle Sisters
Dubuque, Ia.
MAJESTIC (wva)
De Renzo & La Du
Arge & Virginia
Ralph Connors
S & L Leslie Berns
Ameto
2d half
Ovanda Duo
Ronard Ward & P
L & M Hunting
Mayo & Tally
Carl Rosini Co
Duluth
ORPHEUM
G Aldo Randger
Bernard & Harrington
Lightner & Alexander
Kennedy & Hollis
Mme Doris's Dogs
Carroll & Wheaton
Marinetti & Sylvester
GRAND (wva)
Dave Wallington
Cross & Dorie
Miller & Mulford
Sextet De Luxe
2d half
Sprague & McNeese
Jack LeVier
Lone's Hawaiians
Easton, Pa.
ABLE 6H (ubo)
Bob Tip Co
Will Oakland Co
Dora Dean Players
(Two to fill)
2d half
Greno & Platt
Owen & Moore
Doris Lester 3
Tommy Ray
"Mammy Jennie"
E. St. Louis, Ill.
ERBERS (wva)
Mack & Velmar
Lella Shaw Co
Bell & Fredo
Pipifax & Panlo
2d half
Roser's Dogs
McShane & Hathaway
Bert & Benny
McGools Tates Co
Edmonton, Can.
PANTAGES (p)
Nancy Fair
"All Aboard"
Olympia Desval
Novell Bros
Moss & Frey
Elizabeth, N. J.
PROCTOR'S
2d half
(20-28)
Oriental
Murray & Livingston
Cornelia & Adele
Lane Plant & T.
Elkhart, Ind.
ORPHEUM (ubo)
1st half
"What Do You Sell?"
Erie, Pa.
COLONIAL (ubo)
"Fascinating Filits"
Una Clayton Co
Brennea & Powell
Polles D'Amour
Harris & Manion
Joe Towle
Evansville, Ind.
GRAND (wva)
The Ferraros
Santos & Hayes
Harcroft Brockbank Co
Green & Dean
Alice Teddy
2d half
"Naughty Princess"
Fall River, Mass.
BIJOU (loew)
3 Kundles
Stella Berlin
Danne
Barnes & Robinson
Oriental 2d half
Math Bros & Gille
Stone & Clear
Viva Versa
DeVine & Wms
(One to fill)
Fargo, N. D.
GRAND (abo)
La Delle Sisters
Farman & Duvai
"Enchanted Cop"
Minola Hurst Co
2d half
Jack Lamy
Morelock & Watson
(Continued on page 20.)

THE BIG SONG HIT

"Just One Day"

Joe Morris Music Co.
NEW YORK CITY

COLE, RUSSEL and DAVIS

BUSHWICK THEATRE, Brooklyn, next week (Oct. 30th)

Direction, MAX GORDON

Wm Schilling Co
What Pear
Dance De Lee, Wis.
IDEA (wva)
2d half

Chas Gibbs
Wilton Sisters
(One to fill)

Pt. Dodge, Ia.
PRINCCESS (wva)
1st half

Darling Saxophone 4
Leroy & Harvey
Fiddler & Shelton
Polsa Bros

Fr. Williams, Can.
ORPHEUM (wva)
Frank Palmer
Nelson Sisters
Mack & Dean
Larry Kelly Co

Galesburg, Ill.
ORPHEUM (wva)
Wing & Ah Hoy
Beran & Flint
Van & Carr Avery
Monach Comedy 4
Merrian's Canines
2d half

"On the Veranda"
Kane & Herman
Richard Wally Co
(Two to fill)

Galveston, Tex.
GRAND (inter)
(2d-30)

(Same Bill playing
Majestic Sap Ant-
onio 1-5)

Lamaze Trio
Joyce West & 8
Jas Thompson Co
Maureen Burnhardt
Helen Lachner Co
Adams & Adelphi
Ruby Cavell Co

Grand Rapids
EMPRESS (ubo)
"Tango Shoes"

Yvette
Tower & Darrell
"Vacuum Cleaners"
Van Bergen & Gosler
Parish & Peru
(One to fill)

Gt. Fall, Mont.
PANTAGES (p)
(2d half)

(Same Bill playing
Anascond 2)

"Betting Betty's"
Olive Briscoe
Bell Ringers
Smith & Kaufman
Sigbee's Dogs

Green Bay, Wis.
ORPHEUM (wva)
Relino & Flores
Nevins & Erwood
Ergott Lilliputians
(One to fill)

Hammond, Ind.
ORPHEUM (wva)
Herbert Dyer Co
Musical Story
Chas Wilson
6 Galvins
(One to fill)

Hal Hart
Hows & Howe
M Washington Girls
Patricia & Meyers
Imperial Tru...

Harrisburg, Pa.
MAJESTIC (ubo)
Gordon & Kinley
Malvina
Lander Bros
Gordon & Day
(One to fill)

Kennedy & Kramer
Great Howard
"Finders Keepers"
Lola Wentworth

Hartford, Conn.
POLIS (ubo)
Willie Hale & Bros
Conrad & Conrad
Lawrence Grant C
Harry & Eva Puck
Sherman DeForest Co
2d half

Block & McCone
Wilson & Fields
Sylvester Family
Ashley & Allman
"Surprise Party"

PALACE
Aerial Bartette
Rialto Four
"The Schoop"
Ward & Van
Oriental

"Lady"
2d half

Francis & Rose
Joe Zettler Co
U S Boy Scouts
(One to fill)

Hanaleon
PALACE (ubo)
2d half

Stevens & Brunelle
Guerron & Newell
Peppia & Perry
Singing Granus

Hoboken, N. J.
LYRIC (low)
Lou Hoffman
Lexey & O'Connor
Tom Harvey 8
Orth & Lillian
Phillipi 4

P & J Rega
Kamara & Howland
Marbles Samuels Co
Patsy Doyle
Sennett Enter

MAJESTIC (inter)
Mile Paula
Cals Bros
Charles Deland Co
Frank Mullane
Theodore Keoloff
Irwin & Henry
Bette Gray Co

Indianapolis
KNITH'S (ubo)
(Sunday Opening)
Howard & Clark
M Pollock Co
Harry Gilfoil
Comfort & King
Bradley & Ardine
Theodore Keoloff
Royal Gasoline
Everett's Circus

Ironwood, Mich.
TEMPLE (wva)
Sheery & Rae
Burke & Jeanette
Kremka Bros
(Two to fill)

Jacksonville, Fla.
ORPHEUM (ubo)
(Sunday opening)
(Savannah split)

Six Entertainers
Antrim & Vale
Stone & Hayes
Maud Muller
De Lisle & Vernon
Jameville, Wis.
MEYERS (wva)
N & S Kellogg
Edna Drexon
(Three to fill)

APOLLO (abo)
2d half

Geo Harada
McAuliffe & Pearson
Clipper Trio
(Two to fill)

Johnston, Pa.
MAJESTIC (ubo)
(Sheridan, Pittsburgh,
split)

Julie Ring Co
Creighton Belmont & C
Hanger & Goodwin
Frank Hartley
Nice & Phunny

Joliet, Ill.
ORPHEUM (wva)
Morris & Clegg
Francis Dyer
Chas Howard Co
Electrical Venus
(One to fill)

Kankakee, Ill.
GAITY (ubo)
Nolan Dogs
Norwood & Anderson
Melody & Hamilton
(Two to fill)

Billy & Ada White
Six Serenaders
(Three to fill)

Kansas City, Mo.
ORPHEUM
Dancing Kennedy's
Parkes & Conway
Violet Dale
Brice & King
The Sharrocks
Miniature Revue
Harry Holman Co
PANTAGES (p)
Black & White
Freeman & Dunham
"Divorce Question"
Brooks & Bowen
Kirksmith Sisters
"Paris Green"

Kenosha, Wis.
VIRGINIAN (wva)
Nora's Dogs
Cochran Avery & Otto
(Three to fill)

Knoxville, Tenn.
GRAND (ubo)
Bert Shepherd Co
Sam Hood
Smilletta Sisters
Musical Three
Variety Trio

Hawley & Bellaire
"Society Girls"
(Three to fill)

BIJOU (ubo)
(Chattanooga split)

1st half
Jones & Sylvester
Tallman

The Cliffords
Ila Gannon
Bush & Engel

Lancaster, Pa.
COLONIAL (ubo)
2d half

Cole & Wood
Jennie Parker Co
Vernie Gould
Gerrard's Monkeys

Leviaston, Mc.
MUSIC HALL (ubo)
(Bangor Split)

1st half
Isani Japs
Frankie Heath Co
(New)
Spencer Chartres Co
(New)

Lincoln, Neb.
ORPHEUM
2d half

Alan Brooks Co
"Old Time Dances"
A & F Steadman
Hans Linne's
Laveas & Cross
Gordon & Rica

LYRIC (wva)
Stanley & La Brack
"Brides of Desert"

6 Crinolines Girls
(One to fill)

ORPHEUM (wva)
Nelson & Hurley
Bush & Shaperlo
O'Neill & Gallagher
Geo M Brown Co
(One to fill)

Little Rock, Ark.
MAJESTIC (inter)
Georgina Trio
Jan Rubini
"Matrimony by Mail"
Diane D'Aubrey
Emerson & Baldwin
2d half

Lo Ve & Wilbur
Lorraine & Dudley
Hal Stephens Co
Dunbar's White Hus-
sard
(One to fill)

Los Angeles
ORPHEUM
Fred V Bowers Co
Lunette Sisters
Walter Brower
Claire Vincent Co
Morris Sisters
Dunsmuir & Collette
Webb & Burns
Evans B Fontaine Co
"Honor Thy Children"
PANTAGES (p)
Will & Kemp
Browning & Dean
Bernard & Tracy
"Wood's Jr. Polites"
Romaine Fielding Co

Louisville
KNITH'S (ubo)
(Sunday Opening)
4 Marx Bros Co
Keane & Mortimer
Huford & Chain
Minnie Allen
Moran & Wisner
Dunedin Duo
Kerr & Weston

Lowell, Mass.
KNITH'S (ubo)
De Bourc
Eugenie La Blane
Walsh Lynch Co
J & M Burke
"Fisher Folk" (New)
Gash Sisters

Macon, Ga.
MACON (abo)
Buch Bros
Hawley & Bellaire
(Three to fill)

2d half
Van Der Koore
Jean De Elroy
Newsboy Sextet
(Two to fill)

Madison, Wis.
ORPHEUM (wva)
Emmettes Canines
L & M Hunting
Dunbar's Singers
Friend & Downing
Metropolitan Dancers
2d half

Charley Grapewin Co
Pat Barrett
Gluxton's Hawaiians
(Two to fill)

Marion, Ind.
LYRIC (ubo)
Mystic Hanson Co
Rambler Sis & Pinard
2d half

Walters & Walters
McIyer & Hamilton

Marshalltown, Ia.
CASINO (abo)
2d half

Francisco & Jackie
Mueller & Myers
Kawana Japs

Mason City, Ia.
MASON (abo)
LaMont & Wright
Mueller & Myers
2d half

Ray & Eureka Dean
Kastine Kaye
REGENT (wva)
Lee Killers
(One to fill)

2d half
"The Blowout"

Memphis
ORPHEUM
B Clayton Co
Phyllis Deal Co
Grace De Mar
"Connel"

Elkins Fay & B
Reinie Farber
Swan & Swan

Milwaukee
MAJESTIC (orb)
Mayhew & Taylor
Geo Howell Co
C Rochester
Rockwell & Wood
Imp Chinese 8
Srenall
Robbie Gordone

PALACE (wva)
Reine & Flores
Four Slickers
"Musical Girls"
Frank Bush
Nevins & Erwood
Imperial Tru...

2d half
Mystic Hanson 8
Mahoney & Rogers
German Bros
Allman Leader Co
Emily Darrell Co
(One to fill)

Minneapolis
ORPHEUM
Bankoff & Girle
Lou Holts
Ann Chandler
Spencer & Wms
Pink's Mule
Sabina & Bronner
Mason & Keller

GRAND (wva)
Great Westin
Chas & LaTour
Darn Good & Funny
Roberts Stuart & R

PALACE (wva)
Four Roses
John Small & Sisters
Pisano & Bingham
Kilkenney Four
"Fashion Shop"
UNIQUE (abo)
Mitchell & Love
Francesco & Jackie
(Three to fill)

2d half
Brown & Kennedy
Thompson & Berry
Four Nighting
(Two to fill)

Missouri
ORPHEUM
1st half

Hong Kong Mysteries
Hippodrome 4
Wassner & Palmer
Baron Lichter
Emily Sisters

Oakland
ORPHEUM
(Open Sun Mat)

Chlp & Marble
Britt Wood
Marshall Montgomery
De Wit Burns & T

Francis & Rose
Hughes Trio
Whipple Huston Co
"Surprise Party"
2d half

Fansini & Contini
Lawrence Grant Co
Welmser & Burke
R C Faulkner
Sherman DeForest Co

POLIS (ubo)
Seabury Shaw
Morris & Miller
Vinton & Buster
Law Welch Co
Ashley & Allman
Marcelle

2d half
"The Circus"

New London, Conn.
LYCUM (ubo)
2d half

"Dancing Wife"
Jorge & Hamilton
Brown & McCormack
Nola Wentworth
Princeton 5

New Orleans
ORPHEUM
"New Producer"
Homer Miles Co
Nina Payne Co
Trovato
Mary Gray
McLellan & Carson
New Mechele, N. Y.

Mr & Mrs Phillips
3 Lyrics
(One to fill)

Johnston & Crane
E B Cline Co
Jones & Johnson

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)

1st half
Leona Hogg
Owen & Moore
"Dr. Joy"

Newhoff & Phelps
Earl's Diving

COLONIAL (ubo)
May's Circus
Betty Fields
Louise Kent Co
Leona Stevens & H
C M Cleveland
"Mimic Review 1916"
(Two to fill)

Pasadena, N. J.
PLAYHOUSE (ubo)
2d half

Whirl Gongs & Dance
Raymond & Hoyt
Bell & Carson
Tom Almond Co

Pawtucket, R. I.
SCENIC (ubo)
2d half

Vivian Cahille
"Kitty's Burglar"
Ben Smith

Peoria, Ill.
ORPHEUM (wva)
Hanson & Clifton
Wilton Sisters
Low Madden Co
Bob Hall Co
Havemann's Animals
2d half

I Conn & Corneen
Riesner & Gore
"Girl in Moon"
(Two to fill)

Perth Amboy, N. J.
CITY (ubo)
2d half

The Hennings
Bras & Brack
Barnes & Stock
Hazel Wallace Co
Olive North
"Oriental Frolics"

Philadelphia
GRAND (ubo)
The Hennings
Harkins McKee & L
"Bachelor Dinner"
Greenlee & Drayton
Neil O'Connell
Nelson & Nelson

NIXON (ubo)
Leona Hogg
Owen & Moore
"Dr. Joy"

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Earl's Diving

COLONIAL (ubo)
May's Circus
Betty Fields
Louise Kent Co
Leona Stevens & H
C M Cleveland
"Mimic Review 1916"
(Two to fill)

Reading, Pa.
HIF (ubo)
Gwen & Platt
Owen & Moore
Doris Lester 8
Tommy Ray
"B'way Revue"

Gordon & Day
Gone & Jarbert
Will Oakland Co
Dora Dean Players
(One to fill)

Regina, Can.
REGINA (wva)
Transfield Sisters
Spergel & Dunn
8 Melvin Bros

Richmond, Ind.
MURRAY (ubo)
Harry Sterling
Billy & Ada White
Emily Darrell Co
Loris Belmont L
Schwartz Bros Co
2d half

"Around the Town"
Richmond, Va.
LYRIC (ubo)
(Norfolk split)

1st half
Hall Macy Co
Dunlay & Merrill
Beale Le Count
4 Newsmen
Melbie Lingard

Roanoke, Va.
ROANOKE (ubo)
(Charlottesville split)

1st half
Ethel Hopkins
Newport & Stirk
Memika & Carmen
(Two to fill)

Recheater, Minn.
MET (wva)
Rae & Wynn
Karel Kary
Four Slickers
Frank Bush
Kremka Bros

Recheater, N. Y.
TEMPLE (ubo)
Houdin
A Sullivan Co
Hunting & Frances
Hans Hanke
Gerard & Clark
Those 5 Girls
Weber & Diehl
P Bremen & Bro

Recheater, Ill.
PALACE (wva)
"Frat Boys & Girls"
2d half

Emmettes Calnes
Ralph Conors
5 Musical Girls
Friend & Downing
(One to fill)

St. Louis
COLUMBIA (ubo)
Jas J Corbett
8 Stanley 8
Fay 2 Coleys & Fay
Mrs Leah Hers Co
Albright Co
Derkins Dogs
Brent Hayes
Merle & Delmar

Middleton & Spellmyer
V & B Stanton
D Regal Co
Whitfield & Ireland
Bert Wheeler Co

Portland, Ore.
ORPHEUM
"Forest Fire"
Ward Bros
McDavitt Kelly & L
Miller & Vincent
Krisco
Fritaro Bros
Josie Heather Co
Port Arthur, Can.
LYCUM (wva)
Nelson Sisters
(One to fill)

Mack & Dean
Larry Kelly Co

Providence
KNITH'S (ubo)
La Argentina
Joan Adair Co
McWaters & Tyson
Al Herman
Regal & Bender
A Southby Bros
Mirano Bros
Frank La Dent
(One to fill)

EMERY (low)
Vina Versa
Ex Jubilee 4
Dunbar-Banyard & D
(Two to fill)

O'Neill & Saxton
Barnes & Robinson
Wilmer Walters Co
Maddie DeLong
Lucille & Cockatoos

Quincy, Ill.
ORPHEUM (wva)
Shirley Sisters
"On the Veranda"
Kane & Herman
Richard Wally Co
(One to fill)

2d half
Wing & Ah Hoy
Benny & Woods
Bevan & Flint
Merlan's Canines
(One to fill)

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Dunbar-Banyard & D
(Two to fill)

O'Neill & Saxton
Barnes & Robinson
Wilmer Walters Co
Maddie DeLong
Lucille & Cockatoos

Quincy, Ill.
ORPHEUM (wva)
Shirley Sisters
"On the Veranda"
Kane & Herman
Richard Wally Co
(One to fill)

2d half
Wing & Ah Hoy
Benny & Woods
Bevan & Flint
Merlan's Canines
(One to fill)

Reading, Pa.
HIF (ubo)
Gwen & Platt
Owen & Moore
Doris Lester 8
Tommy Ray
"B'way Revue"

Gordon & Day
Gone & Jarbert
Will Oakland Co
Dora Dean Players
(One to fill)

Regina, Can.
REGINA (wva)
Transfield Sisters
Spergel & Dunn
8 Melvin Bros

Richmond, Ind.
MURRAY (ubo)
Harry Sterling
Billy & Ada White
Emily Darrell Co
Loris Belmont L
Schwartz Bros Co
2d half

"Around the Town"
Richmond, Va.
LYRIC (ubo)
(Norfolk split)

1st half
Hall Macy Co
Dunlay & Merrill
Beale Le Count
4 Newsmen
Melbie Lingard

Roanoke, Va.
ROANOKE (ubo)
(Charlottesville split)

1st half
Ethel Hopkins
Newport & Stirk
Memika & Carmen
(Two to fill)

Recheater, Minn.
MET (wva)
Rae & Wynn
Karel Kary
Four Slickers
Frank Bush
Kremka Bros

Recheater, N. Y.
TEMPLE (ubo)
Houdin
A Sullivan Co
Hunting & Frances
Hans Hanke
Gerard & Clark
Those 5 Girls
Weber & Diehl
P Bremen & Bro

Recheater, Ill.
PALACE (wva)
"Frat Boys & Girls"
2d half

Emmettes Calnes
Ralph Conors
5 Musical Girls
Friend & Downing
(One to fill)

St. Louis
COLUMBIA (ubo)
Jas J Corbett
8 Stanley 8
Fay 2 Coleys & Fay
Mrs Leah Hers Co
Albright Co
Derkins Dogs
Brent Hayes
Merle & Delmar

Middleton & Spellmyer
V & B Stanton
D Regal Co
Whitfield & Ireland
Bert Wheeler Co

Portland, Ore.
ORPHEUM
"Forest Fire"
Ward Bros
McDavitt Kelly & L
Miller & Vincent
Krisco
Fritaro Bros
Josie Heather Co
Port Arthur, Can.
LYCUM (wva)
Nelson Sisters
(One to fill)

Mack & Dean
Larry Kelly Co

Providence
KNITH'S (ubo)
La Argentina
Joan Adair Co
McWaters & Tyson
Al Herman
Regal & Bender
A Southby Bros
Mirano Bros
Frank La Dent
(One to fill)

EMERY (low)
Vina Versa
Ex Jubilee 4
Dunbar-Banyard & D
(Two to fill)

O'Neill & Saxton
Barnes & Robinson
Wilmer Walters Co
Maddie DeLong
Lucille & Cockatoos

Quincy, Ill.
ORPHEUM (wva)
Shirley Sisters
"On the Veranda"
Kane & Herman
Richard Wally Co
(One to fill)

2d half
Wing & Ah Hoy
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(Two to fill)

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TEMPLE (ubo)
Houdin
A Sullivan Co
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Gerard & Clark
Those 5 Girls
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Recheater, Ill.
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Joan Adair Co
McWaters & Tyson
Al Herman
Regal & Bender
A Southby Bros
Mirano Bros
Frank La Dent
(One to fill)</

NEW ACTS NEXT WEEK

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

"America First," Palace.
Robert T. Haines and Co. (New Act),
Palace.

Packard Four, Alhambra.
Katherine Dahl, Royal.
"See America First," Bushwick.
Mabel Berra and Co., Bushwick.
3 Marimba Maniacs, American (2d
Half).

Geo. Bach (local), Lincoln Sq. (1st
Half).

"Holland Romance," Lincoln Sq. (1st
Half).

Eddie Foy and Seven Foy.
"The Old Woman in the Shoe" (Com-
edy).

13 Mins.; Full Stage (12); One (3).
Palace.

Eddie Foy, assisted by his "lucky seven" family, presented a new act at the Palace this week. Monday night it did not seem to be quite in readiness, but it gave every indication of working into the very best comedy skit the comedian has yet presented in vaudeville. Scenically there is a pretty wood set with a giant shoe in the middle of the stage. The elder Foy is the mother of the brood that lives there. The character is quite similar to that with which he was identified with in the "Bluebeard" days. William Jerome and George V. Hobart are responsible for the act, although there seemed to be very little evidence of their work in the turn. The gags seemed more Foy than anything else, and there was only one lyric on the "Mother Goose" type that fitted the character. The smallest Foy carries the brunt with a little cook bit immediately after the opening. Later the oldest girl sings the chorus of a popular number and brings forth big applause for it. Bryant's imitation of his father is another hit. The sure fire applause of the act, when it is set, will come from the marvelous whirlwind dance the oldest girl and Bryant perform. It is a corker and none of the whirlwind dancers have anything on this team. (Mother Foy is undoubtedly responsible for this bit.) The act closes in "one" with father Foy leading six of the family in an Amazon march that goes along merrily to a march number, while the smallest of the family steps into the picture with a Chaplin makeup and gets a few laughs. A little work and then Foy will have the best act of his career. *Fred.*

Eva Taylor-Lawrence Grattan and Co.
(2).

"Rocking the Boat" (Comedy).
20 Mins.; Three.
Orpheum.

"Rocking the Boat" is a four-people farce written by Lawrence Grattan, who plays the leading male role. The most noticeable thing in connection with the playlet is its likeness to a sketch presented by Edward Farrell and Co. entitled "Suspecting Husband," much of the action in the Grattan sketch resembling the other, with the finish an exact duplicate of Farrell's. The scene is in the saloon of a steamer. The action centres around a mistaken identity idea with a newspaper woman causing considerable upset between a newly wedded couple by taking the man for the husband of another woman. The complications arise rapidly when the husband believes his wife wants to get rid of him to collect an insurance policy. The piece has a steady stream of laughs with the finish a fake shooting, a sure comedy bit. Eva Taylor heads the cast in the wife role. She capably handles this with Grattan as the husband bringing out real comedy for curtain results. Walter Fishter and Della Marsh round out the company, both appearing to advantage. The setting is attractive with the act easily suitable for the big time.

Genevieve Cliff and Co. (4).
"A Breath of Old Virginia" (Dramatic).
21 Mins.; Interior (Special Set).
Colonial.

Joseph Hart presents Genevieve Cliff and Co. in "A Breath of Old Virginia," written by Tom Barry. As the title indicates, it is a story of the south. Scene is the sitting room of a colonial house in Virginia just after the close of the Civil War. Young woman in crinoline enters, followed by young man in garb of the period. He is from the north and proposes marriage. It is 5.45 in the afternoon and she asks him to wait until six for her answer. Before that hour enter young southerner minus his right arm. Girl asks the newcomer to step into the garden for a few moments, then tells the northerner she cannot marry him, saying she will tell why. She goes on: "This is the story of the empty sleeve": Lights down, the rear of the interior setting is flied and when the lights are raised a moment later there is revealed in the rear an exterior with the young southerner standing there in confederate lieutenant's uniform. He is a prisoner of war. Enter the girl disguised as a confederate soldier. She speaks to the lieutenant and thanks him for having aided her aged father to escape the night before. Her sex is revealed and the lieutenant asks her to wait for him exactly two years from that moment. Enter Union colonel, who upbraids the lieutenant for having aided the old man to escape, making sneering references to the lieutenant as a "southern gentleman." Colonel also discovers the sex of the girl and makes overtures to her. Lieutenant objects, saying she is his affianced wife and says he would give his right arm to shield her from harm. Colonel determines to test the heroic statement and says he will permit the girl to depart unharmed if the lieutenant will give orders to have his right arm shot off. Agreed, despite girl's protests. Colonel privately instructs his corporal to stand the lieutenant against the wall and shoot at the arm, but with blank cartridges. Through a mistake real bullets are used and as the lieutenant falls groaning with pain the lights are shut off to make the scenic change back to the interior, showing the girl standing there telling the story to her northern lover, and adding that she must marry the man who made the big sacrifice. Northerner calls the sleeveless southerner into the house, leaves the girl to the lieutenant and departs, stopping at the door to remark: "I wonder if I wouldn't give my own right arm to be in his shoes—the lucky beggar." It is a sort of "flash-back," similar to the idea in "On Trial" and other plays. Pretty little heart interest story, poorly played by a company of mediocre actors. *Jolo.*

Chadwick and Taylor.
Songs, Talk and Dances.
13 Mins.; One.
American Roof.

A mixed colored two-act. They sing, talk and dance. "Reincarnation" is the main swivel for the dialog. Billed as "The Dispellers of Gloom," they hardly live up to that extensive descriptive caption, but make fair entertainment in the colored way for two people and may lope along in the "No. 2" position. The girl has some personality. She wears an evening dress opposite the man's light sack suit. It isn't so material excepting all colored girls on the stage should dodge evening clothes. If the man believes there is comedy in "I ain't never seen," he's mistaken. If it's a natural error, he should correct it. Somewhat of a less effort by the man will also remove the labored impression his work now gives. The turn should improve while it's young and the chance is here. *Sime.*

Josie Flynn Minstrels (9).
27 Mins.; Full Stage.
Fifth Avenue.

The Josie Flynn Minstrels, perhaps also called "The Josie Flynn 1916 Revue," has nine girls, with Miss Flynn and Margaret Arnold on the ends in blackface. The other seven are in white face. There is a series of songs, with some dances, besides jokes by the ends. The dancing is the contribution of Mae Roberts, and the same Miss Roberts is the hit of the act. She's a very personable blonde, gets a pop number over, neatly and brought her first song to several encores, including the dancing finish of it. Later Miss Roberts with the Misses Flynn and Arnold did a Hula number, which was made a nice production bit for the entire company. While the interlocutor, Fredericka Fontana, sang a couple of straight songs (and very well, too), the remainder of the girls retired, changing their varied assortment of good looking gowns (all different in material and design) they had worn when opening, to a black skirted Hula dress, returning to back up the three principals in a semi-circle of an all-female Hawaiian orchestra, with the usual string instruments. While this is but a bit in the act, it is a novelty where the male bands of ukelele players have been so often seen in vaudeville. The Hula dress was employed for a strip front display of the American flag for the final patriotic song, led by Miss Flynn. It gave the turn a good send off. Miss Fontana gave a short descriptive speech in front of the special curtained setting before the minstrels appeared. Miss Arnold sang a production pop number. Helen Fritter (or something like that) did another pop. Eleanor Browne did a little dance that suited at that moment, helped along by her looks. Nan Butterfield then did an operatic number, depending mostly it would seem upon her hair that flowed in two rows to nearly her knees, then Miss Roberts stopped the performance with her number. Miss Fontana did the straight singing for the change and the act went into its finish. The ends' jokes were well enough placed to blend with the blackface and the minstrel billing. Miss Flynn is a hard working girl in this turn (maybe a little too hard) and is always holding it up through some action, grimace or remark, but her mention of "Jewish" twice while under the cork especially was wholly unnecessary. No one in front was concerned over her race, and that the remark failed to raise a laugh is the best reason for its discontinuance. The Flynn Minstrels are actually a girl ensemble that looks well and can sing. There is a division of blondes and brunettes with a couple of the blondes immediately striking the house through their looks. The turn runs smoothly and has been well thought out, for even during the single dance, the remainder of the girls were occupied in humming the melody. As a girl minstrel troupe, the Flynn bunch seems to be ahead of them all, for this act displays more attention in every department than any of the others. *Sime.*

Johnny Singer and Dolls (2).
Dances.
8 Mins.; Full Stage.
American Roof.

Johnny Singer and two girls opened the show on the American Roof Monday night. The trio dance, with the young woman doing a classical bit of stepping of the regulation sort to regulation music for it. Mr. Singer has many Russian steps and whether alone or with the girl makes them count. The girls look nice. The act was entitled to a much better position on the bill. They can hold the opening after intermission spot on the small time. *Sime.*

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"Old Lady 31," 39th St. (Oct. 30).
"The Basker" (Cyril Maude), Empire,
(Oct. 30).
"Good Gracious, Annabelle," Republic
(Oct. 31).

Will Morrissey.
Comedy Act.
22 Mins.; One.
Colonial.

Will Morrissey (formerly of Morrissey and Hackett) has a novel idea for a single, which doesn't sound so very new in the telling, but as executed upon the stage, is quite original. He has a pianist for an assistant, Freddie Clinton, who does more or less straight for him and the billing reads: "Will Morrissey, America's Greatest Violinist, annoyed at the Piano by Freddie Clinton." The act opens with Clinton coming to the piano, wearing large shell-rimmed glasses. He adjusts an easel alongside, bearing cards announcing the various selections. The first is "La Gioconda." Enter Morrissey with violin, tunes up and starts off—after two or three tunings, to play the thing legitimately. He gives the impression he is really a musician. In a few moments, however, the melody switches to a travesty on "Humoresque," which is worked up by the pianist and the changing of the cards. Then Morrissey does a travesty song, some crossfire, and a touch of the old Morrissey and Hackett turn. Morrissey off and the card is changed to read: "Unnecessary piano solo," which is performed by Clinton. The card is again changed to "Terrible imitations," which precede Morrissey's imitations of Ernest Truax in "Very Good Eddie," Al Jolson, Sam Bernard and George M. Cohan. Receiving applause they return and the card reads: "Uncalled for encore." Morrissey offers a parody travesty grand opera, which is heralded on the easel as "Horrible singing" and when he concludes with a "speech" the sign announces "Bunk Speech." The whole thing is designed as unadulterated burlesque and there is a basic plan of campaign that offers unlimited possibilities. It is, however, still crude in spots, the finish particularly requiring some attention. It is safe to predict, however, that the turn will develop into an effective, funny variety act. *Jolo.*

"Her Last Rehearsal" (4).
Burlesque.
17 Mins.; Full (bare) stage.
Fifth Avenue.

This revival of one of vaudeville's biggest comedy successes 13 or 14 years ago is now following the flood of "bare stage acts" that have since appeared. "Her Last Rehearsal" was written by Willard Holcomb. It can stand the lapse of time since its last appearance, but whether most suited for big or small time will have to be decided. While it may do for the small big time, there is some doubt about it for current days in the biggest houses. A company of four play the piece, a travesty upon a "Romeo and Juliet" scene, wherein an amateur is coached by a stage director to be a budding Juliet, upon the promise of her mother to pay \$500 if he succeeds. The important playing role is the stage director and that is capably handled in the group. Next would be Romeo, but that part is not so important since it must be opposite Juliet's, the amateurish role that would only call for naturalness in a good many instances. "Her Last Rehearsal" was a very funny show once. It will still be funny to those not surfeited with "bare stage" affairs or who did not see this skit when last in vaudeville. *Sime.*

THAT OTHER WOMAN.

(INTERNATIONAL CIRCUIT.)

"That Other Woman" follows "The Daughter of Mother Machree" around the International Circuit, thereby undoing much interest the Irish play might be expected to arouse on the "Wheel." Vance & Sullivan sponsor the piece, which is the handiwork of Lem B. Parker. It isn't melodrama; it isn't polite drama. Indeed, it's pretty hard to say what it really is, except that it makes dull entertainment.

Three stage sets are very cheap and the heroics cheaper. Its sentiment is stilted and stager. The people concerned in the presentation are mediocre, with few exceptions. Its leading woman, Edna Archer Crawford, has an easy, convincing stage presence. But all the talent of a Bernhard couldn't make the part she had seem a human possibility.

The audience at the Brooklyn Grand Opera house met Thursday night with considerably less than half capacity. They were an easy audience, the sort that applauds enthusiastically the gummist "mother love" speeches. But they were rather indifferent to the adventures of the heroine, a heroine with a 14-year-old daughter, a gray-headed husband, a millionaire persecutor and a talent for wearing blue gingham aprons and doing her own housework. A new version of the "triangle" with a vengeance.

The villain who pursued her got drunker than any millionaire should in the third act and the gray-headed husband in a towering rage would have thrown him out of his office, only he ran out. There were other passages equally grotesque, not the least of which was Orrin T. Burke's idea of how a captain of industry would act when he went broke and his young wife wouldn't throw the Fifth avenue mansion to the ball for him.

As an indication of how bad the play itself was, it is necessary only to state the characters from time to time explain their state of mind in asides delivered point blank at the audience. "Vance & Sullivan's remarkable offering" in the program announcement. "Remarkable" is mild.

Glady Brooks was the daughter, the only other person on the stage who was not a self-conscious actor, the childlike part some color of reality. Rex Burnett, juvenile, was a mainly youngster but he made hard work of some of his long speeches. He did awaken the suspicion, however, that with a good part he might have been effective.

Lawrence Brooks was the villain who pursued the wife of one of his workmen. He went about the accomplishment of his sinister design with a manner positively inept. G. H. Butler had the role of a feeble-minded English lord, dragged into the third act by his sloping chin in an effort to supply "comedy relief," which, under the circumstances, was superfluous. Geraldine Malone was "That Other Woman." She is a good looking brunette, but needs a good deal of coaching.

The plot: Thomas Barr controls the directors of the Iron Corporation. John Stowe is a workman in its employ. Barr proposes to make John president of the firm. John will "pay his price." Mrs. John forces Barr by a very crude theatrical device, to elect John and still holds out. Presently John is a captain of industry with New York offices which have the same doors that served in his Pittsburgh home. But Mrs. John hasn't kept up with the procession of prosperity. So John ditched her, and gives her \$50,000 and marries Adelle Nielson, an actress. From that point until the end of the third act, John gets poorer and Mrs. John by investing in gold mines becomes richer and richer. So when John goes broke and his business is dissolved by the courts he is up against it. His actress-wife refuses to help him get bail by pledging the Fifth avenue home which stands in her name, and Mrs. John No. 1, who still loves the Old Man, comes through with the bond. This brought the show up to the end of the third act, with another lap to go. Probably Mr. and Mrs. John achieve their objectives before 10.45 and Adelle and Barr were properly punished.

HASTINGS' BIG SHOW.

A burlesque show can be free and easy after the old style and at the same time clean and amusing. There are a lot of Wheel producers who can't or won't believe it, but this season's Hastings show on the Columbia Circuit proves it. The offering from start to finish is bright, speedy and interesting with an endless and ceaseless succession of comedy bits that coax the laughs in a way that is both clean and offensively to any sort of burlesque audience.

Much of the effectiveness of the comedy is due to Dan Coleman. Coleman is a comedian of distinctly burlesque method. He has absorbed a good deal of the typical method of fun-making. But in the present entertainment he never goes over the line that divides wholesome fun from disreputable bluness. At that there are a few lines, notably in his bit during the burlesque with Alma Bauer, where there is a dash of spice, but the humor has the saving grace of real drollery.

The second big asset of the organization is a stunning collection of chorus girls, the usual 18, but for coverage of good looks up to say the word "Why" has no equal. A few of the girls in working numbers several of the ponies lead the procession. This goes double for the two brunettes next to the left end of the pony line and for the pair of little blondes that end the same file on both sides. Several of the bigger girls in the back ranks are extremely good looking.

The show is a good one on principal women, and for this reason the high average of entertainment it attains is the more remarkable. Ethel

Lytle apparently has not been trained to the burlesque idea. She is a neat, agreeable person and a first rate dancer, but she somehow did not quite get to the Columbia crowd. She looks much like a girl who was for a long time a part of Churchill's cabaret.

Elia Mosca, the prima donna, has a good deal to do in the way of leading numbers. She knows her audiences and works to them with assurance and certainty. She did several sprinting records in the changing of costumes, looking best in an arrangement of white tights and military tunic for the patriotic number which closed the first part.

Later in the proceedings Haselle Lorraine, who had not figured conspicuously up to that time, was given a Hula dance and a capital number called "See a Little More," both of which were well up among the hits of the evening.

Coleman has no rivals in the comedy department. Phil Peters is the German comedian, his assistant seems to be pretty largely that of "feeder." Frank Mallahan was a semi-straight—semi-comedy worker and did well enough with a nondescript part. He has an agreeable voice and his blustering bulk fitted in nicely. Small bits are distributed among half a dozen other men, none of whom achieves prominence.

One Mile, Adelaide came through with an especially pleasing violin specialty which did not get what it deserved. Mile, Adelaide was not to be identified in the rest of the show and probably was a member of the chorus. She deserved better treatment. Her contribution to the specialty division was an excellent item. Also she is a mighty good leader.

Another old turn was a replica of Gus Edwards' "Schoolboys" act with a different musical program, and a good deal of comedy that was more burlesque, but funnier than the Edwards' material.

Somebody has put a lot of time and ingenuity upon the staging of numbers. First the chorus has been trained to work splendidly, and an infinite amount of original details has been introduced to enhance the interest of the ensembles. For example, "I'll Always Stick to You" had an endless series of interpolated "hits," all of them bearing pertinently upon the lyrics and all winning applause.

The business that went with "See a Little More" (the girls' long skirts were built in a succession of ruffles which could be pulled off a ruffle at a time) was a riot and stopped the show.

The show started nicely with a novelty number. Thereafter for a moment it looked as though it was going to be heavily burdened with a "book," but the laborious story disappeared after a few minutes and never again intruded until the end. In the meantime the comedians were unhampered with written lines and made their fun with a free hand and an unburdened conscience, and the numbers were sent along without the bother of introduction. That seems, after long and unhappy experiment, to be the better way to frame a burlesque show.

Hastings' show is a burlesque show. Frankly just that. It makes no pretence to being one of those hybrid musical comedies. It's not only a burlesque show, but a good one.

THE MISCHIEF MAKERS.

(AMERICAN CIRCUIT.)

This week's attraction at the Olympic is an old-fashioned burlesque arrangement and a marvel of thrift on the part of its producer. Three comedians and three principal women make up the corps of entertainers, backed by the usual dozen and a half of chorus girls. There are practically no specialty turns in the show. This does away with the olio, although in the second part of the entertainment Tyson and Barbour occupy the stage in "one" for a song and dance routine.

There is no "book" in the Amber All, Joe Freed and Ray Montgomery are the busiest trio of funmakers that have come to bat in a long time. In the absence of specialties, it is up to the comedians to devise "bits" to keep the show running to 10.45. They have searched the Wheel records industriously for material. In the first part a table bit ran along for 10 minutes without disclosing anything new. Then in succession came the familiar hold-up business, money changing, bawling with the policeman who was beaten up when he was sure all the bullets had been fired from his revolver. The second part brought out a long travesty dance by All and the "Dying Gladiator" stuff that was old when the Northern Pacific ran its first through train. All well worn matter and all done in the familiar way.

Nevertheless the audience in the 14th street stand, second night, found it highly amusing. Not only were these bits stretched out to unreasonable lengths, but the chorus ensembles which separated the comedy business were further padded out by the joshing of the girls. Every little helped to fill the evening, so the orchestra leader, probably under instructions, took advantage of mighty light applause to bring the girls back for encores of their numbers. The organization overlooked nothing that could be used to keep the stage occupied without involving cost to the producers.

The principal women, who presumably paid for their own costumes, always look well. As much cannot be said for the chorus, whose raiment is provided by the show's owners. Some of it looked as though it had been picked up at a bargain from an abandoned "turkey." In particular a union suit of orange was introduced as a plain little suit, mere dress of limp white looked as though it had seen long service.

The bathing dresses were fresh looking and of pretty color, but the picture was utterly ruined by an old stage setting of villainous red that served as the background. In this part of the second there was also a nice looking model of red "pick" suits. For the rest the costuming ran very much to flashings, provided, of course, by the girls themselves.

The big hit of the numbers was the finale of the burlesque, a hula dance and published number, with Ruth Barbour doing a dance which for one palpitating moment looked as though it were going to spill over, but thereafter became merely a spirited bit of stepping. This was by long odds the best thing of the evening, both as to Miss Barbour's dancing and the handling of the girls behind her.

Mabel Clark made a first rate gingery soubert and leader of numbers. Also she wore a lot of extremely attractive clothes. And marvel of marvels, she did a hit as a French soubert with a French accent. With Miss Barbour she carried the feminine interest of the show and saved the evening from a complete flop. Dolly Webb supplied the statuesque figure that seems to be inseparable from Wheel organizations, leading several numbers satisfactorily.

Charles Tyson and Miss Barbour did nicely enough with their specialty, but didn't get as much as they deserved. Probably the audience had had too much rough-house to enjoy the quiet hits of quiet numbers and lively dancing.

PALACE.

Two distinct hits in the very good show at the Palace this week. The first was scored by Chlo Sale in the first part and the second fell to the Misses Campbell, in the after intermission section. There were six other acts that proved to be contenders for first honors and still another receiving a full share of appreciation. The program revealed novelty, comedy, a fair share of music, and there wasn't a dull spot.

The opening fell to Louis Hart, with his posing and strength display. This proved a novelty of the class calibre and the very quiet finish won a demonstration of approval. Arthur Deagon was the second act, and he was clad in purple evening dress. His drunk impersonation, coupled with "Cello Melody," won an encore, that much discussed "Poker Melody," it scored.

"Finders-Keepers," the George Kelly sketch, was moved from the closing intermission spot to "No. 3," getting its full quota of laughs in that spot. Mr. Kelly places a "dash of lavender" into his characterization of the husband that is not at all welcome. Chlo Sale in the next to closing the intermission stopped the show again this week. Actual shrieks of laughter came out at his exceedingly humorous character impersonations.

Gertrude Vanderbilt and George Moore finished off the first half. This act just falls short of landing. It is exceedingly pretty in setting and environment, but the finish is wrong. The "gum bit" was not a "dash" enough of "business" of the miss order. The audience not grasping the fact that the "boot hit" in the final dance was also "business," felt sorry for Moore, and several audibly whispered he should have had sense enough to get off the stage and pull the boot on before continuing. The finish let the act down badly.

Eddie Foy and the Seven Foyes (New Acts) were assigned to open the second half of the show. From general appearance it looked as though the act was not fully ready.

The second big hit of the show, the Misses Campbell, followed the Foyes and scored terrifically, the show being stopped for the second time in one evening. Morton and Moore, next to closing, were there with a laughing hit of the usual proportions and some new material. Dainty Marie closed the bill. Her routine on the rope seemed full of repeats, despite which she held the audience to the last.

COLONIAL.

In the strenuous quest for novelties for the vaudeville stage we seem to have exhausted the supply of recruits from the legitimate, operatic and concert rostrums. The trend at present appears to be to draw upon the lyceum platform. We are therefore going back to the style of entertainment offered in vaudeville some years ago by Jennie O'Neill Potter, Beatrice Herford and Walter Martin. The present success of that type are Nan Halperin at the head of the female contingent and Chlo Sale topping those of the male persuasion. Next week there is announced at the Colonial Dorothy Granville in "Types of Women."

Miss Halperin is the headliner at the Colonial this week and her song cycle depicting "Five Stages of Girlhood" is patterned along the lines of Jennie O'Neill Potter's "Seven Generations" only set to lyrics and incidental music, but rendered in recitative style and slightly exaggerated to fit the exigencies of the current style of vaudeville entertainment. It is all very finely done, audiences are enthusiastically appreciative of the result and the creator of the act is therefore gratified to the utmost commendation for having so thoroughly hit upon so happy a vehicle for exploiting the little woman's talents. Down next to closing Miss Halperin was a riot of applause Monday evening.

Frank LeDent opened the entertainment with his skillful juggling. He does his tricks

so easily the audience doesn't appreciate to the full how difficult they are, especially as he doesn't stall for applause. Phina and her colored assistants opened strongly with a hula song, and with the stepping of her picks, closed, to thunderous applause. Deago and Raymond have a very clever vehicle for the stringing together of fly crossfire material. The "clever vehicle" phrase includes the prop hunky auto which they utilize for a large quantity of laughter. Will Morrissey and Genevieve Cliff and Co. (New Acts).

Toots Paka closed the first half. The act now opens with a drop in "one," with the four men clinging from behind it with their heads protruding from the portholes of a ship. The remainder of the turn is practically the same, the baritone rendering an excellent solo, the quintet of instrumentalists performing harmoniously, the solo instrumentalist as fine as ever and Miss Paka's Hawaiian gyrations as inimitable as when first shown here.

Lovenberg Sisters and Neary Bros. started off the second half of the bill with their singing and dancing specialty, reinforced by drops to visualize the localities in keeping with their various costumes and wound up to big applause. The act is cumulative, starting slowly and offering a whirlwind finish. Dong Fung Gue and Harry Haw, "The Children of Confucius," Chinese singers and dancers, have an act that starts entirely too slow to be utilized for closing position. Commencing at 10.55 they should have chopped a portion of their offering, cutting down their singing and going in almost immediately to their stepping. Their singing of "Glowworm" is antediluvian. (Even Bert Levy has stopped whistling it.)

HARLEM OPERA HOUSE.

Neighborhood competition is having its natural effect on business at the Harlem opera house, the attendance figures there showing a very noticeable decrease since the reopening of the Alhambra, just around the corner. This section is just beginning to realize the reactive effect and before conditions assume a normal aspect again the 125th street district will have undergone the experience of East 149th street. With the Alhambra, Loew's, Hurlig & Seamon's, the score or more of better grade picture places and the innumerable cabarets with their programs of talent, the Harlem opera house runs a distant second choice in box office returns and this despite a good average of shows and the incomparable advertising scheme of Manager Swift. The current week's limit was probably stretched somewhat because of the appearance of a girl act, a group of colored serenaders and a sketch carrying a sextet of principals.

The Peasoffs followed the overture, offering a ring routine with a comedian and "straight" in action. A ring act is simply a ring act with few if any variations from the conventional and the Peasoffs are no exception. The comic manipulates his laughs in good fashion and his partner, going in for strength feats principally, does well. On this grade of time it will serve as a capable opener.

George Whitman was second. Whitman in cabaret circles is Dave Fox, a former entertainer at the College Inn, among other places. He was recently, and probably is yet, a member of the Los Feliz staff. His repertoire was chosen exclusively from the Felix catalogue. With the exception of the opening number, David fared exceptionally well, but David is far better fitted to cabaret work than the stage proper. His material earned him a brace of encores and his finale justified the several bows.

"Going Up" is a girl act built for the pop circuits apparently, and well fitted for the requirements of that atmosphere. There are three principals, including the male character comedian and what might have been "a sister" act. The theme suggests the recent sketch of Joseph Jefferson, Jr., in which the chronic drunkard is made to believe he is dead. The songs are related to the story itself and are staged in a manner to bring out their best value. The girls are pretty, lively and good singers. A special set gives the turn an air of pretentiousness and adds to the "dash" which adds much in the general result.

A Triangle-Keystone came next followed by the irresponsible Sol Levy, stage manager, spot light cuckoo and "not nut," who offered a pair of selections from the house of Remick and Harry Von Tilzer respectively. Then came Winona Shannon with a sketch in which she utilizes the aid of five assistants. The idea is somewhat aged and was popular in vaudeville several years ago, but has since traversed the route of burlesque all time and stock. It deals with the widow who advertised for a husband. Three applicants visit the scene, much to the annoyance of a mutual male friend who eventually proposes and is accepted. None of the principals, possibly excepting Miss Shannon, seemed up to their roles. But that made little difference. The skit is not there in any sense and a woman of Miss Shannon's ability is wasting precious time experimenting with it.

Canfield and Barnes were next to closing with talk and songs, closing with the ballad and parody schedule, formerly done by Ashley and Canfield and previously by Ashley and Matthews. Barnes is a capable dancer and Canfield a good "straight." They struck a receptive gathering and earned the evening's single hit.

The Dixie Serenaders with a dozen or more colored youngsters singing and dancing closed with a burlesque, the usual multiple feature act as "chaser."

Wynn.

OCHS USED LEAGUE PRESIDENCY FOR HIS OWN GAIN, IS CHARGE

Exhibitors Declare He Secured Preferential Terms From Film Distributors by Exploiting His Office. Allegations Grow Out of Mutual Cancellation Fight, Which May Wreck Organization.

For some time considerable dissatisfaction has been apparent amongst exhibitors with the administration of Lee Ochs president of the Motion Picture Exhibitors' League of America. Several men high in the councils of the organization have time and again expressed disapproval at the undignified manner in which he is conducting the highest office within their power, their grievances being founded upon the fact that Ochs has indorsed serials and productions, and that these indorsements have been printed as coming from the national president.

Then, too, the recent Mastbaum-Selznick controversy in which Ochs openly appeared as a Selznick ally, calling meetings as national president in Philadelphia and having Clara Kimball Young present, besides representatives of other manufacturers, came in for severe criticism at their hands.

A prominent exhibitor, one who helped organize the first local in New York, intimated that unless things changed, another organization of exhibitors would be formed.

Early this week a copy of the letter which follows was sent to every member of the executive board of the national body. The exhibitors signing the letter intimated official charges would follow:

In response to inquiries which have been made as to the reasons why we among the exhibitors that did not carry out the cancellation plan inaugurated and inspired by Mr. Ochs against the Mutual Film Corporation, but which failed to receive the support intended from the exhibitors, we wish to make an honest statement of facts with the reasons we did not feel that we could afford to entrust such exclusive power of attorney to Mr. Lee A. Ochs:

In the first place we believe fully and heartily in organization—especially do we need organization in the different branches of the motion picture business, exhibitors, exchange-men, producers and manufacturers. We are ready to support any measure agreed upon by a majority membership of any organization we belong to, provided such measure is made for the remedying of existing wrongs, evils, laws or policies that are harmful to the community or to the organization. We will not support any measure that is contrary to law, nor will we follow the leadership of anyone who advocates such procedure, and neither will we follow the leadership of anyone who does not by their own individual acts show the proper spirit of co-operation and loyalty to fellow members—who has not the courage of his convictions and the ability to present the organization's viewpoint straightforwardly to the opponent—who lurks in the rear when supposed to lead in the advocacy of any issue—or who preaches co-operation, clean competition, union of exhibitors and members and who secretly practices just the opposite:

In our various theatres we realize that we must have competition—we have always had competition and always expect it—we realize that to succeed in our business we must be able to meet competition, good clean competition, or give way to our competitor—we ask no odds in our favor and never expect anything more than an even break. It so happens that Mr. Ochs is one of our new competitors—we do not object to his competition but we do object to his using his position as President of our organization to further his personal interests, as below enumerated, to our financial loss. If he is not using the influence of his office to further his private ends insofar as his dealings with exchanges for service for his Concourse Theatre is concerned, let him answer the following:

1. Why did such prominent exchanges as the Paramount, Metro, World and Pathe cancel their service at our Garden and University Theatres where we had same for a long period with pleasant relations, for his Concourse Theatre in some instances for less money than we were paying?

2. Why did Mr. Saunders of the Metro state to us that while his dealings had always been the most pleasant and agreeable he felt that he should favor Mr. Ochs, as he was president

of the Exhibitors' League? Why should Mr. Ochs tell us point blank that these different exchanges owed it to him to favor him, even though we might offer more money for service—that he was personally responsible for seventy-five per cent. of the business on the Metro books in N. Y. City?

3. Why did the Paramount Film Company return to us a deposit check of six hundred dollars and a contract calling for one hundred and fifty dollars per week, and accept the contract of Mr. Ochs for the same neighborhood calling for fifty dollars per week and a deposit of two hundred dollars? This is the exact fact of the matter told to us by Mr. Ochs personally and the deposit and contract were listed by him as assets, when we were contemplating the purchase of his theatre.

4. Why did Mr. Ochs insist that the World Film Corporation allow him to use their pictures in both his houses for the same price, after the erection of his second house in our neighborhood, when the reason given for the cancellation of this same priced service for our two houses, was because Mr. Ochs was to pay the same money but use in one house only?

5. The Mutual Film Corporation refused to favor Mr. Ochs in the slightest degree over ourselves, their old customers, and he was forced to accede to the using of the "Charlie Chaplin Specials" on exactly an even break, day and date the same money. Could this be any reason why Mr. Ochs insisted upon the retaliatory cancellation being directed against the Mutual Exchange, and would not listen to such procedure being enacted against exchanges which had favored him? The Paramount Company has always charred Mr. Ochs return express and he signed his contract accordingly and their ruling to that effect has always been in force—the Metro is one of the new exchanges to enforce that ruling. Is the reason for Mr. Ochs' opposition to action against these exchanges in favor of action against the Mutual Exchange, merely because Mr. Beck, manager of the Mutual Exchange, is chairman of the New York Exchanges?

6. Did the Exhibitors' League know that Mr. Ochs was not a user of Mutual Service and that his opposition, our houses, were users of Mutual film service, Masterpictures, Star Series and specials—that because of the cancellation

being only directed at the Mutual Exchange not one portion of Mr. Ochs' service was affected, excepting the "Charlie Chaplin Specials" which he was compelled to use on the same day with us?

7. Why did Mr. Ochs complain to us that as he was not receiving one cent salary from the Exhibitors' League he had to protect his houses as far as possible, and therefore could not meet with us on an even basis of "live and let live," and that the different exchanges were obligated and owed it to him to extend him all the favors they were doing?

All we want is fair play and fair dealings—we do insist that any leader of an organization to which we belong and who has been designated a standard bearer to present a grievance of the members be able to go before any body of exchanges or manufacturers and be able to look each and every one straight in the eye and be under obligations to none and have none under obligations to him.

(Signed) Fleischman & Goldreyer.
Members in good standing, New York Motion Picture Exhibitors' League, Local No. 1.

Operating the Majestic, Garden, University, 7th avenue theatres, New York City; New Theatre, Rockaway Beach; Empire Theatre Arverne, L. I.

The situation brought on by the cancellation of Mutual contracts last week remained comparatively the same. Mutual reported that a few of the exhibitors who had cancelled had resumed service, while the Exhibitors' Association declared Mutual had received more cancellations.

The exchange men look for a stampede among exhibitors when the next Chaplin is released on Monday, Nov. 13, Chaplin always being a big money-maker for them. A curious fact was discovered, when it was ascertained that Lee Ochs, one of the committee of presidents who voted for the League cancellations on Mutual, because of the demand that all film exchange be prepaid, was prepaying his charges with other film exchanges. The exchange managers point to this, as a sign of weakness on the Exhibitors' Association part and predict that with their leader conceding the point, the rest will follow.

SELZNICK TO GET PETROVA.

A deal is pending between the Beaux Arts Co. of Chicago, which holds a contract for Olga Petrova's services for two years from March 1 next, to release their output through the Lewis J. Selznick Co.

FROHMAN CO. STATE-RIGHTING.

Philadelphia, Oct. 25.

The Stanley Mastbaum interests have secured the rights to the Frohman production, "The Conquest of Canaan" for Eastern Pennsylvania, Maryland, District of Columbia, Delaware and Virginia. The deal was consummated this week by Charles Schwalbe of the Mastbaum forces and Harry Reichenbach of the Frohman concern, and from the form of arrangement made, it appears as though Mastbaum would handle all the Frohman productions in his territory.

San Francisco, Oct. 25.

Mark Lasky, head of the Lasky Motion Picture Corporation of California, secured the California, Arizona, New Mexico and Nevada rights to Frohman's "The Conquest of Canaan," this week. The Lasky concern is a new one in this territory and "The Conquest of Canaan" will be the first important release of the company.

The deal was arranged through Harry Reichenbach, business manager of the Frohman company and Hiram Abrams, president of the Paramount. "The Witching Hour" which follows "Conquest of Canaan" has also been secured under option by the Lasky enterprises.

HOUDINI HAS FILM PROCESS.

Harry Houdini, the "Handcuff King," has entered the film industry with a \$100,000 corporation which controls a new secret process for developing film which he declares much cheaper and better than the methods now in vogue.

Associated with Houdini are Gustav Dietz, an aniline dye expert, who devised the secret formula on which the new concern bases its claims. They declare their process will produce developed film at the rate of 8,000 feet an hour.

The company has leased a factory on the west side of New York City, where its mechanics are assembling machines, installing equipment and perfecting an organization which it is expected will be in working order by the end of February, at which time the plant will accept commissions to develop film. The company, known as the Film Developing Corporation, will not produce pictures, but will confine itself to developing the negatives of producing interests.

Houdini is president, G. Kasen, vice-president and Gustav Dietz, treasurer.

"BIRTH" LOSES IN OHIO.

Cincinnati, Oct. 25.

The Ohio Supreme Court yesterday dismissed the appeal of the Epoch Producing Co., which produced "The Birth of a Nation," from the decision of the State Board of Censors, that the showing of the film would create racial prejudice.

The censors regard the court's action as a great victory for them. The court held that the Ohio statutes do not provide any method for bringing the censors into the records.

VICTOR MOORE SIGNED.

Victor Moore has been signed by Klever Films, Inc., a new motion picture company, specially formed to feature the comedian in a series of one reel comedies, which are to be released on one of the standard programs in the immediate future. The deal was engineered by Samuel Tauber, who is Moore's personal representative.

FILM NOT SILENT IN MAKING.

Los Angeles, Oct. 25.

The inhabitants of this city have registered a complaint against the operation of moving picture studios at night, on the ground that it is not silent drama in the making.

This is the sort of thing that suggests to film manufacturers the advisability of considering the numerous propositions from other cities to accept bonuses to locate elsewhere.



VIRGINIA NORDEN

VIRGINIA NORDEN, who has been concerned in a number of important moving picture feature successes by Vitaphone and others since she played in "The Poor Little Rich Girl," will return to the legitimate stage, having just signed a contract with Oliver Morosco to play an important part in "The Brat" which opens at a Broadway theatre in November.

KLEINE WILL REMAIN.

The report printed in VARIETY recently that George Kleine would be succeeded by Benj. B. Hampton as president of General Film, will not come to pass. At the time of the publication of the rumor the change was "on the cards."

On Wednesday morning of the current week Mr. Kleine decided to retain his post as head of G. F.

LYRIC STANDING 'EM UP.

That the Lyric with the William Fox picture, "Daughter of the Gods" has been standing the people up there at every performance since the film opened last week was the general buzz in show Broadway this week.

Not a little of the credit went to John Zant, who is in charge of the theatre display. Mr. Zant excited interest before the first showing with his lobby furnishings. He has handled the entire theatre proposition in a manner to cause the admiration of the Shubert staff. The Lyric is a Shubert theatre.

BIO. STUDIO LEASED.

Lewis J. Selznick has leased the big Biograph studio, in the Bronx, at an annual rental of \$60,000, which is exclusive of the laboratory, which Biograph will retain.

Five Selznick productions will be put to work there immediately. Herbert Brenon will continue at his own studio, on which he has a lease.

LUBIN SELLS "BARRIER."

Philadelphia, Oct. 25.


The Lubin Co., which is converting all its assets into cash, has sold its big production of Rex Beach's "The Barrier" to V-L-S-E.

SEVEN REELER IN COLORS.

Doc Willat has taken a studio in Jacksonville where he will begin operations within a few weeks, turning out a new process color film. The first picture will be a seven-reel feature story.

The Shielding Shadow

Breaks Box Office Records



Cleveland, O.
Oct. 6th, 1916.

Mr. C. E. Shurtleff,
Pathe Exchange, Inc.,
750 Prospect Ave.,
Cleveland, O.

My Dear Mr. Shurtleff:

We opened with the "SHIELDING SHADOW" Wednesday, Oct. 4th. As you know, we are using this two days each week.

I take great pleasure in saying that on my opening night I broke all of my house records for box office receipts by 60%. Considering that my house is an exclusive feature house and that I run nothing but the very best that the market affords, I think this is a wonderful recommendation for the "SHIELDING SHADOW." My audience was delighted with the picture and I confidently look forward to two unusually good days every week while I am using the SHADOW. My house being in an exclusive residential district of the highest class and being one of the largest residential theatres in Cleveland, I feel that the picture is worthy of great praise for the splendid showing. I sent a little over a thousand.

Wishing you the best of success in booking this wonderful picture, I am,

Very truly yours,

WIND-A-KEER THEATRE,
A. Goodman
Manager.

Book it
to-day

Produced by
ASTRA
under the direction of
Gordon J. Gasnier and Donald Mackenzie

PATHÉ

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Popular Plays and Players, Inc.
PRESENTS

Mme. PETROVA

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"EXTRAVAGANCE"

Written for the screen by Wallace C. Clifton
from Aaron Hoffman's play

A Five-Act METRO wonderplay of beauty and power

Directed by BURTON L. KING.

H. Cooper Cliff and Arthur Hoops
in the supporting cast.

Released on the Metro Program Nov. 6th



**It Takes Five Men Working at Home to
Keep One Man at the Front**

BLUEBIRD Photo Plays (Inc.)
Present

"The Eagle's Wings"


"A Thundering Drama With a Thundering Message"

A picture that will pack your theatre to the doors, because it will stir the blood of every American. This tremendous picture will be released as a BLUEBIRD Special—not included on the regular program of releases. Watch for the release date, and be sure to—


Book Now



No picture in recent years has the power and punch, the patriotic thrills, all the essentials of a supreme box-office attraction that you will find in this masterpiece, "The Eagle's Wings."

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1600 Broadway - - - New York



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MARY PICKFORD

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Because: MARY PICKFORD has always
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He is convinced that under her new banner
MARY PICKFORD is still his greatest asset.
To ward off liabilities he needs all the stars he
can get like MARY PICKFORD.

Be a Successful Exhibitor!

ARTCRAFT PICTURES CORPORATION

729 7th AVENUE, NEW YORK, N. Y., AND IN 15 OTHER CITIES

Distributors of the Best in Motion Pictures

\$50,000 FOR LIGHTS.

It is costing Marcus Loew \$50,000 a year to light the New York theatre and roof, inside and outside. The front of the New York (playing pictures) is a mass of electric signs, covering the broad front of the theatre. Seventeen thousand incandescents are set in the letters telling of the attraction inside.

Since January first last the New York has used 101,000 globes, to replace those

burned out. It costs the house \$500 weekly for the outside electrical display. Of this amount \$160 weekly is contributed by Lewis J. Selznick to announce his forthcoming attractions at that theatre. Just now it is Norma Talmadge in "Panthea," presented by Jos. M. Schenck.

The Loew Circuit has an offer of \$500 weekly for the 45th street corner outside space from a picture concern which hopes to have Loew select its picture for exhibition. The opposite side of the sign may be rented for a like

purpose at \$180 weekly. Selznick has the centre space.

FIRST PICKFORD ON VELVET.

The first Mary Pickford release under the Arctcraft banner, "Less Than the Dust," in spite of the enormous expenditure in the making, is already "on velvet" before being shown. Arctcraft has contracted for more than 2,400 days at an average price of over \$100 a day.

FOX TO RELEASE SPECIALS.

William Fox has in contemplation a plan to release one big special each month—featuring Theda Bara or William Farnum in addition to his regular weekly release. The idea is to get the biggest stories available, giving his regular contract customers first choice on the booking.

This plan was probably prompted by the success of Selznick and Arctcraft in securing contracts for weekly and bi-weekly runs and a similar example in Metro's Bushman-Bayne "Romeo and Juliet." Other manufacturers are planning a like procedure, and it looks as if the near future will find no real big stars on the regular programs.

WARWICK'S OWN CO?

Robert Warwick's "personal representative" this week sent out for publication a statement signed by the film star, denying an alleged interview with him published in a weekly to the effect that there have been any misunderstandings in regard to his work at the World Film studios.

Nevertheless it is known that Mr. Warwick has recently been in negotiation for the formation of a new corporation bearing his name, to exploit feature pictures with himself as the star. This despite a contract held by World Film his services.

TO STOP CASH DEPOSITS.

When the new legislature convenes a bill will be introduced placing film companies holding cash deposits from exhibitors under the jurisdiction of the Banking Department. It was pointed out that several film companies, by mentioning "names," have been able to float propositions by the aid of these cash deposits.

A poster company recently in the sheriff's hands held several hundreds of dollars as deposits on contracts and when the concern went to the wall the deposits were lost. It is to prevent a repetition of such an occurrence that this proposed law is now being formulated.

"ZIT'S" FILM CHARTS.

Commencing Saturday in the "Evening Journal" (New York), "Zit," the dramatic critic of that paper, who hitherto has devoted most of the reading space on the special theatrical page every Saturday to vaudeville, commenced publishing "charts" of the feature films in the larger picture houses around Times square.

The charts are "dope sheets," following the style of the vaudeville "charts" or "races," with the winning film (in Zit's opinion) designated for the week.

NO OTHER LAEMMLE CO.

A statement issued by Carl Laemmle, to correct any report to the contrary, says he has no intention of organizing or heading another film company.

Mr. Laemmle with Messrs. Powers and Cochrane are the principal stockholders of the Universal. Excepting a few shares among friends, there are no other stockholders, recites the statement, which sums up briefly the trio of men now in control of the Universal are very well satisfied with it, since the Universal's earning have paid for its improvements and extensions all over the world. Included among these is Universal City in California, a picture settlement of sufficient importance and size to secure a city charter. Late-ly enlarged and sysmatized, Universal City's picture making plant is now more inexpensive in operation than the Universal's studios at Fort Lee.

"THE UNBORN" SELLING.

Chicago, Oct. 25.

The Illinois and Wisconsin state rights to "The Unborn" have been sold by Robert T. Kane to Frank Zambrino and W. J. Dunn for \$15,000.

NEWS OF THE FILM WORLD

General Manager M. H. Hoffman, of Bluebird Photoplays, Inc., has prepared for the use of Bluebird exhibitors throughout the country a manual of salesmanship, entitled "Why Bluebirds?" In this work Mr. Hoffman has centered his great experience in the film business, ranging from soliciting business from exhibitors to his present position as the responsible head of the Bluebird organization. Before entering the picture game, Mr. Hoffman was a successful lawyer, foregoing that profession because he desired a wider and more active usefulness. Bluebird salesmen have therefore, the benefit of Mr. Hoffman's practical knowledge in two callings and "Why Bluebirds?" combines the fruits of experience with the forceful and technical illumination of a lawyer's mind. Arguments against adopting the program system are advanced and answered; the star system is exposed as directly affecting the exhibitor, in that he "pays the freight"; the advantages Bluebird offers to exhibitors is set forth and every possible question that a salesman must answer in his work among exhibitors is answered, fully and convincingly. It is believed that this is the first time the selling organization of any motion picture concern has been equipped with a sales manual to give practical help and guidance. Certainly the matter of selling moving pictures has never been so exhaustively entered into, with cleverness and definiteness. "Why Bluebirds?" is bound pocket size, printed in easily read type, classified and cross indexed, bringing its points down to a nicety.

In addition to the list of picture plays already published, to be released between the present time and the end of May, 1917, the

World Film Corporation's production directors are actively at work upon three dramas simultaneously. These are "A Law Unto Herself," with Travers Vale in charge; "The Parasites," directed by Harley Knoles, and "The Bondage of Fear," which is being "put on" by Harry Davenport. In the last mentioned piece Robert Warwick is the star, with Gail Kane in the opposite role. In "A Law Unto Herself" the cast is headed by Ethel Clayton and includes Arthur Ashley, John Bowers, Montagu Love, Edward Kimball and others. Carlyle Blackwell, June Elvidge, Muriel Ostriche, Charlotte Granville and Henry Hull are acting the big roles in "The Parasites." "Frou Frou," the last of the World-Brady plays previously bulletined, is completed, under the direction of Emile Chautard. Alice Brady is the star, and the support embraces Gerda Holmes, George McQuarrie, Edward Langford and Alec B. Francis. This drama was a very great success when produced on the speaking stage by the late Augustin Daly. It will be released May 29 and the entire schedule will be maintained as officially announced three weeks ago.

Some weeks ago the managers of the Toronto theatres and picture houses were notified that all the city newspapers, morning and evening, with one exception, had increased their advertising rates for amusements, from ten cents a line to twenty-five. The theatrical men held a meeting and determined they wouldn't stand for the increase. For a couple of weeks they stood pat. Then the Royal Alexandra dropped out of the combine, and were followed by Loew's and the Regent. The Grand, Shea's theatre

and Shea's Hippodrome, the burlesque and moving picture houses still refuse to come across with the increase and their attractions are not being mentioned by the dailies. The Daily World is the one paper charging the old rates and is getting all the amusement announcements.

Anita Stewart finished up the work on "The Girl Phillips" under the direction of S. Rankin Drew, for the Vitagraph on Wednesday of this week. Mr. Drew severed his connection with the Vitagraph immediately on the completion of the picture and is now with the Metro company. Miss Stewart moved into town this week and opened her West End avenue apartment. Her first night dinner was eaten on a trunk.

Helen Arnold, the little Kentucky beauty, who played an important part in "The Witching Hour," was compelled to return to her home for a few weeks past. She suffered a nervous ailment during the past week and immediately upon completion of "The Witching Hour" went to Louisville, from whence she will return shortly to appear in a Lasky play.

William Fox has decided to produce comedies in addition to his other photodramas. Details have been mapped out for this newest branch of the Fox Film Corporation's activities, and the project will be developed rapidly. The comedies will be released to moving picture exhibitors on the regular Fox program.

Norma Talmadge is to be filmed in "The Nettle," the company bearing her name having bought the picture rights for the piece which is by Benjamin F. Glaser and Marion Hill. Mr. Glaser is the author of "The Master," in which Arnold Daly is starring.

One of the latest screen stars engaged for the Pathe Gold Rooster program is Miss Mollie King, who is featured in "Kick In," which has just been produced by the Astra Film Corporation. Miss King also plays the lead in a serial now being made for Pathe.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation has invented a new system of color wheel that he says aids him in the lighting effects with their corresponding over-tones and sub-tones.

In addition to its Golden Eagle Features, which are released about the first of each month, the International announces it will issue an Adventure Series, in five and six reels each, about the 15th of every month.

The Whip Producing Co.'s eight-reel film production of the English melodrama of the same name, being filmed by Maurice Tourneur, is rapidly approaching completion. It will be released on a state right basis.

Harry Rapt and Arthur Jacobs have dissolved partnership. Jacobs will connect himself with the International and Rapt is negotiating for a big film star for special features.

Pathe has acquired the exclusive rights to a series of pictures treated by a new process of combination toning, invented by F. W. Hochstetter and known as the Hochstetter process of combination toning.

Henry Otto has left the York-Metro company, with which he was directing Harold Lockwood and May Allison. He is said to have some sort of a disagreement.

Three of the fourteen two-reel episodes of the Francis X. Bushman serial have been completed and Metro is now considering 42 titles for the release.

Bart Williams' next feature to be produced by the Vitagraph company is to be a film version of "Arsene Lupin," adapted by Marguerite Birch, who will also direct.

The stage crew of the Metro are to give a minstrel show at Palm Garden on the night of Dec. 18. The stage crew are trying out their capers before the camera between scenes.

Property men of the Metro-Roife studio will have an old-fashioned minstrel show and ball at Palm Garden, 57th street and Lexington avenue, on Dec. 18.

A screen adaptation of "Boots and Saddles," from the play by Eugene Walters, which comes in five big reels, is now ready for release by B. S. Moss.

The International announces the appointment of Dan Horgan as manager of its branch office in Boston to succeed F. H. Vine.

J. Searle Dawley, director for Marguerite Clark, was stricken blind early this week from a severe cold which settled in his eyes.

Edwin Carewe, Roife-Metro director, is to go to Mrs. Alston's sanitarium this week for a slight operation.

Ormi Hawley is working in a serial being filmed by William Steiner.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 29

Bessie Love in

"Sister of Six"

FINE ARTS

There's a "something" indefinable about this dainty, demure little star that's irresistible. Her sweet, winsome manner reaches right down to the heart of every moving picture patron, and "gets" it. Somehow they can't help loving Bessie Love.

And when you show "Sister of Six," the latest picture in which this star appears, you will understand why this is true. You'll enjoy it—and so will your patrons. They'll go away loving Bessie Love more than ever.

Louise Glaum and Howard Hickman in "Somewhere in France"

A picture that holds you in suspense until the very end—a tale so full of mystery that you cannot guess the outcome—a story so gripping that hours pass like minutes. Such a picture is "Somewhere in France," the new Triangle Play co-starring Louise Glaum and Howard Hickman, written by the late Richard Harding Davis.

There's no question about the way this picture will be received.

KEYSTONE COMEDIES

Two satirizing guns of fun and frolic as usual.



J. Stuart Blackton and Albert E. Smith present

Mary Anderson and William Duncan

in

"The Last Man"

By James Oliver Curwood

A Love Tragedy
Of The Outposts
Of CivilizationFive Part
Blue Ribbon
FeatureVITAGRAPH
V-L-S-E
INC.

THE MASQUE OF LIFE.

At the Park theatre there is being shown an Italian seven-reel feature, produced by the Signet Co., called "The Masque of Life." It was shown in London about a year ago under the name of "The Circus of Death." Its new name is more appropriate. Properly boomed it should make a sensational stage-right proposition for the United States. The story is a sort of combination of one of Hawthorne's tales and "Old Heidelberg"—that is, it recalls these two classics up to the fourth reel, which is the logical ending; but the producers have seen fit to continue it for three more reels as a sort of sequel. This second part, while elaborate both from a spectacular and sensational standpoint, might readily be dispensed with were it not for the fact that state right buyers would undoubtedly balk at a four-reeler and step all over themselves for a seven-part feature. The stars of the production are Rita Jolivet, Hamilton Revelle and third, but not least, Pete, a chimpanzee. Here is the story, or the high spots: Royalty attends a circus performance. Young Prince George, nephew of the king, and heir presumptive, visits the stable, where he meets the owner's daughter, a circus rider. Falls in love with her (Evelyn). They meet each evening "until all else save love was forgotten." On the evening they are to elope a messenger arrives and informs prince the king is dead. Girl waits for him, then returns to her father, who casts her off when she refuses to tell the name of "the man." Evelyn tries suicide but is rescued by a small circus contingent. A son is born to her. Young king reads that she has committed suicide and marries for state reasons a woman he doesn't love. Evelyn's child dies and the chimpanzee, who is part of the small circus outfit, tries to console her. King blessed with an heir and Evelyn wanders toward the palace, just for a glimpse of her former lover. Pete, the monkey, follows her, hears the crying of the king's son, climbs up a water pipe, steals the infant, is chased by the royal guard, climbs up a wire leading to the top of a high smokestack. Fire department ladders too short to reach the monkey and his prize; Evelyn breaks through to the rescue and climbs the wire—one of the most sensational stunts ever screened. After reaching the top she has to fight the chimp for the child and compelled to push the animal into the smokestack. Then occurs an unintentional bit of comedy, which might be cut. A title reads: "A mother's tenderness." Evelyn takes the child to her arms and wipes the grime from it. She uses her handkerchief, first on the child's posterior and then on its face. Every woman in the audience roared at this. After the child is lowered to safety, Evelyn says: "Thank God I have saved him a great unhappiness and now I will end this masque of life." She jumps off the stack, only to land into a net held by the firemen. King recog-

nizes her. "I read of your death. How can I redeem the past?" "Our paths are divided. You have your duty," etc. She departs alone. This concludes the first four reels and is where the feature should logically end. At the Park what is claimed to be the original chimp is passed around the audience. This stunt could be worked in every town by hiring any monk and claiming it to be the original. For the second part Evelyn is picked up in the street by her father's friend and once more goes to work for him to aid him in repairing his ruined business. Circus is opened under royal patronage. King and Queen attend. King sends locket to Evelyn with his picture, reading: "To my lost love." Evelyn's father finds the locket and, insane with rage, loads a rapid fire gun stationed on roof, directly at King in royal box. Fourteen spectacular ballet pantomime scenes are shown as part of the circus performance and Evelyn on wire, is directly in line with the bullets, which strike her, saving the King. Queen, shocked by the catastrophe, is taken home and dies. Evelyn carried to her dressing room, King hovers over her. One of the bullets short-circuits the electric current, causing a fire in the circus and the wild animals are seen escaping from their cages and jumping into a tank of water used for an aquatic exhibition. Circus burns down and Evelyn carried out, still alive. King goes home, learns of the Queen's death, carries his child to a balcony and announces to the populace that he abdicates in favor of his son, and Evelyn and the ex-King are shown living happily in seclusion. *JoJo.*

THE LIGHT THAT FAILED.

Robert Edson is the start of the Pathe Gold Rooster feature in five parts of Rudyard Kipling's novel, which might have been more kindly treated by the writer of the scenario. There are senseless departures from the story—purposeless interpolations that offend the Kipling enthusiasts. The bare tale is told, to be sure, with some attempt at completeness, and perhaps moving picture followers who have no acquaintance with the novel will find it interesting, but the fine lights and shadows of the original are absent and the producer has made no effort to reproduce them. He has turned out a straight away theatrical feature. An instance: Dick, the hero, visits the dive in Port Said in proper form, but instead of spending his evening drawing the face of Binet, the worn out profligate, and watching "a Zansibar dance of the finest," he becomes involved in a brawl over a dancing girl, knocks out two other men in very stagey encounter and then chaste declines to receive the grateful girl's seductive advances. That isn't Kipling. Indeed it isn't anything but cheap movie stuff. Another bit of crude substitution was the incident in which Dick, after his return to London, is set upon by highwaymen, who black-

jack him and thus bring on his blindness. All preparation has been made for the hero's loss of sight and the incident could have had no other purpose than to put "action" into the screen. The Pathe people have elected to use the story version in which Dick dies (it will be remembered that the last chapters were rewritten after publication to bring about a happy ending). But the details of the end have been altered. By the book Dick reaches the British camp at the front riding a camel, but as he is about to dismount a stray bullet strikes him down. In the film he dismounts at a distance and wanders through 100 feet of "battle stuff," before he receives a bullet, and according to the screen version, during these developments Torpenhow is in London, of all things, apparently making love to Masie. Why didn't they follow the book? Kipling writes better stories than the Pathe scenarist. Another detail shows the carelessness of the staging. The British troops occupy a deep trench in their battle against the Desert tribesmen who are armed only with spears. Kipling had said bitter things about mutton-headed British commanders, but he never accused them of anything like that. Edson does some capital acting. So does Jose Collins as Masie, the woman of the streets who serves as Dick's model. The others played well. A picture producer who undertakes to screen anything as fine as "The Light that Failed," must set a higher standard of art. This attempt falls short in finesse.

THE LADY DRUMMER.

Fay Tincher is the star of this Keystone-Triangle two-reel comedy, based on a very ordinary story, and not having any great laughter producing possibilities. Fay is at her best at "slap-stick," and in this picture she eschews that form of merriment making altogether. She has the role of a little Miss by the name of Carrie Case, who has certain ideas regarding the equality of her sex as compared with the opposite sex. Sammy Sample, a traveling man, is in love with her, but she refuses to marry until she has proved certain theories to her own satisfaction. Sammy starts off on the road and in one of his towns Carrie turns up as the saleswoman for a rival cloak and suit house. After Sammy introduces her to his best customer, an old maid, Carrie is turned down because the old girl prefers to do business with young men. Carrie, through force of circumstance, is forced to don Sammy's clothes and then posing as the youth she manages to sell a bill of goods. Then being satisfied that she is every bit as good a business getter as Sammy she consents to marry. As a suggestion to Fay, why not work out one of those nights at Faust's-on-the-Circle or "that" wedding breakfast at the Breezin for comedy purposes? They were funny enough at the time and should be good for a few laughs. *Fred.*

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"The Man Who Stood Still"

LOUIS MANN'S Great Stage Success
By JULES ECKERT GOODMAN
DIRECTED BY FRANK H. CRANE PRODUCED BY PARAGON FILMS Inc.



THE RAINBOW PRINCESS.

Hope Daingerfeld.....Ann Pennington
Warren Reynolds.....William Courtleigh, Jr.
Edith Worthington.....Augusta Anderson
Judge Daingerfeld.....Grant Stewart
Pop Stodgett.....Charles Sutton
Dave, his son.....Harry Lee
Joe, his son.....Edwin Sturges
George Waters.....Clifford Gray
Monsieur Paul.....Herbert Rice
Mlle. Fila.....Queen Pearl
Rose, Circus Fat Lady.....Amy Manning
Simon, Circus Skeleton.....Carl Gordon

Famous Players (Paramount) should have no apologies to make for its production of "The Rainbow Princess," starring Ann Pennington. It was written by Shannon Fife, directed by J. Searle Dawley, photographed by Lyman Broening. The main background is a small traveling circus and the producers have gone to the trouble and expense of engaging an itinerant tent show, with its side show freaks, balloon ascension, etc. Miss Pennington plays the role of a dancer with the attraction, known as "The Rainbow Princess," which furnishes a legitimate excuse for introducing the Hula Dance from "Ziegfeld's Follies," with the original girls led by the star. She is palmed off by the unscrupulous circus proprietor upon an old gentleman as his granddaughter and the girl is made an innocent party to the deception, accepting it in good faith. When, after a strong melodramatic situation, she learns the truth, the little girl goes away, only to be brought back by the old man's adopted son, who wants her for his wife. Paramount exhibitors can safely announce "The Rainbow Princess" as one of the best of their "coming" attractions. *Joe.*

AMERICAN ARISTOCRACY.

Cassius Lee.....Douglas Fairbanks
Leander Hick.....Charles delRima
Miss Hick.....Jewel Carmen
Percy Horton.....Albert Parker
Delgado.....Arthur Ortego

It will be a long time before Douglas Fairbanks turns out another feature of the same value as "Manhattan Madness," for "American Aristocracy," his latest film production offered by the Triangle-Fine Arts Co., does not in any way compare with the previous offering; nevertheless it will get money on the strength of the star's name and Fairbanks fans will be satisfied with the work of their favorite in it. The picture is filmed from a story by Anita Loos, the production having been under the direction of Lloyd

Ingram. Watch Hill, R. I., is the scene of the action. The story is a satire on society in general, the punch being that the present American aristocracy is founded on dollars and cents rather than on lineage. Cassius Lee (Douglas Fairbanks) is the son of one of the first families of Virginia; practically penniless and has bug chasing as a hobby. He comes to Watch Hill but cannot break in on the society of dollars, because his name has never been tacked to a full page ad. of a saleable staple. There is a touch of melodrama to the plot that develops through the fact Percy Horton, who to all appearances is a manufacturer of malted milk, is really using his factory to turn out gunpowder for the Mexicans. Percy is in love with Geraldine Hick (Jewel Carmen), daughter of millionaire Hick, manufacturer of the "Hump Hat Pin." Percy is trying to win the girl but she isn't very strong for Percy's type, so because of the resemblance between him and Cassius, Percy engages the latter to do some dare-devil auto driving and a hydroplane flight, while the populace summering at the resort, and Geraldine in particular, are led to believe that it is Percy doing the stunts. Finally Cassius discovers that Percy's factory is about to make a shipment of ammunition to the Mexicans, searches the factory to confirm his suspicions, is knocked on the head and laid away. Geraldine, who has overheard Percy talking with one of his aides, informs her father of Percy's disloyalty to his country and the two enter the factory. Percy has his men kidnap the two, and Cassius on regaining consciousness takes the hydro and starts after the boat on which they are to be carried to Mexico. With the aid of a U. S. S. destroyer a rescue is effected and Cassius wins the girl. Fairbanks does his usual line of acrobatics in this picture and that in itself is enough to make it please the majority of picture followers. *Fred.*

THE LAND JUST OVER YONDER.

William King.....George N. Chesebro
Toylabe Tom Jennings.....Arthur N. Millett
The Quarter Breed.....James Vernon
F. W. McAlpin.....George Best
M. McAlpin.....Ella Fox
Dan Briscoe.....Charles Wichman
Hassayampa Jim Titus.....Julius Krakenberg
A Basque Sheepherder.....Sidney Lang
This is a picturization of the story of the same title by Peter B. Kyne, appearing some time ago in the Saturday Evening Post and is the first special feature by the Dudley Motion Picture Mfg. Co. (Unity Sales Corp.). Whether Mr. Kyne (one of the cleverest magazine writers of today) is also responsible

for the scenario, is not certain, but the screen version of "The Land Just Over Yonder" falls of interest and there are other faults in the making which allow of one conclusion—that the picture is not up to recognized standard. The Dudley company announces it will produce other features founded on Mr. Kyne's stories. Perhaps it will do better with his sea yarns, which are bound to furnish plenty of capital situations for the camera. The story of "The Land Just Over Yonder" begins with the affectionate associate of Toylabe Tom Jennings, a desert "rat" (Arthur M. Millett) and "Billy Boy" (George M. Chesebro), who was a ranger but joins with Toylabe to go prospecting. The pair make a big strike and sell their claim for half a million, which they proceed to spend in the boom city resulting from the stampede to the new gold field. Billy Boy becomes enamored of a quarter-breed (Jane Vernon) and marries her against the advice of Toylabe. The quarter-breed wife is not only false to her husband, but manages to siphon most of his money, which she gives to McAlpin (George Best) the country assessor, who is her lover. This pair attempt an elopement, but meet Billy Boy in the desert. After a fight, Billy leaves McAlpin to his fate and brings back his unfaithful spouse. McAlpin presumably dies of thirst and Billy is convicted of murder in the first degree, being sentenced to die. In the interval Toylabe, having spent his money, has gone back to the old life. Upon his return he is appointed sheriff through the influence of a newspaperman whom he had befriended in the days of affluence. And so it is Toylabe's job to take his old pal, Billy Boy, down to Carson City for execution. But Toylabe manages to obtain a full pardon from the Governor. The scenes showing the free and easy dance halls that enlivened the mining camps in the early, licentious days, are perhaps given in too much detail. In fact, the feature needs generous cutting that would reduce it from six reels to the customary five. The direction by Julius Frankenburg could be improved upon, and the photography, accredited to Frank Takaya, is poor in spots.

THE CRIMINAL.

Naneta.....Clara Williams
Donald White.....William Desmond
The Baby.....Eddie Dillie
Carlos Lupoli.....Joe J. Dowling
Mother Marie.....Gertrude Claire
Pietro.....Charles K. French
Police Magistrate.....Walt Whitman
In the first place the title selected for this picture is entirely misleading and will in a

great measure detract from the box office drawing possibilities. "The Criminal" is a five-reel Triangle-Ince feature, written by C. Gardner Sullivan and produced under the direction of Reginald Barker. As a picture it just falls short of delivering the punch, and is "irritatingly" draggy during the first three thousand feet which are employed to "plant" the story, which should have been completed in the first reel at least. There seems to have been a constant desire to pad out in this section through the medium of interminable "close-ups." A girl born out of wedlock, bearing the name of Naneta, lives in a small Italian village, shunned by all because of the fact that she had not been recognized to the extent of being given her father's name. Later she comes to America, her passage money having been forwarded by an old Italian who formerly lived in the village, and for her "keep" she is to work in his spaghetti sanctum. There she meets a young American who is trying hard to live by his writings. At this point the story really begins to get under way. Naneta is surprised that anyone should bestow a smile on an outcast. One night on her way to her room she discovers an abandoned child in the hallway of the house in which her room is situated, and takes the child to her quarters. Mindful of the many humiliations through which she has passed because of her namelessness, she decides to protect this youngster at all costs. There has been an epidemic of kidnapping cases in certain sections of New York and the police trace a clue to the Italian quarter. Inquiry at a drug store, where Naneta has purchased a nursing bottle, directs suspicion to her, and the detectives trail her. When she is asked regarding the parentage of the child she at first refuses to answer, later believing that she has found a way to shield the little one from the finger of scorn in later years, she admits she stole the child but refuses to tell where its parents are. It is then the young author comes to the rescue and the truth of the case is discovered, with the author finally asking the girl to marry him, he being willing to adopt the child and start off with a ready made family. Clara Williams and William Desmond are co-starred in the picture. Miss Williams plays the role of the Italian girl very well indeed and would have created a much greater impression were it not for the fact that the director saw fit to drag the tempo of action at all times. Mr. Desmond hasn't very much to do as the author, but more than fulfills the requirements when he is called on. "The Criminal" will undoubtedly make an appeal to women, but under another title and with the action speeded up, its box office value would be greatly enhanced. *Fred.*

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LOVE and HATE

STORY BY JAMES GAREY-SCENARIO BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

ROMEO AND JULIET. (FOX CORP.)

Juliet Theda Bara
Romeo Harry Hilliard
Mercutio Glen White
Friar Laurence Walter Law
Tybalt John Webb Dillon
Paris Einar Linden
Montague Elwin Eaton
Capulet Edwin Holt
Nurse Alice Gale
Lady Montague Victoria Bateman
Lady Capulet Helen Tracy
The William Fox concern is using "Romeo and Juliet" to exploit its stars. Theda Bara, of course, has an enormous following among the picture fans who will be interested in her Juliet, and the picture is put forward frankly to please them and without any great pretensions to artistic purpose. The whole film is highly favored with Miss Bara. Not that the director has taken any rude liberties with the classic, for he has followed the play fairly evenly, but every artifice, such as "close ups" and holding Juliet in the conspicuous position of the picture to centre attention upon her, is employed to emphasize the star. Miss Bara's followers will doubtless find this arrangement satisfactory, but it does take something from the sincerity of the effort to "bring Shakespeare to the people." Miss Bara has so long been identified with the "vampire" type it was only to be expected that a certain emphasis would be laid upon the chamber scene. To be sure Juliet wore a nightgown and her bed was much in evidence as an item of stage setting, but the detail was handled with judgment. The suggestion was merely there in an elusive way for anyone who could get it. It goes without saying that Theda Bara as Juliet is far from orthodox, but the Fox establishment is entitled to its version, which version is very likely to strike a popular note that a more serious effort might miss. The Fox film is in seven reels. Scenically and as to photographic quality, it is good, and in a theatrical way it attains its purpose, which presumably is to interest and entertain uncritical audiences. For example, the Fox idea of the fight between Tybalt and Romeo is such a smashing dramatic climax as the sword play in "A Gentleman of France"—that is to say theatrical for its own sake. The same scene in the Metro version is given only such dramatic value as will serve the progress of the story. The difference between the two is typical. The Metro version is fine artistry—artistry being one of the things of which the cinema is in need, and the Fox version one with the more obvious theatrical "punch"—of which the screen has had no lack. Harry Hilliard is a satisfactory Romeo and the others of a long cast make a capital

organization. The directors of the feature knew what they wanted and went after their effects with expert knowledge. The Capulet festivities in the first act make a well-handled bit of mass, with a group of bare-legged dancers to help out the spectacle and the street brawls were extremely picturesque. The scenario is by Adrian Johnson and direction by J. Gordon Edwards. The matter distributed at the press showing in the Fox projection room was silent on the name of the photographer.

ROMEO AND JULIET. (METRO.)

Romeo Francis X. Bushman
Juliet Beverly Bayne
Escalus, Prince of Verona Horace Vinton
Paris John Davidson
Montague Eric Hudson
Capulet Edmund Eton
Old Man Leonard Grover
Merruito Fritz Leibner
Benvolio Olaf Skavlan
Tybalt W. Lawson Butt
Friar Laurence Robert Cummings
Friar John Alexandre J. Herbert
Balthasar, servant to Romeo Edwin Boriot
Abraham William Morris
Peter Joseph Dailey

Metro's eight-part moving picture version of "Romeo and Juliet" is an earnest, intelligent effort to put the Shakespearean classic on the screen understandingly for the cinema public; to make it interesting and (this is a particularly worthy aim) to do as little violence as possible to the stage traditions of the greatest love tragedy in the language. The men concerned in the production have approached their task with reverence. They have given the photoplay followers as nearly an adequate presentation of the actual story as the limitations of the new art permit. This was to be expected. But they have gone beyond that and managed in some degree to impart a little of its poetic flavor. This leads to an interesting point. The film has an unusual footage of titles. At most of the more familiar passages quotations are used freely. When Romeo, for example, leans over Juliet in the tomb the printed lines beginning "Death hath sucked the beauty from thy breath—" flash upon the screen. Of course, the words are not necessary to an understanding of the action, but the beauty of the old familiar words enhances the poetry of the scene. It is as though a painting of a biblical subject received emphasis and illumination from a particularly noble and well remembered quotation from holy writ. This is a detail and its effectiveness may perhaps be open to debate. Certainly the excessive

use of printed titles when they have no poetic beauty in themselves and are made necessary only because of the badly handled story, are not to be defended. That is not the case here. The titles add to the artistic value of the work. To the same end the directors have selected their backgrounds with utmost care. The balcony scene was framed in an exquisite bower of foliage and some of the love scenes took place in a lovely garden. The few glimpses of the Capulet castle aided in the illusion. The background never intruded. It was just appropriate framing for events. The natural settings, of course, were best. Studio art has not reached rivalry with reality—and never will—but the artificial settings were at least painstaking and sufficient. The same is true of the costuming. The directors are fortunate in their selecting of characters. Francis X. Bushman makes a manly Romeo, playing simply. If anything he erred on the side of restraint, a fault that becomes a positive virtue before the camera. A Romeo that grimaced and strutted would be too awfully awful. Beverly Bayne's appealing brunette beauty was made to order for Juliet. In repose she realized the picture perfectly. But her admirers would have been satisfied to see in her acting a little more fire and spirit. The other characters (nearly a hundred, are listed, including a Booth, a Sothorn, a Mantell, a Kemble and a Davenport) made a really excellent cast. The death scene was especially well done, both by the actors concerned and by the directors who arranged it. Pictorially the rose banked here centered in the bare stone tomb and crowned with the lovely Juliet was stunning and the falling petals about the dead trio was a fine bit of artistic theatrical trickery. The scenario was submitted by John Arthur; Rudolph De Cordova modified and augmented it, and John W. Noble made the final changes. Noble was general director and Cordova Shakespearean advisor. The data furnished to an invited audience that filled the Broadway theatre last Thursday morning said the production cost \$250,000, but nowhere did it mention the photographer's name. This was too bad. He deserved some credit.

A LASS OF THE LUMBERLANDS.

The latest Mutual serial (Signal Film Corp.) consists of fifteen chapters or episodes, each of two reels, with Helen Holmes featured. The story, which is by E. Alexander Powell, with the scenario by Willis Woods, is set in the lumber lands of the northwest. But a serial rarely confines itself to one set of locations, the average one jumping half way round the earth before the finale. In the first two episodes "A Lass of the Lumberlands" holds plenty of interest and several thrills and

though there are scenes in a lumber camp and in "Capital City," there is also the foundering of a big ship, presumably taking place on the shores of one of the Great Lakes. The story starts with the rise of "Dollar" Holmes from owner of a small lumber camp to a position of importance in Capital City in the early days he believes that his wife and baby, both of whom he spurns because it was a daughter and not a son, were killed in the dynamiting of a log jam. He deserts the rough camp for the city and takes to himself another wife, the daughter of a railroad promoter. The second episode shows the infant, who he thought dead, now grown to maturity, she taking the name of Helen Dawson (Helen Holmes). Helen saves "Dollar's" son (by his second marriage) from drowning in a shipwreck and is rewarded by being appointed assistant station master at the logging camp. "Dollar" sends a representative to attempt to buy a lumber tract. A fight in which the owner is killed results in a race to file title to the property. The episode fades at the end of a thriller showing Helen being lowered by ropes in a canoe from a locomotive stalled on a high trestle to the creek below. There is a rather clever use of the name Holmes, it being used in the first episode for four or five characters, so that Miss Holmes obtains an extra measure of notice in addition to being featured.

HIDDEN VALLEY.

Valkyrien The captive white girl
Boyd Marshall Plays the lead
Ernest Warde The chieftain
Arthur Bower The uncle

Thanhouse is releasing through Pathe as a Gold Rooster feature "Hidden Valley," which is a distinct step in the right direction for the New Rochelle film manufacturing concern. It is a consistent scenario—nothing wonderful to be sure—but well sustained, and nicely executed without having recourse to any vast production expenditure. After the first reel it partakes of a Rider Haggard flavor, the action moving from civilisation to the wilds of Africa, the natives worshipping the hero as a visitor from the skies. A young divinity student, finding his fiancée loves another, takes a trip to Africa to assuage his grief. He penetrates Hidden Valley, where he finds a beautiful white girl (Valkyrien) is about to be offered up as a sacrifice. He rescues her (with no heroic fights, but through a trick) and carries her off, presumably to be his wife. A number of colored people are employed as natives, some of the men being permitted to retain their moustaches, although stripped of all sartorial adornment excepting breechcloths. All told, it is an acceptable program feature. Jolo.

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WILLIAM L. SHERRILL, President

BILLS NEXT WEEK.

(Continued from page 19.)

Seattle
ORPHEUM
Sophie Tucker Co
"Crabberies"
Beaman & Anderson
Cantwell & Walker
Ruth Budd
Bert Fitzgibbons
Riche & Burt
PANTAGES (p)
Harry Hines
Adonis & Dog
Pereira G
O'Neill & Waimsey
Valerie Sisters
Stout City, Ia.
ORPHEUM (wva)
"The Blow Out"
2d half
Balancing Stevens
Silver & Duval
"The Family"
(One to fill)
Stout Falls, S. D.
ORPHEUM (wva)
1st half
Geo & Lilly-Garden
(Three to fill)
South Bend, Ind.
ORPHEUM (wva)
Willing & Jordan
Wm O'Clare Girls
Foster Ball Co
Eight Black Dots
Chas Ledgar
2d half
Grant Gardner
Faber & Waters
Mrs Eva Fay
Knapp & Cornelia
Metropolitan Dancers
Spokane
PANTAGES (p)
(Sunday opening)
Leo & Mae Jackson
Weber & Elliott
Gillroy Haines & M
Frimrose Minstrels
Resista
Springfield, Ill.
MAJESTIC (wva)
"Vanity Fair"
Al Abbott
(One to fill)
2d half
La Vio & Inman
Lew Fitzgibbons
"Women"
Bobbe & Nelson
Diving Nymphs
Adler & Arline
Springfield, Mass.
PALACE (ubo)
Two Xenos
Savannah & Georgia
Lew Lewis
Harry Mason Co
Santley & Norton
Ten Empire Girls
2d half
Willie Hale Co
Seabury & Shaw
Leonard & Willard
"The Scoop"
Lew Wilson
Stampe
PLAZA (loew)
Walton & Delberg
Mabel McKinley
Cleve
"In Trenches"
(One to fill)
2d half
Memories
Musical Kleises
(Three to fill)
Stamford, Conn.
ALHAMBRA (ubo)
2d half
Morris & Millard
Jack Onri
Healy Bros
Max Burkhardt
Mollie Lantz Co
Superior, Wis.
PEOPLES (wva)
Fried Howard & T
(Two to fill)
2d half
Le Roy & St Clare
(One to fill)
Syracuse, N. Y.
TEMPLE (ubo)
2d half
Blake's Mule
Marion Harris
Carl Damman
Rogers Curson & R
O'Donald & Mack
"School Playground"
Tacona
PANTAGES (p)
S Mori Bros
Valentine & Vox
"Nut Sundae"
Sherman Van & H
Clifford & Mack
Terre Haute, Ind.
HIPP (ubo)
2d half
The Ferraros
Santos & Hayes
Harrison Brookbank Co
Green McHenry & D
Alice Tully
Toledo
KEITH'S (ubo)
Mercedes
Mrs Thos Whiffen Co
Dooley & Rugel
"Jasper"
Bison City &
Roy & Arthur

Ames & Winthrop
Dunn & Beaumont Sis
Bonita & Hearn
8 Ankers
Wilkes-Barre
POLI'S (ubo)
(Scranton split)
1st half
Hazel Moran
Kilmer Taylor & Mo
Morton & Moore
Carson & Willard
5 Idanias
Williamsport, Pa.
FAMILY (ubo)
Wilson & Larsen
Cooper & Hartman
Walter Milton Co
J & M Harkins
Harry Girard Co
2d half
Gordon & Kinley
Margaret Calbert
"Save One Girl"
Lander Bros
Williamington, Del.
DOCKSTADDER'S (ubo)
Merian's Dots
Cheyenne Minstrels
Jack George
Douglas Flint Co
Hickman Bros
Alexander & Scott
Fisher Lucky & G
Winnipeg
ORPHEUM
Bert Levy
Wilfred Clarke Co
Marie Fitzgibbons
Savoy & Brennan
Maryland Singers
Clown Seal
Ray Samuels
PANTAGES (p)
Willard Bros
What 4
Corelli & Gillette
Military Maids
STRAND (wva)
Davis & Kitty
Mabel Florence Co
Vent & Temple
Gordon Highlanders
Woonsocket, R. I.
BIJOU (ubo)
2d half
(26-28)
Le Roy Co
"SEREMONDE" IN TWO CARS.
"Seremonde," the Julia Arthur play,
will open at Long Branch Nov. 11, stay-
ing out two weeks and then coming in,
probably at the 48th Street theatre.
The production costs \$50,000. Two
cars are necessary for transport. The
cast numbers 52.
FEELY FRIGHTENED 'EM.
Mickey Feely is out of the Columbia
Wheel's "Bon Tons." He is said to
have terrorized the feminine section of
the cast. It was necessary for J. G.
Jermom to go to Dayton to straighten
matters out, the entire company threat-
ening to quit. Johnny Walker joined to
do Feely's character parts.
Feely's wife, Mabel McCloud, re-
mains with the show.
SHOWS AT BOX OFFICE.
(Continued from page 11.)
"The Great Lover" (Leo Dietrich-
stein) (Grand). Around \$10,000 weekly
average.
"Justice" (John Barrymore) (Pow-
er's). Doing nicely since opening. Re-
views favorable. Won't go below \$10,-
000 weekly average.
The Blackstone dark, pending arrival
of Margaret Anglin.
OBITUARY.
The grandmother of Jessie Fisher
died of old age in Kentucky last week.
She was in the eighties. Miss Fisher
falls heir to a valuable estate left by
the deceased.
Daniel F. Sallows, known on the stage
as Dan Thompson, one time manager
for the late Joseph Murphy, died Oct.
21 at his home, 111 Boerum place,
Brooklyn.
Pietro De Metrio, of the San Francisco
Symphony Orchestra, died at his
home in San Francisco, Oct. 18. Heart
failure was the cause. He is survived
by a son and daughter.
Michael King, stage hand, father of
Eddie King, of the McVicker's stage
crew, Chicago, died in Chicago last
Thursday.
Johnny Hand, about 86, the oldest
band leader in Chicago, died last week.

DANCER "NOT GUILTY."

Chicago, Oct. 25.

The jury that had May Mills, the bur-
lesque dancer, up before it last week
demonstrating the type of performance
resulting in her arrest and the arraign-
ment of I. J. Herk, owner of the Gayety,
where Miss Mills was working, on a
charge of conducting a disorderly
house, turned in verdict of "not guilty"
and the case was dismissed. Mrs. J. C.
Boor, secretary of the Woman's Church
Federation and chairman of the morals
commission of the W. C. F., instituted
the court proceedings. She averred that
Herk permitted Miss Mills to stage a
vulgar and indecent performance.

Miss Mills' court performance is said
to have turned the jury's minds to the
defendants' side of the case.

BURLESQUE ROUTES

Oct. 30 and Nov. 6.
"A New York Girl" 30 Gayety Toronto 6
Gayety Buffalo.
"Americans" 30 Star Brooklyn.
"Auto Girls" 30 Majestic Ft Wayne Ind.
"Beauty Youth & Polly" 30 Empire Cleveland.
"Behman Show" 30 Orpheum Paterson 6 Em-
pire Hoboken.
"Bon Tons" 30 Berchel Des Moines 6 Gayety
Omaha.
"Bostonians" 30 Columbia Chicago 6 Gayety
Detroit.
"Bovary Burlesquers" 2-4 Park Bridgeport 6
"Broadway Belles" 29 Trocadero Philadelphia.
"Burlesque Revue" 30 Colonial Providence 6
Casino.
"Cabaret Girls" 30 New Castle 31 Johnstown
1 Altoona 2 Harrisburg 3 York 4 Reading
Pa.
"Charming Widows" 30 Lyceum Columbus.
"Cherry Blossoms" 30 Standard St Louis.
"Darlings of Paris" 30-31 Binghamton 1 Nor-
wich 2 Oneida 3-4 Niagara Falls N. Y.
"Follies of Day" 30 Casino Boston 6 Columbia
New York.
"Follies of 1917" 30 Star Toronto.
"Follies of Pleasure" 30-31 Erie 1 Ashtubula
Pa 2-4 Park Youngstown O.
"Ginger Girls" 30 Star St Paul.
"Girls from Follies" 30 Howard Boston.
"Girls from Joyland" 30 Bethlehem 31
Easton 1-4 Majestic Wilkes-Barre Pa.
"Globe Trotters" 30 Empire Hoboken 6 Peo-
ple's Philadelphia.
"Golden Crook" 30 L O 6 Gayety Kansas City
Mo.
"Grown Up Babies" 30 Cadillac Detroit.
"Hastings' Big Show" 30 Casino Brooklyn 6
Empire Newark.
"Hello Girls" 30 Newark 31 Zanesville 1
Canton 2-4 Akron O.
"Hello New York" 30 Gayety Washington.
"Hello Paris" 30 Gayety Milwaukee.
"High Life Girls" 29-31 O H Terre Haute
Ind.
"Hip Hip Hurray Girls" 30 Gayety Detroit 6
Gayety Toronto.
"Howe's Sam Show" 30 Gayety Montreal 6
Empire Albany.
"Irvin's Big Show" 30 New Hurtig & Seamon's
New York 6 Empire Hoboken.
"Lady Buccaneers" 30 Gayety Minneapolis.
"Liberty Girls" 30 Gayety Kansas City 6
Gayety St Louis.
"Lid Lifters" 30 Savoy Hamilton Ont.
"Majestics" 30 Casino Philadelphia 6 Miner's
Bronx New York.
"Majors of America" 30 Jacques Waterbury
Conn 6-8 Cohen's Newburgh 9-11 Cohen's
Poughkeepsie N. Y.
"Marion Dave Show" 30 Corinthian Roches-
ter 6-8 Bastable Syracuse 9-11 Lumberg
Utica N. Y.
"Merry Rounders" 30 Miner's Bronx New
York Orpheum Paterson.
"Midnight Maidens" 30 Empire Toledo 6
Lyceum Dayton.
"Military Maids" 30 Englewood Chicago.
"Million Dollar Dolls" 30 People's Philadel-
phia 6 Palace Baltimore.
"Mischiefs Makers" 30 Majestic Scranton.
"Monte Carlo Girls" 30 Olympic New York.
"Pace Makers" 30 Buckingham Louisville.
"Parisian Filirts" 30 Century Kansas City.
"Puss Puss" 30 Olympic Cincinnati 6 Star
& Garter, Chicago.
"Record Breakers" 30 Gayety Philadelphia.
"Reeves Al Show" 30 Star Cleveland 6 Empire
Toledo.
"Review of 1917" 30 Gayety Chicago.
"Rosalind Girls" 30 Columbia New York 6
Casino Brooklyn.
"September Morning Glories" 30-31 Holyoke
Holyoke 1-4 Gilmore Springfield Mass.
"Sidman Sam Show" 30 Gayety Pittsburgh
6 Star Cleveland.
"Sightseers" 30 Lyceum Dayton 6 Olympic
Cincinnati.
"Social Follies" 30-1 Bastable Syracuse 2-4
Lumberg Utica 6 Gayety Montreal.
"Spegel Review" 30 Grand Hartford 6
Jacques Waterbury Conn.
"Sporting Widows" 30 Empire Hoboken 9-11
Park Bridgeport.
"Star & Garter" 30 Empire Albany 6 Gayety
Boston.
"Step Lively Girls" 30 Gayety Buffalo 6
Corinthian Rochester.
"Stone & Pillard" 30-1 Cohen's Newburgh 2-

4 Cohen's Poughkeepsie 6 New Hurtig &
Seamon's New York.
"Sydel Rose Show" 30 Gayety Omaha 6 L O.
"Tango Queens" 30-1 Broadway Camden 2-
4 Grand Trenton N. J.
"Tempters" 30-21 Amsterdam Amsterdam 1-4
Hudson Schenectady N. Y.
"The Roughriders" 30 Gayety Brooklyn.
"Tourists" 30 L O.
"20th Century Maids" 30 Palace Baltimore
6 Gayety Washington.
"U S Beauties" 30-1 Orpheum New Bedford
2-4 Worcester Worcester.
"Watson Billy Show" 30 Gayety St Louis 6
Columbia Chicago.
"Watson Wrothe Show" 30 Gayety Boston 6
Grand Hartford.
"Welch Ben Show" 30 Star & Garter Chicago
6 Berchel Des Moines.
"White Pat Show" 30 L O.
"Williams Mollie Show" 30 Empire Newark
6 Casino Philadelphia.

LETTERS

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

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

Advertising or circular letters will
not be listed.

P following name indicates postal,
advised once only.

R following name indicates regis-
tered mail.

A
Abingdon Wm
Adams Miss G
Adams Fred
Adams Samuel
Adams Duo
Allen George
Anderson Howard W
Anson Joe (P)
Arndinger Cy
Armando Ernest
Armed Grace (C)
Arnold Geo (C)
Artane Clara
B
Barber Mrs Florence
Bardell Harry
Bart Charlie
Barry Beale
Bates Clyde J
Batchelor Billy
Barnes Gertrude
Bartlett Mrs
Beatty Kathryn (C)
Bellarrio Mr
Bell Arthur
Bennett Eva
Bennett J H (C)
Benzing W
Beresford Harry (C)
Bernard Roy
Bernard Dean (C)
Beyer Billy
Bidwell Emma E
Blensh Frank
Blaney Mrs Cecil S
Bliss Isabella
Blanches The (C)
Bolton Nate
Bottomly Joe
Boyd Irene Mae
Boyd Warren (C)
Bradley Helen (C)
Brady Joe
Branscomb Mina
Brehm Kathryn
Brendel Charlotte (C)
Brewster Nellie
Britt Addy
Broden Henry
Brookline Joe (P)
Bromley Ben
Browne Eleanor
Brunelle Greter
Buchanan Lourain
Buchman Wm (C)
Bunch Eck
Bundy Tom
Burnham Dolly
Burroughs W D
Burtin Richard
Bushell Mae E
C
Cahill James
Camp Herbert
Cappellin Mrs Agnes
Carroll Arthur
Carew Mabel
Carlton Millicent
Carson Dr James
Caruse Little (C)
Cheney Chub
Claire Doris
Clark F H
Clifford June
Clifford Mr J
Clifford T H (C)
Coen Veronica
Cohan Mrs W H
Cole Florence (C)
Coleman Claudia
Collins Courtney (C)
Collins Lottie
Constock W (P)
Cook Harold (C)
Cordell Francis
Costello W
Coulver Genevieve
Covey Winifred
Craig Florence
Cullen Ruth (C)
Curran Fay
Curtin Dick (C)
Curtis Jane (C)
Curtis Trio (C)
D
Dale Fred (C)
Dale Stanley
Dalton Gwen
Damore & Douglass
Dare A (C)
Daries Brian B
Davis Hal (C)
Dawson Harry (C)
Dawson Sid (C)
Dean Cal (C)
Deane Orna
Deas Blanche
DeHaven Milo
Delmar Dan
De Long Maude (C)
De Neville Julia (C)
De Pere Grace
DeVere & Atkins
Devi Nell
Devil's Review
De Noyer Eddie
Derr A Monroe (C)
Dhabat-Dixon (C)
Dinghoff M (C)
Diss Eugene
Douglas Harry
Douglas Bill
Downing Sam (C)
Draper Bert
DuBois Wilfrid (C)
Dunbar's Md Sing (C)
Dyer Frances
Dyson Jim
Dyson Hal
Dyson Harold
E
Earl Chas T
Edison Miss Pearl
Edwards Ralph
Edwards Kitty
Eichenbough C G (C)
Ehrlich W
Elbridge Chot
Eldridge H B
Elkins Betty
Elsen Wm (C)
Escarotes Three
Evans Barbara
Evelyn Eva (C)
Evelyn Fay (C)
Everett Gertrude
Everts Joe H (C)
F
Faber & Waters (C)
Fairchild Mattie (C)
Fanel Al
Farnsworth Robt J
Fauvette Maude
Feider M G
Fenster Frances
Ferry
Ferrier Fern
Fields Sallie (C)
Fields & Hanson (P)
Fisher Mr
Fitzgerald Mrs Maud
Folger John Hall
Florence Ruth
Foon Billy
Foelich Mrs Gertr
Follett Miss
Ford Bert
Ford Max
Ford Ray
Foreman John
Foy Mrs W
France Howard
Francis Arthur (C)
Frank Dillyan
Frank & Violetta (C)
Franks & Jackie (C)
Fraser & Nack (C)
Friend Al M (C)
Ferguson Margaret
G
Gabriel Master
Gaffney Dale
Garretto Elia
Gear Ed
Geedale Eva (C)
Gene & Fay
Genser W
George Alvin D
Gormaine Flor (C)
Gibney Marguerite
Goets Geo

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WE came

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THEY saw

VICI
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Guest Frank B
Guild Martin J
Gumm F A (C)

H
Hagan Johnny
Hake G (C)
Haw Bob

Hall G H
Halliday Stewart
Hanson Eddie
Harmont Sallie (C)
Harris Eleanor (C)
Hart Ruby
Hawkins J H
Hayden Jack
Haywood Mildred
Heberheim Karl (C)

Hedges Mrs Lisette
Henning Leo
Herman A W
Hills Harry
Hospital Patrick
Hoatson & Sybell (C)
Holmes & Le Vere
Holt Wickora
Holgate W D
How & White (P)

Howard Eddie
Howard Martin
Humphreys Flo (P)
Hutchinson J F (C)
Hyde Johnny (C)

I
Inman Harry
Irving Victor
Irwin Flo

J
Jacklin Chas
Jarrett G C
Jean Daisy
Jerome Daisy
Jessie Due (C)
Jewell Ben
Jones Edith
Jones Edith (C)

K
Kalli Dan K
Kalmus Max
Kane Frances
Kays 4 Kastings (C)

Keeley Brothers
Kent & Kingsley
Kennedy Beulah
Kramer & Patterson
Kramer & Ross
Kramers Three

L
La Barbe Jules
La Belle & Tenny (C)
La Cure Henry
Lakewood Daisy
La Londe Bob
La Mar Thelma (C)
Lane Helen
Lane Ted (C)

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In Lew Fields "Step This Way"

"When the Sun Goes Down in Romany"

We established a precedent by giving you a real, beautiful, light ballad hit every year. This is it. It's for the people, by the people and with the people—and fellow citizens, it's a hit with the greatest obligato ever heard.

FOR LEADER!

MARGARET FARRELL'S BIG HIT
In Lew Fields "Step This Way"

"IF I KNOCK THE L OUT OF KELLY"

The laugh candidate of the hour and the campaign song of both parties. No matter who loses, "Kelly" wins. This candidate receives more applause than any other comedy song candidate on the Vaudeville Stump. Vote for "Kelly!" and be elected a hit.

FOR ALDERMEN OR ALDERWOMEN!

GRACE LA RUE'S BIG HIT

"LOVE ME AT TWILIGHT"

This is the beautiful candidate on the Love ticket. Its platform stands for sweetness, beauty and simplicity. You can't go wrong with this candidate. If you love love—you'll fall in love with "Love Me at Twilight," the song beautiful.

FOR JUDGE OF THE COURT OF APPEALS!

BELLE BAKER'S BIG HIT

"WHEN THE BLACK SHEEP RETURNS ^{TO} THE FOLD"

The most appealing ballad written in years by that 24 karat writer, Irving Berlin. This candidate is crying its way to victory on the tear platform. If you're a good judge of a good song—you'll vote for it immediately. Supported by a wonderfully constructed poem.

FOR SECRETARY OF STATE!

THE PUBLIC'S BIG CHOICE
The song that has the country in an awful state.

"YAAKA HULA HICKEY DULA"

Lincoln said you can fool some of the people some of the time, most of the people most of the time, but not all the people all of the time—we say, you are right, Mr. Lincoln. Out of 1,000 Hawaiian songs this is the only hit. Fellow citizens, you can't fool the people—when they want Yaaka Hula—give them Yaaka Hula.

FOR ASSEMBLY!

HARRY FOX'S BIG HIT

"I LOVE A PIANO"

This candidate will clean up in any assembly. Its put life into the campaign—and if you want some real life in your act vote for "I Love a Piano"—you can vote this one single or double.

THE W. B. S. TICKET STANDS FOR PROSPERITY

Good Songs make Good Acts—Good Acts make Good Money.

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"THE STORY BOOK BALL"

WAS
WRITTEN BY **BILLIE MONTGOMERY and GEORGE PERRY**

Regardless of the fact that two "over-ambitious" pirating "lifters," **Ernie Burnett** and **Joco Jones** by name, have stolen bodily and sold to Watterson, Berlin & Snyder this song. We are also informed by **Mr. GEORGE WHITING** of Whiting and Burt, that one **CARL COPELAND** in Fort Worth, Texas, has also been claiming the authorship of same and has been disposing of copies of our song at one dollar a copy to Artists playing the Interstate Circuit. Therefore, we again warn Managers, Artists and Music Publishers that we will hold every one accountable under the Copyright Laws of the U. S. A. for any one singing this, **OUR** song, in Public without our written permission.

(Signed) **BILLIE MONTGOMERY and GEORGE PERRY.**

THIS SONG WAS ACCEPTED AND WILL BE PUBLISHED SHORTLY BY WILL ROSSITER Publisher of **"WALKIN' THE DOG"**
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La Pearl Roy
La Rive Ethel
La Vere Chas (C)
La Verne Evelyn
Lauder Dorthes B
Law Robert
Lawrence Billie
Lee James V

Lee Marie (C)
Lefforge Mrs R (P)
Lelands The (C)
Lemberg Jack
Leon W D
Leonard Mrs Frank
Leonard Jean
Leonard Lew

Lewis Jack (R)
Lightner Miss (P)
Lindsey Roy (C)
Linney W Horan
Ll Pierre Margaret
Levy Alphonse
Loder Mr & Mrs C A
Lloyd K B

Leoun Eva
Lowe W & M
Lowes The
Lyon Wanda (C)
M
Mack Charles
Mack Dolly

Mack Phyllis
Marion Herman
Marshall Jane
Marston Rose
Massey Jno W (C)
Matthews Mrs Den (C)
Matthews Juanita (C)
Maxfield

May Evelyn C
May Sophie
May Miss L
Mayo Louise (C)
Mayotte Yvonne
McCabe Felix
McCabe Harry
McCauley Ines

McCormack & S (C)
McCullough Carl
McDermott E J
McDonald Etta
McEvoy Lizzie (Reg)
McEvoy Nellie (Reg)
McMinn Isabel
McNaughton Chas

McPherson Bert & F
Meehan James
Melrose Bert (C)
Melville W J (C)
Meyers Barney
Miller B A (C)
Miller E P (C)
Miller Joe (C)

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Direction, **HARRY WEBER**

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By RAYMOND EGAN and RICHARD WHITING

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Another Sure Fire Hit Out of Our Great List of Songs.

Send for our Catalogue of Popular Songs. Nothing in the song market to equal our list of hits.

“UNDERNEATH THE STARS”

“MEMORIES”

“AND THEY CALLED IT DIXIELAND”

“IN OLD BRAZIL”

“COME BACK TO ARIZONA”

“IF YOU EVER GET LONELY”

“HOW’S EVERY LITTLE THING IN DIXIE”

“WHOSE PRETTY BABY ARE YOU NOW”

AND MANY OTHER GOOD THINGS

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Terry Arthur & Grace
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Tokle Japs (C)
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Sheahan Vallie (C)
Shriner Joe (C)
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A 1916 "Glow Worm" sensation
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writers of "My Sweet Adair," "My Own Iona"

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A melody, chock full of pensive haunting chords that grip the heart
One of GILBERT and FRIEDLAND'S greatest ballad triumphs

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HERE'S
YOUR
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BE
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INTRO

Vamp **VOICE**

Ha-wa-ii what are you do - in? Ha-wa-ii what are you do - in?
You made the Yan-kees de-light-ed, They dance and get all ex-cit-ed,
You made this won-der-ful na-tion talk of you, You home of beau-ti-ful mus-ic,
We'll all be talk-ing Ha-wai-i-an ver-y soon, You've got our Orch-es-tras play-ing,
O'er the o-cean blue, You made A-mer-i-ca hap-py and we're much ob-liged to you.
Morn-ing, night and noon, All that you hear them re-quest-ing is a sweet Ha-wai-i-an tune.

CHORUS

Oh, Hon-o - lu - lu, A - mer - i - ca loves you, Oh, Hon-o -
lu - lu, we're thank-ing you too, we do, You've made our
poor-est of fam-i-lies, dance to your beau-ti-ful mel-o-dies, Our Mil-lion-
aires are play-ing U - ka-le-les too, Your Hu-la Hu-la is ver-y pe-
cu-liar, It's the craze, now-a - days, that's all they do. Tho' you
don't own man-y bat-tle ships, Still when it comes to shak-ing hips, Oh, Hon-o-
Bos-ton where they eat those beans, They know what Yack-i Hu-la means,
lu-lu, we've got to hand it to you. Oh, Hon-o - lu - lu.

PLAY
IT!
LEARN
IT!
SING
IT!

BE
SURE
YOU
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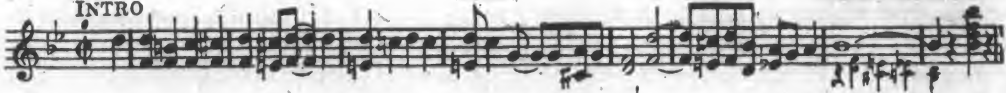
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O'er the o-cean blue, You made A-mer-i-ca hap-py and were much ob-liged to you.
Morn-ing, night and noon, All that you hear them re-quest-ing is a sweet Ha-wai-an tune.

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When Jones, Linick & Schaefer open their new Rialto on State near Van Buren they will switch Harry Earl from the LaSalle to the new house as manager and will place Norma Field in charge of the LaSalle.

The scarcity for chorus girls continues. Not only tabs and musical shows are on the lookout but some of the acts that have come to town recently are very anxious to land a gem.

Walter Downale, from the Fam. Dept. books of the Association, is framing up the opening show for the Indiana, opening Oct. 30 with W. V. M. A. acts. The Indiana will play three splits weekly at pop prices.

Ben Wheeler, managing the Hartley theatre, East Chicago, Ind., says good business since opening Oct. 6. It plays five acts split three times at a 10-20 admission. The Association is booking it.

The Allardt and Rubin & Finkelstein Circuit has added the Lyceum, Port Arthur; Moose Jaw, Weyburn, and Brandon, Canada, to its list. Thomas Birchall handles the routing of the road shows.

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With Clark's "Paradise Beach" act is a son of the chief executive of Honolulu who ran away to go on the stage. For the first time in two years the young man is reported having written to his folks while here in Chicago.

American Hospital bulletin: Jack Boyle (Howard and Boyle) making daily progress; Freda Herman, leaving institution shortly noticeably improved; Rose Forrester, recovering from ingrown toenails, expects to leave hospital shortly.

The David Maurice-Luke H. Balfe et al, owning the old Lyric, Danville, now the Palace, passed from under its possession several weeks ago. The house was taken over by a company of local capitalists, with Nate Erber, manager.

Several of the local theatrical men are doing some tall boasting for the re-election of Macley Hoynes as State's Attorney. Hoynes brought about the indictment of Chief of Police Healey Monday by the October Grand Jury on charges of malfeasance and conspiracy.

Joe Pilgrim says he could play Montgomery and Stone, Eva Tanguay, Woodrow Wilson, etc., at the Academy and that those names would mean nothing in the lives of the Academy audiences. But as long as you hand 'em a laugh out there, says Joe, names run for Sweeney.

Dwight Humphrey is now connected with the State Department at Lansing, Mich.

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Walter Tenwick, who formerly booked the Butterfield circuit on the U. B. O. floor, drops in the Majestic building occasionally. Walter is now in the auto business and says he likes it. Jack Mahara, the minstrel man, is boss of an ore crusher outfit up in Wisconsin.

Perry Kelly will get over \$14,000 for his share of the \$100,000 worth of tickets reported sold for the Policemen's Benefit at the Auditorium. Kelly operates the Hyams and McIntyre show which is playing three weeks and two days for the policemen on a guar-

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anteo, Kelly furnishing a fifteen-piece orchestra, the stage hands, ushers, etc.

A. H. Woods hit town last Friday. Left Sunday. Reported A. H. roved about some while here. Said this time he actually signed for a theatre site for a new house. Building to start in the spring. Woods had a conference with Bessie Clayton, who was at the Palace last week, relative to Miss Clayton starring in a new show under his direction.

From several sources that have been rock-ribbed as Gibraltar on authenticity comes the report that big moneyed vaudeville interests

in Chicago have plans under way for the erection of a handsome new theatre within the Loop. The only available information is that the new structure will play vaudeville and "big time" bills and that the announcement would be forthcoming as a certain site was fully clinched.

D. L. Swartz, owner-manager of the Windsor, had Churchill's "Fraternity Boys and Girls" tab in the Windsor the last half and the audience left in a frame of mind unmistakably clear to Swartz it was not pleased with the show. Swartz spoke his mind clearly on the Association floor and steps were im-

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diately taken to strengthen the show. Several new people may be added. A certain manager said the show was "all scenery."

The Russian Boys' Band, that was forced to close, owing to no business at the Strand where Ernie Young and Gene Quigley had it booked, had a benefit performance Sunday at the Douglas Park Auditorium that was well worked by Messrs. Young and Quigley. The band, prior to the evening benefit, went to the College Inn and other cabarets and played several numbers while tickets for the benefit were sold among the diners.

Abe Olman, who travels in the interests of the Forster music house, is just in from an eastern trip, but will leave in a few weeks for a road trip that will not bring him back to Chicago until Christmas time. Olman has just turned in a new song, "At 7, 17 and 70 Daddy Loved the Same Girl" which Forster plans to boom great guns. Olman was offered a thousand for the lead sheet in Detroit but decided to let Forster have the number.

Wilbur Reese was a surprised man Monday. Wilbur, so the narrative runs, was back stage on the Palace for a long time where the nickname "Slate" was bestowed upon him and Wilbur was regarded as a veritable clown. Anyway Wilbur left and became attached to the Elsa Ryan act. The Palace boys got busy. A big banner, bearing the painted words, "Welcome, Mr. Reese," was unfurled across the Palace and Grand O. H. alleyway, and when Wilbur saw it he was amazed. Incidentally the boys showered him with all sorts of "solid greetings" when he reached the stage door.

Vernon C. Seaver, son of the theatrical and picture man (Seaver, Sr. formerly operated the Hippodrome here), the night of Oct. 20 went to a garage near his home (5416 Prairie avenue, south side) to repair his motorcycle. Two robbers entered, forced him to remain quiet at the threat of murder, while they attempted to hold up a jeweler and his brother-in-law who were driving into the garage. A pistol fight ensued. The jeweler's relative was killed instantly while the jeweler was severely hurt. One of the robbers was mortally wounded. All this young Seaver saw but escaped injury by hiding under an auto. Seaver is about sixteen years old.

Recently a story had it Tom Powell was quitting his desk on the U. S. O. floor, where he looks after Gus Sun's local booking interests, but T. P. nailed the report as "positively nothing to it." The denial was made, but now comes out that Powell left Chicago the latter part of last week for Plymouth, Wis., to join his road minstrel troupe as manager. It wouldn't surprise 'em hereabouts

if Tom blacked up and pulled some of that fancy dancing stuff that he has been practicing in the Majestic hallways for some of the agents. Wayne Christie has switched from the Marie James agency to the Powell desk while Fred James is personally handling the James agency bookings. Christie was planning to take over the James office.

AUDITORIUM (Cleofonte Campinini, gen. dir.).—"My Home Town Girl" (Hyams and McIntyre), last week big takings Policemen's Benefit (third week).

BLACKSTONE (Edwin Wappler, mgr.).—House dark; Margaret Anglin underlined. COHAN'S GRAND (Harry J. Riddings, mgr.).—"The Great Lover" (Leo Ditrich-

stein) continues b. o. strength (fourth week). CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" claims business increase and denies cut rate tickets being out (sixth week). CORT (U. J. Herman, mgr.).—"Fair and

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Warner" running right along to big profit for small cast (twelfth week).

COLUMBIA (E. A. Wood, mgr.).—"Bon Tons" (Lester Allen, Babe LaTour, Leo Hoyt).

ENGLEWOOD (J. W. Whitehead, mgr.).—"Hello, Paris!" (burlesque).

GARRICK (J. J. Garrity, mgr.).—"Princess Pat," departs between now and early November, with "Katinka" underlined (fourth week).

GAYETY (Robt. Schoenecker, mgr.).—"Auto Girls" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"Tango Beauties" (burlesque).

IMPERIAL (Will Spink, mgr.).—"The Old Homestead."

ILLINOIS (Rolla Timponi, mgr.).—"Alone at Last," doing better than first week (second week).

LASALLE (Harry Earl, mgr.).—"Where Are My Children?" moneymaker for house; "Less than Dust" (Mary Pickford) replaces it first week in November (thirteenth week).

LITTLE THEATRE (Maurice Browne, mgr.).—"Mary Broome" (second week).

NATIONAL (John Barrett, mgr.).—"Thurston (Magician) Show."

OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason), doing well (ninth week).

PRINCESS (Sam Gerson, mgr.).—"The Unchastened Woman" (Emily Stevens), showing profit (fourth week).

STAR & GARTER (Charles Walters, mgr.).—"Hip, Hip, Hoora! Girls."

STUDEBAKER (Louis Jones, mgr.).—"20,000 Leagues Under Sea" (film), drawing well.

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"The last half of this week's Majestic bill as presented Monday matinee sent the people away in jolly spirits. Four turns in the last division were checkful of fun and laughter. While on this subject of "fun" one can draw a genuine contrast between types of Rube funsters between the Crosby turn of last week and that of Jimmie Barry this week. On comparison Barry shines mountain-high, his yokel conception of the unsophisticated boob who won a \$2 bet by slipping a good one over on the actress (Mrs. Jimmie Barry) being a classic. Crosby might lay off a few weeks and watch Barry. The next to closing was Al Shayne, an unqualified laughing hit, whose foolish monkey-shines and "bits" with that unprogrammed Italian assistant, had the house roaring and calling for one encore after another. Then there was Fay Templeton, who was sandwiched between the Barrys and Shayne, and with the original Fay singing exceptionally well and with a turn far better devised to bring out her stage talents for vaudeville worth on a scale much desired by that lady. Miss Templeton was not stingy and shared the stage with young Ward De Wolf, who not only rendered capable and efficient aid with the piano and also worked "in" certain effective "bits" with Miss Fay, but reaped big attention. Miss Templeton has practically a new act from that last seen

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THE RECORD BREAKING SHOW KEITH'S, PROVIDENCE, WEEK OCT. 16

here and she does not black up this time. Gets just as positive results. De Wolf is a valuable asset to this turn through his versatility as an entertainer. Myri and Delmar are aerialists—but in order to introduce their new act carry a "garden wall" stage installation that helps them work up their routine in a new and novel way. Several

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tricks were unusually well applauded for an opening act. Weston and Clare sang and danced excellently, but too much reliance was placed on their vocal work. The men fare best at dancing. George Rolland and Co. in "The Vacuum Cleaner," using a prop horse that was a big help in corraling laughs. Mario Rodolf appeared and announced that a cold had forced his partner, Claudia Albright, out of the show, but that he (Rodolf) would try and fill in the time with songs. Rodolf sang entertainingly. Applauded. George Howell and Co., offering an exaggerated idea, evoked considerable laughter. The dancing of Herbert Hoey and Marian Tanner proved the most acceptable and best received of any section of the turn. As an actor Hoey is a good dancer. Not much to the offering, but on the whole mildly diverting. In succession appeared Mr. and Mrs. Jimmie Barry, Fay Templeton and Al Shayne, all hits and duly registered as such. The "Girl in the Moon" closed.



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PALACE (Harry Singer, mgr.; agent, Orpheum).—Business good Monday night. Audience appeared to like show immensely. There's more comedy than anything else this week. Brent Hayes opened. No place for Brent, especially when the audience hadn't fully gotten in, and Hayes plays some banjoisms that should have the silence. Hayes is still making announcements with few barely able to discern what he is saying. The former Mrs. Ralph Hers is now using the program billing of Leah M. Hers, but using the same dancing act she did last season wherein she makes several changes and dances with George Rule to the piano accompaniment of Al. Terry. Act in much better shape now, with the dancing part the redeeming feature. Stan Stanley and Co. were laughsters, but not as much so as on their Maletic appearance. Act using new encore bit. The Imperial Chinese Trio featuring Tang Cheong, which the program says is "the world's greatest Celestial baritone," was very successful with its music, the voice of Cheong being the piece de resistance, although the rattle playing of Fook Lok at the piano was enthusiastically applauded. The Palace audience wasn't sure Tang Cheong was the "world's greatest" in his line, but that voice of his is wonderfully operatic, musical in tone and high of register, and splendidly handled. Elsa Ryan is a sweet bit of femininity in the "Peg for Short" sketch, and while the theme is far-fetched and hits a wide streak of imagination, the work of Miss Ryan makes it rather delightful. Thurlow Bergen is quite dramatic as the man who hated women and would never be interviewed by a newspaper (female) reporter, but makes his lines tell. Miss Ryan is a nice looker, has personality and using an Irish accent that fitted her character like a glove she works up her part impressively. Some smart patter. Daffy handled. On the program Rockwell and Wood were "No. 6," but were moved down next to closing, with Willie Weston taking their sixth position. Weston appeared to better advantage and the Palace audience just wouldn't let him retire. Stella Mayhew and Billie Taylor were seventh. The spot was easy and the returns sure for this pair. As "No. 8" Rockwell and Wood were a hit of large-sized proportions. At first the boys got away slowly and it didn't look as they were down right, but finally had everybody rooting the remainder of the way. Robbie Gordone closed. Held everybody in, including several soldier boys who recently returned from the south.

McVICKER'S (J. O. Burch, mgr.; agent, Loew).—The bill was well stocked with women Monday. Not a great show, but one that rounded out a dime's worth of amusement. Of the women individually and collectively Polly Prim took first honors easily and the little ingenue in "The Elopers" and

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the dark-haired telephone girl in "Telephone Tangle" ran a dead heat on looks. On physical outlines the cycling women at the opening of the show outdistanced some of the thinner-legged girls in the big girl act. "The Elopers" carried some special scenery that did not harmonise with the house greenery

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and the principals did a lot of running in and out and around the stage that took up more time than anything else. The women handling the main roles eclipsed the men, and one Miss in particular showed a lot of class both in looks and dress. Some of the oldest "bits" imaginable, some that hearkened back to the days of the stone age comedians, were brought into play, and little semblance to the old "Elopers" was evident in the McVicker's act. Some of the music brought reminders of the good old days of "The Elopers," but the condensed version misses a mile. If it was for some of the changes of costume and the music there is no telling what would have happened to the offering. Some of the dancing steps used when Gus Sohike was a bouncing baby boy were in prominence. Just a line at the close recalled that the original "Elopers" had some sort of a plot but the act is a slam-it-together affair that is a bulky time consumer. Miss Prim has changed her "single" slightly since playing the Low and Fox houses in New York, but her entire routine was so new and refreshing to McVickerites that they showered her with a deluge of applause. Evelyn and Dolly opened the show with their cycling routine, and the women made a natty and pleasing appearance in those bathing-suit affairs of blue and pink material. Act made an impression. Girls were applauded for their tricks. Allegro added away for some minutes before any inroad was made and the instrument sounded out of tune with the orchestra. His topical numbers got the best returns. The man could use a hair trim and might loosen up a bit. He should attempt no remarks whatsoever, as his voice could not be heard beyond the orchestra pit. "Women" is a pretty talky turn with three women, two of the cast talking entirely too loud for even such a big house as McVicker's. There are some farcical turns in the skit that were productive of much laughter. Each woman finds she is married to the same fellow who turns up in another town, getting a divorce from the first wife and remarrying a woman unknown to either of the other three. The cast works hard but the women might try for more naturalness and tone down some of those noisy scenes and high-pitched voices. After an interesting Metro travelogue the La Scala Sextette sang well and was substantially rewarded with applause. Good voices. Some splendid harmony. One woman suffered from a cold but managed her high tones with excellent register. The "Telephone Tangle" made a good comedy "hash" and the talk interruptions proved amusing. After "The Elopers" came a Triangle picture. George Armstrong did not appear. After 2 bells came Gabby Brothers and Clark and Gardner and Revere.

PARKWAY (A. J. Kaufman, mgr.; agent, W. V. M. A.).—The Parkway is at a busy north side car intersection and not many doors removed from the new Covent Garden. Notwithstanding the bump the Garden got with its shows, the pleasant-faced young Mr. Kaufman went ahead and decided that pop vaudeville would be just the caper for the Parkway. It had been a picture house, and is now an attractive little theatre. Last week Kaufman started his vaudeville, booked via Walter Downie on the Association floor. Four acts, three changes, Monday, Wednesday and Friday. The admission is 10-15. The shows run from 7 to 11 P. M., with pictures intermingled. The show Wednesday and Thursday comprised Bell and Eva, whose trampoline routine gave much satisfaction; Billy and Amy White, pleasing; Williams and Fuller, with talk that had 'em laughing, and Jeanette Adler and musicians. The Adler outfit filled the stage with their instruments and the house with music, a program of varied numbers being offered with excellent results. There are six women in the act, the drummer also doing a little whistling. The Parkway has its own little orchestra. The house is operated upon a nice basis, everything being noticeably clean, quiet and orderly.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Morton and Glass, well liked. "The Cat and the Kitten," with Laura Nelson Hall, splendidly acted. Allen and Howard, opened the show and got remarkable laughing returns. Orth and Dooley, billed for No. 4, but did not show for the second week. Brit Wood was added and scored. Jack Wyatt's Scotch Lads and Lassies, excellent. Chip and Marble in "The Clock Show" repeated last week's success. Marshall Montgomery was called back for encores, and Williams and Wolfus, comedy hit.

EMPRESS.—"Marvelous Maciste" (of "Cabrila" fame) is a dandy feature film. Agoust and Agoust, jugglers, good. Suits and Clark, songs and talk, passed easily. Bert Lennon, opened the show and did well. The Graham Moffat Players in "The Coaled Ben" were out of the bill. Gilbert Lesse went big. Olivelette, Moffat and Clair, dancers and musicians, lots of singer, went well. The "Flying Lavers" closed the show with their excellent aerial act.

PANTAGES.—Henriette de Berris, first-class number. Midnight Rollickers, well staged dancing turn. Phil Le Tosca opened the show, getting fine comedy returns. Tom Kelly was the big favorite of the bill. "The Value of a Dollar" and Ting Snyder, did not show. Ben and Hazel Mann did well. Jean Gibson's Imperial Dancers, girl act, went

AN OPEN LETTER

TO MR. HARRY MOUNTFORD,
New York City—
Sir:—

I want to publicly thank you and express my heartfelt gratitude for "suspending" me from the White Rats.

Since you started the free advertising of my act, I have been deluged with bookings, and from the opening of the season (week of Sept. 4) have not lost a day, and am booked solid until March.

Yours in grateful appreciation.

AL. HARVEY,
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DR. JOY'S SANITARIUM.

P. S.—Either there are no White Rats working any more, or they fail to heed your imperial command not to appear on the bill with me, as I have worked seven weeks since your royal decree.

New York, Oct. 25

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Work Offered Wednesday

Booked Same Day!

Guess where?

Guess who booked us?

More later!

nicely.
CORT (Homer F. Curran, mgr.).—Eva Tanguay vaudeville road show (1st week).
COLUMBIA (Gottlob, Marx & Co., mgrs.).—Film "Intolerance."
ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic Stock.
WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players (78th week).
PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.
HIPPODROME (Edwin A. Morris, mgr.;

agent, Ackerman-Harris & W. V. M. A.).—Vaudeville.

From now until Nov. 7, election day, both the churches and the theaters will work in conjunction to remind the citizens of their duty to vote. The clergy will call attention to the date each Sunday and the theaters will make the announcements at each performance by slides and spoken announcements from the stage. The wet and dry issue is to be fought out at the election.

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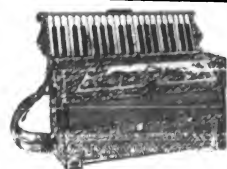
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It was reported here that immediately following the arrival of the Sells-Floto Circus in Los Angeles, Jess Willard, heavy-weight champion of the world, was made the defendant in a suit instituted by Earl Rogers, a Los Angeles attorney, for payment for legal services rendered before Willard went East to fulfill some promoters' contracts. Rogers claims to have looked over the contracts and advised Willard that they were drawn up properly. Willard is the feature with the Sells-Floto Circus.

The German players presented "Der Hebe Onkel" Oct. 15.

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Complete, finest and easiest in the business. Two dogs. For particulars address C. KRESEL, 332 West 56th St., New York.

The English Club (University of California) staged "Androcles and the Lion" Oct. 14. The cast numbered 58.

The National Pure Food Show is in progress at the Auditorium. It opens Oct. 14 and will run until Oct. 26.

The Players' Club opened its Little theatre Oct. 16. Four one-act plays made up the program. The hundred seats were all occupied.

Al. Nathan, manager Empress, has prevailed upon his mother to forsake Chicago and come here to live. Mrs. Nathan arrived last week.

Herbert Bashford, book reviewer and writer on the "Bulletin" staff has written a new play entitled "The Voice Within," which is credited with having gotten over nicely at San Jose recently where it was produced by the Virginia Brissac Stock.

J. J. Cluxton has a habit of parking his auto in front of the theatre. While Clark's Hawaiians were playing the house some instruments and a costly robe were left in the machine. A thief started to make his getaway. The traffic police gave chase to Powell street where the thief was arrested.

Word comes from religious circles that plans are on foot to have Billy Sunday return here and hold a series of revivals. During the Exposition the far-famed Billy began an indefinite engagement which terminated in dissension among the ministers and ended with Billy getting the book. It is said Billy favors playing a return date.

Despite all the reports to the contrary it has now come to light that "Japan Beautiful," Zone attraction during the Exposition, did not make any money. Recently the wealthy stockholders of the losing enterprise got together and raised \$70,000 towards the \$100,000 deficit which the show accrued during the run of the Exposition.

The Combined Amusement Co., which operated on the Zone during the recent Exposition, has been made the defendant in a suit on 127 claims, amounting to \$32,963. Here is another concern which during its life on the Zone went to great length to make it appear it was coining money.

Word was received Oct. 14 that Mrs. Evelyn Wittenberg, actress, was being held in Los Angeles by the police, on a telegraphic warrant issued at Fresno (Cal.) by her husband, a jeweler, who alleges grand larceny. Wittenberg claims his wife left with diamonds valued at \$1,000. Mrs. Wittenberg denied the charges, claiming that the jewels belonged to her. The case is to be fought out in court.

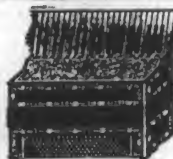
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Managerial and my work of imitation woolen tapestry with cupids in the lobby set of the "Bip Lively" play at Komer's Theatre Brooklyn last night of this week.
October 20-25. Studios, Grand Opera House, Brooklyn, N. Y. Telephone, Bedford 3304-J.

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Both Sexes
Prefer a musical troupe that can furnish their own music and sing, etc. Must have first-class wardrobe and up-to-date acts. To such people I can offer a
Long Engagement
in Buffalo at once. Send full particulars, lowest salary, etc. Address by letter only and consider silence a polite negative.
WILLIAM SCHERER, Vaudeville Artists' Representative, 9-11-13 West Huron St., Buffalo, N. Y.

STOLEN

Miss Teddy Osborn wishes to announce that on the afternoon of Tuesday, Oct. 10, her famous dancing dog, "Porty," was stolen from her apartment in Yandia Court. She begs to ask the entire profession while in New York City to be on the watch and any white poodle answering to the above name take into their possession at once and call at Yandia Court as a large reward will be paid to finder. Description: Black eyes and nose, one tooth out in front. All white fur. Address all correspondences care Variety, New York.

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U. B. O.).—Cecil Cunningham easily topped
the bill. Edwin Arden, in "Close Quarters,"
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100 Rooms, 75 with Private Bath. AN FIREPROOF.
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Ten-story building, absolutely fireproof. All
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The Avon Comedy Four went big, and La
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The new
addition of 200 moder-
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Dad's Theatrical Hotel PHILADELPHIA

fair. Regal and Bender's act started flat
but closed strong with their acrobatic special-
ties. "A Night in a Monkey Music Hall"

MAY TULLY PRESENTS

GEORGE KELLY

IN HIS OWN ONE ACT PLAY—"FINDERS—KEEPERS"

Palace Theatre, New York, this week (Oct. 23)

Press Comments

The best of the vaudeville drama.—Percy Hammond, Chicago "Tribune."

George Kelly lends a charm to this playlet that is rare.—Brooklyn "Eagle."

Far and away the best of them all; it is a genuine play and a finished performance.—Richmond "Dispatch."

The piece is unusual in conception and flawless in portrayal. George Kelly gives a performance that touches

the heights of poetic fancy.—Julia Chandler, Washington "Herald."

It has an edge of purpose and a sense of social values. It is neatly written and crisply played.—Charles Collins, Chicago "Post."

Indeed exceptionally good is "Finders-Keepers." Mr. Kelly has written with an almost Strindbergian terseness and squareness. Here in the varieties is a touch of real and native drama, and in truth it was handsomely acclaimed.—Ashton Stevens, Chicago "Examiner."

And SIME,
VARIETY, said:

"One of the best vaudeville has seen in a very long while. It is doubtful if George Kelly's work could be improved upon."

went big, Santley and Norton, good, and Stained Brothers did a refined musical act. The house made a little spurge Tuesday morning advertising the enthusiasm of the audience Monday night.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—The Charley Chaplin Revue was advertised big and drew surprisingly well, considering it is based on old releases. Concert vaudeville has put this house on a permanently profitable basis.

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

BOWDOIN (Al. Somerbee, mgr.; agent, Loew).—Phil Ott with a company of 13 headed the pop bill. Capacity.

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

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

GLOBE (Frank Mengher, mgr.).—Pictures. Fair.

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

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

PARK (Thomas D. Soriano, mgr.).—Pictures. Good.

TRIMONT (John B. Schoeffel, mgr.).—Mrs. Fiske in "Bratwurst Susan" opened Monday night. Well received.

HOLLIS STREET (Charles J. Rich, mgr.).—Sir Herbert Tree in "Henry the Eighth" doing satisfactory business. Next Tuesday he will produce "The Merry Wives of Windsor" for a limited number of performances.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Opened Monday night with Abner at \$1 top. Good business. House has been rebuilt and is now classed as one of the most expensive modern structures in the country.

SHUBERT (E. D. Smith, mgr.).—"Her Soldier Boy" opened Monday to capacity, Mayor Curley addressing the audience in an appeal for the Red Cross.

PARK SQUARE (Fred Wright, mgr.).—Last week of "Good Gracious Annabelle." Is running smooth as a whistle and should prove a New York winner.

COLONIAL (Charles J. Rich, mgr.).—Last week of the Ziegfeld "Follies." Closing to capacity and probably hanging up a house record for six weeks.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie" on its 11th week to corking business. Longest run of the season and probably of the remainder of the year, as it is positively booked until November 11 and may be extended.

PLYMOUTH (E. D. Smith, mgr.).—Last week of "The Silent Witness" which could well have remained longer, Mary Young (Mrs. John Craig) having proved a great local drawing card since added to the cast.

MAJESTIC (E. D. Smith, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—"Texas." Fair. Next week, "In Walked Jimmy."

COPLEY (Herbert W. Pattee, mgr.).—"Mrs. Dane's Defense." Good.

DISPELLERS OF GLOOM

STORY GRACE
CHADWICK AND TAYLOR
THE YOUNGEST COLORED ACT OF THEM ALL; BUT, OH, MY!
Orpheum, New York (Oct. 22-23) Boulevard, New York (Oct. 26-Nov. 1)
Lincoln Square, New York (Nov. 2-Nov. 5)

DIRECTION, TOM JONES

A NOVELTY SURPRISE. SPECIAL SCENERY

McGREEVY and DOYLE
"A RAILROAD SANDWICH"

Direction, LEW LESLIE, Strand Theatre Bldg., New York

JACK MARLEY (With the Gabby Glide)

WORKING WITH { U-ndying nerve for
B-igger time, and to eventually
O-wn the Palace Theatre, New York

Mr. Bob Baker, the genial agent of the Putnam Building, is not worrying over bread going to the loaf, as he has added another little Baker to his household. IT'S A BOY.

There is joy in the Putnam Building.

Since old Doctor Stork called at his house

And left another son.

I wish for him joy, health and riches.

And one other thing worth while:

That his heart will be like his mother's

And he'll have his daddy's smile.

To Cooper and Ricardo—

Irene, take your first exercise.

I was looking over the Palace Building, my future property, and when I buy it I am going to make

This Week (Oct. 23) FIFTH AVE., New York, and WM. PENN, Philadelphia

HOWARD (George E. Lothrop, mgr.).—"The U. E. Beauties." Capacity.
GALETTI (George R. Batcheller, mgr.).—"The Spiegel Revue." Excellent.
CASINO (Charles Waldron, mgr.).—"The Roseland Girls." Good.

John Craig, owner of the Castle Square, now leased until spring to the International Circuit, is at present in Texas.

Alice Dovey and Ernest Truex of "Very Good Eddie" are giving a Halloween party at the Wilbur, which starts at 11.30 p. m. There will be dancing on the stage and the general type of good time that this city needs to wake it up.

Augustus Thomas will address a Democratic convention here Saturday night, and Mayor Curley will tender him a reception in behalf of local theatrical men.

BUFFALO.

By W. B. STEPHAN.

GARDEN (Wm. Graham, mgr.).—"The Jolly Jesters," nicely. Next, "Whirl of Folly."

GALETTI (Chas. Taylor, mgr.).—"World of Follies" to capacity. Next, "Step Lively Girls."

ACADEMY (Jules Michael, mgr.).—Pop vaudeville. Quintano's Band, Three of a Kind, Paul Darling and Smith, Plunkett and Romaine, The Osava, first half; Frigoli, Lorraine's Models, Bingham and Thornton, Dailley Bros., last half.

MAJESTIC (Chas. Lawrence, mgr.).—"How Hearts are Broken," melodrama of an earlier type, doing fairly well. Next, "Rolling Stones."

STAR (P. C. Cornell, mgr.).—"Fair and Warmer," with original cast, scoring big.

TECK (John Oshel, mgr.).—"The Passing

Season of 1916" opened here this week with the biggest advance sale ever recorded by the house. Special matinees.

SHEA'S (Henry Carr, mgr.).—Excellent bill headlined by World Dancers, with Marion Weeks as special attraction. Kane Bros., clever; George Lyons, good; J. C. Nugent, went well; Smith and Austin, "nuts"; Burt Kennedy, hit; Palfrey, Hall and Brown, closed strong.

OLYMPIC (Bruce Fowler, mgr.).—Good bill headlined successfully by "Maid of the Movies," musical tab, followed by Whitney's Operatic Dolls in "At the Seashore," very good; The Marenos, pleasing; Gilmore and Castle, clever; Victor Nible and Co., well applauded.

LYRIC (H. B. Franklin, mgr.).—Well selected bill, which includes Beltrap and Beltrap, good; H. E. Knight and Co., very good; Janis and West, hit; Lady San Noy, headline honors; Clifton Sisters, fair; Juggling Normans, novelty closing.

The Maltosa Gardens have been closed temporarily while the new enclosed section is being finished.

The departure of the Canadian soldiers from the summer camps on the border has caused a decided slump in the business of the small houses which were supported by the men, but an increase has been noted in the receipts of the houses in the towns where the soldiers are now staying.

Bernhardt is to appear one night only at the Star, Oct. 30.

HONOLULU.

By E. C. VAUGHAN.

THE BIJOU (J. H. Magoon, mgr.).—Wise and Poole; Bronse Revue.

LIBERTY, HAWAII, EMPIRE.—Pictures. Sonny Cunha, writer of Hawaiian songs, is now in charge of the music at Heinle's Tavern.

The Cherniavsky Instrumental Trio will arrive in Honolulu in November and give concerts in the opera house.

Igna Orner, Norwegian soprano, will leave Honolulu Oct. 13 for Victoria, B. C., where she opens her American concert tour.

The Hen Wise and Pool Bronse Revue now playing at the Bijou, is playing to capacity nightly.

LOS ANGELES.

By GUY PRICE.

A packed house greeted "Intolerance" on the opening night at the Auditorium, and it has been packed ever since. The theatre holds close to 2,000 persons. Local critics went into wild adjectival ecstasies over the film.

Al Watson, late manager of the Levy in-

"WE'RE GOOD, BUT WE HATE TO SAY IT"

JACK DALY and BERLEW HAZEL

PLAYING U. B. C. TIME.

Whizzing Whirlwind Wizards
We dance as dancers should dance.

DIRECTION,
WENONAH M. TENNEY

The 11th Anniversary Number

of

VARIETY

Will be issued early in December

No change in rates

This special edition promises to surpass all its predecessors

A representation guarantees you world wide publicity

Reserve your space now and be assured of a preferred position

terests here, is now holding the reins of the Hippodrome in San Diego.

C. R. Foster is publishing a song, "Drowny Land," written by Oliver Morosco and Joe Montrose.

The Motion Picture Directors' Association will give their second annual ball on Thanksgiving night at the Alexandria. Robert Daly is in charge.

The Town and Country Club is now made up of many prominent film stars.

Carl Walker went hunting last week, armed with a "Black Bertha."

James Gordon, known as the tramp Caruso, a local discovery, is now a big attraction on the Pantages circuit.

The Motion Picture Directors' Association will give its second annual ball on Thanksgiving Night. Bob Daly is in charge of the arrangements.

The Players have elected the following

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

PALL MALL DEPOSIT AND FORWARD-
ING CO.,

Carlton St., Regent St., S. W., London.

For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

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LEWIS & GORDON PRODUCING CO. (Inc.)

PRESENTS

HENRY B. TOOMER AND CO.

in AARON HOFFMAN'S PLAYLET

"The Headliners"

Opened at 5th Ave. Theatre, Oct. 21, and Routed

Oct. 23—Pittsburgh.
Oct. 30—Cincinnati
Nov. 5—Louisville.
Nov. 13—Indianapolis.
Nov. 20—Dayton
Nov. 27—Youngstown.
Dec. 4—Cleveland
Dec. 11—Grand Rapids
Dec. 18—Palace, Chicago
Dec. 25—Erie
Jan. 1—Buffalo

Jan. 8—Toronto
Jan. 15—Columbus
Jan. 22—Toledo
Jan. 29—Akron
Feb. 19—Montreal
Feb. 26—Hamilton
Mar. 5—Orpheum, Bklyn.
Mar. 12—Alhambra
Mar. 19—Colonial
Mar. 26—Bushwick
April 2—Boston

permanent officers: President, Cecil B. De Mille; vice presidents, H. O. Davis, David W. Griffith, Thomas Ince, Fred Balshofer; treasurer, Wallie Roud, and secretary, Sid Chaplin.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Charles E. Bray, Southern Representative).—Average program obtains. Louise Dresser, featured, failed to impress. Lew Dockstader, with his bright monolog, outranks others. Love and Wilbur, dandy opening turn. Primrose Four and Dunbar's Hussars are familiar. Hale Norcross, sketch, discloses an excellent actress in Virginia Milton. La Graciosa, posing number, suffered through its similarity to preceding acts.

TULANE (T. C. Campbell, mgr.).—"The Only Girl."

CRESCENT (T. C. Campbell, mgr.).—"Little Girl That God Forgot."

LYRIC (Lew Ross, mgr.).—Stock burlesque. LAFAYETTE (Lloyd Spencer, mgr.).—Frovo and Goulet, Dan Holt, La Mediol's Medols, Morano and Roma.

ALAMO (Will Guerlinger, mgr.).—Brown's Musical Revue.

Mickey Markwood joined the Lyric's burlesque stock Sunday.

Zoe Langdon is singing at Toro's.

Alfred Palster is to reopen the Hippodrome as a skating rink Nov. 10. Mr. Palster has operated rinks in the east for several years.

Charles E. Bray was a guest at luncheon of the local Rotarians the other day. Mr. Bray's idea of an injustice is to charge a fellow with one wooden-leg full price for a shoe shine.

James Pooton, the veteran advance man, who went to Tucson, Ariz., a year ago for his health, passed through New Orleans Sunday.

A company of the Nevada Film Corporation embarked from this port Saturday for Guatemala, where they will film Central American "stuff" for a forthcoming production.

The Lyric is using the "Special Notice" column of the local dailies to tell the tired business man where he can find recreation.

"Very Good Eddie" is underlined for the Tulane next week. A minstrel company will be at the Crescent.

Conchus girl war in the south just at present. Owing to scarcity traveling musical shows are inducing them to leave the musical stocks where they are entrenched, while the manager of the stocks are retaliating by taking girls from the touring companies.

Chas. Leonard Fletcher's

NEW ACT

ALL COMEDY

AVERAGING 90 LAUGHS IN 20 MINUTES

Presenting **LIVING CARTOONS** of Characters Who Figure Prominently in the News of the Day
CLOSE-UP VIEWS and **TIMELY CARICATURES** of **POPULAR** and **UNpopular Celebrities**
 (Routine and Material Changed **DAILY**)



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**

ST. LOUIS.

By **RMX.**

Montgomery and Stone, wizards in the art of slapstick comedy, were greeted by capacity audiences this week in "Chin Chin" at the Jefferson, and in St. Louis for the first time. As a musical comedy, with a fairly good plot, a bevy of beautiful maidens, acceptable garments and stage settings, interspersed with a good variety of vaudeville, the production as a whole is all that was expected. The musical score, has become familiar through the medium of graphophones, player pianos and efforts of local cabaret performers, but, nevertheless, was enjoyed. Montgomery and Stone are easily the lights that carry the show over and without them its success would be doubtful. A week's run will suffice present demand.

COLUMBIA (Harry Buckley, mgr.).—Be-



KARMIGRAPH
 NUMBER

3

By **PRINCE**

KAR-MI

SAYS:

I HAVE THE UTMOST RESPECT
 FOR

MANAGERS WHO ADVERTISE

AND I HAVE PROBABLY GIVEN MORE **EXTRA SHOWS** FOR
 SUCH MANAGERS THAN ANY OTHER LIVING ILLUSION-
 IST. A **LIVE ONE APPRECIATES A LIVE ONE** AND THAT'S
 THE REASON I NEVER OBJECT TO THE ADDED SHOWS
 AS IT

PROVES I GET THEM IN

AND IT'S BETTER TO BE WORTH MORE THAN YOU ARE PAID THAN TO BE
 PAID MORE THAN YOU ARE WORTH.
 (Address **VARIETY**, New York.)

slie Clayton and her assistants headline with
 success; Odiva is featured; Franklyn Ardell
 is well received; Leo Beers, entertains;

Moore, Gardner and Rose, get over big;
 Rena Parker is good; Consul the Great,
 usual, with movies to good attendance.



VAUDEVILLE'S MOST
 ARTISTIC DANCER

**VERA
 SABINA**

Booked solid
 Orpheum Circuit

Direction,
Max Gordon

Hello, you two "Sweet Sugar
 Cookies." (Where are you,
 "Min.?"?)

**VESPO
 DUO**

Phenomenal

Accordionist and Singer

AMERICAN (Harry Wallace, mgr.).—"A
 Little Girl in a Big City," at popular prices
 to good business. Next, "Thurston."

GERTRUDE

GEORGE

VANDERBILT AND MOORE

IN THEIR NEW OFFERING

"A NIGHTMARE REVUE" By **JEAN HAVEZ**
 and **LOUIS SILVERS**

PALACE THEATRE, NEW YORK
THIS WEEK (Oct. 23)

Direction, **MAX HART**

A Brand New Act, New Costumes, New Music, New Scenery, New Songs, Etc.

JIM

SIBYL

DIAMOND AND BRENNAN

In Their "NIFTYNONSENSE" of 1916, Entitled

"HOW JIM MET SIBYL"

Direction, M. S. BENTHAM

HARVEY - DE VORA TRIO

Address 306 Putnam Building, New York City

Andrew A. LAST CALL FOR LUNCH—SERVICE A LA CARTE Lanky Low
COPELAND and PAYTON'S
 FLORENCE FINLAY DINING CAR GIRLS MAMIE PALMER
 RAY WEBSTER BIG SONG HIT "MONEY" (Words and Music by Lou Payton)
 "Cooks" Booked Solid "Maids"
 Eastern Representative, Jack Flynn Western Representative, Harry W. Spingold
 Best U. B. O.—W. V. M. A. Wishes to All

CROSSMAN'S SIX ENTERTAINERS

Columbia, New York, Sunday, Oct. 23.
 Personal direction, HARRY FITZGERALD

DIXIE'S HONEY BOY OF THE PIANO

JIM MacWILLIAMS

Booked Solid U. B. O.

WALTER
DANIELS LAUGHS
 and MINNA
WALTERS
 Jobbing Attended To

DESIGNERS
 of
 Non-sense
 Music Songs
 and
 Original Character
 Studies

WILLISON and SHERWOOD

Two Real Singers and Yodlers "EXTRAORDINARY"

PLAYERS (R. C. Jones, mgr.).—"The High Cost of Loving," exceptionally well presented, greeted by good audiences.

PARK (Wm. Flynn, mgr.).—"The Honey-moon Trail" did well on the week. Musical offerings of Park Opera company has exceeded expectations of management and policy will continue indefinitely.

GRAND (Harry Wallace, mgr.; wya.).—"Six Little Wives," headlined; Howard Sisters, here before; Klass & Walman, hit; Mil-

lie Olive, fair; Wonder Dog, usual; pictures added to good business.

IMPERIAL (Oscar Dane, mgr.).—"The Divorce Question," Olga Worth and Gene Lewis in leads to good business. Next, "Dr. Jekyll and Mr. Hyde."

STANDARD (Leo Reichenbach, mgr.).—"High Life Girls," capacity. Next, "Cherry Blossoms."

GAYETY (Ben Parry, mgr.).—"Bostonian Burlesquers," fair business. Coming, "Billy Watson."

ARTHUR HAVEL & CO.

In a comedy playlet entitled
"PLAYMATES," by Will M. Cressy

Booked solid—for a while.
 "Some one in the family must work."

Direction JAMES PLUNKETT

ALVARETTAS

IN "I CAN'T SHUT MY MOUTH"

Direction Claude and Gordon Bostock
 WORKING

KEIT and DE MONT

with
 IRWIN'S "MAJESTICS"



BEATRICE LAMBERT

American
 Nightingale

In an Artistic Song Repertoire

Booked Solid

Grand opera, to be presented by Ellis Opera company with distinguished stars from Metro-



BOTHWELL BROWNE

In HIS REVUE OF EXOTIC ART DANCES
 Assisted by FRANCIS YOUNG

politan and Chicago Grand Opera companies, will be presented Nov. 1 and 2, "Carmen" and "Il Trovatore" to be presented first. Coliseum remodeled for presentations.

The Westfield Players are appearing at the Lindell on Grand avenue.

AMERICA'S POPULAR SONG WRITERS IN "15 MINUTES OF SONG AND COMEDY."

Billy TRACEY and VINCENT Nat

Writing exclusive material. Over 50 acts now successfully using T. and V. song numbers.

Address, 248 W. 46th Street, New York

JACK

THE EVERLASTING FAVORITE

EDNA

KAMMERER and HOWLAND

A POSITIVE HIT ON EVERY BILL THEY PLAY

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



McKAY'S SCOTCH REVUE

Each member showed much talent individually. It was one of the best acts on the bill.—"Observer," Utica, N. Y.

EMMA EARLE and SUNSHINE

Loew Time. FEATURING EMMA EARLE'S original old lady specialty
"WHEN I WAS YOUNG"

Direction, FRANK BOHM, Inc.

One of the BEST COMEDIES Now Playing Vaudeville

NANA SULLIVAN and CO.

Presenting
"NEVER AGAIN"

EVELYN BLANCHARD Presents

FLO IRWIN

IN VAUDEVILLE

JOE

FLOSSIE

MORRIS and CAMPBELL

"THE AVI-ATE-HER," by J. L. BROWNING

Direction, LEWIS & GORDON

BOOKED SOLID U. B. O.

GEO. NAGEL

The Versatile Nut, says:

They say it pays to advertise, and so I'll let you know
Of the many different things I do to help fill out the show.
My singing is not fair, although it helps me get along;
But my acrobatic dancing is considered pretty strong.
I juggle balls and clubs, in my own original way;
I dance while juggling axes, which is clever, so they say.
I imitate all kinds of birds, and cut up quite a bit;
My whistling solo always is a big sure-fire hit.
I'm a good ad lib. comedian; not and high stuff's where I shine.
I can make a stab at anything, and put it over fine.
I've also got a partner by the name of Evelyn Gray,
Who's just as cute and clever as some found upon Broadway.
So better grab us while you can, for you can never tell
Tomorrow we may book to go to Heaven or to —!

HOUDINI

Address care

VARIETY

New York

BEN RYAN and DOLLY RYAN

ENTERTAINERS OF THREE CONTINENTS

COMEDY DUO

EXPERT ECCENTRIC TERPSICHOOREAN DANCERS

Booked solid W. V. M. A. Western Rep., JESSE FREEMAN Eastern Rep., MARK LEVY

THE LAUGHING AND APPLAUSE HIT OF THE TWENTIETH CENTURY

RUCKER and WINFRED

WORLD'S GREATEST EBONY-HUED ENTERTAINERS

Now playing return engagement Pantages Circuit. Direction TOM JONES

FRANK GABBY

PRESENTING A NEW VENTRILOQUIAL COMEDY

"GET A DOCTOR"

By JOHN G. COLLINS

Palace
Theatre,
New York
Soon

BEDDIE BORDEN

Direction
PAT
CASEY

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

Some act—Catch us

VALYDA

and her BRAZILIAN NUTS.

Always working

Direction, ROSE and CURTIS

POLI TIME—NOW



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vandeville," by Ned Dandy

Oct. 30—Keith's, Washington.

Nov. 6—Keith's, Providence, R. I.

Direction, HARRY FITZGERALD

Picture stars appearing in person
and criticised as performers are in a class
with:

1. Moe Schenck's Pool-Shooting,
2. Grantland's Announcing,
3. Thalheimer's Waltzing.

ARTOIS DUO

Richards' Tour,
Australia.

Direction,
MARK LEVY

Harry

Katie

Keen and Williams

A real comedy act in "one."
(Special Scenery)

JANET ADAIR

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. B. O. and
Interstate

Direction, HARRY WEBER

SAM DODY

Playing Monsieur Duval in Lew Fields

"STEP THIS WAY" CO.

EN ROUTE

CLAUDE Golding and CLARA Keating

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS

Western Rep., BEEHLER & JACOBS

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

"A New Ship on the Vandeville Ocean"

George A.

Mildred

Mack and Dean

Has started a voyage over the seas of the
W. V. M. A.

Pilot, JESSE FREEMAN

RITA MARIO

And Her

Inimitable Orchestra

Headlining U. B. O. and W. V. M. A.

ALFREDO

Address Care VARIETY, London

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING

Representative, JACK FLYNN

THE ORIGINAL IDEA



Election of Officers
for the
Kokomaymania Club

President, Harry A. Meyer;
1st Vice-Pres., Ila Grannon;
2d Vice-Pres., "Mook" Burke;
Treasurer, Jerome T. B. B.
Secretary, Jules Hamme;
Sergeant-at-Arms, B. B. B.
Schuchler; Organizers, O'Neil
and Saxon. Roma and Kirby
and Jack Mills.

MEMBERS! BEWARE! Of
shipper and Kastrup, they
have threatened us with a red
hannel shirt.

TRANSFIELD



SISTERS



McINTOSH and his MUSICAL MAIDS

It's all right to see a million stars, but when you see more than one moon, quit.
Fred (Hank)

FENTON
and
Harry (Zeke)
GREEN
(and Cat)
In "Magic Pills"



BREAKING RECORDS EVERYWHERE

Catherine Crawford
AND HER
Fashion Girls

BOOKED SOLID

Direction, Arthur Pearson

SOME COLD FACTS



FRANK PARISH & PERU
ECCENTRIC CONCERTINA DANCERS & JUMPING MARVELS
DIRECTION—FRANK EVANS

This week (Oct. 23)—Hip, Youngstown
Next week (Oct. 30)—Empress, Grand Rapids

MESSRS. HUGHES AND SMITH
Present

THE PINT-SIZE PAIR

JOE LAURIE

AND

ALEEN BRONSON

in

"LOST AND FOUND"

Thanks to Lottie Mayer for her kindness. Fenton and Green spent four days with us and instead of me getting a SHOUT I had to give them one—NEARLY!



An apple would be a good sign for a tailor. If it hadn't been for an apple there'd be no tailors! (Not deep, but tricky)

BILLY BEARD

"The Party from the South"

Direction
Harry Weber

Next Week (Oct. 30), Keith's, Philadelphia

Thought we were back in Australia when we walked into the theatre in Charlotte and saw Coy de Trickey and Walter James were on the same bill. We were lonesome for Jim and Marion Harkins and Hazel Moran.
Regards to Hong Kong Mysteries. Hope to see you soon.

Jack Mills is wearing a high collar ("Too High"). Ask him the reason.
Clever little Dave Roth has a big route.

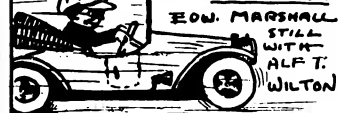
NOLAN and NOLAN

JUST JESTLING JUGGLERS

Direction, NORMAN JEFFERIES

Booked solid U. B. O.

AFTER AN ABSENCE
OF TWO YEARS I AM
RETURNING TO N.Y.
VIA THE ORPHEUM
CIRCUIT WITH A NEW
AND IMPROVED VERSION
OF CHALKOLOGY



"MR. MANHATTAN"

Fred Duprez

Says:



Men and booze take turns in downing each other. The only difference is, when booze gets a man down he generally stays down. Hurrah for the ups and downs of life!

Communications care
Daw's S. S. Agency,
17 Green St., London.

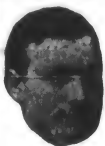
The VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.



Artistic Bits of Versatility
Direction, TOM JONES



HOWARD LANGFORD

Principal Comedian with
"Katinak"
Direction, Chamberlain Brown

MARTYN and FLORENCE

(Vaudeville's Best Opening Act)

A Big Success on Loew Circuit
Next Week (Oct. 30)—Loew's National and Dan-
lancy St., New York.

Personal Direction, MARK LEVY

LONEY HASKELL gave me a great squib for the space this week, but I think it will sound better four weeks from now. You know the old story, the longer you save your money, the more interest you collect. Well, I feel safe in saying that four weeks from now LONEY's story will have accrued a wonderful interest.
Great boy, that LONEY.
I stepped in to the Bijou Theatre Monday matinee and had the pleasure of seeing FIMMY GILDEA knock 'em off the seats. I suppose by this time he is booked solid. It's hard to keep the Irish down. Good luck to you, JIM.

JIM AND MARIAN HARKINS

Direction, NORMAN JEFFERIES

WANTED

100 - - - One Legged Men - - - 100
To act as Stump Speakers

DEM-HOKE-RATIC PARTY
For President.....Harold Neiman
For Vice-President.....Bert Kennedy

BET ON US

Results of Straw Vote show that we will beat the REPUBLICAN CANDIDATES by FOUR BENEFITS.

Campaigning yours,

NEIMAN AND KENNEDY

"The Stockyard Fancies"

DIRECTOR, **MARK LEVY**

Loew Time.

And grabbing a Cabbage by the Hair of the Head, I pulled up a long Route, with no Sundays to be notified tacked on.

ALSO NOTE THAT

it is very unlucky to be cancelled on a Thursday (especially if you have laid off the first half).

Yours truly,

JIMMY FLETCHER

Direction,

Mark Levy

Playing Benefits
Exclusive this week.

WRIGHT

AND

DAVIS

"The Love Insurance Agent"

Direction

LEW M. GOLDBERG

BLACKFACE

EDDIE ROSS

Neil O'Brien Minstrels

16-17

Permanent Address, VARIETY, New York



PAULINE SAXON

SAYS
I'm glad that when I hear a joke I nearly always see the point. I'd rather break my arm than have my sense of humor out of joint.

BASE
COOK

FLO AND NELL
WALSH

THE REYNOLDS

Watch for us in
SONG, RHYME AND MAGIC
"We regret to say we have but one act to give for our country."
Moral: Peanuts

TOURING

Pantages Circuit
MODELS DE LUXE

Originators of everything they do.
Pirates lay off.

INFORMATION

Dear Folks:



There is a letter here addressed Rawson and Clare, Woodside Kennels, from Gus Sutt; what will I do with it?

Oswald

P. S.—This is a boarding house for dogs and that lets Rawson and Clare out.



NEVER
marry a woman
for money,—but
trust that the woman
you do marry, has it.

Walter Weems

Kia-Ora!
(In Maori—"Good Luck")

WALLACE

BRADLEY

and GRETE

ARDINE

In their dancing and
singing surprise

Direction, **HARRY WEBER**

35

J. J. M.

3

K

Bk

AL. HARRIS
and
GRACE LYMAN



A Variable Pair

W. V. M. A.
AND
U. B. O.

BOOKED
SOLID

Direction
Lew L. Goldberg

WE HAVE FORMED A POISON CLUB

(With apologies to the Kokomaynia Club)
Acts will be announced from week to week.

THE OFFICERS

George Skipper—Big Compounder

Jack Marley—Little Compounder

Myrtle Kastrup—Compounder

Our old friend Charlie Conway is doing a double with little Balle Fields. The act is new, but looks pretty good.

GEORGE SKIPPER

AND

MYRTLE KASTRUP

SIME said:—

Reisenweber's on Columbus circle season started last Thursday, with the "1916 Revue" opening in the ballroom. It is the same Lee Herrick show, very much condensed, that ran through the summer at the Hotel Shelburne, Brighton Beach. At Reisenweber's in town it has six chorus girls, three principals and the four Xela Sisters in their specialty, one of the Xelas also leading a number. The principals are Raymond Wylie, Lucie Carter and Dave Mallen. Mr. Wylie held up the show. He has a double voice, tenor and soprano, both more thoroughly true in tone than has previously been heard around here, and Mr. Wylie's "Carmen" selection near the end of the performance brought out nothing less than a demonstration, something remarkable for cabaret approval, even granting this young man appears able to draw business judging from the applause upon his first appearance. Else he has brought to himself a popularity cabaret work seldom does. He was in the Hotel Shelburne show this summer. Mr. Wylie has a pleasant stage appearance and bearing. To this perhaps is due as much the surprise of his double voice as the voice itself. Most double-voiced singers of the male species have had their foreheads running into their eyebrows. It looks as though Wylie will chase them all to the woods through his thoroughly manly bearing and really extraordinary double voice. The show in its condensed form doesn't mean much for Broadway, not nearly as much in fact as Mr. Wylie does. His work will no doubt attract attention to the revue.

**A REAL SINGER
FOR BROADWAY**

RAYMOND WYLIE

NOW AT REISENWEBER'S

(Columbus Circle, New York)

Direction of EZRA B. EDDY and LEA HERRICK

ROLFE and MADDOCK

PRESENT

"AMERICA FIRST"

(AN APPEAL TO PATRIOTISM)

PALACE THEATRE, New York

[NEXT WEEK (Oct. 30)]

ROLFE AND MADDOCK, 1482 Broadway, New York City

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